



The Irish Music Teacher



Summer 2009



Newsletter of the Post Primary Music Teachers Association
Cumann Múinteoirí Ceoil Iar-Bhunscoile
www.ppmta.ie

International Conference for Research in Music Education

The **Sixth International Conference for Research in Music Education** took place at the **School of Education and Lifelong Learning, University of Exeter** in Devon, England from the 14 – 18 April. The **RIME Conference** is one of a growing number of gatherings of music education enthusiasts, in a conference calendar which facilitates our ever-expanding field of Music Education. Taking place throughout the year at various locations around the world, conferences such as RIME offer over the course of a jam-packed week, a melting-pot of workshops, presentations and performances, as well as endless ideas, opinions and deliberations on the seemingly boundless field of music education in which we all find ourselves.

As music teachers, it probably wouldn't be difficult to work away through the busy academic calendar, keep the head down, and pay no attention to the goings on at some far-flung conference, with 'researchers' and their far-flung ideas – so, for this reason, these few words will hopefully offer a little insight into what a conference such as RIME is 'about'. I hope to give an idea of the valuable platform which such a conference offers the music teaching profession, and show how the 'Conference' is an invaluable resource for discussion of the many issues surrounding the teaching and learning of music at all levels, not least in the day to day goings on in Ireland's Post-Primary Music classrooms.

The Research in Music Education Conference had a truly international flavour with countries such as Norway, Brazil, USA, Finland, Portugal, Germany, Sweden, Canada, Greece Australia, China, UK, Estonia, Japan, and Cyprus represented. An Irish contingent made for a strong presence at RIME with Lorraine O' Connell (Dublin Institute of Technology), Gwen Moore (Mary Immaculate College, University of Limerick), Anna-Marie Higgins (University of Cambridge), Mary Lennon and David Mooney (Dublin Institute of Technology), Mary Stakelum (University of Reading), and Mary Nugent (Marino Institute of Education, DIT Conservatory of Music and Drama) among those presenting their research on various topics from; electroacoustic composition at post-primary level, to the exploration of the place of Western classical music in formal music education settings in Ireland, to an exploration of the nature and extent of the knowledge and skills that constitute subject knowledge for classroom music teachers.

The themes and topics that arose over the course of the RIME Conference are too numerous to look at in great detail here, but it is worth mentioning one or two in order to highlight the huge scope of music education research that presents itself at a conference such as RIME, and the truly global nature of our music education community.

For example among the one

hundred-odd presentations were the following:

- Suzanne Burton and Brian Bersh (University of Delaware USA) presented their fascinating study of the theory of 'flow', an optimal state which happens when skill and perceived level of challenge match, in the context of music teachers on a five-day, immersion-based professional development course on steel pan.
- Eleni Lapidaki (Aristotle University of Thessalonki, Greece) presented her participation project C.A.L.M., in which university music students work collaboratively with students of socially, economically and/or geographically disadvantaged public schools and hospitals, to help music students make links beyond the academic classroom and contribute to change beyond themselves. Through her work, Eleni attempts to challenge music students to intervene with the world, to make a difference to their world.
- Mary Nugent dealt with her interesting topic of teaching and learning processes in children's bi-musical learning, i.e. children who simultaneously engage in both classical music genres and in traditional Irish folk music. This research focused on three interviewees engaged in classical instrumental or Irish traditional music teaching, with the resulting narratives challenging 'commonly

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Fleischmann Centenary

Fleischmann Works To Be Digitised

During **Aloys Fleischmann's centenary** in 2010, we hope to make many of his compositions freely available on the Internet. If we can create Sibelius files of his music, the works can be put on the website, freely downloaded, the score and parts printed out – in other words, the works become accessible and performable.

The process of creating Sibelius files from manuscript scores is laborious and therefore expensive. We appeal to anybody who is able to create Sibelius files to help us with this task or to sponsor the making of a file. You would be creating a monument to Fleischmann's memory.

The names of the file-maker and sponsor will be inscribed in the Sibelius file.

