

harp
IRELAND

CRUIT
ÉIREANN

arts council
ireland 70

iteachtrad.com **LizD**

I TEACH TRAD
Professional Development for Irish Traditional Music Teachers

Cruit Éireann | Harp Ireland presents an

**ONLINE COURSE FOR
HARP TEACHERS 2022**

in association with DR LIZ DOHERTY and I TEACH TRAD

Workshop 2 Teaching Harp in the 21st Century – Challenges & Opportunities

May 10th, 2022

Simple Stretches

Safe Trad

Gentle Neck Stretch

Stand up straight and keep your shoulders down.

Face forward and bring your left ear down towards your left shoulder.

Face forward and bring your right ear down towards your right shoulder.

Repeat x 5

Note: Take care to keep your shoulders level and away from your ears.



Shoulder Stretches

Raise right arm to the sky and then bend your elbow to touch the back of your neck.

Put your left hand on your back.

Stretch your arms to try and get your hands to touch.

Hold for count of 5 and repeat on the other arm

Repeat x 3



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Simple Stretches

Safe Trad

Elbow Circles

Put your fingers on your shoulders.
Make a large forward circle with your elbows

Repeat x 5 then rest

Make a large backward circle with your elbows

Repeat x 5 then rest



Forearm Stretches

1. Elbow straight, left palm facing away and fingers pointing to the sky. Keep fingers straight.
Use the right hand to gently stretch your fingers back towards you.

Hold for count of 3 and repeat on the other arm

2. Elbow straight, left palm facing the ground
Point fingers to the ground and keep fingers straight
Use the other hand to gently pull fingers towards you

Hold for count of 3 and repeat on the other arm

3. Elbow straight, left palm facing up and keep fingers straight. Use the other hand to gently pull fingers towards the ground

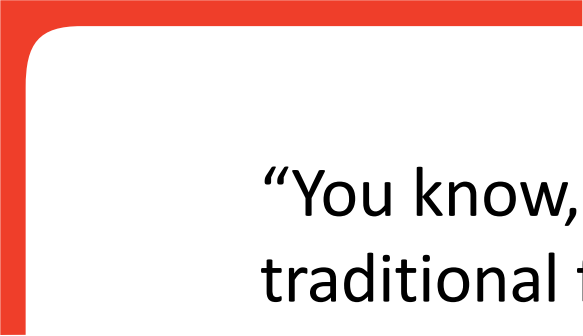
Hold for count of 3 and repeat on other arm.



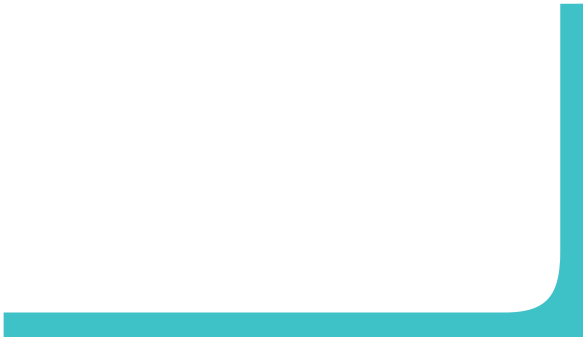
Disclaimer: While we are not healthcare professionals these gentle exercises have been suggested in consultation with healthcare professionals as part of the safetrad.com project. They are suggested as supports for the regular practice and performance of traditional music. Do not undertake these if you have any underlying medical issues. If, at any point, during these activities you feel any physical discomfort, you should stop immediately.

