

AN ROINN OIDEACHAIS

THE LEAVING CERTIFICATE

MUSIC

SYLLABUS

(HIGHER LEVEL and ORDINARY LEVEL

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1. INTRODUCTION

1.1. *Rationale*

Music, from earliest times, has been an important expression of human creativity. Today it is a valued social and cultural art form that transcends language and religious and racial barriers.

In modern life, music serves many functions:

- Music is a worthwhile accomplishment for its own sake - an education for life
- Socially shared musical activities help develop personality skills and co-operative effort
- Music education engages actively and imaginatively the affective, cognitive and psychomotor aspects of human development
- Musical creativity, linked with competence and enterprise, provides life and employment opportunities
- Music has an important role to play in the economy, both nationally and internationally

Today, individual differences in musical values and experiences are an indication of the diversity and vitality of the nation's musical life. In accommodating these differences, this syllabus also accommodates divergence in students' musical needs, interests, and ambitions.

1.2 *Aims*

The aims of the syllabus are:

- to provide continuity and progression in the skills acquired through the Junior Certificate syllabus in music, consistent with individual and special needs
- to provide a general education in music for all students, whether or not they proceed to further study or a career in music
- to encourage the development of musical creativity, sensitivity and potential through active involvement in performing, composing and listening to music
- to cultivate musicality and its expression

- to develop an informed interest in music and the enjoyment of music-making
- to foster a spirit of musical enterprise
- to develop the critical and imaginative faculties

1.3. Objectives

Knowledge and understanding

- to provide sufficient musical knowledge and understanding to enable students to practise listening and composing with greater proficiency and interest
- to support performing skills with a more informed awareness of the related and necessary knowledge and understanding
- to develop an understanding of how music contributes to the social, historical, technological, economic and cultural aspects of life

Skills

- to provide opportunity for the regular practice and development of individual and/or group performing and composing skills at an appropriate level consistent with individual differences, needs, and interests
- to encourage students to listen purposefully to a wide variety of musical styles and genres, including music from the past and the present and from our own and other environments, and to articulate their perceptions in a musically literate manner

Attitudes

- to foster an appreciation of the cultural and expressive qualities of music
- to value, through participation, musical creativity and the social sharing of music
- to encourage the enjoyment of music through listening to recorded and live musical events
- to cultivate an awareness of and a tolerance for the artistic views of others
- to develop an awareness of the economic and vocational value of music
- to encourage excellence in a variety of musical activities

1.4 Classroom music

This syllabus provides an opportunity for all Senior Cycle students who wish to continue their music education to do so in a classroom context.

1.5 Length of course

The syllabus is designed so that its objectives can be realised through two years (180 hours) of classroom study as a continuation of the Junior Certificate music syllabus or similar programme. It is recommended that not less than three hours per week (not including time spent in rehearsing school choirs, orchestras, and military bands) be made available in each of the two Leaving Certificate years as a minimum requirement for teaching this course effectively.

1.6 Syllabus structure

The structure of this syllabus follows the Junior Certificate outline with three essential activities in performing, composing, and listening. Supporting skills and studies, e.g. music reading, analysis, dictation, historical and contextual knowledge, are included under one or more of these headings. Each student is required to study all three essential activities.

Each essential activity is allocated a 25 per cent weighting. The remaining 25 per cent can be chosen as follows:

- (i) at Ordinary level, students will choose one of the three activities to represent 50 per cent:

Performing 50%	Composing 25%	Listening 25%
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or

Performing 25%	Composing 50%	Listening 25%
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or

Performing 25%	Composing 25%	Listening 50%
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- (ii) at Higher level, students will undertake additional studies (a Higher level elective) in one of the three activities:

Performing	Composing	Listening	One Higher level elective
25%	25%	25%	25%

This will allow Ordinary level and Higher level students to gain up to 50 per cent of the total marks in the musical activity that best suits their talent. The additional requirements for each Higher level elective are stated separately at the end of each of the three essential activities.

1.7 Differentiation between Ordinary level and Higher level

The syllabus is offered at two levels, Ordinary and Higher. The Higher level includes the Ordinary level requirements, but for Higher level students a greater depth of knowledge, understanding and skill will be necessary. Where there are specific and additional requirements for Higher level, these are stated separately throughout the syllabus.

