Oide

Tacú leis an bhFoghlaim Ghairmiúil i measc Ceannairí Scoile agus Múinteoirí

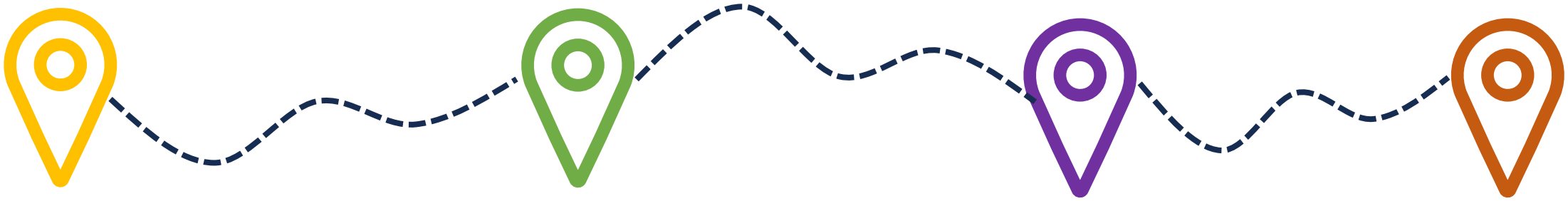
Supporting the Professional Learning of School Leaders and Teachers

From Purpose to Practice in My Music Classroom

PLE 2025-2026

CC BY NC

Our Professional Learning



PLE 2023-2024
The Integrated Nature of Learning Music

PLE 2024-2025
Senior Cycle Key Competencies in Transition Year Music

PLE 2025-2026
From Purpose to Practice in My Music Classroom

PLE 2026-2027

Learning together, we will…

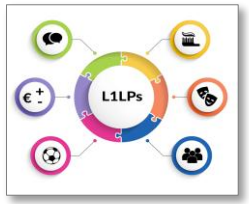
- explore the common threads across the ***purpose*** of relevant curricula
- recognise the importance of Pedagogical Content Knowledge (PCK) and Technological Content Knowledge (TPACK) in our ***practice***
- interrogate a variety of bitesize learning experiences and explicitly link them to relevant curricula and learning ***in MY Music classroom***

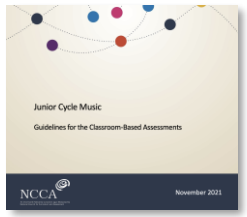
Purpose

Key Documents that informed today

Oide

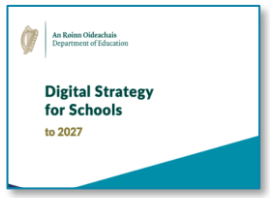
Junior Cycle

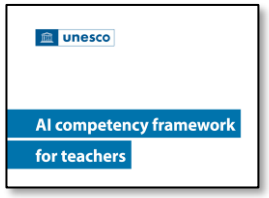


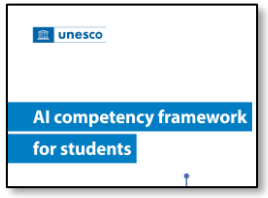


Senior Cycle

Digital / AI







Available to download on curriculumonline.ie and www.unesco.org

Teacher Voice

Oide

What is the Purpose of Education?

Curriculum Voice

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?

Page 2

Oide

What common messages can you find threaded across these curricula?

Curriculum Sense-Making

Oide

'A clear statement of aims in curriculum policy is only the starting point. It should be accompanied by systematic sense-making by teachers. Clarity of purpose is a necessary prerequisite for constructive and purposeful curriculum making.

It requires teachers to be more than simple implementers of policy, but instead, professionals who interpret, translate, mediate and enact policy through the exercise of professional judgment.'

…Priestley & Xenofontos (2021), *Curriculum making: Key Concepts and Practices*, p.5

Practice

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

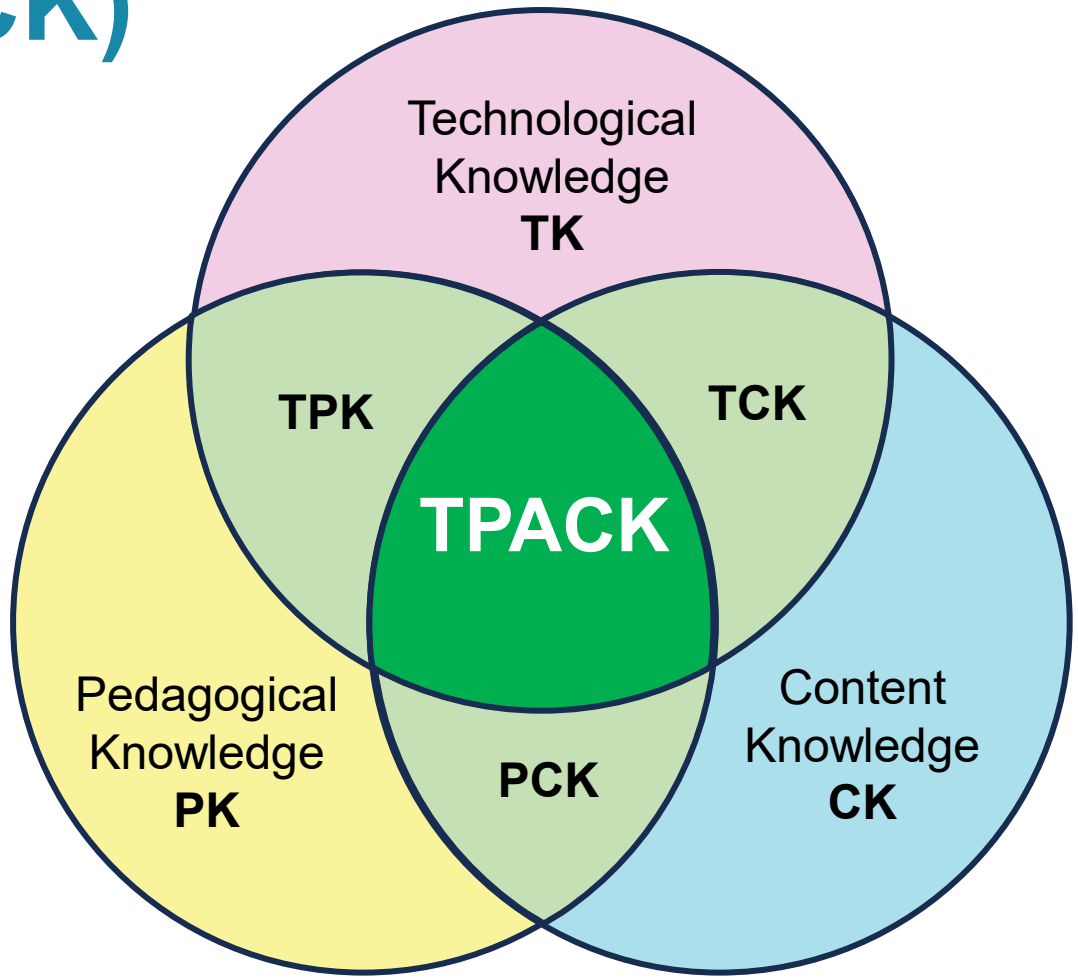
Technological, Pedagogical and Content Knowledge (TPACK)

Oide

An Integrated Understanding

Technological knowledge (TK)

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

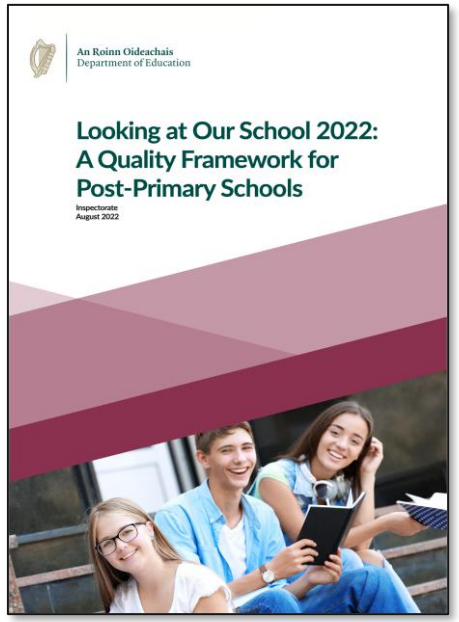


...Department of Education (2022), *Digital Strategy for Schools to 2027*, p. 27

Mishra, P. & Koehler, M.J. (2006), *Technological pedagogical content knowledge: A framework for integrating technology in teacher knowledge*

Looking at Our School 2022

Teachers' collective / collaborative practice	Teachers: work together to devise learning opportunities for students across the curriculum
Teachers' individual practice	Teachers: Integrate relevant literacy and numeracy skills into the lesson
Learner experiences	Students: engage purposefully in meaningful learning activities