The following list of Fleischmann compositions has been compiled on the basis of the list in Séamas de Barra's monograph *Aloys Fleischmann* published in Dublin by Field Day Publications in 2006

FLEISCHMANN COMPOSITIONS FOR ORCHESTRA ALONE

Digitisation needed urgently: performance planned

- *Ballet Suite from An Cóitín Dearg*
- *Sinfonia Votiva*
- *The Four Masters Overture* – Fergus O' Carroll
- *The Táin: Ballet Suite*

Digitisation needed:

- *An Cóitín Dearg Ballet in Three Acts*
- *Macha Ruadh: Ballet in Two Scenes*
- *The Táin, Ballet in Three Acts*
- *The Táin: Five Dances*
- *Amhrán Dóchais*, arrangement with audience participation
- *Kelly the Boy from Killann*,

arrangement with audience participation

- *Song for a Festive Occasion*, with audience participation, text O'Shaughnessy 'The Music Makers'
- *The Bells of Shandon*, arrangement with audience participation
- *The Boys of Wexford*, arrangement with audience participation

Digitisation in progress:

- *The Humours of Carolan Suite* for String Orchestra (Sarah Burn)
- *Prelude and Dance* (Sarah Burn)

FLEISCHMANN COMPOSITIONS FOR ORCHESTRA WITH SOLOIST

Digitisation needed urgently: performance planned

- *Cornucopia - Prelude and Rondo* for horn
- *Tri hAmhráin (Three Songs)* high voice, text Carolan

Digitisation needed:

- *Ómós don Phiarsach* (Homage to Pearse), mezzo-soprano, speaker, text Pearse
- *Song Cycle from the Fountain of Magic* high voice, text Frank O'Connor
- *Tides*, mezzo soprano, text John Montague
- *Four Old Italian Songs*, arrangements for mezzo soprano (Scarlatti, Pergolesi, Paisiello)

FLEISCHMANN COMPOSITIONS FOR ORCHESTRA WITH CHOIR

Digitisation needed urgently: performance planned

- *Clonmacnoise*, SATB with audience participation, text Frank O'Connor

Digitisation needed:

- *Festival Song*, SATB, text John Montague
- *Magnificat for Knock*, SATB, liturgical English text
- *Mass for Peace* for unison choir and orchestra, Latin liturgical text
- *Where Finbarr Taught*, SATB, text J.J. Horgan
- *A Nation Once Again*, arrangement SATB

Digitisation promised:

- *Clare's Dragoons* with Warpipes, text Thomas Davis by Aidan O'Carroll
- *Song of the Provinces*, SATB with audience participation, text Clarence Mangan

Funding applied for by Dundalk Institute of Technology

- *Songs of Colmcille*, SATB with speaker, text Robert Farren

Funding applied for by Dundalk Institute of Technology

- *Time's Offspring*, Cantata with speaker, text Bishop Berkeley

Funding applied for by Dundalk Institute of Technology

Digitisation in progress:

- *The Golden Bell of Ko*, Ballet in Three Scenes (Sarah Burn)

Digital file available:

- *The Planting Stick* for Irish dance group, SATB choir, string ensemble, harp, flute, percussion by Alan Cutts

FLEISCHMANN COMPOSITIONS FOR CHAMBER ENSEMBLE

Digitisation needed urgently: performance planned

- *Cornucopia Prelude and Rondo for horn and piano*
- *Four Fanfares for An Tóstal*

Digitisation needed:

Le Balai de Plume (The Feather Duster) Essay for Pianist-Comedienne

- *Song Cycle from the Fountain of Magic*, high voice, piano, text Frank O'Connor
- *Song Cycle from Tides*, medium voice and piano, text John Montague
- *Suite: The Cake Dance*, chamber ensemble
- *The Fool*, medium voice and piano, text Pádraig Mac Piarais

Digitisation promised:

- *An Cóitín Dearg* for Irish harp - by Aidan O'Carroll
- *Ballinderry* for Irish harp - by Aidan O'Carroll
- *Songs of Affection* Five Irish Folk Songs arranged for medium voice and piano/harp - by Aidan O'Carroll
- *Suite for Piano* - by John O'Connor
- *The Poet's Circuits* for soprano and Irish harp - by Aidan O'Carroll

- *Tocatta and Nocturne* for Carillon - by Aidan O'Carroll

- *Trí hAmhráin* for high voice and piano - by Aidan O'Carroll

Digitisation in progress:

- *Piano Quintet* - by Allin Gray

FLEISCHMANN COMPOSITIONS FOR CHOIR WITHOUT ORCHESTRA

Digitisation needed urgently: performance planned

- *Cathal Mór* of the Wine-Red Hand, SATB choir, piano, text Mangan

- *Confirma hoc Deus*, motet for SATB choir with organ, Latin liturgical text

- *Confirma hoc Deus*, motet for SATB choir, Latin liturgical text

- *Games*, SATB choir, harp and percussion, text Vasco Popa

- *Na Trí Captaení Loinge* (The Three Sea Captains) Choral Dance Suite for unaccompanied SATB, text Pilib Ó Laoghaire and Diarmuid O'Driscoll