1.8 Music in the economy and society

In studying this syllabus, students should be made aware of how music contributes to the social, historical, technological, economic and cultural life of society. This important value should permeate the teaching and learning of the course. In this way, students will realise the vocational significance of learning performing, composing and listening.

1.9 Assessment

- (a) The syllabus will be assessed in relation to its objectives.
- (b) All syllabus requirements will be examinable.
- (c) The modes of assessment already in use for Leaving Certificate music will continue to be used to examine this syllabus, i.e.
 - a practical examination
 - a written examination
 - an aural examination
- (d) Provision for special needs' students will also be made

2. COURSE CONTENT

2.1 **PERFORMING**

2.1.1 **Performing - Ordinary level and Higher level**

All students offering at Ordinary level or Higher level must present performing as outlined in (a) and (b) below:

- (a) Singing and/or playing individually; see appendix A (Page 16)
- or**
- Singing or playing as a member of a musical group; see appendix B (page 18)
- or**
- Rehearsing and conducting a musical group; see Appendix C (page 19)

and

- (b) Singing or playing a sight reading test; see appendix D (page 20)
- or**
- Singing or playing an aural memory test; see appendix D (page 20)
- or**
- Singing or playing an unprepared improvisation; see appendix D ((Page 20)

2.1.2 Performing requirements

- (a) Ordinary level students must perform
 - (i) two prepared songs or pieces
and
 - (ii) one unprepared test (i.e. either a sight reading test **or** an aural memory test or an improvisation).

- (b) Higher level students must perform
 - (i) three songs or pieces
and
 - (ii) one unprepared test (i.e. either a sight reading test **or** an aural memory test **or** an improvisation).

- (c) Higher level students may, as an alternative, present
 - (i) two Ordinary level performing activities
and
 - (ii) the appropriate Higher level sight reading test **or** aural memory test **or** improvisation.

- (d) All students should show appropriate musical and technical fluency.

- (e) In individual performing, other than performing on traditional Irish instruments, accompaniments should be included as appropriate.

- (f) In performing traditional Irish music, some use of ornamentation will be required at Ordinary level, where this is appropriate; at Higher level, proficiency in the use of appropriate ornamentation will be required.

- (g) In group performing, students must show an ability to hold their own musical line and contribute musically to its interpretation.

- (h) In certain circumstances, students may, with prior permission from the Department of Education, present performing for assessment using an audio or audio-visual medium.

- (I) No specific programmes are given. The criteria for choosing music for performing at Ordinary level and Higher level are set out in appendix E (page 21).

2.1.3 Higher level elective in performing

Students taking this elective are required to perform a programme of approximately 12 minutes' duration that reflects a further expansion of the Higher level essential performing activity.

2.2 COMPOSING

2.2.1 Composing requirements - Ordinary level and Higher level

At the end of the course, all students will be required to show sufficient understanding of the rudiments of music and aural imagination to be able to conceive and notate music using

- both treble and bass staves
- the common diatonic intervals unison to octave
- the rhythmic values semibreve to quaver (including dotted minims and crotchets) and their equivalent rests
- the common time signatures (2/4, 3/4 and 4/4) in major and minor keys up to two sharps and two flats
- elementary chord progressions in root position as follows:
major keys: chords I, V, IV, ii and vi
minor keys: chords i, V, iv and VI

In addition, Higher level students should be able to recognise and to write music using

- compound duple time (6/8)
- major and minor keys up to four sharps and four flats
- first inversion chords as follows:
major keys: chords Ib, Vb, IVb and iib
minor keys: chords ib, Vb, ivb and iib
- the V7 and the cadential 6/4 chords in stock phrases
- modulations to the dominant and non-chord notes in a melodic context

2.2.2 Composing exercises

At the end of the course, students should have a sufficient working knowledge of the composing requirements as outlined in 2.2.1 to compose as described under (a) and (b) below.

- (a) Melody writing (eight bars at Ordinary level and sixteen bars at Higher level) in one of the following ways:

As a continuation of a given opening or As a setting of a given text or Using a given dance rhythm or metre and/or form

and

- (b) Harmony exercises in one of the following ways.