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“You know, there’s an awful lot to be said about this Irish traditional folk music and folklore. Because first of all, you have to learn it. And first you must learn the talk. And then you must learn the grip. And after that, you must learn the truckley howl. And then you have the whole lot, only just to keep on practicing it.” (Seamus Ennis, 1977)

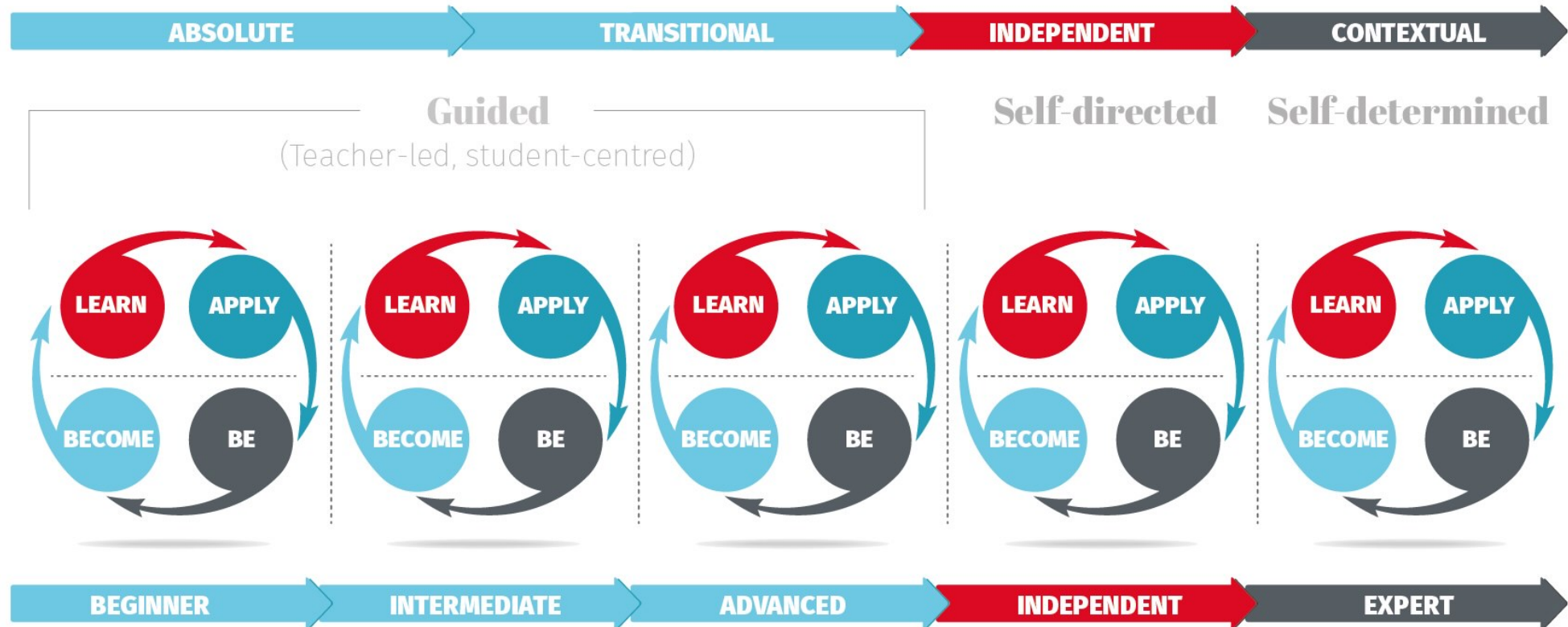


Inside the tune
Listen
Excellence
Movement
Self-awareness
Accompaniment
VARIATION
Improvisation
History
RHYTHM
IMITATE
STANDARD
INDIVIDUAL
COMPOSE
Life-long
TUNES
TRADITION
AURAL
NURTURE
Resources
THEORY
MASTERY
STAGE CRAFT
LISTEN
ETIQUETTE
MUSIC LITERACY
EXPRESSION
Mindset
PROGRESS
Curiosity
GOALS
Memorisation
RECALL
Reflection