...Looking at Our Schools 2022, p. 25

Key Skills and Competencies

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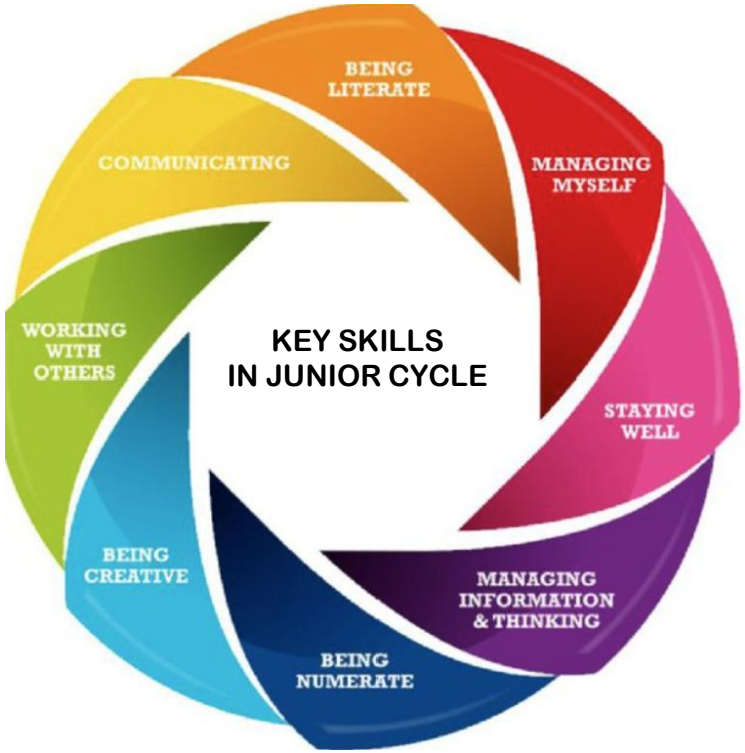
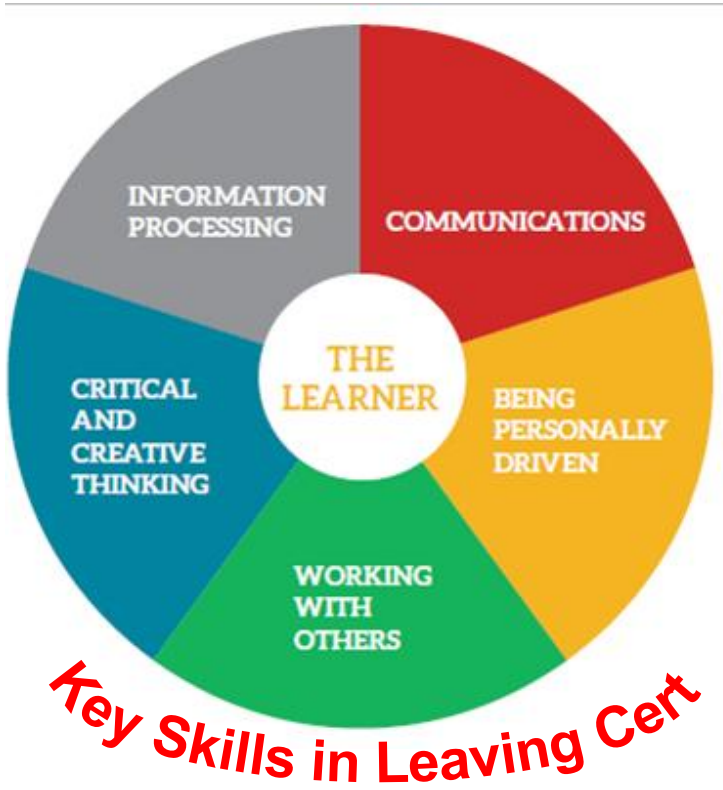




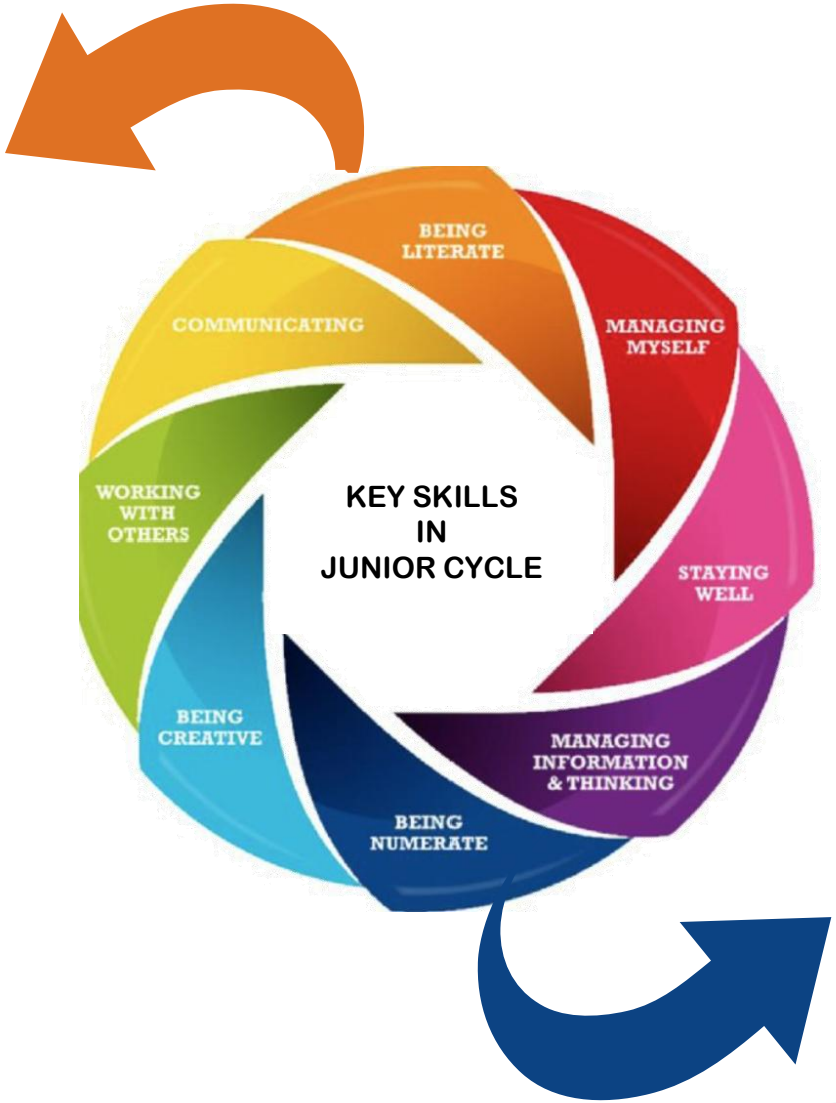
These Key Skills and Competencies that bind curriculum, pedagogy and assessment have particular relevance for the ways in which learning experiences are designed.

Literacies and Numeracy – Junior Cycle

Oide

Being Literate

- Developing my understanding and enjoyment of words and language
- Reading for enjoyment and with critical understanding
- Writing for different purposes
- Expressing ideas clearly and accurately
- Developing my spoken language
- Exploring and creating a variety of texts, including multi-modal texts.

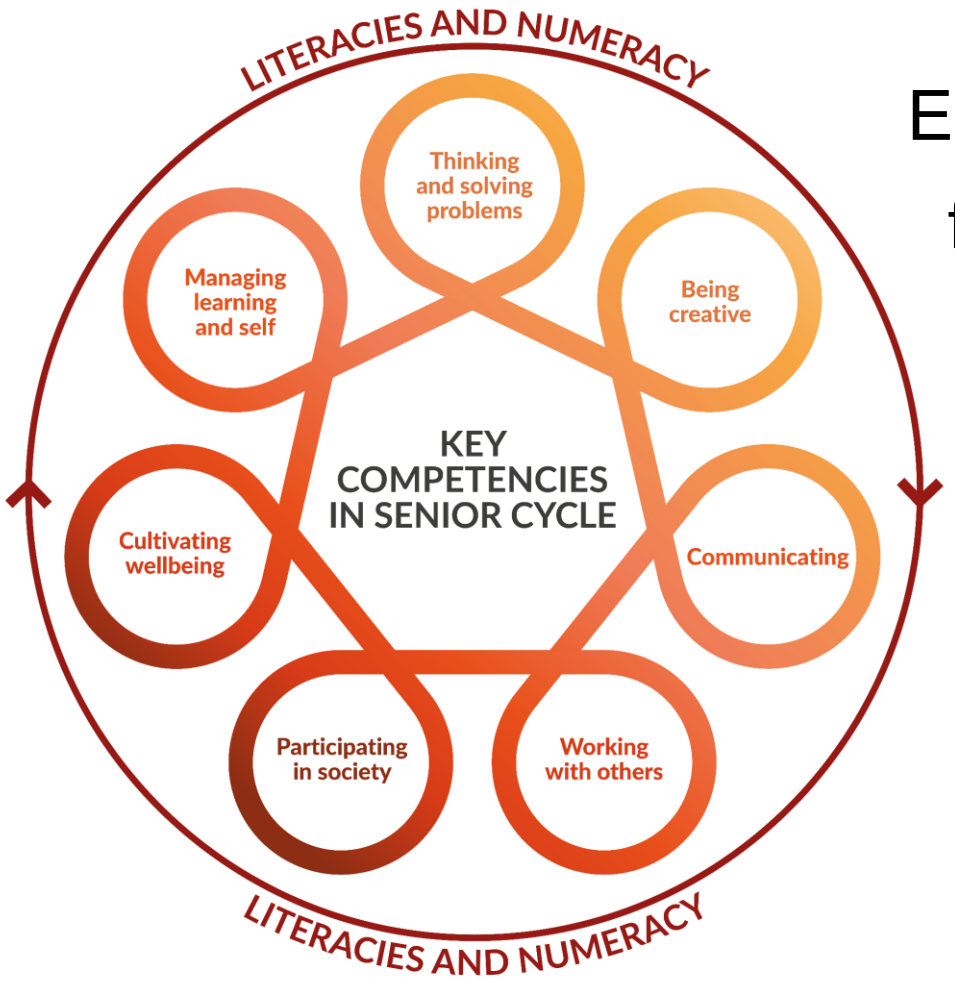


Being Numerate

- Expressing ideas mathematically
- Estimating, predicting and calculating
- Developing a positive disposition towards investigating, reasoning and problem-solving
- Seeing patterns, trends and relationships
- Gathering, interpreting and representing data
- Using digital technology to develop numeracy skills and understanding.

...Department of Education, Framework for Junior Cycle (2015), p. 13

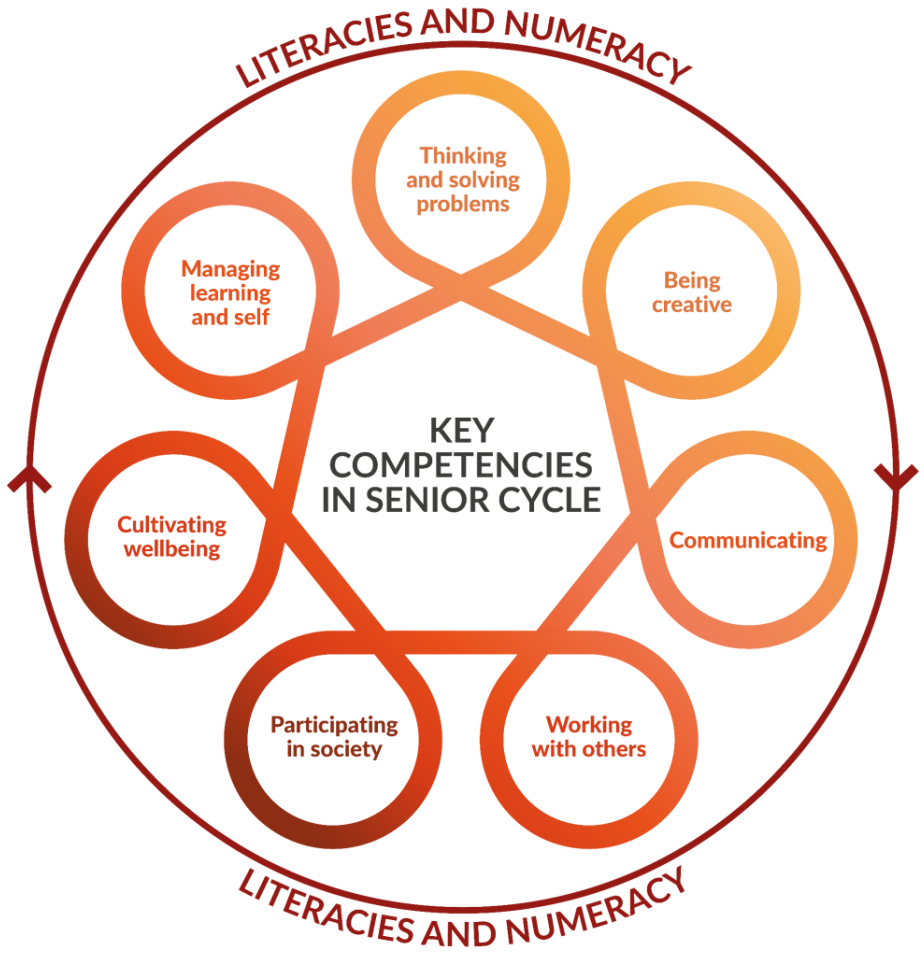
Senior Cycle Key Competencies



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.