Ordinary level	Higher level
Providing cadential melody and bass notes or Adding suitable bass notes and chord indications at cadence points or Adding descant notes and chord indications at cadence points	Composing melody and bass notes from a given set of chords or composing supportive bass and backing chords to a given tune or adding a countermelody or descant and chordal support to a given tune

2.2..3 Higher level elective in composing

Higher level students taking this elective must do so by portfolio in one of the following ways:

Present two short pieces and/or songs, composed, arranged, or orchestrated by themselves, as well as the exercises in 2.2.2 above

or

Present compositions and/or arrangements and/or orchestrations only (combined performance time approximately five minutes)

Compositions may be presented using conventional, traditional, popular, ethnic, avant-garde or electro-acoustic approaches. A combination of more than one of the above approaches is also acceptable.

The final version of each composition should be notated as fully as possible using conventional and/or graphic notation together with a full written description. Where electro-acoustic music is being submitted, a prepared tape will be a necessary requirement.

Orchestrations, including those for electronic instruments and microtechnology music-making systems, should be presented in full score format.

When presenting composing by portfolio, the submitted music should show evidence of

- knowledge and use of appropriate notation
- acceptable understanding of the performing medium(s)
- adequate control of musical features (e.g. motific, structural, tonal and expressive features)
- sound musical judgment

2.3 LISTENING

2.3.1 Introduction

Ordinary level and Higher level students will develop listening ability by studying

- prescribed works
- Irish music

and by learning

- aural skills

Students choosing a Higher level elective in listening must, in addition, study a special topic: see 2.3.5 (page 14).

2.3.2 Prescribed works

Ordinary level and Higher level students must study all four works from the appropriate list in appendix F (page 26)

Prescribed works should be studied in detail. In the case of each work, students must

- understand, identify and describe the range of musical features used
- study its musical style and place it in its historical context
- be able to analyse and describe patterns of repetition and change within the music

In studying each prescribed work, Higher level students must also demonstrate an ability

- to make comparative judgements about music
- to evaluate interpretation and performance in the light of experience already attained

2.3.3 Irish music

All students should have sufficient experience of listening to Irish music to enable them to understand, identify and describe from aural and visual perception

- (i) the range and variety of Irish music heard today;
- (ii) Irish musical idioms and influences.

In addition, Higher level students must be able to perceive aurally and describe

- (iii) traditional and modern-day performing styles;
- (iv) the contribution Irish music has made to folk music in other countries, especially in North America.

2.3.4 Aural Skills

At the end of the course, all students must have

- (i) a working knowledge of musical notation as outlined in 2.2.1 (page 9);
- (ii) the ability to perceive aurally and identify
 - melody and rhythm within a given musical context
 - vocal and instrumental timbres
 - simple musical structures (binary, ternary, variation, and rondo) and the idiomatic features (melodic or rhythmic) upon which specific pieces of music are based

In addition, Higher level students must be able

- (iii) to follow music with semiquaver movement, also music in compound time;
- (iv) to perceive aurally the stylistic features that affect particular musical textures;
- (v) to identify perfect, imperfect, plagal and interrupted cadences in a musical context.

2.3.5 Higher level elective in listening - special study topic

Students presenting a Higher level elective in listening will, in addition to the Higher level essential listening requirements, study a special topic. Students are free to select their own special study topic, subject to the following criteria.

The special topic should be

- chosen from an appropriate area of musical study, i.e.
 - (a) art music from any specific period in music history, e.g. music from the Medieval, Romantic or Impressionist Periods
or
 - (b) contemporary music - popular **or** art genres
or
 - © traditional **or** ethnic music
- self-contained, with an accessible published repertory
- broad enough to allow students to make comparative judgements
- sufficiently defined to enable students to focus on the musical substance of the chosen topic

A list of suitable topics is suggested in appendix G (page 27).

In studying the special topic, purposeful listening should be undertaken

- to encourage a personal response to music
- to illustrate a variety of musical features through listening and through studying scores
- to demonstrate and clarify different aspects of musical knowledge
- to facilitate musical understanding and its expression
- to develop analytical and appraisal skills

3. APPENDICES

Appendix A

Singing or playing individually

- (a) Ordinary level and Higher level students may present performing under this heading.
- (b) Students should note the performing requirements outlined in 2.1.2 (page 6).
- (c) The criteria for choosing music are given in appendix E (page 19).
- (d) Presentations under this heading may include individual singing and/or playing of traditional and popular musical genres as well as classical art works.
- (e) Five different options are possible under this heading.