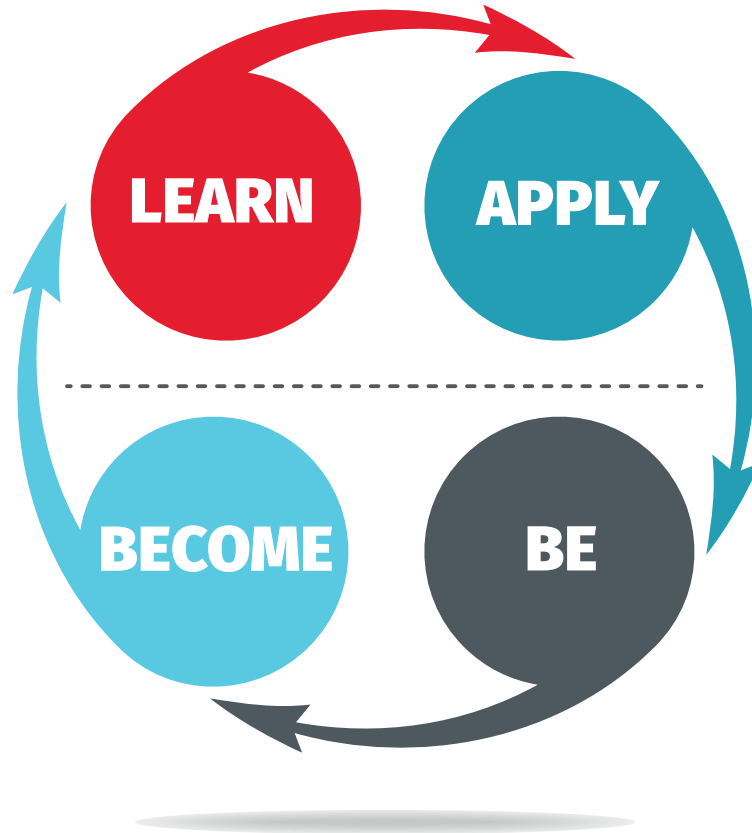
Traditional Musician

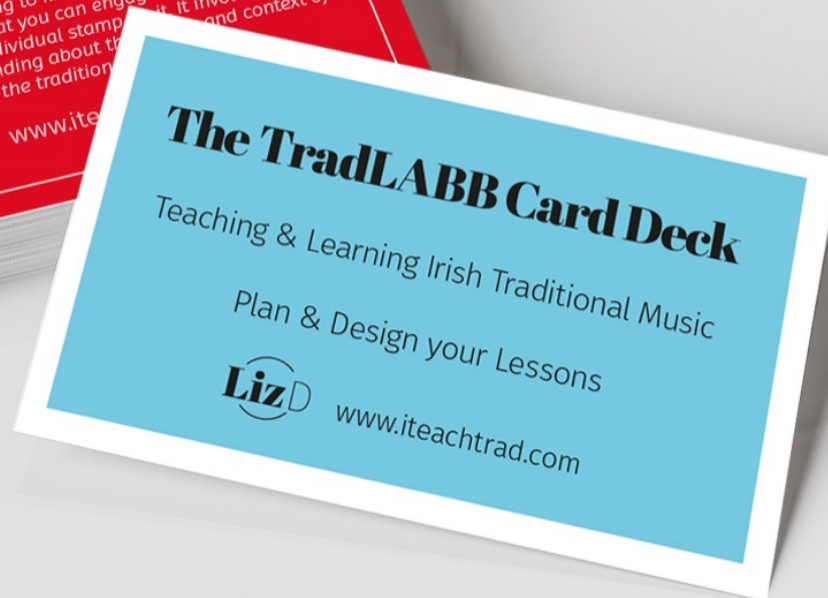
Spontaneous variation
PROFESSIONAL
Independence
Technology
FEEDBACK
INTONATION
PULSE
DANCE
BECOME
TECHNIQUE
GROW
CREATIVE
PROCESS
BE
PERFORM
APPLY
STYLE
TRANSMISSION
PRACTICE
HEALTH & WELL-BEING
HISTORY
Beyond the tune
SOUND COMMUNITY
COLLABORATE
Formal & Informal
RESPECT
PASS IT ON
REPERTOIRE
Arrange
Composition

