

BEd Music Induction Pack 2023

Dear student,

We hope you are looking forward to joining us at the Royal Conservatoire of Scotland. We are very much looking forward to seeing you again. Before you arrive, there are a couple of things you need to know and that we would like you to do.

Guitar

If you own a guitar, then it would be really useful if you bring it with you if you are moving to Glasgow. If you do not own a guitar, **don't** rush out and buy one. We have a supply of guitars that you can borrow and the staff here will advise you on what you will need to buy if you decide to buy one.

Headphones

For music technology, keyboard musicianship and piano accompaniment classes you will need a set of headphones. We recommend the following:

Audio Technica ATH M30X [\[click here\]](#)

Audio Technica ATH M40X [\[click here\]](#)

Professionalism

Because you are going to be student teachers working in schools, it is absolutely essential that you conduct yourself at all times with the highest standards of professionalism. The standards are defined in the following documents on professional conduct and on the use of social media. Please read these.

[The Student Teacher Code](#)

[Guidance on Social Media](#)

Reading List

During the course of your studies, you will need to refer to many books and journal articles. You will, however, make regular and frequent use of the following books. We recommend that you **do not** purchase these books before the course begins. All texts are available in the RCS library and/or electronically once you have matriculated. When your studies commence, you can decide which resources that you want to own.

Priority Reading

- Kyriacou, C. (2014) *Essential teaching skills Fourth edition*. 4th edn. Cheltenham, U.K.: Nelson Thornes Ltd, United Kingdom.
- Pollard, A. (2014) *Reflective teaching: Evidence-informed professional practice*. New York: Continuum International Publishing Group.
- Harper-Scott, J.P.E & Samson, J. (2008) *An Introduction to Music Studies*. Cambridge: Cambridge University Press
- Taruskin, R. (2009) *Music in the Seventeenth and Eighteenth Centuries: The Oxford History of Western Music*, Oxford: Oxford University Press
- Taruskin, R. (2009) *Music in the Nineteenth Century: The Oxford History of Western Music*, Oxford: Oxford University Press
- Weiss, P., & Taruskin, R. (1984). *Music in the Western World: a history in documents*. New York, Schirmer Books.
- Herbert, T. (2012). *Music in Words: A Guide to Researching and Writing about Music*, 2nd ed. London: ABRSM.

Recommended Reading

- Bryce, T. and Humes, W. (eds) (2013) *Scottish education: Referendum*. 4th edn. Edinburgh: Edinburgh University Press. (Note: a new edition is due out shortly so maybe hold off on this one)
- Kyriacou, C. (2009) *Effective teaching in schools: Theory and practice*. 3rd edn. Cheltenham: Thornes, Nelson.
- Ledbetter, D. (1990) *Continuo Playing According to Handel: His Figured Bass Exercises*. Oxford: OUP.
- Pilling, D. (1950) *Harmonization of Melodies at the Keyboard: Book 1*. Manchester: Forsyth.
- Morris, R. O. and Ferguson, H. (1931) *Preparatory Exercises in Score Reading*. London: OUP.
- Pratt, G. (1996). *The Dynamics of Harmony: Principles and Practice*. Oxford: OUP.
- Cope, D. (1997) *Techniques of the Contemporary Composer*. New York: Schirmer Books.
- Davis, J. A. (2016). *The Music History Classroom*, London: Routledge

Of contextual interest

- Llobet, J. R. and Odam, G. (2007). *The Musician's Body: A Maintenance Manual for Peak Performance*. Aldershot: Ashgate.
- Kickstein, G. (2009) *The Musician's Way: A Guide to Practice, Performance, and Wellness*. Oxford: OUP.

Preparatory Tasks

Before you arrive in, we ask that you complete the following preparatory tasks.

Task One – Developing as a Teacher

Read the following:

- Moore, M. (2006) Helping other people achieve their full potential can be extremely rewarding. Available [here](#).
- OECD (2005) Teachers Matters. Available [here](#). (Read pages 2 and 3)

As a learner, you've engaged with different approaches to learning and experienced a range of teaching styles. As part of the Teacher Education module you will explore these issues in greater detail both in general and in relation to music. With this in mind reflect upon the following questions, making some notes under each:

1. What are the skills/qualities that you would expect from a good teacher?
2. What are the skills/qualities that you would expect from a good **Music** teacher?
3. A range of literature and resources, both academic (i.e., research-based) and non-academic (i.e., newspapers, documentaries, etc) acknowledge the importance of teachers being positive role models for their pupils. Looking at your responses to the questions above, which skills/qualities of your teachers do you aspire towards? Why have you chosen these?

