Leaving Certificate
Music
Irish traditional Music

Please see *Teachers' Notes* for explanations, additional activities, and tips and suggestions.

Learning Support	Vocabulary, key terms working with text and writing text	Pages 3-8, 10-12
Language Support	Vocabulary, key terms, grammar, working with text and writing text	Pages 3-12
Subject class	Key vocabulary	Pages 3-8
Learning focus	Using Music textbooks and accessing curriculum content and learning activities.	
Levels for Language Support students	Students' English-language skills should be developed to **Level B1** during funded Language Support. Mainstream subject learning will require the development of skills at **Level B2** if students are to cope with public examinations.	
Acknowledgement	The *English Language Support Programme* gratefully acknowledges the permission of Gill and Macmillan to reproduce excerpts from *Less Stress More Success Music Revision for Leaving Cert* by Andrew Purcell.	
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Using this unit

Learning support, language support and mainstream subject class

The sections *Focus on vocabulary, Focus on reading* and *Focus on writing* are suitable for **Learning Support.**

The sections *Activating students' knowledge*, *Focus on vocabulary,* and *Focus on grammar* have been designed, in particular, for **Language Support** classes.

Focus on vocabulary, Focus on reading and *Focus on writing* are suitable for use in **Learning Support**, **Language Support** and **subject classes**.

Answer Key

Answers are provided at the end of the unit for all activities except those based on free writing.

Textbooks

This unit focuses on the *Irish Traditional Music* section of the Leaving Certificate Music curriculum. Students will need to use their textbooks if they are to gain the most benefit from the activities.

Learning Record

The Learning Record is intended to help students monitor their progress. This can be downloaded or printed from the website in the section *Advising Students and Record of Learning for the Leaving Certificate*. A copy of the Learning Record should be distributed to each student for each unit studied**.**

Students should:

1. Write the subject and topic on the record.

2. Tick off/date the different statements as they complete activities.

3. Keep the record in their files along with the work produced for this unit.

4. Use this material to support mainstream subject learning.

Symbols

Symbols are used throughout the unit to encourage students to develop their own learning and support materials.

prompts students to file the sheet when they have completed the activity. This is used for activities which can be used as a reference in the future e.g. for subject classroom, revision, homework etc.

prompts students to add vocabulary, definitions, or examples of vocabulary in use to their own personal glossary for the topic. A personal glossary makes study and revision more efficient.

Keywords

The list of keywords for this unit is as follows:

Nouns

accompaniment	cran	jig
accordion	crotchet	keys
airs	dance	Kilfenora
Aodha	dancers	known
Appalachian	dancing	legato
aural	dearg	lilting
ballads	diatonic	mandolin
band	Donegal	mazurka
banjo	dotted	melodeon
bass	double	melodic
bellows	drone	melodies
bheag	drum	melody
bódhran	dynamics	mention
Bothy	ego	modal
bouzouki	ensemble	mode
bow	essay	music
bowing	expressive	musical
Breton	festival	musician
bunting	fiddle	nasal
button	fiddler	sean nós
Carolan	finger	notated
ceilí	fleadh	note
centuries	flute	nowadays
century	folk	O'Carolan
ceoltoiri	fusion	orchestra
chanter	grace	O'Riada
characteristics	guitar	ornament
cheoil	halls	ornamentation
Chieftains	hand	O'Suilleabhain
chordal	harmonica	patriotic
chords	harmony	people
chromatic	harp	performance
classical	harper	performer
collector	harpsichord	piano
comhaltas	hornpipe	pipers
composed	Horslips	pipes
composers	incidental	pitch
compositions	include	Planxty
concertina	influenced	play
concerto	instrument	player
concerts	instrumental	polka
Connaught	instrumentalists	popular
Connemara	Irish	quaver
Cooley's	jazz	radio

LC Music: Irish Traditional Music

range	slide	traditional
recorded	sliding	treble
recordings	slow	trebling
reed	solo	triplets
reel	soloists	tune
regional	song	Turlough
regulators	sound	uileann
repeated	string	unique
repertoire	style	used
revival	stylistic	usually
revive	syllables	vamping
rhythm	techniques	variation
rhythmic	tempo	version
Riverdance	tenor	vibrato
roll	timeline	virtuoso
semitone	tonality	vocal
sessions	tone	waltzes
singer	tonguing	what
singing	tonic	whistle
single	tradition	