- *Poet in the Suburbs*, SATB choir, text Thomas Kinsella

- *Six Folk Song Arrangements* SSA/TTB choir

Digitisation needed:

- *Hymns and Magnificats for Knock* for SATB choir, unison choir and

piano / organ, texts by Tom Hamill, Michael Hodgetts and English liturgical texts

- *Two Antiphons* for unison choir and organ

- *Where Finbarr Taught*, SATB choir and piano, text J.J. Horgan

- *Cáit Ní Dhuibhir*, folk song arrangement for SAB choir

Digitisation promised:

- *Illumina Oculos Meos*, motet for unaccompanied SATB choir, Latin liturgical text by Aidan O'Carroll

Digitisation in progress:

- *Mass for juvenile or female SSA* choir and organ, English liturgical text by Allin Gray

Digital file available:

- *Vier Geistliche Gesänge* by Fleischmann senior SATB, text Eduard Mörike by Allin Gray

- *Das Schifflin* by Fleischmann senior TTBB: song of farewell written before the internees' release from the Isle of Man POW Camp, January 1919, text Eduard Mörike by Allin Gray

Contact:

Aidan O'Carroll

087 410 3220

kerrymusicschool@eircom.net

Intercontinental Youth Symphony Orchestra and Chorus

Narina Ayvazyan, General Secretary of the Intercontinental Youth Symphony Orchestra and Chorus is pleased to announce the opening of applications for orchestral membership. It is open to instrumentalists between the ages of 15 and 25 years and membership of the chorus is open to singers between the ages of 12 and 60 years.

Auditions in more than 80 countries take place on Saturday 17 October 2009. The Orchestra's first summer school is being held in Stavropol in the Russian Federation for three weeks in July 2010 and this is being followed immediately by the orchestra's inaugural tour to 12 countries in Europe.

Please refer to the IYSOC website www.iysoc.org for further information.

We would be most obliged if you would inform your students of this exciting development.

International Conference for Research in Music Education

Continued from page 1

held perceptions regarding music practices in these genres and are a fascinating interplay of attitudes, beliefs and practices'.

- Hanna Buhl's research (University of Applied Sciences, Northwestern Switzerland) was done with the aim of finding out if concentration would be higher during the whole music lesson when a break with body movement was integrated. Three times the mental concentration of the pupils during the whole lesson was measured, with differences in the performances of girls and boys.

- Yiva Hofander Trulsson (Malmö Academy of Music, Sweden) took a fascinating look at the narratives of non-Swedish parents, with children enrolled in public as well as private music schools, on music and its fostering role on their children. Among Yiva's findings was that ethnical minorities, to bring back memories from childhood by listening and playing, use music.

She also found that music has a central role in their education to compensate for the lack of economical and social capital.

The Keynote Addresses were intrinsic to the conference proceedings with each day beginning with presentations from speakers such as Gordon Cox (University of Reading, UK), Ian Cross (Cambridge University, UK), Magne Espeland (Stord / Haugesund University, Norway), Liane Hentschke (Federal University of Rio Grande do Sul, Brazil) and Marie McCarthy (University of Michigan, USA). These were designed to offer stimuli to debate, with Marie McCarty looking at the study and documentation of children's musical culture outside of the classroom for instance.

The Research in Music Education Conference was a meeting ground wherein people with similar interests and passions could come together to share stories and experiences arising from their own research in

music education. The atmosphere over the RIME week was informal and relaxed, and as well as being highly organised in terms of the business of the daily conference proceedings, a noticeable effort was made by the RIME committee to ensure that it was not 'all work and no play', with various social occasions occurring during the weekdays and into the wee hours of the mornings. All in all, the RIME Conference was a hugely worthwhile experience and one I'll definitely look out for again!

Thomas Johnston

Thomas, a current PhD researcher at the Irish World Academy of Music and Dance, University of Limerick, and student representative for the International Council for Traditional Music, Ireland. His thesis is entitled, 'The Bloom of Youth: Experiencing Irish Traditional Music in Post-Primary Education', and is jointly funded by the *Irish Research Council for the Humanities and Social Sciences* and *The Teaching Council*.



**Post-primary Music Teachers' Association
Cumann Múinteoirí Ceoil Iar-bhunscoile
BRANCH REPRESENTATIVES 2008-2009**



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Post-primary Music Teachers' Association
Cumann Múinteoirí Ceoil Iar-bhunscoile

Annual Music Conference 2009

Booking Form

In

Hotel Kilkenny, Kilkenny

On

Friday 16th Oct – Sunday 18th Oct

Conference Fee for all delegates is **€130.00**

This fee includes admission to all conference proceedings,
 all tea / coffee, lunch and evening meal on Saturday night.