In your response, you should draw on examples of teachers from your own experiences as a learner. You should bring your notes to the RCS as these will form the basis of the activities in the first class of the *BEd Professional Studies – Level 1 (20)* module.

Task Two – Preparation for School Experience (PSE)

This task is in preparation for the first PSE class. Bring the PSE Answer Sheet with you to the first PSE class either as a paper copy or on an electronic device.

The focus of BEd 1 is music in the Primary school – specifically, singing. Your task is to research into the benefits of singing, then decide upon the ones that you think are the most important *for children*. You should use the links below as a starting point to help explore this topic, but keep a note of any other sites or documents used in the ‘Source’ column. Write your final list of benefits in the LH column of the PSE Answer Sheet (max 10 benefits).

After you have listed your benefits you should think about these in relation to Curriculum for Excellence (CfE) by linking each benefit to one aspect of CfE.

Here you should focus on the Four Capacities, the Responsibility of All (Literacy, Numeracy and Health & Wellbeing), the Principles for Curriculum Design, and Skills for Learning, Skills for Life and Skills for Work. Choose one of these to link with each benefit of singing and give a *brief* reason/justification for your answer.

On-line resources about Singing

[Sing Up Foundation](#)

[Jolly Music Teacher Guide](#)

On-line resources about Curriculum for Excellence

[An introduction to CfE](#)

[Education Scotland - Broad General Education](#)

Task Four – Music Theory

Harmonise the following melody in four parts (SATB). You should use the following online tutorials to help you with this task, following each stage methodically.

Online tutorials:

- https://www.youtube.com/watch?v=Jrc0ELGNq5U&list=PLnml-8s4J9qZ75gYesE_a0wcY-N_JJjk_&index=2&t=0s

Use the tutorial above to get an initial solution.

- https://www.youtube.com/watch?v=EFie1uIA2So&list=PLnml-8s4J9qZ75gYesE_a0wcY-N_JJjk_&index=3

Use this tutorial to avoid the parallels that you will likely have at the second beat of bar two. Depending on your choice of chords, you may have parallels in other places too.

- https://www.youtube.com/watch?v=wNyaqDY7QFs&list=PLnml-8s4J9qZ75gYesE_a0wcY-N_JJjk_&index=4

This tutorial provides a useful and commonly used progression for that start of the second phrase (bar two last beat).

- https://www.youtube.com/watch?v=wNyaqDY7QFs&list=PLnml-8s4J9qZ75gYesE_a0wcY-N_JJjk_&index=4

If you are feeling confident with this task then this tutorial shows you how to incorporate passing notes.

The image shows a musical score for a melody in 4/4 time, key of B-flat major. The melody is written on a single staff in treble clef. The first two bars show a simple harmonic structure with a bass line. The last two bars show a more complex progression with a fermata over the final note.

Task Five – Music Theory

Suggest chords (e.g. I, II, III, ...) at the places indicated beneath the staff. You will need to indicate where there is a change of key.

You may also wish to indicate chord inversions and you are comfortable with this task you may also add chords in places other than where indicated.

.....

.....

.....

.....

Task Six – Music Theory Comprehension

Read the following extract from *Stravinsky: The Rite of Spring* by Peter Hill and answer the questions below.

1. Construct a glossary of the following musical terms that have been used in this article:
 - a. bitonal;
 - b. tritone;
 - c. octatonic;
 - d. dorian;
 - e. 'Petrushka' chord;
 - f. Diminished 7 chord
 - g. Minor tetrachord
2. How might you describe the relationship between the 'octatonic' scale and the 'dorian' mode.

Ex. 4.5a Sacrificial Dance



Ex. 4.5b Sacrificial Dance (Sketches, p. 85)



similarly: either from a triad (or dominant seventh) plus a dissonant note, or (as here) from the superimposition of a dominant seventh and a triad. Triads may also be arranged successively, as they are in the woodwind layer in the 'Introduction' to Part II, or as at fig. 144. In this example the succession of chords is clear in its logic, being in fact a sequence, though not a diatonic one. If one were to rearrange the five chords in root position, the root of each chord would track the notes of a diminished seventh arpeggio – a tell-tale sign (Ex. 4.5a) that the music's basis may be the 'octatonic' scale.

