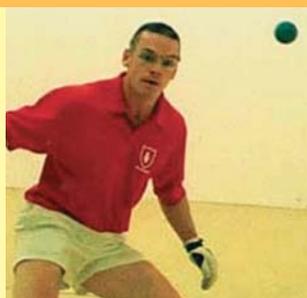




TEACHER CARDS

MUSIC

9



- Listening and responding
- Composing and performing using rhythm and pulse
- Composing and improvisation with graphic notation
- Performance

Module

9

TO BE USED IN CONJUNCTION WITH
WORKSHEETS 9A TO 9D



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Strand: Listening and Responding

Class: 5th/6th

Objective:

- To learn about different types of Irish songs.
- To be able to listen and respond to the mood, speed, dynamics, instruments, melody and structure of the song heard.
- To learn to sing a traditional song that has connections with your county.

Resources:

A CD of *BooLavogue* or an appropriate song from your county.

A copy of the words of the song **WORKSHEET 9A AND 9B**

Introduction:

Introduce pupils to the different types of Irish traditional songs: love song, lament (sad song for loss of a loved one), patriotic (song about Ireland), working song and lullaby. Through discussion, allow the pupil's fill in what they think would be the mood, speed and dynamics of the different songs. **WORKSHEET 9A**

Development:

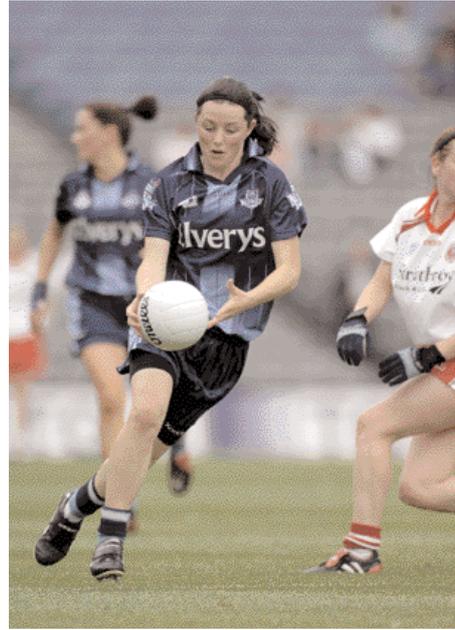
Play the recording of *BooLavogue*. Discuss with pupils what type of Irish Ballad this song is. Discuss the mood of the song and pick out some of the strong words that convey this mood – *fight or die, cowardly yeomen, mighty wave*. Get the pupils to learn the song. Using the blackboard write up the words mood, tempo, dynamics, voice singing, instruments and melody shape. (Under melody shape a graphic score representing the rise and fall of the melody shape is best in helping the pupils understand.) Listen to the recording of *BooLavogue* again and through discussion fill in the appropriate words under the headings on the board.

Further Development:

Listen to the song *The Irish Rover* or any similar ballad, preferably associated with your county. Use the same process in analysing the features of the song (**WORKSHEET 9B**) and discuss what type of characters the pupils think were travelling on the ship. Do the words and music paint a clear picture of what these characters were like? Do they know any local GAA sports people that they would write a song about? Discuss that tempo, dynamics, rhythm, mood etc they would use in their song. What instruments would they have accompanying their song? Is there a famous Irish singer they'd like to sing their song?

Follow up: Composing and performing – rhythm and pulse

List out all of the town lands named in *BooLavogue* and *The Irish Rover*. Through clapping, figure out the beat of each one. e.g. Westmeath ? TA TA *BooLavogue*? ti ti TA
Create a constant 4-beat rhythm using a drum or other strong percussion instrument and recite all the town land names in time to the beat. Ask the pupils if they can add any town lands from their own county into the composition. Expand further by getting them to list a few of their favourite GAA stars and figure out the rhythm of their names.



Performing – notation

Using a copy of the music of Boolavogue, The Irish Rover or any other appropriate ballad, ask the pupils to name the first or last notes in certain bars. They could also identify the types of rhythms and rests used and to figure out the range of notes used from the highest to the lowest. Get them to perform the song on an instrument if possible.

Strand: Composing – improvising and creating

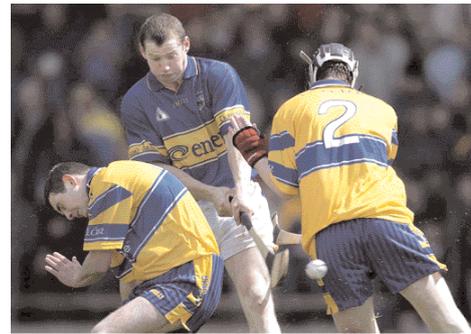
Class: 5th/6th

Objective:

- Compose and perform a vocally rhythmic rap about the GAA.
- To design a structure for the rap using a verse and chorus.
- To perform the rap with simple instrumental accompaniment.

