



Oide

Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

From Purpose to Practice in My Music Classroom

Professional Learning Experience
2025-2026



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AI in the Music classroom – See the accompanying PPT Slides



CURRICULUM PURPOSE

Consider the following statements taken from various second-level curricula...

Senior Cycle Redevelopment

- Educates the whole person
- Challenges students to aim for the highest level of educational achievement
- Supports students to make informed choices as they choose different pathways
- Deepens students' understanding of human rights, social justice, equity, diversity and sustainability
- Enables students to experience the joy of reaching significant milestones in their educational journey

...Transition Year Programme Statement, 2024, p. 3

Junior Cycle

- Allows students to make a greater connection with learning
- Offers experiences that are engaging, enjoyable and relevant to their lives
- Develops students' abilities in the areas of creativity, innovation and enterprise
- Builds on students' learning to date and enables them to develop the learning skills that will assist them in meeting the challenges of life beyond school

...Junior Cycle Music Specification, 2018, p. 3

Leaving Certificate Established

- Develops all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, expressive, intellectual, moral, physical, political, social and spiritual development, for personal and home life, for working life, for living in the community and for leisure.
- Provides continuity and progression from the Junior Certificate Programme, with an appropriate balance between personal and social development, and preparation for further education and for adult and working life.

...Leaving Certificate Music, 1996, p. 2

Transition Year

- The development and learning of students moving from junior cycle into senior cycle, and as they prepare for their future lives as local, national and global citizens

...TY Programme Statement, 2024, p. 7

Leaving Certificate Applied

- Prepares students for transition from the world of school to that of adult and working life.
- Sets out to recognise the talents of all students and to provide opportunities for developing personal responsibility, self-esteem and self-knowledge, and helps students apply what they learn to the real world.

....curriculumonline.ie/senior-cycle/lca/

Activity: What common messages can you find threaded across these curricula?



PRACTICE IN EDUCATION

Pedagogical Content Knowledge (PCK)

The importance of teachers having an integrated understanding of the content knowledge (CK) they are teaching and the most effective ways to teach that knowledge (PK) to their students.

...Shulman (1986), *Those Who Understand; Knowledge Growth in Teaching Educational Researcher*, pp. 4-14

Technological, Pedagogical And Content Knowledge (TPACK)

Pedagogical knowledge (PK)

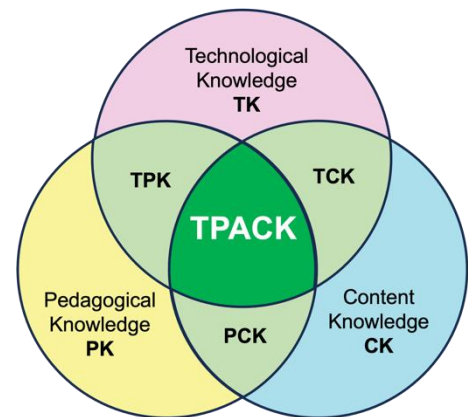
Knowledge of effectively applying a range of strategies and teaching approaches in practice.

Content knowledge (PK)

Knowledge and understanding of the curriculum.

Technological knowledge (TK)

Knowledge and ability to effectively use a variety of technologies to support teaching, learning and assessment



...Department of Education (2022), *Digital Strategy for Schools to 2027*, p. 27



Junior Cycle Key Skills

...will be brought to life through the learning experiences encountered by students. They are key to learning in every area of junior cycle and beyond.

The KS are embedded in the learning outcomes of every JC subject. Teachers will have an understanding of how they fit into a subject and how to build the skills into class planning.