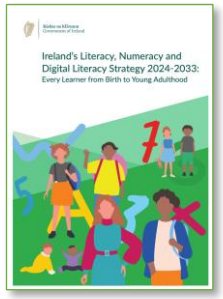
Literacies and Numeracy



The relationship between key competencies, literacies and numeracy is a two-way, reciprocal one.

The development of literacies and numeracy supports the development of competencies and vice-versa.

...NCCA, Key Competencies in Senior Cycle (2024), p. 2



Ireland's Literacies and Numeracy

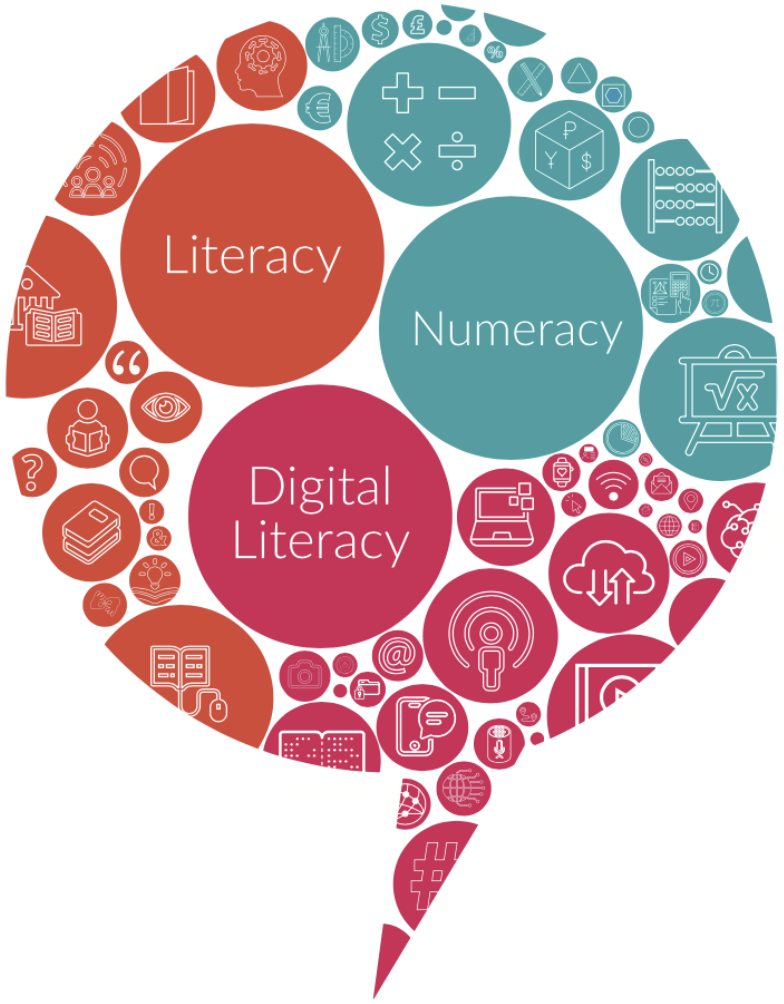
Oide

Consider the statement for your group and answer the following question…

Group 1: Identify the different types of Music literacy you engage your music students in.

Group 2: What numeracy opportunities do you encounter in your Music teaching?

Group 3: Where can you find opportunities to embed digital literacy when teaching Music?



Group Voice

Oide

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.

Learning Experiences in Practice

- Irish Music, Composing in a Minor Key, Popular Music, Nationalist Music, and Experimental Music
- AI in the Music classroom

Gaelic Folk Opera

Shared with the kind permission ©John Spillane

- A three-act Gaelic folk opera composed by Irish artist John Spillane.
- An imagined re-Gaelicization of the Victorian Cork fairytale Fior-usga collected by Thomas Crofton Croker in the 1800's and published in his book Fairy Legends and Traditions of the South of Ireland (1828).
- A surreal tale culminating in a drowned kingdom, which as lore tells us, becomes *The Lough* in Cork city as we know it today. They say you can see the tops of the underworld towers on a clear day and hear the music of their big party on Midsummer's night.

Fíoruisce

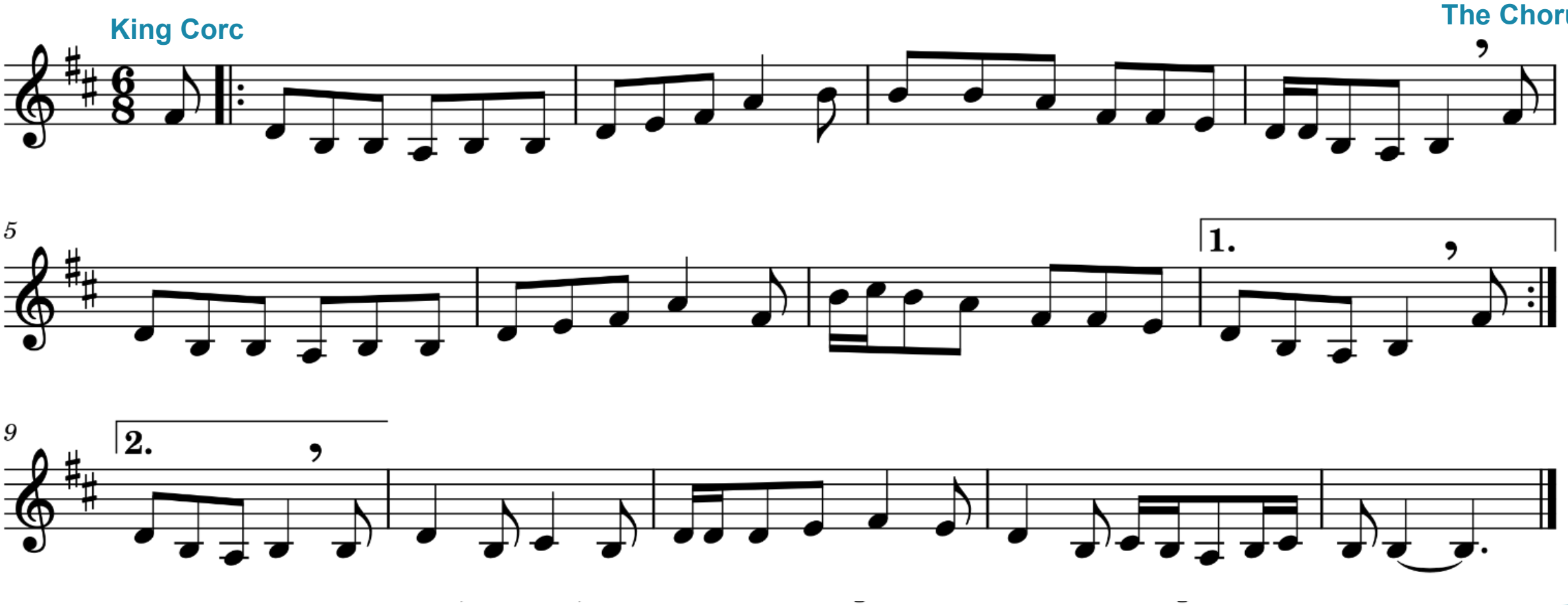
Illustration by Megan Clancy Creative

Aon Láthair 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.

Aon Láthair

Oide

How is the mythical character of King Corc represented in the music?