Resources:

Pre-composed verse, percussion instruments, tape-recorder.



Introduction:

Discuss your county's GAA teams. Decide on either the hurling team or football team and list the players on it. Discuss the structure of a rap – verses surrounding a common chorus. Together compose a chorus about the GAA team chosen. It should be 4 lines long and possibly with 2 lines repeated. Sentences should be short and rhythmic. e.g.

Kerry, Kerry
Really are the best
Oh yes! I said
Kerry, Kerry
Always beat the rest!

Get the class to recite this chorus in a 'rap' style but keep to a steady 4-count beat. Discuss which instruments they think will create a strong beat in accompaniment to the chorus. (Usually the tambourine and drum are the strongest.) Ask the pupils what words they think the instruments should play on. For example the tambourine could play on 'ry' of 'Kerry' followed by a maracas playing in time with 'really are the best'. Listen to all suggestions and decide on the best one. Perform the chorus in a rap style with percussion accompaniment.

Development:

Encourage pupils to compose their own verses that could maybe specify certain GAA players. It should be 4 lines long and rhyming. Listen to all the verses composed in class. Together choose the best 5 verses. Divide the class into 5 groups and assign each group a verse. Get each group to quietly recite their verse a few times in their group so as to get familiar with it. While they are doing this hand out 4 different sounding percussion instruments to each group. Give the groups time to work together with the provided instruments creating an appropriate accompaniment to their verse. As this can be a noisy exercise ensure you reiterate any rules regarding the performance of percussion instruments in class. Give any assistance to the groups if required. After an appropriate amount of time ask each group to perform their verse with instrumental accompaniment.



Assessment:

Are all the pupils in the group contributing equally to the music?
 Are they all keeping with the beat?
 Are they listening to each other and working well together?

Conclusion:

Put the rap together in the following order – chorus, verse, chorus, verse etc and end with a chorus. Decide on a 'cool' way to end the rap – a loud whistle sound like the end of a match; a crash of cymbals; a loud unison shouting of your county's name. Record and listen to your rap. Evaluate the effectiveness of the percussion instruments in accompanying the rap. Use the word 'texture' when discussing the combinations of different sounding instruments.

**Follow up: Performance**

Perform the rap at school assembly or for other classes in school. Invite your chosen team to come to your school and talk about their sport and perform the rap for them also.

Strand: Composing and performing using rhythm and pulse

Lead the class in establishing a steady 4 beat rhythm. This can be spoken, clapped, clicked, stamped etc.

Count: 1 2 3 4 1 2 3 4

Emphasise beat 1 and 3. Draw a grid similar to the one on **WORKSHEET 9C** on the board. Explain to the pupils that each beat performed is represented by a dot. If, for example, a student wants to clap on beats 2 and 4 then a dot is put into those boxes. If the pupil wants faster notes then 2 dots representing quavers can be put into the boxes. Make sure they are evenly performed within the pulse. Divide the class into the relevant groups and while keeping a steady beat perform the grid through 4 times without stopping to make sure everyone can feel the beat and understand when they have to perform. Try to perform the grid using items associated with the GAA – hurls hit with a beater; short sounds from a whistle; bouncing of a ball. Get the pupils to compose their own rhythmic grid using these items and get the rest of the class to try to perform them. **WORKSHEET 9C**

Strand: Composing and improvisation with graphic notation

Using the image of a hurling match compose a piece of music using graphic notation. **WORKSHEET 9D.** On the black board list out all the sounds heard at a hurling match. Discuss the speed experienced at a match. Does it change tempo at all? What is the first sound you hear? (whistle) What is the last?

(cheers of the crowd). What sounds are heard at half time? What sounds are loud/quiet? Represent your sounds with various graphic symbols that make sense to you. If you want short whistle sounds a series of circles is appropriate, a thick line could represent a long sound, while a star-like shape could represent a clash of hurls. Discuss when each sound is heard and fill them into the worksheet. Ensure that if you have one sound coming in after another the symbols are staggered on the page.

Questions to be asked when composing:

Does the music change tempo during the piece? Are any 2 sounds happening at once? What sounds would be heard continuously or at regular or irregular intervals at a match? Is more than one instrument required for a certain sound? How does the piece start/end?

Assign a group of performers to any composition and perform, record and evaluate.