PRACTICE IN EDUCATION continued

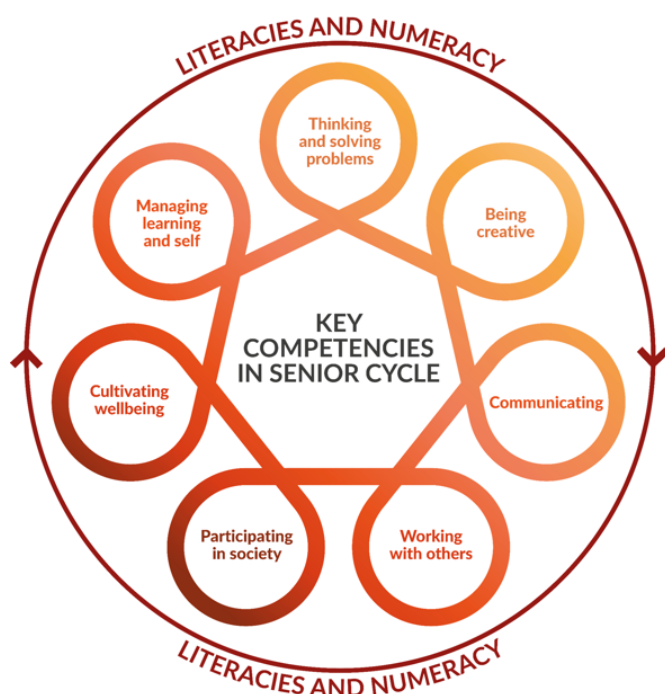
Senior Cycle Key Skills: Leaving Certificate Established, Leaving Certificate Applied



...play an important part in all learners achieving their potential, both during their time in school and in the future. They also enable learners to participate fully in society, including family and community life and the world of work.

Senior Cycle Key Competencies: Transition Year

[Link to Oide Music PLE 2024-2025](#)



...come to life through the learning experiences and pedagogies teachers choose and through students' responses to them.

Each competency has an introductory description, followed by the over-arching learning outcomes and the associated attributes.

The attributes help to make the competency clearer by setting out how the student will develop and apply the learning.

It is unlikely that any one individual will develop all of the attributes equally.

LITERACIES and NUMERACY

Literacy

...the capacity to use, read, understand, reflect on, evaluate, engage, create and critically appreciate various forms of communication including eye gaze, gesture, babbling, spoken language, printed text, visual texts, broadcast media, and digital media to achieve one's goals, to develop one's knowledge and potential, and to participate in society.

Numeracy

...the ability to observe, explore and manipulate objects, and hear mathematical language. It involves using mathematical understanding and skills in a variety of contexts to describe, predict and explain phenomena, recognising the role that mathematics plays in the world. A numerate learner applies mathematical skills and makes the well-founded judgements and decisions needed by constructive, engaged, and reflective members of society.

Digital Literacy

...the ability to access, explore, manage, understand, integrate, communicate, evaluate, create, and disseminate information safely and appropriately through digital technologies. It includes critical thinking, using ICT safely, responsibly and ethically, collaboration and creativity, finding real information, and respectful online communication.

...Ireland's Literacy, Numeracy and Digital Literacy Strategy 2024-2033, pp. 24 - 35

Activity: Identify the different types of **Music literacy** you engage your students in.

Activity: What **numeracy** opportunities do you encounter in your Music teaching?

Activity: Where can you find opportunities to embed **digital literacy** when teaching Music?

PURPOSE IN MY MUSIC CLASSROOM

As you engage with today's bitesize learning experiences, consider which of your students this learning might suit, and make purposeful links to the relevant curricula as to why you are engaging in this learning.

Irish Music



Aon Láthair
John Spillane

Who might engage with this learning?

Why does this learning suit these students?

What aspect of the curriculum does this learning link to?

Irish Music



Sláinte
IMLÉ

Who might engage with this learning?

What learning identified in the syllabus or specification does this learning link to?

How is the JC Key Skill and SC Key Competency of Communicating and/or Being Creative activated in this learning?

What other JC Key Skill and/or SC Key Competency might this learning link to?

Composing in a Minor Key



The Dark Knight
Hans Zimmer

How might this learning experience support your 5th Year Music students?

How might this learning experience support junior cycle students' creating musical artefacts for their Composition Portfolio?

PURPOSE IN MY MUSIC CLASSROOM

Popular Music



Old Town
Phil Lynott

How does the design of these learning experiences progress the learning of rhythm?

What class group might you engage this learning with?

What aspect of the curriculum does this learning link to?