Option 1: singing individually

Option 2: performing individually

Option 3: demonstrating an ability to understand and to use microtechnology music-making systems

Students will be expected to demonstrate an ability to:

- input via electronic instruments (and/or conventional instruments with electronic controllers providing a MIDI interface) a musical score of at least two real parts
- save, retrieve and edit that score (e.g. change rhythms, pitch, dynamics, timbres, etc.)
- produce a taped and/or printed final version

In addition, higher level students must demonstrate an ability to compile and perform to their own prepared tape or to play at least two pieces from the standard repertory for electronic instruments: see appendix E (page 21).

Option 4: improvisation

Ordinary level students must present two prepared improvisations under any one of the five headings listed below.

Higher level students must show ability under three of these headings.

- (i) Melodic improvisation;
- (ii) Rhythmic improvisation;
- (iii) Harmonic improvisation;
- (iv) Free improvisation to a given mood, visual or text stimulus;
- (v) Any combination of the above.

Option 5: other non-specified performing activities

Students offering this option do so at their own discretion, and the necessary details should be forwarded to the Department of Education at the time of entering for the examination. This option is intended to cater for special cases, viz.

- students with impairments whose particular needs require special considerations and arrangements
- students whose performing cannot be described under any of the previous options

Appendix B

Singing or playing as a member of a musical group

- (a) Ordinary level and Higher level students may present performing under this heading.
- (b) Students should note the performing requirements outlined in 2.1.2 (page 8).
- © The criteria for choosing music are given in appendix E (page 21).
- (d) Presentations under this heading and popular musical genres as well as classical art works, e.g.

Traditional Irish groups

Folk groups

Recorder groups

Madrigal groups

Choral groups

Orchestral groups

Bands

Mixed vocal and instrumental ensembles of all kinds

Groups performing extracts from stage musicals, operettas, etc.

- (e) All students presenting as members of musical groups should be able to
 - maintain their part as a regular member of the musical group
 - interpret the notational and musical practices appropriate to each of the musical genres presented
 - make a noticeable contribution to the overall sound
 - realise the expressive and interpretative qualities of the music
 - relate musically with the other members of the group

Appendix C

Rehearsing and conducting a musical group

- (a) Ordinary level and Higher level students may present performing under this heading.
- (b) Students should note the performing requirements outlined in 2.1.2 (page 8).
- (c) Students must choose a suitable programme. The criteria for choosing music are given in appendix E (page 21).
- (d) Presentations under this heading may include traditional and popular musical genres as well as classical art works.
- (e) Students should have rehearsed and conducted a musical group for a reasonable period (at least one year) before the examination. They should be able to demonstrate in their control of the performing
 - appropriate technique and rapport
 - an ability to shape phrases and to structure and to interpret the music
 - musical understanding
- (f) When conductors have presented their programme they will be given some time to consider a simple unseen score. Questions will be asked to determine their ability
 - to understand the musical and technical demands of a score
 - to plan an effective rehearsal strategy

Appendix D

Sight reading, aural memory tests, and unprepared improvisations

- (a) All sight reading tests, aural memory tests and unprepared improvisation tests will be done individually.
- (b) Where students are presenting two Ordinary level performing activities for assessment at the Higher level, the appropriate Higher level sight reading test, aural memory test or unprepared improvisation test will be given.
- (c) At Ordinary level, all sight reading tests, aural memory tests and unprepared improvisation tests will consist of music composed with clearly recognisable patterns of predictability.
- (d) At Higher level, patterns of predictability will also feature in the test pieces.
- (e) Students presenting an unprepared improvisation instead of a sight reading test or aural memory test must choose one from the list outlined in appendix A, Option 4: improvisation (page 16).

Appendix E

Criteria for choosing suitable music for the examination in performing

(NB. The following criteria as well as the performing requirements given under 2.1.2 (page 8) must be observed when performing at the examination.)