Vocabulary file (1) for the topic
Irish Traditional Music

Word	Meaning	Page(s) in my textbook	Note
harmony			
ornamentation			
tempo			
melody			
tune			
dynamics			
scales			
slow airs			
fusion			
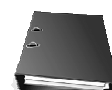
Vocabulary file (2) for the topic
Irish Traditional Music

Word	Meaning	Page(s) in my textbook	Note
sean-nós singing			
technique			
articulation			
fiddle			
accordion			
bodhrán			
tin whistle			
harp			
uileann pipes			

Introduction

Activating students' existing knowledge

Use a spidergram to activate students' ideas and knowledge on the key points in this chapter. See **Teachers' Notes** for suggestions.

Possible key terms for the spidergram:

Traditional music of other countries
Famous Irish musicians
Irish musical instruments

- Invite newcomer students to provide key words in their own languages.
- Encourage dictionary use.
- Encourage all students to organise their vocabulary into relevant categories (e.g. meaning, nouns, keywords, verbs etc.).

 All students should record vocabulary and terms from the spidergram in their personal dictionaries.

| Language Level: B1 Individual / pair | **Focus on vocabulary** |

1.   Matching

Match each expression in Column A with a definition in Column B. Draw a line between the matching expressions.

Column A	Column B
fusion	a social occasion for traditional dancing
aural tradition	old style of traditional singing
bodhrán	passed on and taught by ear
ceilí	simple frame drum, made with goat skin, which is beaten with a double sided-stick
sean-nós	a group or gathering of traditional musicians (and/or singers) to participate in music-making and fun
session	a mixture of different musical styles and traditions

2.   Using key terms

Check your understanding of the key terms in exercise 1, by fitting them into the sentences below.

- Hyberno-jazz is a _____ of traditional Irish music with jazz characteristics.

- Many traditional Irish songs are not _____ songs, but are folk songs or ballads.

- In an _____, players and singers have always developed the tunes that they learned by ear.

- Players vary their method of beating the _____, sometimes using the two-sided stick style or the hand style.

- The setting for Irish music continues to evolve, originally centred on _____ in the home, moving to the dance-hall, into the pubs and onto the stage and the studio.

- _____ bands are modelled on American dance bands during the early part of the 20th century.

Language Level: B1 Individual / pair

Focus on grammar

3. Nouns and adjectives

In the grid below are nouns often used on your music course. Complete the grid with the corresponding adjective. The first one is done for you.
(*adjective: a word that describes a noun or a pronoun, example: big, green, lovely*)

Noun	Adjective
tradition	traditional
music	
region	
geography	
instrument	
style	
profession	
nation	
rhythm	
melody	
imagination	
culture	

4. Adjectives in use

Now practise using the adjectives by either:
a) Searching your textbooks for sentences containing the adjectives and writing out the sentences.

<div align="center">or</div>

b) Writing your own sentences containing the adjectives.

_____

_____

_____

_____

_____

_____

_____

_____

_____

Language Level: B1 / B2 Individual / pair	**Focus on reading**

5.   Reading for specific information

Read the text below in order to find answers to the following questions**:**

- **What is fusion?**
- **Give 2 examples of fusion in the text.**
- **List the places connected with Celtic music.**

Fusion

Fusion is a mixture of different musical styles and traditions. Irish traditional music has been fused with many different styles of music, jazz, pop, classical and rock. Other genres of fusion include a mixture of African drumming and traditional dance music, or Aboriginal didgeridoo droning and sean-nós singing for example. These styles are easy to define and analyse, each tradition having definite musical characteristics. But sometimes it is difficult to say why some music sounds 'Irish' or 'Celtic' as it may not have any obvious defining Irish traditional musical characteristics. The term 'Celtic' music usually reflects a combination of Irish traditional music with various other traditional music, including those of Scotland and the Shetland Islands; Cape Breton island, Nova Scotia, Canada; Wales; the Isle of Man; Northumberland in northern England; Brittany, north-west France; and sometimes Galicia in north-western Spain.

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6.   Reading and making predictions.

Before reading the text, answer questions a) and b)

a) What do you know about Irish traditional dances?

b) What would you like to find out about Irish traditional dances?

Now read the text to check if the information you want from question b) is included there.