How might this learning experience link to the learning for students engaging at Level 1 / Level 2?

Nationalist Music



Vltava
Bedrich Smetana

Who might engage with this learning?

What curriculum might this learning link to?

Experimental Music



Nautilus
Anna Meredith

What is the learning about?

Who might engage with this learning?

What opportunities are there to engage students with numeracy in this piece?

How might this learning support the development of the Transition Year musician?

IRISH MUSIC

Fíoruisce by ©John Spillane



Illustrations by Megan Clancy Creative

Aon Láthair from *Fíoruisce*

This song begins with the mythical King Corc asking his subjects if they can tell him any flaws he has as a king. The chorus responds, of course, that he has no flaws and that he is the greatest king under the sun.

[Listen to Aon Láthair](#)

King Corc **The Chorus**

5 1. 2.

10

Drone **Backbeat**

Hand Clap

Stamp

Activity: Complete the following activities...

- How is the mythical character of King Corc represented in the music?
- Perform one or more parts along with the recording

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Possible Learning Activities

Fíorusce by ©John Spillane

Useful Links

[*Fíorusce* - A Gaelic Folk Opera by John Spillane](#)
[Seoladh/Launch of *Fíorusce*](#)
[Réamhcheol/Overture from *Fíorusce*](#)
[Review of *Fíorusce* from the Journal of Music](#)
[Irish Memory Orchestra - Bill Mag Fhloinn Celtic Horns](#)



[Listen](#) to the first 45 seconds of *Aon Láthair* and consider the following suggestions...

- Draw a curve to represent the shape of the melody. Compose a variation on the melody using the B minor pentatonic scale that follows the same shape.
- The first line is sung by King Corc (An Rí) and the answering second line sung by the Chorus (An Chosmhuintir). In a group, decide who is the king and who is the chorus, and sing or play the first two lines.
- Create a drone in a group by singing/playing long repeated B and F# notes. Half the group might sing/play B and half might sing/play F#. Perform the drone along with the original recording or while another performer improvises on a B minor pentatonic scale.
- Some of the drones in this folk opera are performed on the *adharc* or bronze-age Irish trumpet. Research this instrument online. What does it sound like? What does it look like? When were these instruments originally played?
- This section of *Aon Láthair* mainly uses the notes of the B minor pentatonic scale. Circle the notes that do not belong to this scale.
- This song uses some ornamentation in the melody. Listen to the recording and put your hand up when you hear an example of ornamentation.
- Describe some of the found sounds/objects you hear in this recording. What effect do they have on the music?
- The folk opera *Fíorusce* is described as macaronic. Research what this word means. Listen to the rest of this song or other songs from the album and find examples of where it is macaronic.
- The story of this folk opera is based on a local legend in the composer's hometown. Research local myths or legends from your area. Choose a character or story and think about ways in which some element of the character or story could be expressed musically. Compose a song or piece inspired by the story or character.

POSSIBLE PEDAGOGICAL STRATEGY TEACHING AN IRISH SONG

Sláinte by IMLÉ



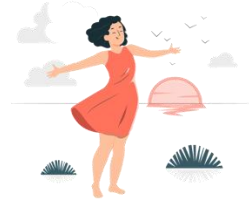
Sláinte



go gcaithfimid éalú



saol fhada



Tá muid saor



fadhbanna



lá breá nua



Ar an mbus seo lofa



Tóg go réidh é

Sláinte, saol fhada a mhac,
Tóg go réidh é man in sa domhain is ná bac
say sláinte, saol fhada a mhac,
Tá muid saor anseo yea amach agus amach

I got, fadhbanna ceann eile sa slua
Éirím gach maidin go dtí lá breá nua
Agus éistim, leis an craic sa nuacht
An pure riff raff chéanna is na scéalta crua

Agus feicim, gach duine ag dul
Ar an mbus seo lofa go dtí obair is scoil
Is tá fhios man, go gcaithfimid éalú
Cause there's more to your life than the people that pay you

Activity: As you listen to the song, what does it tell us about life in the modern age?