Nineteenth-century music, and Russian music in particular, contains isolated and usually fortuitous examples of octatonic writing. However, Stravinsky's teacher, Rimsky-Korsakov, was fascinated to the point of obsession (as his notebooks reveal) by the octatonic scale and its possibilities. In Rimsky's stage works octatonic writing has a symbolic function, being associated with the magical or fantastic, as distinct from the human world which is characterised by diatonic, folk-derived music. This was a device which Stravinsky followed in *Firebird*. The most famous instance in early Stravinsky is 'the' *Petrushka* chord, with its joining of triads a tritone apart (on C and F#) which, despite the furiously bitonal effect, belong to the same octatonic collection.⁸

The octatonic scale consists of eight steps of alternating semitones and tones. There is a simple way to generate this at the piano. Play with the left hand a diminished seventh – say, C–Eb–F#–A – and overlap this with the right hand playing a diminished seventh a semitone higher (Db–E–G–Bb). Then play the notes of each arpeggio alternating

Ex. 4.6

Collection III

Collection II

Collection I

between the hands, and the result will be an octatonic scale. Just as the diminished seventh can only be transposed so that it produces different notes twice, there are only three possible octatonic scales (called 'collections'). It will be noticed also that the left hand arpeggio generates four major and four minor triads together with four dominant sevenths⁹ (see Ex. 4.6).

In terms of harmony, then, the characteristic octatonic sound is formed by combining triads either a tritone apart (as in the *Petrushka* chord) or a minor third apart. In 'Augurs' we see this clearly in the first contrasting block, at fig. 14, where the descending cello arpeggio is C major against the continuing Eb7 of the ostinato (Ex. 4.7). This conjunction – C/Eb – continues to be important throughout Part I. We find it, for example, at the opening of 'Ritual of Abduction' (Ex. 4.8), and it runs throughout 'Dance of the Earth', being apparent in the final harmony, left hanging in mid-air by the appallingly abrupt ending.

Stravinsky's use of the octatonic scale in the *Rite* has been exhaustively explored by van den Toorn. His great insight was to see how this thoroughly modern system of harmony was combined by Stravinsky with the melodic characteristics of age-old folk music. To see how this was done one can generate an octatonic scale at the piano by melodic means. First play with the left hand a 'minor tetrachord', that is the lowest four notes of a minor scale – say, G# A# B C#. Now add a similar

Ex. 4.7 Augurs of Spring

14+2

Ex. 4.8 Ritual of Abduction

37

Ex. 4.9

Minor Tetrachords

Octatonic Collection I

Ex. 4.10 Ritual of the Rival Tribes

64

mf molto pesante

tetrachord with the right hand a tritone higher (D E F G): the result is another octatonic collection (Ex. 4.9). The point is that the 'minor tetrachord' consists of the intervals (tone–semitone–tone) which as we have already seen are the basis for the great majority of the *Rite's* melodies.

Ex. 4.11a Ritual of the Rival Tribes



Ex. 4.11b



Ex. 4.10 shows this theory in practice. The excerpt comes from the border between 'Ritual of the Rival Tribes' and the 'Procession of the Sage' where two melodies mingle and clash (fig. 64). Both are tetrachords (though in the lower one the B is missing), set a tritone apart and thus octatonic. From this point of view, the F# is regarded by van den Toorn as 'ornamental'.¹⁰ There are, however, a number of objections. In the lower (tuba) line, Stravinsky alternates F# with G \flat . What if one hears (as I do) the G \flat , rather than the F#, as 'ornamental'? This would be a perfectly plausible 'reading', since the F# is consistently used as the upbeat to the bar of crotchets, G# A# C# A#, there being only one exception. A further complication is that the tune in the upper line is thickened in thirds (Ex. 4.11a). In octatonic terms this gives yet another foreign note; the C. But to describe C as foreign is absurd, since these treble thirds are clearly based around a C major triad. In other words, the octatonic explanation misses the musical point.