Click to play

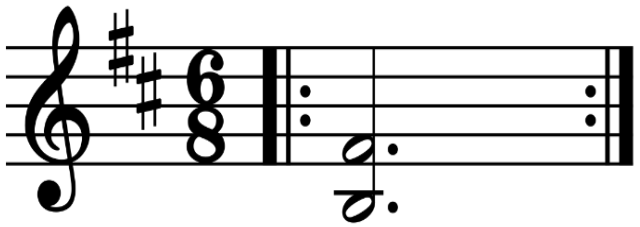
©John Spillane

Aon Láthair

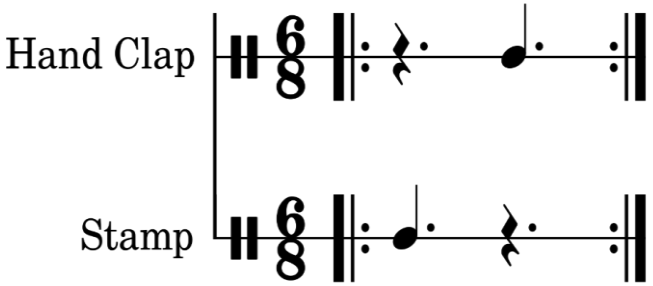
Oide

Perform one or more parts

Drone

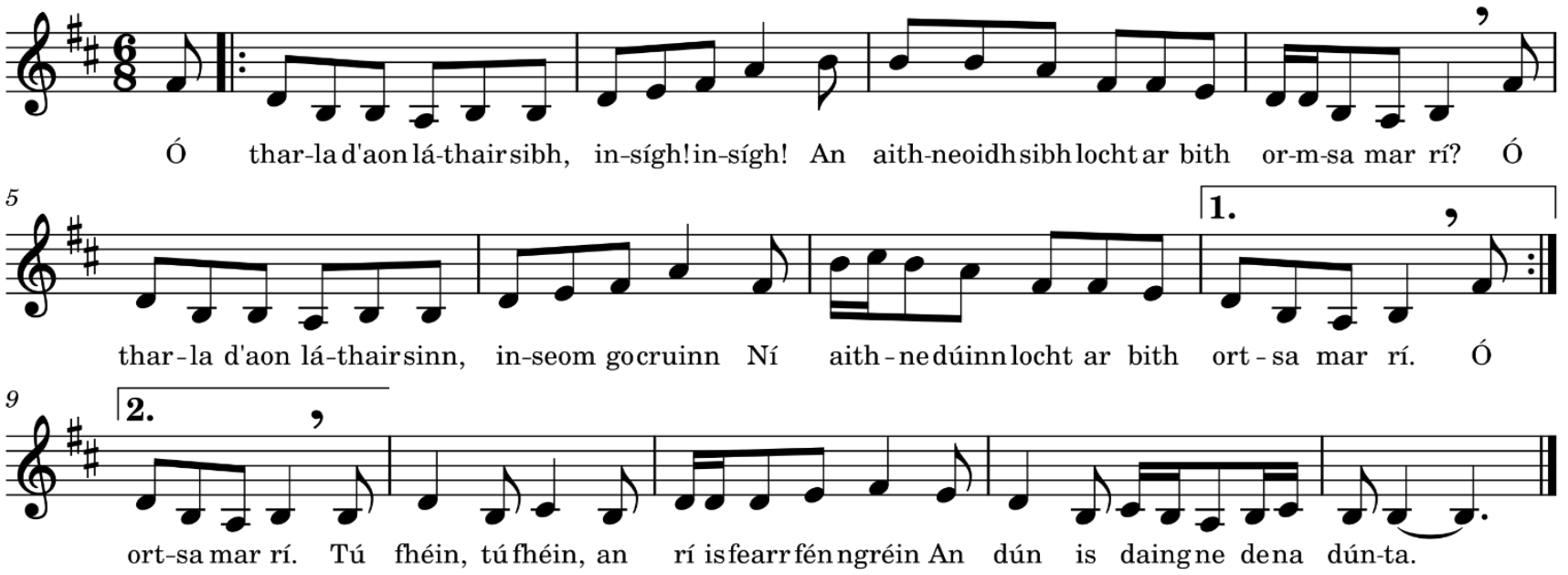


Backbeat



King Corc

The Chorus



Click to play

©John Spillane

Purpose in MY Music Classroom

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Possible Learning Activities

Fíoruisce by ©John Spillane

Useful Links

Fíorusíce - A Gaelic Folk Opera by John Spillane
Seoladh/Launch of Fíoruisce
Réamhcheol/Overture from Fíoruisce
Review of *Fíorusíce* 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 *Fíoruisce* 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.

Oide

Who might engage with this learning?

Why does this learning suit this cohort of students?

What aspect of the curriculum does this learning link to?

Further Curricular Links

Leaving Certificate Applied Arts Education
Music Learning Outcomes

Oide

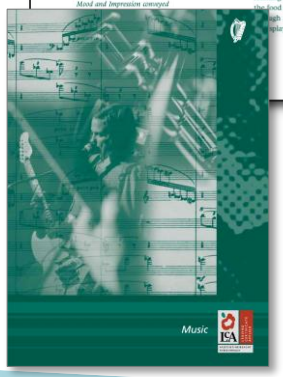
The LCA Music student will choose from: Music Module 1 and Music Module 2 OR Music Module 1 and one other module from Dance, Drama or Visual Art

Music Module 1 consists of Unit 1, Unit 2, Unit 3(a) *or* 3(b) and Unit 4(a) *or* 4(b)

Music Module 2 consists of Unit 1, Unit 2, and the Units not chosen in Module 1 from Units 3 and 4

	Unit 1 Music Types	Unit 2 World Music	Unit 3(a) Music in the Community	Unit 3(b) Music of Ireland	Unit 4(a) Music Industry	Unit 4(b) Music and the Media
LEARNING OUTCOMES	In relation to any two of the following types of music: Jazz, Classical, Religious, Pop, Rock, Music for Stage, Contemporary or any other recognised type the student will be able to: 1. demonstrate listening skills for this type of music 2. name some of the prominent personalities involved in this type of music 3. display a knowledge of the instruments associated with this type of music 4. identify the main characteristics of this type of music 5. demonstrate an awareness of this type of music in reference to its historical, social, cultural and geographical context 6. partake in one music-making activity related to Unit 1.	In relation to one of the following: African music, Latin American music, Indian music, Spanish music, Arab music, Caribbean music, Chinese music, Greek music, Indonesian music or any other recognised world music the student will be able to: 1. demonstrate an appreciation for this type of music 2. display a knowledge of the instruments associated with this music 3. identify the distinguishing features of the chosen style of music 4. develop an understanding of the role of the music in its cultural context 5. partake in one music-making activity related to Unit 2.	The student will be able to: 1. describe a range of music activities at local level - concerts, choirs, festivals etc. 2. list music resources available in the locality – library, music shops, art centres, recording studios etc 3. research a local musician or group or person involved in music in the community 4. outline some changes in music at local level within a specific time-frame 5. identify music activities which are already in existence in the school 6. attend a local music event.	In relation to Irish Traditional Music or any other style of music with a discernible Irish influence the student will be able to: 1. identify the main characteristics of their chosen music 2. display a knowledge of the instruments used when performing this music 3. identify the prominent personalities associated with this style of music 4. place the music in its historical, social, geographical and cultural context 5. discuss reasons for the demise or the current success of this music, as appropriate 6. partake in one music-making activity related to Unit 4.	The student will be able to: 1. outline the main structures of the music industry e.g. record companies, managers, etc. 2. evaluate the influence of marketing and advertising on the music industry 3. identify the main processes involved in the production of a video for the music industry 4. display a basic knowledge of the principles of recording music 5. understand the basic principles of music property rights.	The student will be able to: 1. describe the role of music in advertising 2. describe the role of music in film 3. create promotional material for a music event 4. produce a short music related radio or video documentary/interview/ advertisement/presentation 5. research the time given to music on one national radio station or one local radio station 6. discuss the role of reviews, reviewers and critics.
TEACHER GUIDELINES	▶ Explore chosen pieces under the following headings: *Rhythm* – regular versus irregular, pulsating, repetitive or choppy. Are there even or uneven patterns? Does it stress the on-beat or the off-beat? *Melody* - smooth and continuous or jagged and jerky, possible to sing or difficult to reproduce. The piece may be based on a single melody, a number of different melodies throughout or perhaps several melodies happening at the same time. Melody may not even be important in this type of music. The composer/performer may well be trying to achieve something very different as a means of expression. *Instruments and Orchestration* What are the instruments used and how are they used? Solo, large groups, electronic, a mixture. *Speed and Dynamics* *Mood and Impression conveyed*	▶ See Music Types ▶ Have a visiting percussion workshop to demonstrate the instruments and rhythms of a particular music. ▶ Have an instrument-making workshop linked to art or woodwork activities. ▶ In many cultures musical instruments are still very accessible. Consider the possible role of marketing and advertising on the rising cost of music-making e.g. brand names etc. ▶ Having discussed the characteristics of a particular music incorporate the use of dance as a means of exploring that music within its cultural context. ▶ This unit affords many opportunities for linking with other courses, e.g. Social Education (Contemporary Issues modules), Hotel Catering & Tourism (Catering for Diversity module). Students could integrate their learning about their chosen music with their learning about social issues, customs, the food and culture of that country, through an event, meal, presentation or display.	▶ Use local newspapers, local radio, fliers or the information page on teletext to build up a picture of music at local level. Perhaps do a comparative study through your local newspaper of the music events in the locality during a previous time-frame. Compare rural with urban. ▶ Encourage a visit to the local library or Arts Centre. Invite a local Music Promoter or Arts Officer to visit the class and discuss music at local level. ▶ Interview older members of the community about the music trends of their youth. Invite a number of people of different ages to select and give reasons for the choice of their favourite music. Invite these people to visit your school and hold a classroom forum to discuss. This can help break down barriers between old and young as well as encouraging an openness to different types of music. ▶ Attend a local music event. Talk to the musicians after the performance. In an effort to promote attendance and encourage audience development tickets may well be made available at the door if a representative of the school makes a call in advance.	▶ See Music Types Of the listening examples chosen consider the following: How 'traditional' are they? Do they incorporate other styles? How? Discuss the success both at home and abroad of this music. Look at the profile of the performers, listeners and audiences. Listen to examples of crossover styles of music. Invite a local musician to visit the school and consider the similarities or the difference between this music and the listening examples. Have a Bodhran workshop visit the school. Discuss other ways that percussion can be incorporated into music of Ireland.	▶ Examine the direction taken by any group from their founding to their present status e.g. their dealings with managers, record companies, recordings, contracts, marketing and advertising etc. ▶ Make contact with a recording studio and examine their promotional material and the services provided. Visit a recording studio or have a sound engineering/ music technology workshop visit your school. ▶ Discuss the stages involved in the production of any CD/Video. ▶ Consider the percentage of profit share e.g. manager, promoter etc. ▶ Look at what is involved in the touring of any group: the costs, the people involved in setting it up, the crew on the road, the advertising as well as the insurance and rental of venues.	▶ Pick a number of advertisements or films and discuss the music used under the following headings: • Mood • Target audience • How the music is linked to the product • Production cost of the advertisement • How important is the music. ▶ Replace the existing music with a different piece. ▶ Allow students to pick a number of their favourite pieces and create an advert around them. ▶ Technical aspect of using the music – timing, mixing etc. ▶ Create a promotional package for any music event – posters, flyers, press release, advert for local paper. ▶ Collect and discuss reviews from national and local newspapers. ▶ Compile a WHAT'S ON guide for music events in your area. ▶ Interview a musician, singer, manager, promoter or music technician. ▶ Review a gig, concert, show, pantomime or musical. ▶ Select music for a radio/television show.

Music Module Descriptor for Leaving Cert Applied Music can be downloaded from www.curriculumonline.ie, pp. 12-17



...Leaving Certificate Applied, Music Module Descriptor

Unit 3(b) Music of Ireland

4. Place the music in its historical, social, geographical and cultural context
3. Identify the prominent personalities associated with this style of music

Unit 3(a) Music in the Community

3. Research a local musician or group or person involved in music in the community
1. Describe a range of music activities at local level - concerts, choirs, festivals etc.