RHyme IN SONG

Sláinte by IMLÉ

...is the repetition of similar sounds. In rap, song lyrics and poetry, rhyme can be used to emphasise certain words, enhance meaning and create a musical effect.

END RHYME occurs when words at the end of a line rhyme

Example

The dog walked down the street
He was dancing to the beat

INTERNAL RHYME occurs within a line

Example

The flowers sway in bright array,
As birds take flight in pure delight

Sláinte, saol fhada a mhac,
Tóg go réidh é man in sa domhain is ná bac
say sláinte, saol fhada a mhac,
Tá muid saor anseo yea amach agus amach

I got, fadhbanna ceann eile sa slua
Éirím gach maidin go dtí lá breá nua
Agus éistim, leis an craic sa nuacht
An pure riff raff chéanna is na scéalta crua

Agus feicim, gach duine ag dul
Ar an mbus seo lofa go dtí obair is scoil
Is tá fhios man, go gcaithfimid éalú
Cause there's more to your life than the people that pay you


Activity: As you listen to *Sláinte*, analyse the rhyming patterns by highlighting the rhyming words in the lyrics. Does the song use end rhyme or internal rhyme? Give a reason for your answer. Add a verse, in your chosen language, using end rhyme.







PULSE AND METRE

Sláinte by IMLÉ

Activity: Complete the following activities...

- As you listen to *Sláinte*, clap/tap along to feel the pulse 
- Count along to identify the metre and notice when the downbeat falls
- Mark the lyrics where the downbeat falls
- Perform and feel the metre by using the body percussion below

MOOD

Sláinte by IMLÉ

Fuinniúil
Energetic

Dóchasach
Hopeful

Suaimhneach
Relaxed

Spreagúil
Uplifting

Eile
Other

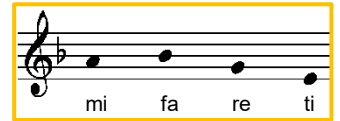
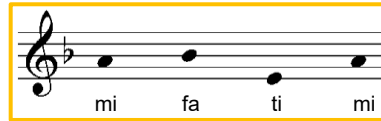
Activity: As you listen to *Sláinte* by IMLÉ, select the word(s) that best describes the mood of this song. Describe the musical features that help create this mood.

POSSIBLE PEDAGOGICAL STRATEGY

COMPOSING IN A MINOR KEY

The Dark Knight by H. Zimmer

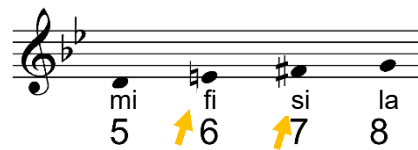
Treatment of the Leading Note



Notes to approach the Raised 7th



Musical Literacy and Numeracy



Activity: Complete the following activities...

- Build a Score
- Find the Literacy and Numeracy here

1. 2. 3. 4.