Finally, answer question c)

c) Vocabulary. Find words in the text which mean:

- Affected by: _____

- <u>All</u> of the songs/pieces of music/plays that someone can perform: _____

- A typical quality or important part of something: _____

- The person in charge – who does something very well: _____

Irish Traditional Dances

Dance tunes are the most common traditional Irish music played.

Most tunes come from the eighteenth and nineteenth centuries

Irish dance forms were influenced by similar European dance forms.

Jigs, reels, hornpipes and polkas are the most common dance tunes in the traditional repertoire.

Other forms include mazurkas, slides, highlands, barn dances and ceilí dance sets.

Rhythm and the internal 'swing' is the most important feature of traditional dance music.

Most dance tunes are a simple repeated form; usually of A (eight-bar phrases) repeated, B repeated. Either or both of these phrases may be repeated again. The tune can then run straight into another dance producing a longer 'set' of dance tunes.

Set dances – created by the dancing masters of the eighteenth and nineteenth centuries – are usually set to slow jigs or hornpipe rhythms.

Slow airs are often the instrumental rendition of melodies, or 'airs' of songs, usually sean-nós songs.

Language Level: B1 / B2 Individual / pair

Focus on writing

7.   Re-writing sentences

The following sentences are taken from your textbooks and are all about traditional Irish music. Unjumble them to make correct sentences. We have done the first for you.

a) is usually / in traditional music/ used/ornamentation

<u>Ornamentation is usually used in traditional music.</u>

b) was/ a solo/ traditional music /art form/ usually

_____

c) Irish traditional/ a major key /dance music/ is in/ most/

_____

d) often /the last note/ at the end /of a dance tune/ is/ repeated

_____

e) an aural tradition/ traditional music/ is/ Irish

_____

f) is/to Ireland /the/of traditional singing/ unique // 'old style/'

_____

g) human life: birth, love, suffering, emigration and death/ themes and stories/ are usually about/ of the songs

_____

_____

h) and enjoys/ of Scotland, England and North America /the Irish song tradition/ among the interrelated song traditions /is diverse and rich/ a prominent place/

_____

_____

Answer key

1.

Column A	Column B
fusion	a mixture of different musical styles and traditions
aural tradition	passed on and taught by ear
bodhrán	simple frame drum, made with goat skin, which is beaten with a double sided-stick
ceilí	a social occasion for traditional dancing
sean-nós	old style of traditional singing
session	a group or gathering of traditional musicians (and/or singers) to participate in music-making and fun

2.
Hyberno-jazz is a fusion of traditional Irish music with jazz characteristics.
Many traditional Irish songs are not sean-nós songs, but are folk songs or ballads.
In an aural tradition, players and singers have always developed the tunes that they learned by ear.
Players vary their method of beating the bodhrán, sometimes using the two-sided stick style or the hand style.
The setting for Irish music continues to evolve, originally centres on sessions in the home, moving to the dance-hall, into the pubs and onto the stage and the studio.
Ceilí bands are modelled on American dance bands during the early part of the 20th century.

3.
Tradition/ traditional
Music/ musical
Region/ regional
Geography/ geographical
Instrument/ instrumental
Style/ stylistic
Profession/ professional
Nation/ national
Rhythm/ rhythmic
Melody /melodious
Imagination/ imaginative
Culture/ cultural

5.

- Fusion is a mixture of different musical styles and traditions
- African drumming and traditional dance music, or Aboriginal didgeridoo droning and sean-nós singing
- As well as Ireland - Scotland and the Shetland Islands; Cape Breton island, Nova Scotia, Canada; Wales; the Isle of Man; Northumberland in northern England; Brittany, north-west France; and sometimes Galicia in north-western Spain

6. c)

Affected by: Influenced

<u>All</u> of the songs/pieces of music/plays that someone can perform: repertoire

A typical quality or important part of something: feature

The person in charge – who does something very well: master

7.

a) Ornamentation is usually used in traditional music.

b) Traditional music was usually a solo art form.

c) Most Irish traditional dance music is in a major key.

d) The last note of a dance tune is often repeated at the end.

e) Irish traditional music is an aural tradition.

f) The 'old style' of traditional singing is unique to Ireland.

g) Themes and stories of the songs are usually about human life: birth, love, suffering, emigration and death.

h) The Irish song tradition is diverse and rich and enjoys a prominent place among the interrelated song traditions of Scotland, England and North America.