The TradLABB™

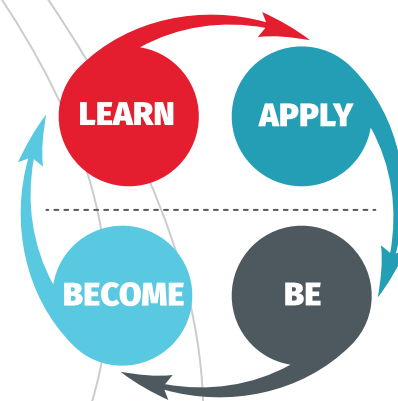


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Learn

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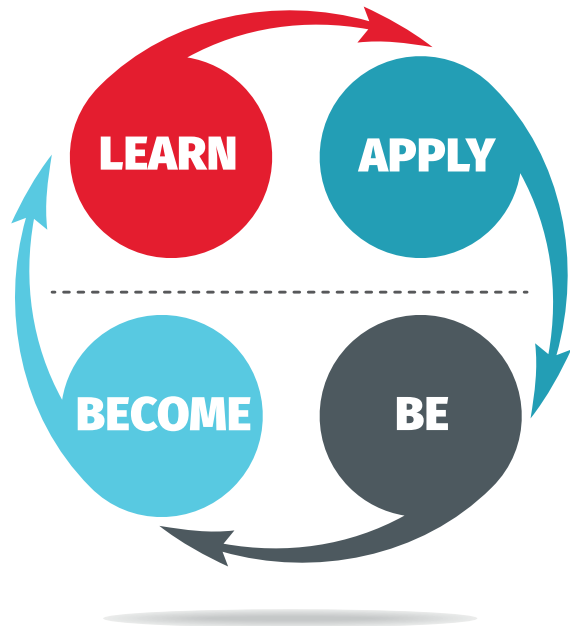
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Become

 www.iteachtrad.com

Be

 www.iteachtrad.com



WHAT?

WHY?

Aural Skills

Learn

- ☐ Teach repertoire 'by ear'
- ☐ Use exercises and games to develop good aural skills

- ☐ Introduce flipped learning to encourage ear training
- ☐ Use technology to encourage students to practice aural skills

How to do this?

RESOURCES:

Tips, ideas, grab and go teaching & learning activities

[www. iteachtrad.com/tradlabb](http://www.iteachtrad.com/tradlabb)

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Accompaniment: Existing Resources

Before you start, take time to think about who your students are - and where they are on their learning journey.

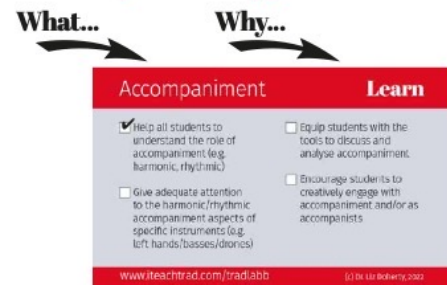
What is the topic/concept/theme? Accompaniment

Accompaniment is the musical part that provides the rhythmic and/or harmonic support to the main melody of a tune or song.

Why is it important?

A great deal of traditional music performance practice (although, by no means, all of it) involves an accompaniment. Think of a guitar, bouzouki, piano, harp or bodhrán player accompanying tunes at a session, for example. Obviously learning about the art of accompaniment is important for players of these instruments (*Note: this should be approached in the same holistic way as with any other instrument. Do bear in mind that, in most cases, these instruments are also considered melody instruments within the tradition. In other words, they have potentially two functions*). Equally, learning about the theory, the practice and the language around accompaniment, is valuable for all students, so that they can both communicate effectively with accompanists, and co-create music with them.

What can you do to help your students with this?



Helping students understand the role and function of accompaniment can feel a little daunting if you are not an accompanist, nor particularly confident when it comes to music theory. But there are loads of existing resources that you can draw on to raise awareness about accompaniment with your students - and to help them understand the basics. This **BLOG** identifies 10 existing resources that can help you to begin introducing the basics of harmonic accompaniment into your lessons.

Be Curious: I Hear – I Think – I Wonder

Before you start, take time to think about who your students are - and where they are on their learning journey.