In favour of the octatonic reading is the fact that in the sketches the B \flat is notated as A#.¹¹ The point is emphasised by Taruskin: 'The spelling betokens Stravinsky's fastidious recognition of the pitch in question as belonging to the 'other' tetrachord, and shows how fundamental the octatonic bias was to his conceptualisation of the passage in the act of composing it.'¹² By 'other' tetrachord, Taruskin means C# B A# G#, the pitches which complement G F E D in the octatonic scale. Van den Toorn's answer is an ingenious refinement to octatonic theory. He proposes that in the *Rite* the upper tetrachord (G F E D) may combine either with one a tritone lower – making the octatonic scale – or on occasion with one a fifth lower, making a Dorian scale: G F E D C B \flat A G (see Ex. 4.11b).

What is clear is that throughout the *Rite* octatonic collections are combined with other elements – diatonic, modal or frankly dissonant. No doubt, as a former pupil of Rimsky-Korsakov, Stravinsky's ear was guided instinctively towards the octatonic scale and the harmonies derived from it. Nonetheless, the sketches for the *Rite* provide the evidence that Stravinsky was not working with systematic reference to octatonic collections. This is absolutely clear when one studies those chords which, between the first sketch and final score, gradually evolve towards octatonic forms. Taruskin cites, for example, the seven chords that climax the second section of the 'Sacrificial Dance'. These went through three different versions before Stravinsky was satisfied, on the way becoming octatonically more regular.¹³ A less complicated but equally telling instance comes in the sketches for the 'Sacrificial Dance' (see Exx. 4.5a and 4.5b). Here the crucial change is made on the spur of the moment in a tangle of crossings-out, while Stravinsky was in the process of making the continuity sketch.¹⁴ Apparently spontaneously, the descending sequence of five chords is altered to create a pure octatonic progression. Had Stravinsky been referring to the octatonic scale while composing, his chords would undoubtedly have been octatonic from the outset.

Task Seven – Musicology

Musicology is a multi-dimensional subject that can provide many creative opportunities for teaching a diverse range of pupils and students. But, you may not have had many opportunities to explore the subject. Choose one of the significant historical events listed [here](#) and find a piece of music composed at the time of the event. Listen to the piece and research some of the reasons why the piece was composed at this time. Please reference the sources used to carry out this research. A guide to researching music history and referencing can be found [here](#).

As part of your course, you will be asked to use the Harvard referencing system when preparing your written assignments. This will include in-text referencing, and creating a reference list and/or bibliography. If you have never referenced written work before, please watch this 3-part video series on '[How to reference in the Harvard System](#)'.

Task Eight – Academic Writing Assessment

You may have had limited experience of writing in an academic style. This piece of writing will help us to how we can best support your in developing your academic writing skills.

Please complete this short activity in reflection and analysis:

Using the Gibbs Reflective Tool, reflect on a significant moment during your own music education, which influenced your approach to learning music.

Notes:

- Use this link to the [Gibbs reflective Cycle](#), which contains many useful questions to guide you through.
- Your focus should be on the analysis section (around 250-300 words), where you make sense of what happened, preferably drawing on some research to support and critically analyse your findings.
- Add a reference list at the end of your writing (max 3 references)
- Use Harvard referencing for any references you cite, there is a useful guide to this at [Harvard referencing](#)
- Write around 500 words in total.

Task Nine – Piano Accompaniment

In advance of your first piano accompaniment lesson, please prepare the following piece. When preparing a piano accompaniment, it is important to manage your fingers carefully; you need to write in the fingering so that your playing is consistent each time you practice and perform.

· Sehnsucht nach dem Frühlinge

Aspiration au printemps

Vienne, 14 janvier 1791

Allegretto

CHANT

Komm, lie - ber May, und ma - che die Bäu - me wie - der grün, und
Dis - si - pe la froi - du - re, mois de May si - jo - li; ra -

Allegretto

PIANO

lass mir an dem Ba - che die klei - nen Veil - chen blühn! Wie möcht' ich doch so
- mè - ne la ver - du - re; rends le ga - zon fleu - ri. Quelle a - gré - a - ble

ger - ne ein Veil - chen wie - der - sehn, Ach! lie - ber May, wie ger - ne ein -
vi - e quand je puis, ô prin - temps! cou - rir dans la prai - ri - e, et

- mal spat - zie - ren gehn!
sau - ter dans les champs!