Irish Song Tradition

Click to play

Sláinte, by the band IMLÉ, uses both Irish and English lyrics and comments on life in the Modern age.

Have a listen!

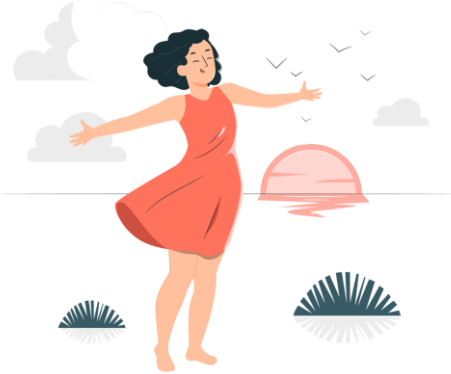
Possible Strategy for Teaching a Song

Oide

Sláinte

go gcaithfimid éalú

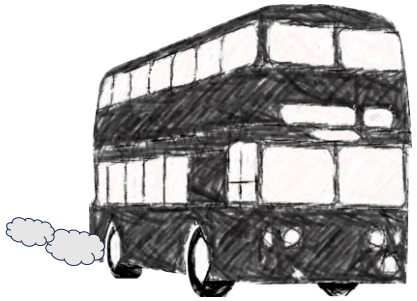
saol fhada



Tá muid saor

fadhbanna

lá breá nua



Ar an mbus seo lofa

Tóg go réidh é

Rehearse and Perform the lyrics

Oide

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

Progressing the Learning

Oide

PEDAGOGICAL STRATEGY FOR TEACHING AN IRISH SONG

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

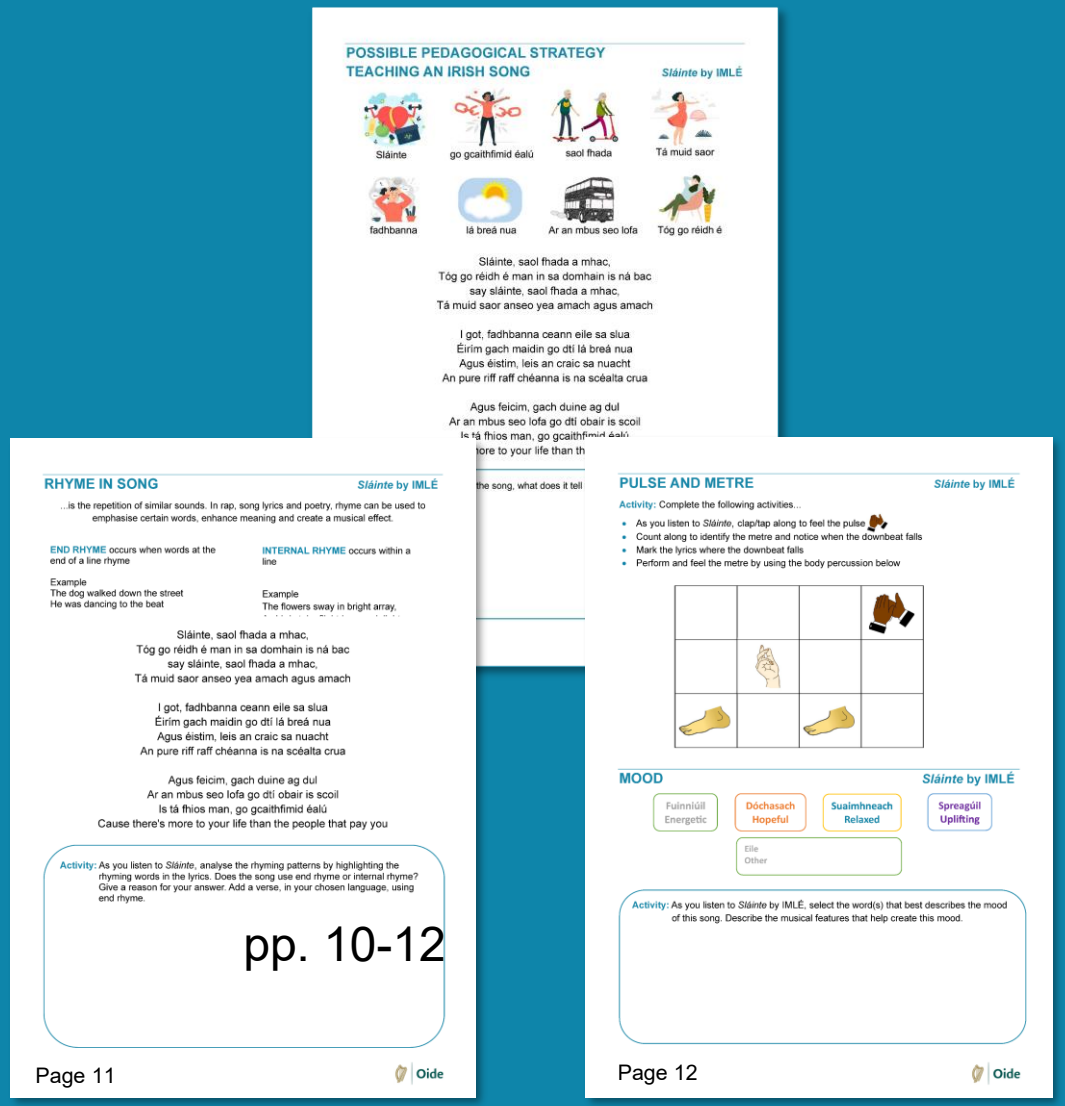
I got, fadhbanna ceann eile sa slua
Éirím gach maidin go dtí lá breá nua
Agus éistim, leis an craic sa nuacht
An pure riff raff chéanna is na scéalta crua

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?

What does the song tell us about life in the modern age?

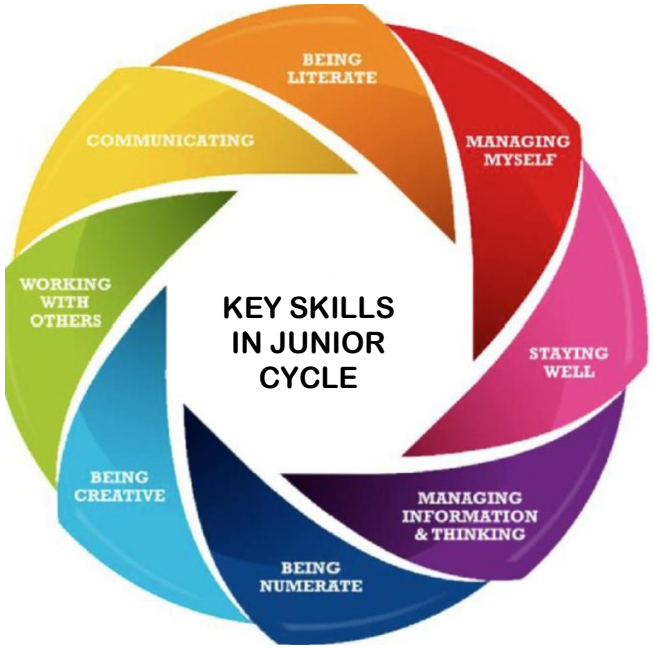
Purpose in MY Music Classroom



Who might engage with this learning?

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

Further Curricular Links



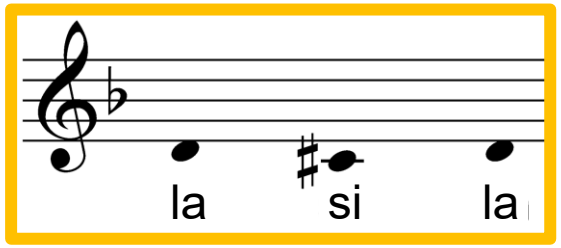
How is the JC Key Skill and SC Key Competency of *Communicating* and/or *Being Creative* activated in this learning?

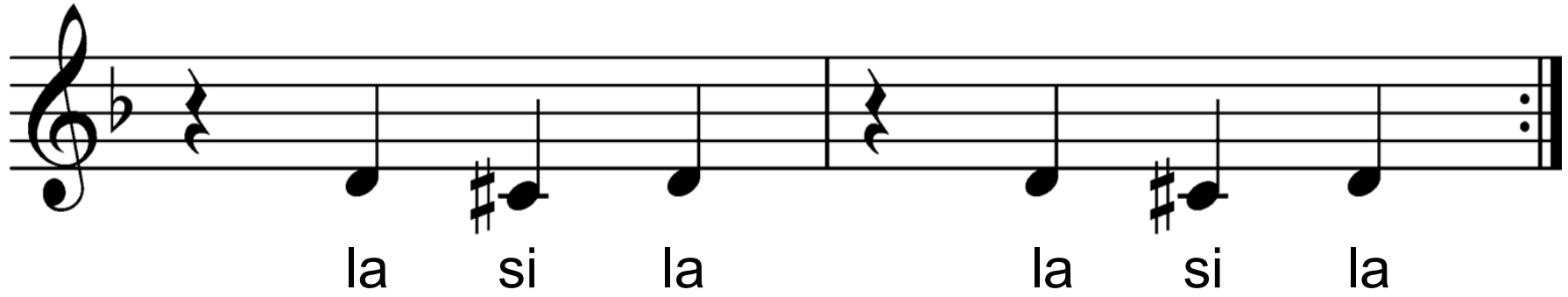
What other JC Key Skill and/or SC Key Competency might this learning link to?