l si l t si l si l si l si l t

m m m m f f f f t t t t m m m m f f f f

r r r r t t t t m m m m f f f f r r r r

s l l l s l

m m m m f f f f m m m m r r r r l

COMPOSING IN A MINOR KEY RIFFS IN POPULAR MUSIC

Another One Bites the Dust

...Queen



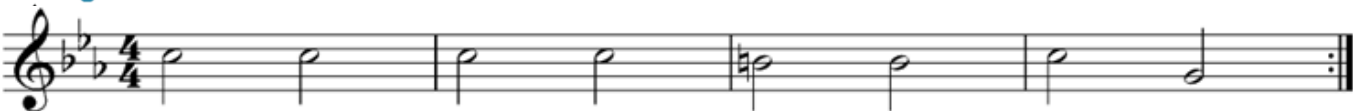
Brewing Up a Storm

...The Stunning



Gangsta's Paradise

...Coolio



Seven Nation Army

...The White Stripes



Smoke on the Water

...Deep Purple



Superstition

...Stevie Wonder



The Chain

...Fleetwood Mac



The Final Countdown

...Europe



POSSIBLE PEDAGOGICAL STRATEGY LEARNING RHYTHM



L R L



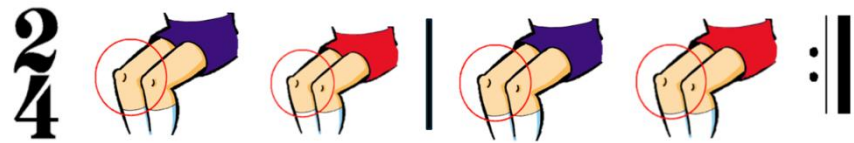
R L R



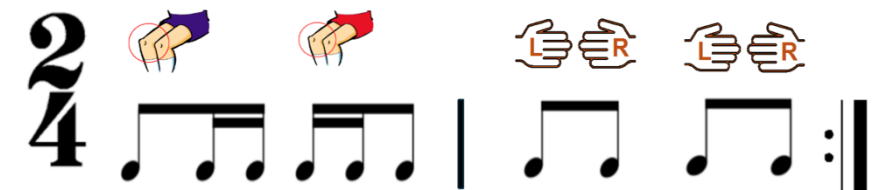
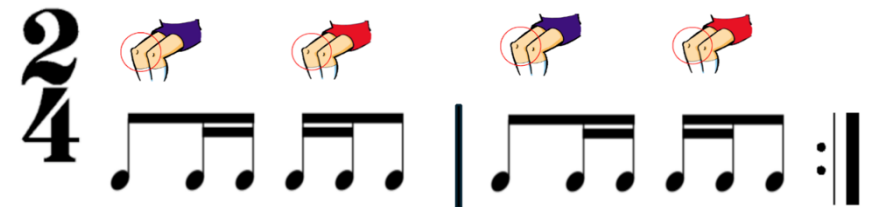
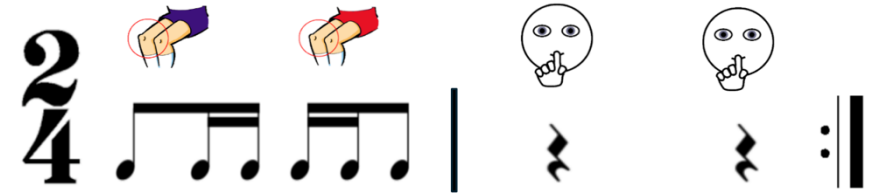
L R



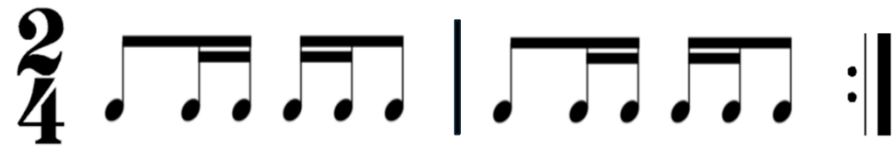
RHYTHM GRAPHIC SCORES



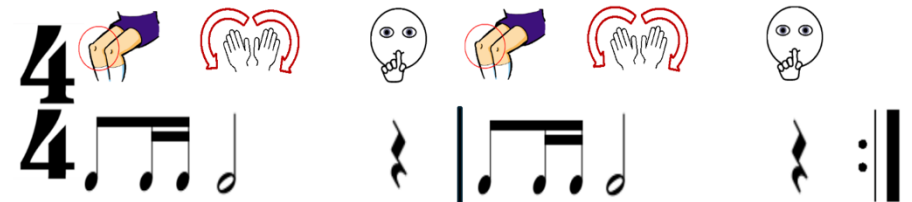
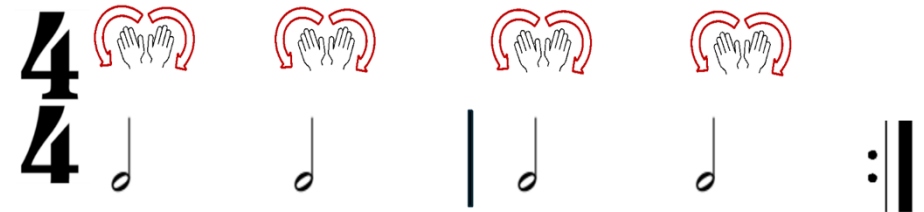
SYMBOLIC REPRESENTATION OF SOUND



RHYTHM NOTATION



METRE of 4



POSSIBLE PEDAGOGICAL STRATEGY

NATIONALIST MUSIC

Vltava by Bedřich Smetana

Activity: As you listen to *Vltava*, put the image cards in the order they are heard. Use a pencil to fill in the structure on your analysis grid. Give a reason for your choice.