- (a) Music may be chosen from classical art, traditional Irish, ethnic, folk, rock, jazz, stage musical and/or other modern popular repertoires.
- (b) In all cases, the music chosen must be of a standard consistent with two years' study as a continuation of Junior Certificate music or similar programme.
- (c) In all cases, the chosen songs or pieces must show diversity in style and technique.
- (d) All songs or pieces, including traditional Irish music, should be fully identified, and as far as possible and appropriate, the published music should be available;
- (e) Pieces chosen for group performing (including rehearsing and conducting a musical group) should consist of not less than two parts, with or without accompaniment. However, more difficult unison and plainchant pieces may also be considered.
- (f) The music listed below will serve as a guide in determining Ordinary level and Higher level essential performing standards. No specific programmes are given. Pieces chosen for vocal or instrumental mediums not listed below should be of an equivalent or higher standard;
- (g) Programmes for the Higher level elective in performing should be approximately 12 minutes in duration and reflect a further expansion of the Higher level essential performing activities.
- (i) Performing individually - classical music

Descant Recorder

Ordinary level	Mozart, Country Dances (A Collection of Dance Airs, Hargail Music Press)
Higher level	Elsna Snell, No. 4 Spring Song (Strawberry Hill Pieces, Lengnick)

Piano

Ordinary Level	Mozart, edited by Howard Ferguson, Allegro in B flat (25 Early Pieces, Associated Board)
Higher Level	Handel, edited by Howard Ferguson, Aria in G (A Keyboard Anthology, Book 2, Associated Board)

Violin

- | | |
|----------------|--|
| Ordinary Level | L. Mendelssohn, Cavatina, Bosworth |
| Higher Level | Tchaikovsky, arranged by Rowsby Woof, Chant sans Paroles, Op. 2, No. 3, Associated Board |

Voice

- | | |
|----------------|---|
| Ordinary Level | Brahms, Wiegenlied/Cradle-Song (Brahms: Fifty Selected Songs, Schirmer) |
| Higher Level | Schubert, An Silvia/To Sylvia (Schubert Selected Songs, Peters) |

(ii) Group performing - classical music

Recorder group

- | | |
|----------------|---|
| Ordinary level | Rameau, Rondino (Two's Company, Cramer) |
| Higher level | Donald Randall, Shortnin" Bread (Three Recorder Pieces Based on Negro Spirituals, Bosworth) |

Piano duet

- | | |
|----------------|---|
| Ordinary level | Francois Couperin, Minuet (Easy Piano duets, Universal Edition) |
| Higher level | Mozart, Minuet and Trio (Sonata in C major, K19d, OUP) |

Violin duet

- | | |
|----------------|--|
| Ordinary level | Schubert, arranged by Jane Gannoway, The Miller (String It Together, Mimram Music/Fentone Music) |
| Higher level | Pleyel, Rondo (Six Petits Duos, Universal Edition) |

Vocal groups

- | | |
|----------------|---|
| Ordinary level | Benjamin Britten, A New Year Carol (Oxford Book of Carols, Book One, OUP) |
|----------------|---|

Higher level	Lassus, Mon Coeur se Recommande á Vous/My Heart Is Offered Still to You, Roberton Publications
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(iii) Performing individually - traditional Irish music

(NB. Irish music sources are listed to give an indication of standards for Ordinary level and Higher level. They are not intended to dictate details or style of performance.)

Ceol uirlise

Ordinary level	An B6thar óThuaidh go dti Árainn (single jig, No. 65, Breand~n Breathnach, Ceol Rince na hEireann, Cuid 2, Oifig an tSolathair)
Higher level	Ríl Liadroime (reel, No. 183, Breandan Breathnach, Ceol Rince na hEireann, Cuid I, Oifig an tSolathair)

Amhranaíocht

Ordinary level	Fear an Bhata (Sean Óg agus Mánuis ó Baoill, Ceolta Gael, Mercier Press)
Higher level	Banchnoic Eireann ó (Sean Óg agus Mánuis Ó Baoill, Ceolta Gael, Mercier Press)

(iv) Group performing - traditional Irish music

(NB. Irish music sources are listed to give an indication of standards for Ordinary level and Higher level. They are not intended to dictate details or style of performance.)