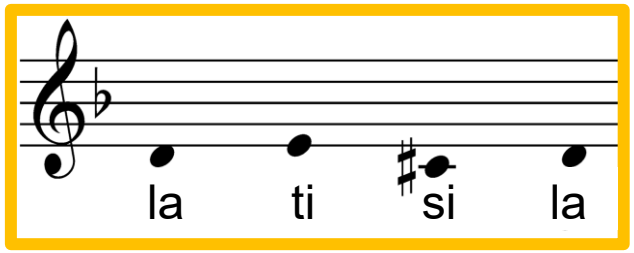
Learning Experiences in Practice

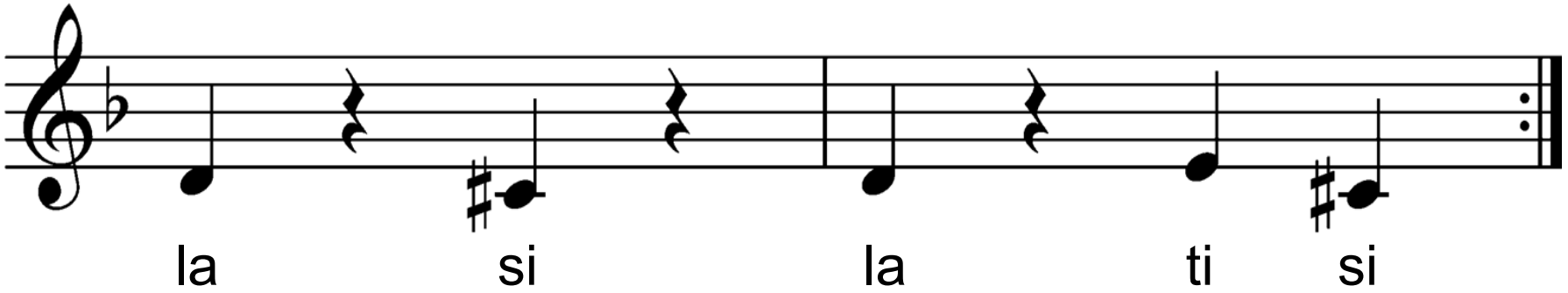
Composing in a Minor Key

Treatment of the Leading Note









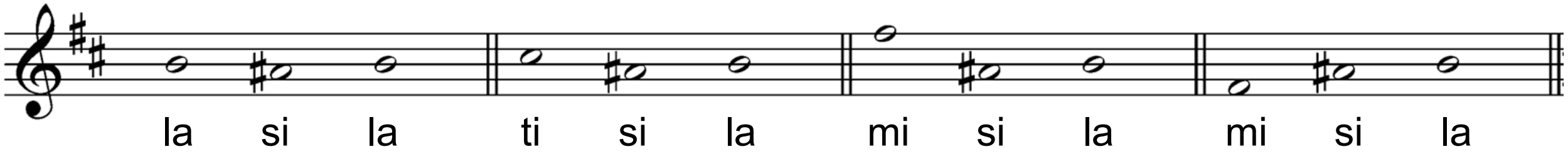
SOUND BEFORE SYMBOL – Model the learning

Minor Tonality / Raised 7th / Sharp / Accidental / Call and Response / Legato / Crotchet Rest / Repeat Barline / Up 8ve /