St John's Rapids



Hunting by the river



The stream becomes a river



The river enters the majestic city of Prague



The river at its source



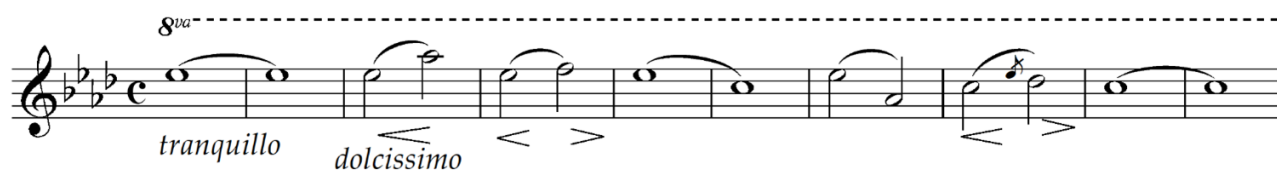
In the moonlight, river nymphs sing mysteriously to each other



The river flows past a village wedding

DEVELOP THE INNER EAR AND SYMBOLIC REPRESENTATION OF SOUND

Activity: As you listen to *Vltava*, match each theme card to its corresponding image card.



BUILD THE SCORE THROUGH THE SKILL OF ANALYSIS

Activity: Build your understanding of the structure of *Vltava* by describing the music under the following headings below.

SECTION NAME→							
Tonality Key							
Metre							
Time Signature							
Main Instrument(s) playing the melody							
Name 2-3 musical features heard in the section							

NATIONALISM IN MUSIC RESEARCH

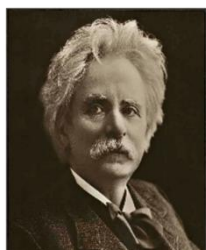
Nationalism in music is often evoked using musical themes and ideas from folk traditions such as folk songs, folk dances and rhythms, and other cultural references.

Activity

Use research tools (such as a music encyclopaedia and/or reliable websites) to match the composers to the pieces of music below and the country they are from. Choose one piece of music from this list and find out how nationalism is expressed in this music.



Chopin



Grieg



Dvořák



Beach



Sibelius



Vaughan Williams



Copland



Ó Riada

Piece	Composer	Country
<i>Appalachian Spring</i>		
<i>Fantasia on Greensleeves</i>		
<i>Finlandia</i>		
<i>Gaelic Symphony</i>		
Mazurkas		
<i>Mise Éire</i>		
<i>Peer Gynt Suite</i>		
<i>Slavonic Dances</i>		

NATIONALISM IN MUSIC

THE SKILL OF COMPARISON

Activity: Research some background information on *Vltava* by Smetana and *Academic Festival Overture* by Brahms. Consider...

- when and where the music was composed
- the purpose or function of the music
- where the two composers came from
- or other...

<i>Vltava</i>	<i>Academic Festival Overture</i>

Activity: Listen to the final sections from both pieces. Using the skill of comparison, describe two similarities and two differences.

	Final section of <i>Vltava</i> – Smetana	Final section of <i>Academic Festival Overture</i> – Brahms
Similarity		
Similarity		
Difference		
Difference		

EXPERIMENTAL MUSIC LITERACY and CREATIVITY

Nautilus by Anna Meredith



Activity: Complete the activities below...