Voice(s) and Instrument(s)

Ordinary level	Buachaill ón Éirne (Clannad Pastpresent, Wise Publications)
Higher level	Coinleach Glas an Fhómhair (Clannad Pastpresent, Wise Publications)

Instruments only

Ordinary level	Maidin Luan Cincíse (Cuisle an Cheoil, An Roinn Oideachais)
Higher level	C. Lennon, Musical Memories, Volumes One and Two, Worldmusic Publications any selection of contrasting pieces

(v) Performing individually - popular music

(NB. Popular music sources are listed to give an indication of standards for Ordinary level and Higher level. They are not intended to dictate details or style of performance.)

Voice

Ordinary level	Lennon and McCartney, When I'm Sixty Four, (The Beatles Complete, Wise Publications)
Higher level	Paul Simon, The Boxer (The Paul Simon Songbook, Music Sales)

Synthesizer/Electronic Keyboard

Ordinary level	John Barry, Born Free (Premiere Film Music, Volume I, Chappell)
Higher level	Eric Carmen, All By Myself (Easy Listening Love and Rock for All Keyboards, Wise Publications)

Singing to one's own accompaniment

Ordinary level	Paul Simon and Art Garfunkel, Scarborough Fair/Canticle, Music Sales Limited
Higher level	P. Alder and E. Levine, Once in a Very Blue Moon (The Mary Black Songbook, compiled by Declan Sinnott, Dara Records)

(vi) Group performing - popular music

(NB. Popular music sources are listed to give an indication of standards for Ordinary level and Higher level. They are not intended to dictate details or style of performance.)

Folk group

Ordinary level	Peadar Kearney, Anna Liffey (The Wolfe Tone Song Book, Volume Two, Walton)
Higher level	Jimmy McCarthy, No Frontiers (The Mary Black Song Book, compiled by Declan Sinnott, Dara Records)

Rock group

Ordinary level	Mark Knopfler/Dire Straits, Walk of Life (Classic Rock Hits, Volume Three, Wise Publications)
Higher level	U2, I Still Haven't Found What I'm Looking For (Classic Rock Hits, Volume Three, Wise Publications)

Jazz group

Ordinary level	Gerald Martin, Old Joe Clark's Boogie, (The Joy of Boogie and Blues, Yorktown Music)
Higher level	Gerald Martin, Swingin" Molly (The Joy of Boogie and Blues, Yorktown Music)

Groups performing extracts from stage musicals, operettas, etc.

Ordinary level	Claude-Michel Schönberg, Do You Hear the People Sing (from Les Misérables, Faber)
Higher level	Lionel Bart, Who Will Buy? (from Oliver, Lakeview Music Publishing)

Appendix F

Prescribed works

Prescribed works form an obligatory part of the syllabus at both Ordinary and Higher levels and will be examined in detail. There are two groups of prescribed works, which will alternate every three years. Group A is prescribed for the first three years of the examination of this syllabus; group B will be examined in the following three years.

Group A

J. S. Bach, Cantata Jesu, der du meine Seele / Jesus, by Thy Cross and Passion, BWV 78, Eulenburg

Tchaikovsky, Fantasy Overture Romeo and Juliet, Boosey and Hawkes or Eulenburg

Gerald Barry, Piano Quartet, OUP

Freddie Mercury/Queen, Bohemian Rhapsody, IMP

Group B

Mozart, Piano Concerto No. 23 in A Major, K.488, Boosey and Hawkes

Berlioz, The Ball (second movement) and March to the Scaffold (fourth movement) from Symphonie Fantastique, Eulenburg

Raymond Deane, Seachanges (with Danse Macabre), for piccolo and flute in G, percussion, piano, violin and cello, Contemporary Music Centre

Lennon and McCartney/The Beatles, Sergeant Pepper's Lonely Hearts Club Band, She's Leaving Home and When I'm Sixty Four, Wise Publications

Appendix G

Higher level elective in listening – special study topic

- (a) Students are free to choose their own special study topic, subject to the criteria given in 2.3.5 (page 14).
- (b) The following are examples of suitable topics. This is not a prescriptive list.

Plainchant

English Renaissance madrigals

The concerto grosso

The Classical symphony

German lieder c.1800-c.1850

Italian opera c.1850-c.1900

Russian ballet music

Impressionist piano music

American popular song c.1918-c.1950

Film music from c.1968 to the present

Early jazz music

Popular Irish music of today

Music by contemporary Irish composers

String quartets by mainstream contemporary composers

Ethnic music from Asia