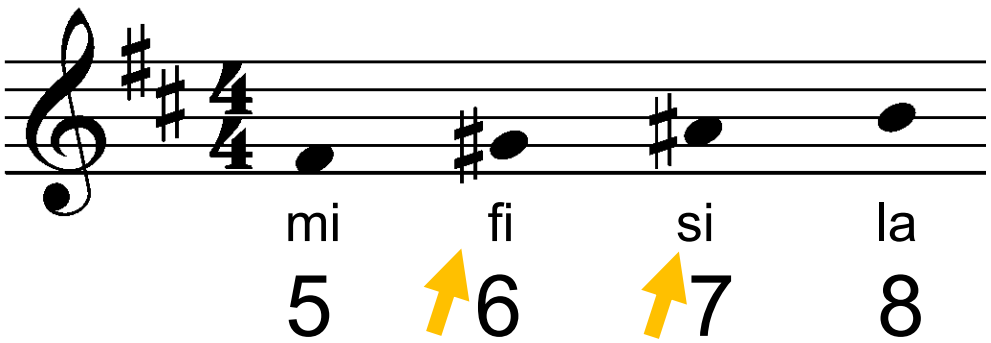
Building on this Learning

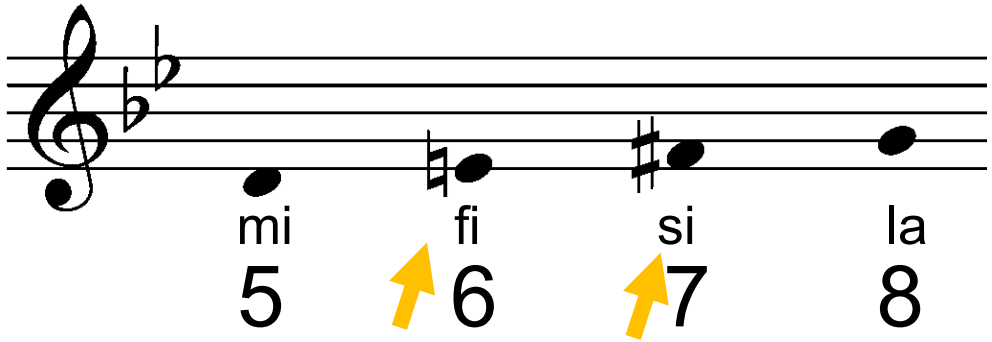
Oide

Notes to approach the Raised 7th

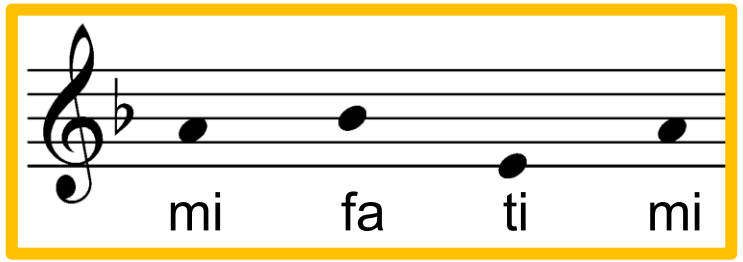


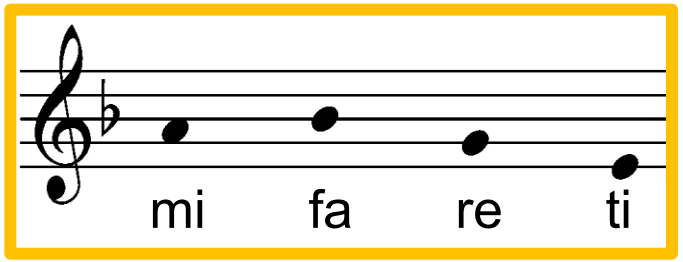
Musical Literacy and Numeracy

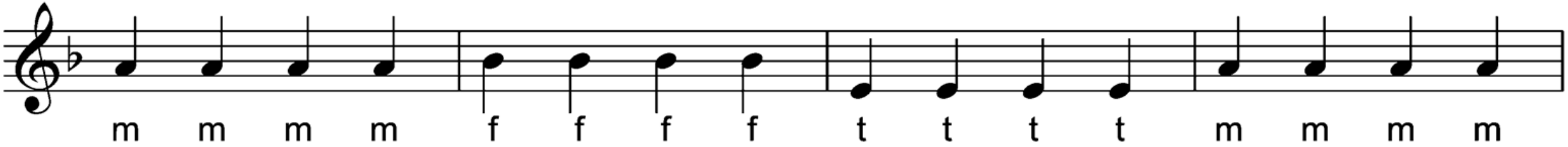


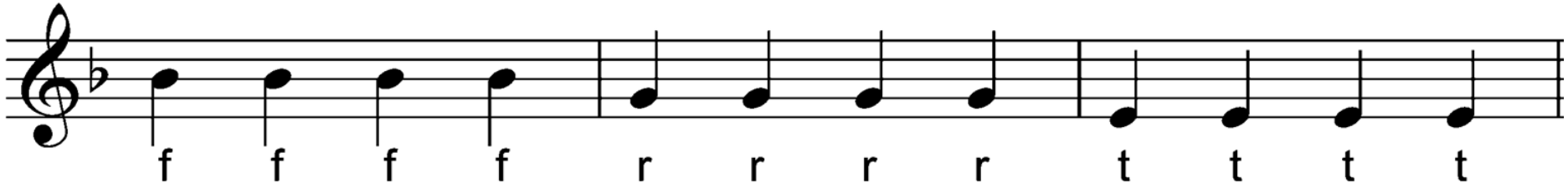


Creating a Melody

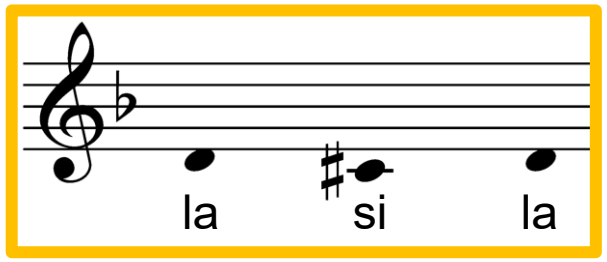


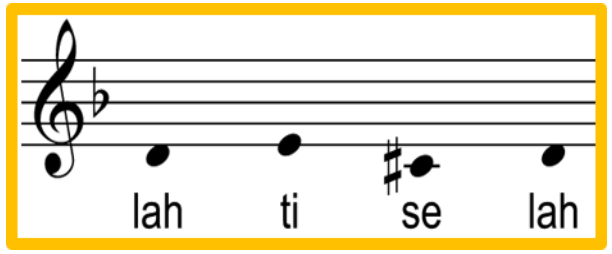


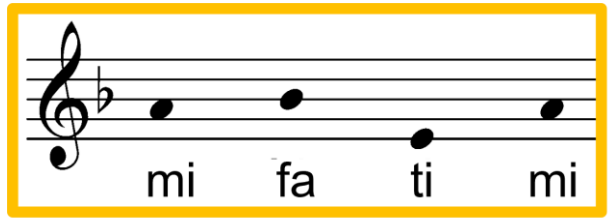


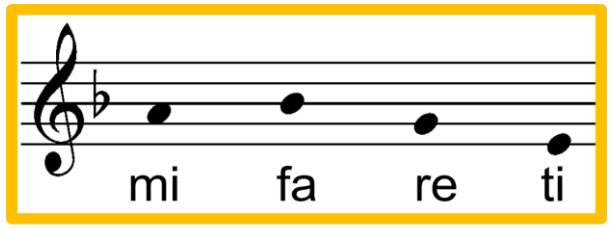


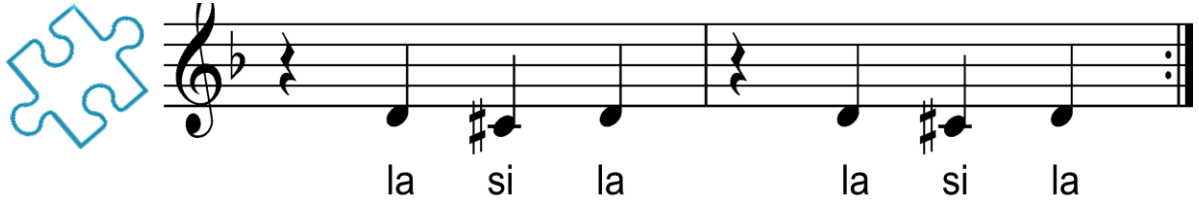
Progress this Learning

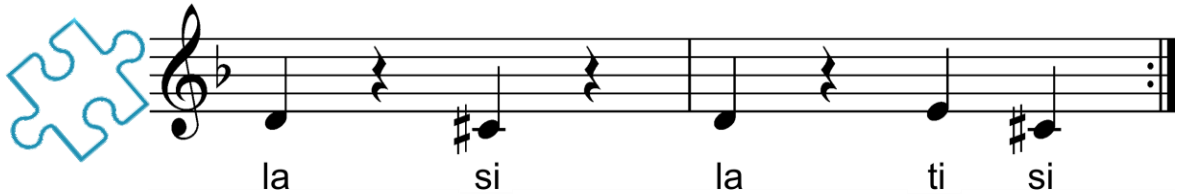


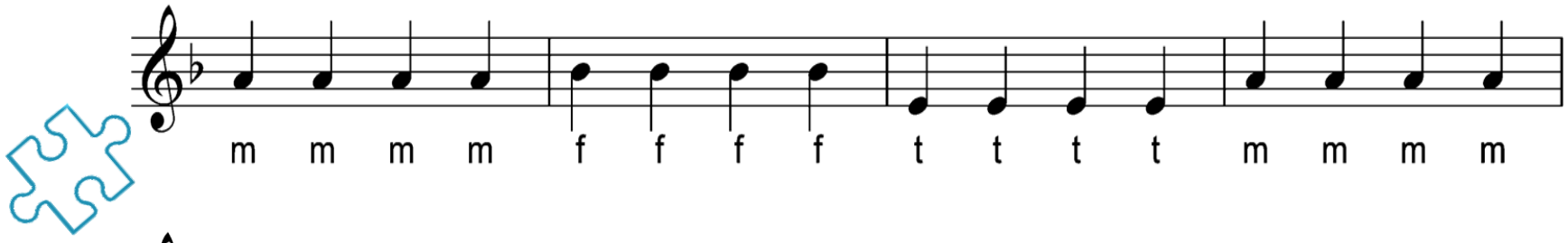






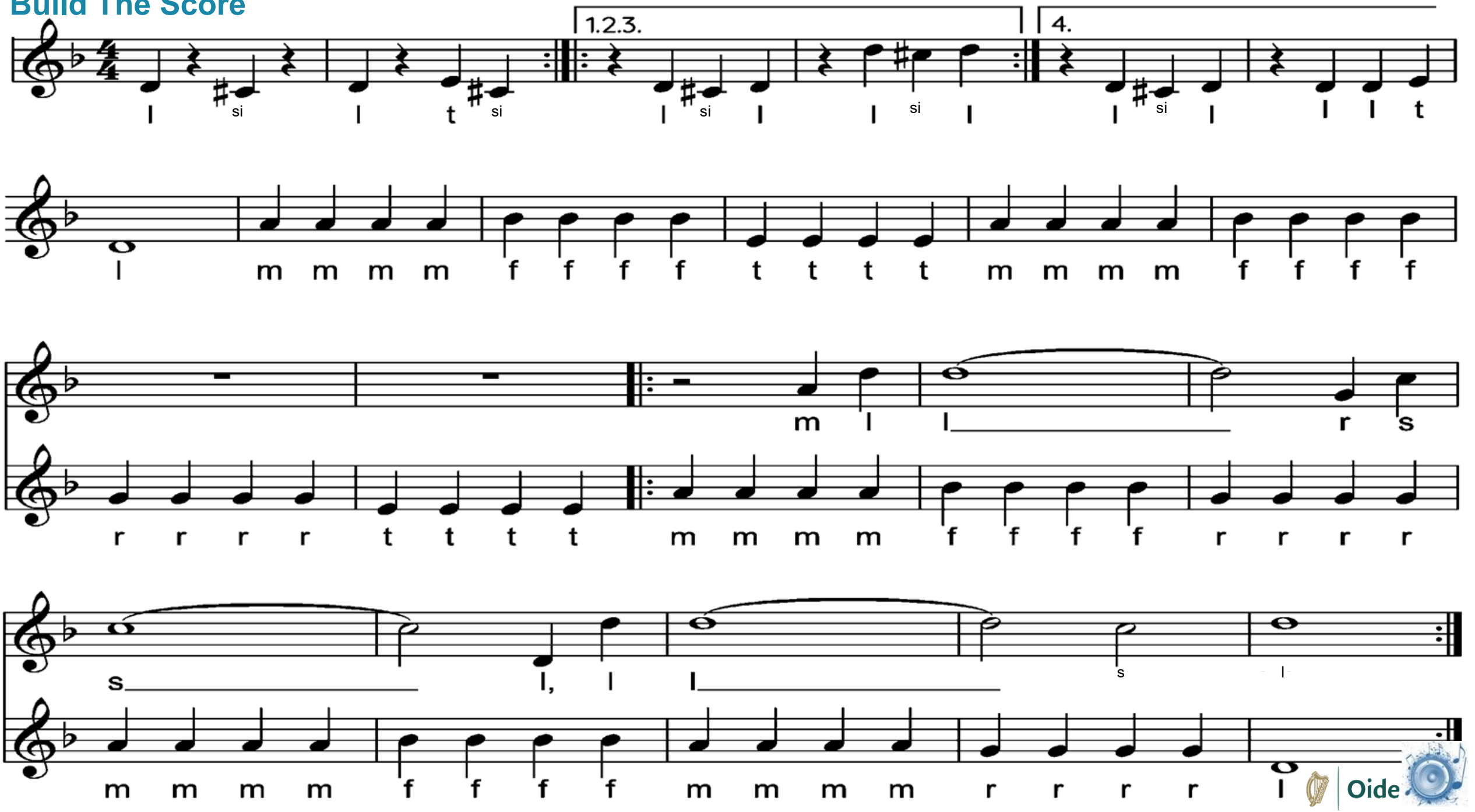






Build a Score

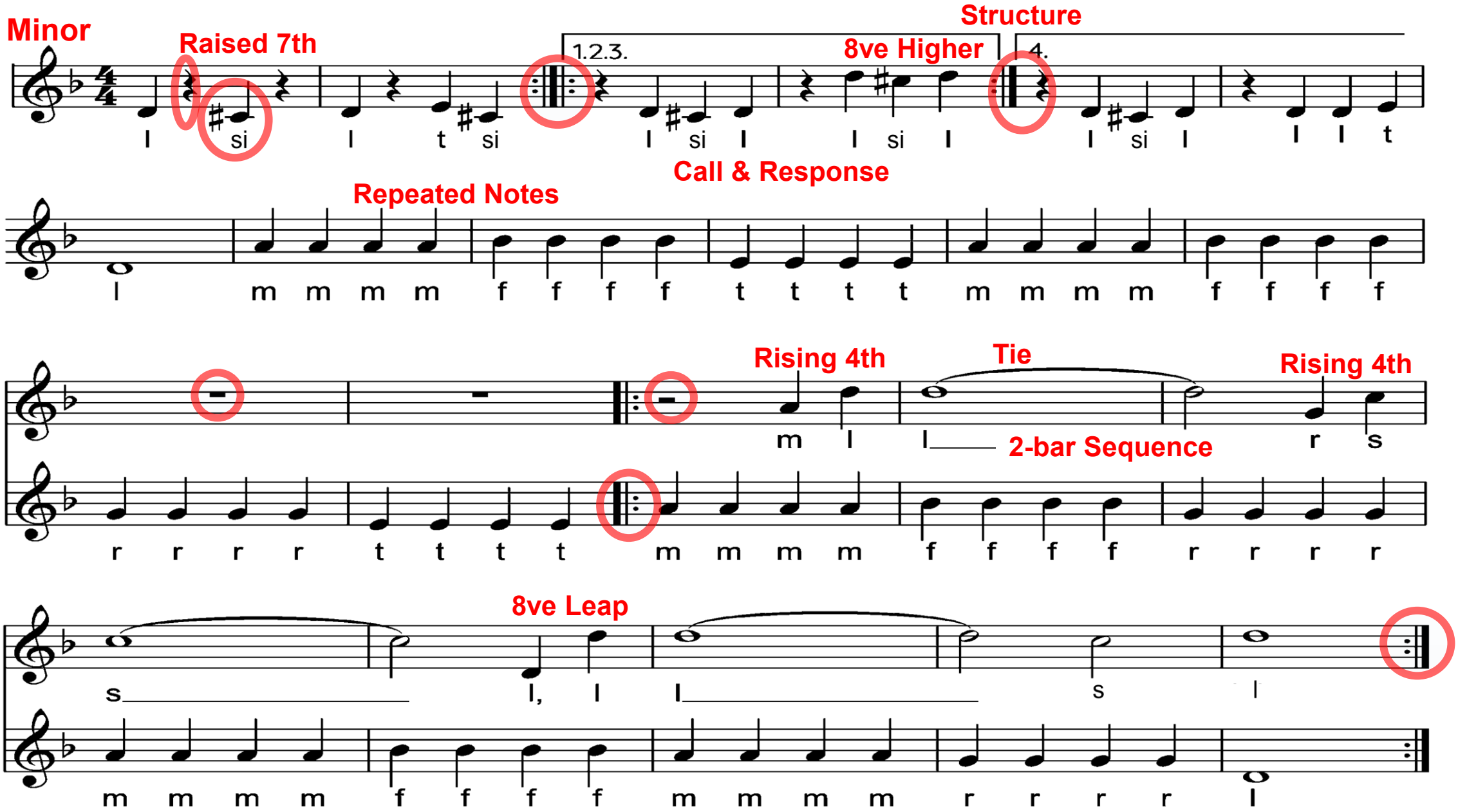
Build The Score



Oide

Find the Literacy and Numeracy here

Oide



Developing Aural Skills

Oide

Click icon to play

What NEW learning might you engage your students in through the skill of listening?

