YOUTH SING IRELAND

Bíonn dhá insint ar scéal agus dhá leagan déag ar amhrán

There are two versions to a story and twelve arrangements to a song

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Teacher's Notes

in partnership with

SING IRELAND · Clár Éire Ildánach Creative Ireland Programme 2017–2022 · National Children's Choir Cór Náisiúnta na nÓg · DCU Ollscoil Chathair Bhaile Átha Cliath Dublin City University · the contemporary music centre Ireland · FOLENS giving

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Play 'Spot the Musical Difference'

using the PowerPoint for this song. All the instructions are on the slides.

There is one 'difference' to find in each case.

Answers are on the next slide.

Look for the audio icon to listen to the audio.

This task is intended to develop descriptive vocabulary, to notice changes in music visually and aurally, and to learn the 12 phrases of the song 'Bíonn Dhá Insint ar Scéal'.

The song goes on a journey from a very simple melody with bare accompaniment to a much more developed melody and a much fuller accompaniment.

Discussion: using the seanfhocal 'bíonn dhá insint ar scéal agus dhá leagan déag ar amhrán', discuss possible meanings or applications of the idea that there can be more than one interpretation of a story or a situation, and that there can be many versions of things depending on a person's perspective. The concept of rumours, or of stories 'growing legs' could also be explored.

Story board: create a comic strip /story board using the template provided.

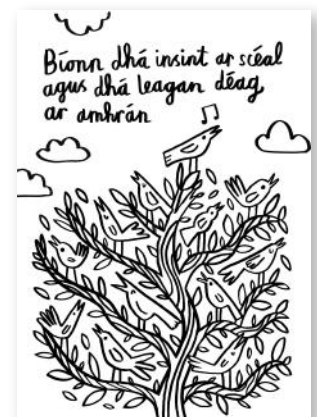**Art:** colour in the colouring page for this song.

Step 2

Use the song video to sing the piece from start to finish along with the backing track.
The song consists of the 12 lines explored in the 'Spot the Musical Difference' activity.

Further Activities

Exploring the accompaniment.

Return to the song to focus on the accompaniment.

The accompaniment is made up of a series of chords that is repeated for each line of the song. The chords are

<div align="center">

C – F – Bdim – Em – Am – Dm – G – F/C – C

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Each time we hear the series of chords, it is played by different instruments of the orchestra. At the beginning, the texture of the music is sparse; by the end of the piece, the texture is much more full. Here is an outline of what happens at each step along the way:

Line 1:	Piano only.
Line 2:	String family of instruments: violins, violas, cellos, double basses. Violins play the melody.
Line 3:	Woodwind family: oboe, cor anglais, clarinet, bassoon, contrabassoon. Flute plays the melody.
Line 4:	Brass family: trumpet, French horns, trombone, tuba. Trumpet plays the melody.
Line 5:	Harp plays melody and broken chords.
Line 6:	String instruments, plucked.
Line 7:	Woodwind and brass together.
Line 8:	Strings and brass together.
Line 9:	Woodwind and strings together.
Line 10:	Woodwind plays melody, brass plays harmony, strings play bass.
Line 11:	Woodwind, brass, and strings all play together.
Line 12:	Full orchestra with percussion.

Advanced music theory (for teacher's information only)

In the music score, a particular feature is highlighted in relation to each line of the piece.
In conjunction with the score, note the following musical features:

Line 1:	Tonic pedal: the melody stays on one note: the home note of the key (C).
Line 2:	Harmony notes only: all notes used in the melody are part of the chords that accompany them.
Line 3:	Consonant skip: the melody leaps to another harmony note.
Line 4:	Neighbour note: the melody moves away by step, and immediately comes back again by step.
Line 5:	Passing note: a note that passes by step between two harmony notes.
Line 6:	Anticipation: a note that anticipates the next note; a precursor.
Line 7:	Suspension: holds on the previous note before resolving downwards by step to the next harmony note.
Line 8:	Appoggiatura: a leap up to a non-harmony note that then resolves downwards by step to the next harmony note.
Line 9:	Echappeé: a non-harmony note that 'escapes' a harmony note by moving away by step and then leaping in the opposite direction.
Line 10:	Octave leap: a leap up to the note an octave above.
Line 11:	Word-painting using melisma: Illustrating the meaning of a word by using several notes on one syllable.
Line 12:	Dynamics: adds louds and softs to the melody.

Bíonn dhá insint ar scéal
agus dhá leagan déag
ar amhrán

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Illustration by Anne O'Hara

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