Please note: There will be no daily rate this year.

Cheque only, payable to PPMTA please

Accommodation to be booked separately with the hotel.

Name: _____ Membership No: _____
 Address: _____ Phone No: _____
 _____ E-mail: _____
 _____ School: _____
 _____ **School Phone:** _____

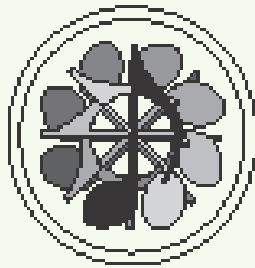
*Would you like to attend the **SATURDAY EVENING MEAL:** YES NO*

This completed form and cheque payable to PPMTA should be sent to:

Freda Mooney,
PPMTA Conference,
Seoda,
Ticknock, Dublin Rd.,
Arklow, Co. Wicklow

CLOSING DATE:

WEDNESDAY, 16TH Sept 2009



Kodály Society of Ireland

in association with
St. Patrick's College, Drumcondra
presents

Active Music Making: The Kodály Approach

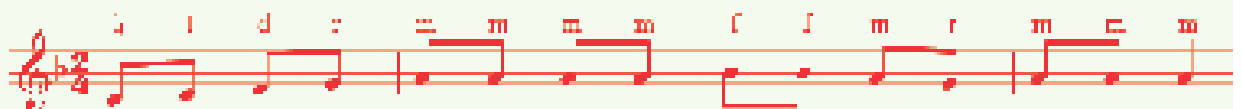
Intensive professional development course for

- primary teachers
- post-primary music teachers
- vocal and instrumental teachers
- conductors, singers and performers

6th–10th July, 2009

Graded musicianship (solfège), conducting classes (basic to advanced), methodology workshops, choral singing, chamber music and concerts will form the core activities.

The faculty will consist of specialists in the Kodály principles of music education, including internationally renowned Professors Ildikó Herbolý Kocsár and Sarolta Platthy.



For further information, please contact
Róisín Blunnle, Secretary, Kodály Society of Ireland
Phone: 087 274 7327
or Email: KodalyIreland@gmail.com

Approved by Department of Education and Science. Primary teachers qualify for EPV days.

Kodály Society of Ireland

Active Music Making: The Kodály Approach

6th–10th July, St Patrick's College, Drumcondra

Application

(N.B. Places are limited and allotted on a first come first served basis.)

Special: Pay in full by 29 th May	Pay in full by 12 th June	Applications after 12 th June
<p>Full time students: Pay in full by 29th May €180 or €230 with lunch.</p> <p>Please enclose cheque or money order payable to Kodály Society of Ireland Send to Róisín Blunnie, KSI Secretary, 17 Drummagh, Carrick on Shannon, Co. Leitrim Enquiries: Please email kodalyireland@gmail.com or telephone 087 274 7327</p>		

Name:

Address:

.....

Telephone: Mobile:

Email (main): Email (cc, if req.):

Occupation (main): Other:

Voice part (tick or embolden): Soprano Alto Tenor Bass

Please give some details of your musical background and/or qualifications, if any:

.....

Please indicate areas of particular interest to you (e.g. conducting, teaching methods, choral singing, chamber music, pre-school, teaching level, instrumental/vocal teaching, harmony etc.)

.....

Please indicate your approximate choral conducting level on a scale of 1–5:

Beginner 1 2 3 4 5 Advanced

Are you interested in participating in chamber music? (Yes/No)

If so, please list your instrument(s):

Are you interested in having individual voice lessons at an extra charge?

Have you ever done a Kodály course before? If so, please list (date, venue, length etc):

.....

Where did you hear about this KSI course?

Is correspondence by email convenient for you? (Yes/No)

TEACHERS' LEAVING CERTIFICATE



MUSIC WORKSHOP



will take place in

Trinity College Dublin

Saturday, 19th September 2009

The following topics will be covered:

Bach, Barry, Queen, Tchaikovsky,

Aural Skills, Melody, Harmony and Irish Music

Fee: €50.00

This course is strictly for PPMTA members only as places are limited



Application Form

Name: _____ **PPMTA Membership No:** _____

Address: _____

Tel. No: _____ **email:** _____

School: _____

Please send this completed application form with a cheque payable to PPMTA to

Ethel Glancy,
Newpark Comprehensive School,
Newtownpark Ave.,
Blackrock,
Co. Dublin.