1. [Listen](#) to *Nautilus* by Anna Meredith and watch the accompanying animated video.
2. **Use language to hear sound:** In groups, choose one card, read the description on the card and use your inner hearing to imagine what the musical idea might sound like.
3. **Musical Literacy and Aural Skills:** Listen to and explore the musical idea on the card by following the notation. Make the connection to its corresponding description.
*Note: A **Wobble Bass** is a characteristic of Dubstep Music. It is an extended bass note, which is manipulated rhythmically to create an oscillating sound.*
4. Together with your group, create and draw an image to represent the musical idea.
5. Create a movement to express this musical idea.
6. Collaborate with the other groups to create a graphic representation of this piece of music by combining each group's images on the score grid.
7. As you listen to the recording, use the completed score grid to perform the piece. Each group performs their movement to express the musical ideas as they are heard.

Useful Links to the Music of Anna Meredith

[HandsFree at the BBC Proms 2012](#) – A body percussion piece

[Bubble Gun](#) - A piece featuring sampled Boomwhackers

[Bumps Per Minute](#) - A musical installation where the music is triggered by fairground dodgems

[Anno: Four Seasons by Anna Meredith & Antonio Vivaldi - Dawn \(Spring\)](#) - Original pieces of work Anna Meredith intertwined with Vivaldi's Four Seasons

[Paramour](#) - Live at the Mercury Prize 2020

BUILD YOUR SCORE

Nautilus by Anna Meredith

Activity: Create a graphic score for a movement performance by inserting your newly created images.

Pedal Chord Ostinato	Pedal Chord Ostinato	Pedal Chord Ostinato	Pedal Chord Ostinato		Pedal Chord Ostinato	Pedal Chord Ostinato	Pedal Chord Ostinato	Pedal Chord Ostinato	Pedal Chord Ostinato	Pedal Chord Ostinato
	Chromatic Melody			Chromatic Melody				Chromatic Melody	Chromatic Melody	
			Bass Melody	Bass Melody					Bass Melody	
						Synthesizer Bassline	Synthesizer Bassline	Synthesizer Bassline	Synthesizer Bassline	
							Backbeat	Backbeat	Backbeat	

USE LANGUAGE TO HEAR AND DESCRIBE SOUND

Nautilus by Anna Meredith



Chromatic Melody

An exciting rising melodic idea moving in semitones with a driving rhythm.

2 variations of the same phrase that are different lengths and move through the chromatic scale in slightly different patterns.

When it reaches its climax it jumps back down an octave and starts to step up the staircase-like melody creating more and more excitement in the music.

Pedal Chord Ostinato

A bright fanfare with an exciting rhythm that begins the piece and repeats almost all the way through.

An A major tonic chord when we first hear it, but later in the piece more notes are added.

At first it sounds like it begins with a quaver upbeat, but throughout the piece can be heard in different ways as it is layered and combined with other musical ideas.

Bass Melody

A loud and powerful melody in the low bass range that creates an ominous, foreboding feeling.

This melody uses long sustained notes.

The melody leaps between notes of the A chromatic scale sometimes suggesting a major tonality and sometimes a minor one.

Synthesizer Wobble Bassline

This sound is surprising when it first enters on the bass synthesizer.

This type of sound is sometimes called a wobble bass and is often heard in electronic dance music such as drum and bass, dubstep, and jungle. This electronic synthesizer bassline contrasts with the brass-style timbres of the other parts.

This melodic idea is in a different time signature (4/4) which brings about a change in the pulse affecting the overall metre and uses a variety of rhythms throughout.

Backbeat

An epic backbeat confirms the 4/4 time and emphasises the new pulse.

This common rock pattern keeps a steady beat while the other parts of different lengths, tempos and rhythms whirl around it.



MUSIC LITERACY AND AURAL SKILLS

Nautilus by Anna Meredith

Chromatic Melody

$\text{♩} = 123$

Bass Melody

$\text{♩} = 123$

Pedal Chord Ostinato

$\text{♩} = 123$

Backbeat

$\text{♩} = 92$

Synthesizer Wobble Bass

$\text{♩} = 92$

NOTES

[illegible]

Activity: As we progress through our conversations today, consider what next steps you might take on your return to school.

This image shows a blank sheet of white music paper. It features five horizontal systems of staves. Each system consists of five parallel horizontal lines, creating four spaces between them. The staves are evenly spaced across the page, providing a template for musical notation. There are no notes, clefs, or other markings present on the sheet.