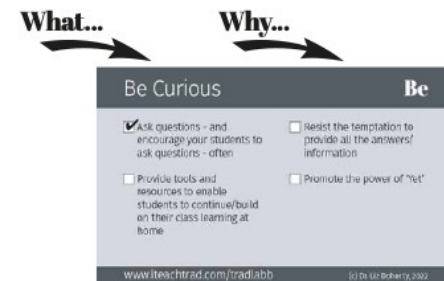
What is the topic/concept/theme? Be Curious

Being curious is an important driver for learning - for both teachers and students. Being curious about traditional music helps propel the learning forward; it becomes a voyage of discovery, it supports and encourages the idea of lifelong learning, and it allows us to notice and accept what we don't know 'yet', while striving towards it.

Why is it important?

Encouraging our students to be curious is one way in which we can help them to take ownership of their own journey as traditional musicians. Cultivating a desire to learn, and to understand and experience new things, is a way to equip students for a lifelong connection to music. Resisting the temptation to simply provide all the knowledge and answers (i.e. over-teach), but instead, equip and empower students to discover things for themselves, can be really valuable - both for our students, and for ourselves.

What can you do to help your students with this?

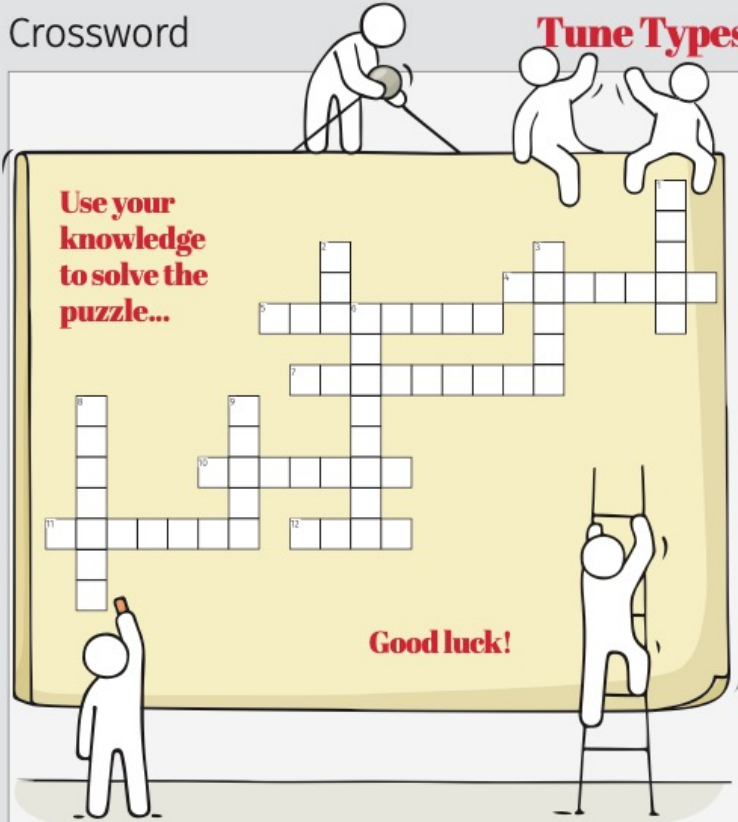


This activity is great when you have a new topic or concept you want to introduce to your students. Instead of leading off with an explanation or demonstration (for example, giving the background to a new tune, then playing it, then teaching it), this activity flips it right over to the students. Immediately, they are engaging with the material, connecting it with what they already know, and being curious about it.

Crossword

Tune Types

Use your
knowledge
to solve the
puzzle...



Good luck!

Clues

Across

4. A harp player made lots of these
5. Found in Donegal
7. A place where you could dance (or not!)
10. Don't fall!
11. All the way from Poland
12. Very popular

Down

1. 123, 123
2. In 6/8 time
3. Dancing on ice
6. Sailors danced this one
8. Not so fast
9. Big in Slabh Luachra

The Practice Diary

Practice

Today's practice goals



What did I do well today?



What can I improve on tomorrow?



Notes



The TradLABB™ Design and Plan your Lesson

Who are your learners?

Date: _____

What will I do?

Learn

Apply

Be

Become

Why?

How will I do it?

Resources:

Learn

Apply

Be

Become

Why?

Resources:

Learn

Apply

Be

Become

Why?

Resources:

Learn

Apply

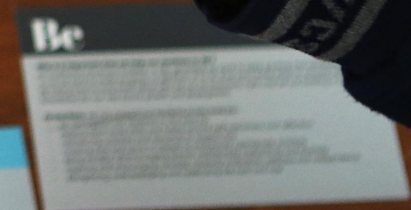
Be

Become

Why?

Resources:





Design a Lesson

45 minute class; group of teenagers, mixed instruments; competent/transitional learners

Be Well	Be
<input type="checkbox"/> Equip students with skills, strategies and tools to promote wellness in mind (e.g. managing performance anxiety)	<input type="checkbox"/> Encourage a culture of inclusivity, diversity and authenticity
<input checked="" type="checkbox"/> Equip students with skills, strategies and tools to promote wellness in body (e.g. preventing injury)	<input type="checkbox"/> Nurture a growth mindset among your students
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Repertoire	Learn
<input checked="" type="checkbox"/> Use a range of resources (e.g. books, recordings, websites) and materials (e.g. old/new, local, regional)	<input type="checkbox"/> Use a variety of methods (e.g. by ear, staff notation)
<input type="checkbox"/> Think about repertoire sequence and selection	<input type="checkbox"/> Encourage students to choose repertoire to learn
www.iteachtrad.com/tradlab	(c) Dr. Liz Doherty, 2022

Context	Learn
<input checked="" type="checkbox"/> Provide background information on all material (e.g. tunes, techniques)	<input type="checkbox"/> Share/signpost to additional resources (e.g. websites, recordings)
<input type="checkbox"/> Check contextual knowledge	<input type="checkbox"/> Connect the music to real life experiences (e.g. interview an expert)
www.iteachtrad.com/tradlab	(c) Dr. Liz Doherty, 2022

Feedback	Become
<input type="checkbox"/> Ensure that everyone understands what feedback is - and why it is important	<input type="checkbox"/> Encourage peer feedback
<input type="checkbox"/> Offer feedback regularly and in different ways	<input checked="" type="checkbox"/> Model feedback - invite students to offer feedback on your teaching
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*Warm-up exercise
(injury prevention)
[3 mins]*

*New tune B part (a Coleman tune) – part of 6-week theme around early recordings
[30 mins]*

*Prepared cheatsheet with 10 facts about Michael Coleman; quiz coming next week!
[10 mins]*

*Use exit slips to get feedback on the lesson
[2 mins]*

Design a 3-day workshop

Day 1

Self-awareness **Be**

Goals **Become**

Repertoire **Learn**

Memorisation **Learn**

Feedback **Become**

- ☐ Ensure that everyone understands what feedback is – and why it is important
- ☐ Create a safe environment for using feedback in your teaching
- ☐ Offer feedback regularly (in different ways) and discuss
- ☐ Encourage peer review and feedback for learning
- ☐ Invite students to give you feedback on your teaching

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Day 2

Be Creative **Be**

Repertoire **Learn**

Memorisation **Learn**

Arrangement **Learn**

Measuring Progress **Become**

- ☐ Agree on a system/mechanism to measure progress (e.g. for a term, a year, a single class)
- ☐ Set the parameters out clearly at the outset
- ☐ Ensure that students understand and are equipped to measure their own progress
- ☐ Review the progress as agreed at the outset
- ☐ Recognise, acknowledge and celebrate progress achieved

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Day 3

Be Well **Be**

Arrangement **Learn**

Performance **Apply**

Resources **Learn**

Reflection **Become**

- ☐ Explain, demonstrate and discuss the value of reflective practice
- ☐ Provide tools to support regular reflective practice among your students
- ☐ Build in systems to encourage the sharing of students' reflections
- ☐ Model reflective practice by sharing examples of your own reflections
- ☐ Use your students' reflections to shape/adapt/develop your teaching

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Note: text on cards is from an early draft

Ready to have a go?