Learning through Listening

Brass Instruments / Percussion Driving Rhythms / Genre / Features / Dramatic Tension / Strings Up 8ve / Driving String Semiquaver Accompaniment

Purpose in MY Music Classroom

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

The learning

Minor Tonality / Raised 7th / Sharp / Accidental / Repeat Barline / Call and Response / Legato / Crotchet Rest / Up 8ve / Brass Instruments / Percussion Driving Rhythms / Genre / Features / Dramatic Tension / Strings Up 8ve / Driving String Semiquaver Accompaniment / OTHER?

Further Curricular Links

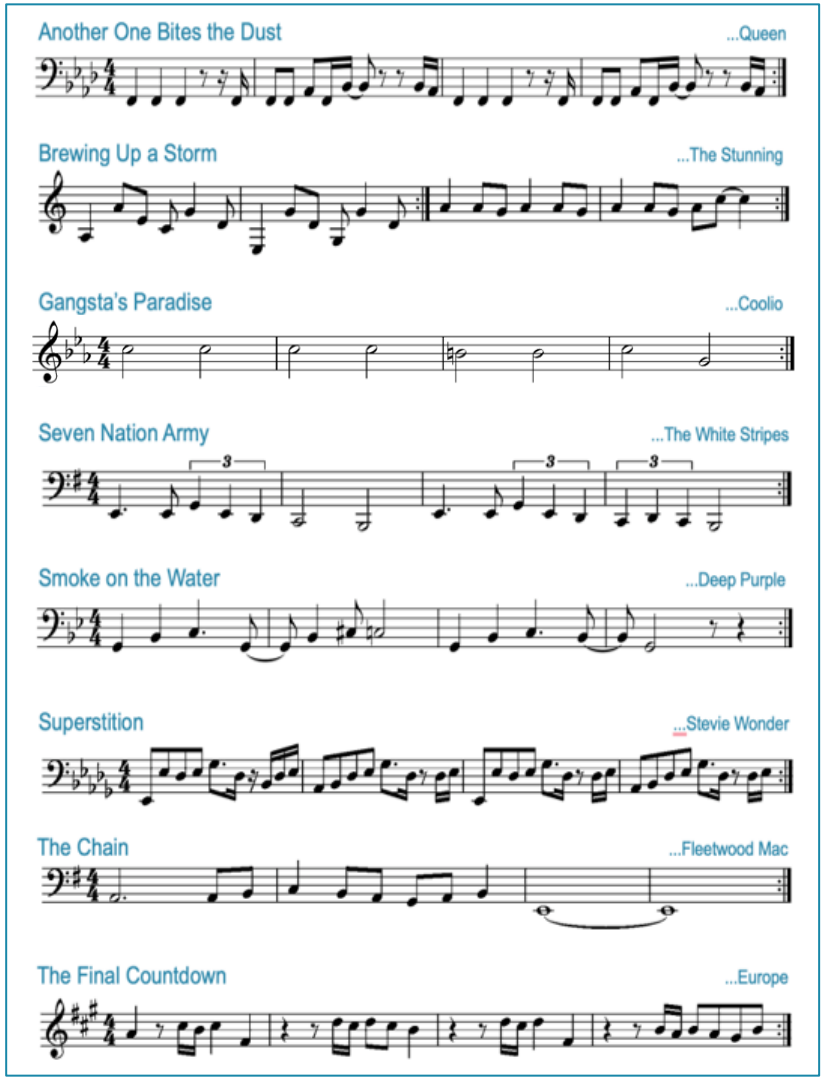
...the collections of student compositions in the Composition Portfolio will arise from the ebb and flow of classroom practice.

How might this learning in *The Dark Knight* support junior cycle students' creating musical artefacts for their Composition Portfolio?

Learning Experiences in Practice

Popular Music

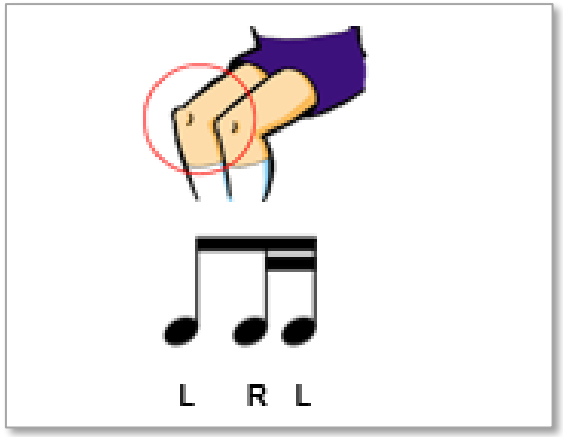
Music Riffs

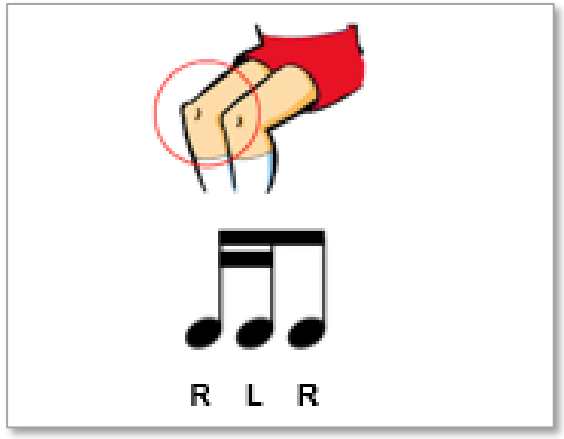


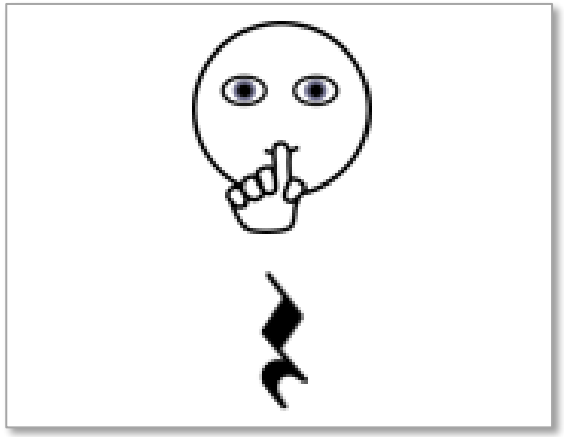
Create a short rap
in English, Irish, or another
language to perform with
your chosen riff.

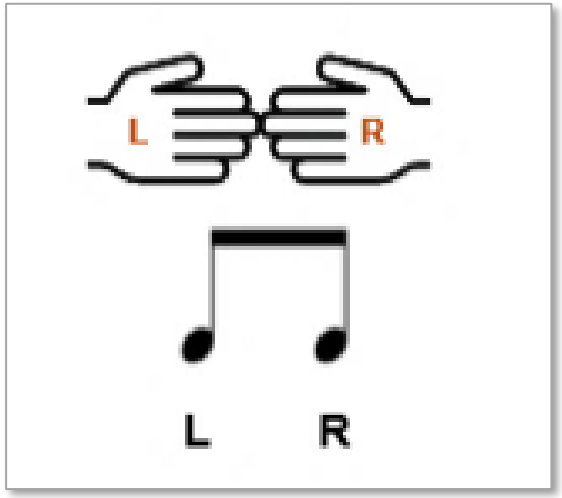
Possible Strategy for Teaching Rhythm

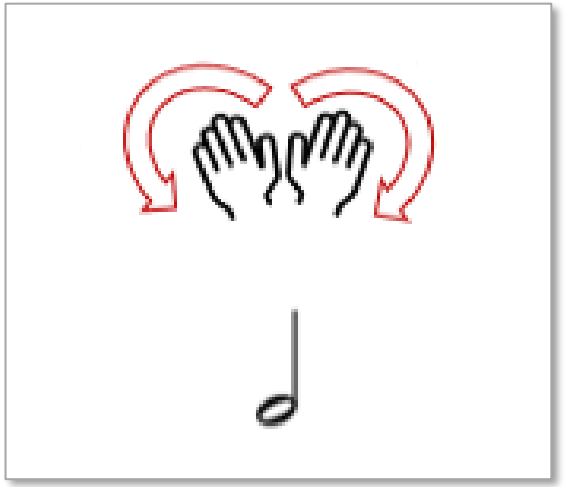
Rhythm Cards





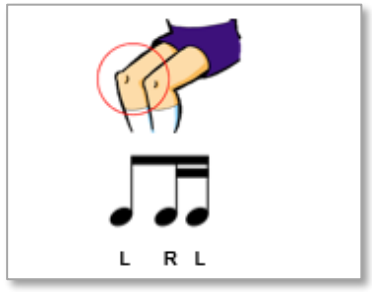


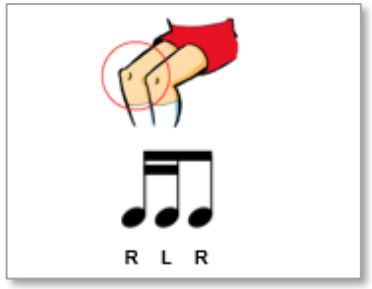


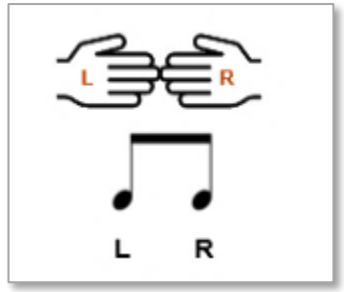


Learning Rhythm

Oide





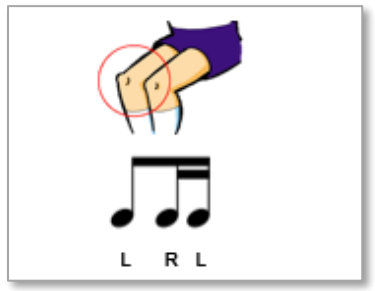


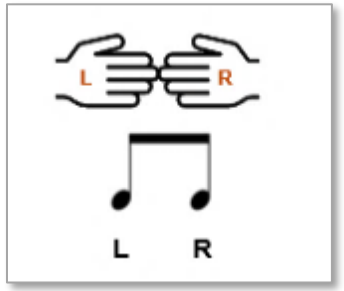
Graphic Score

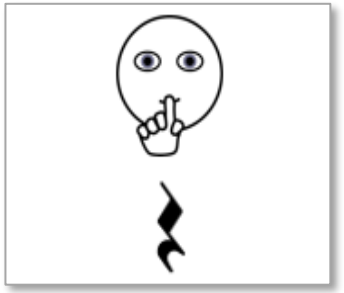
Rhythm Notation

Learning Rhythm

Oide







Graphic Score

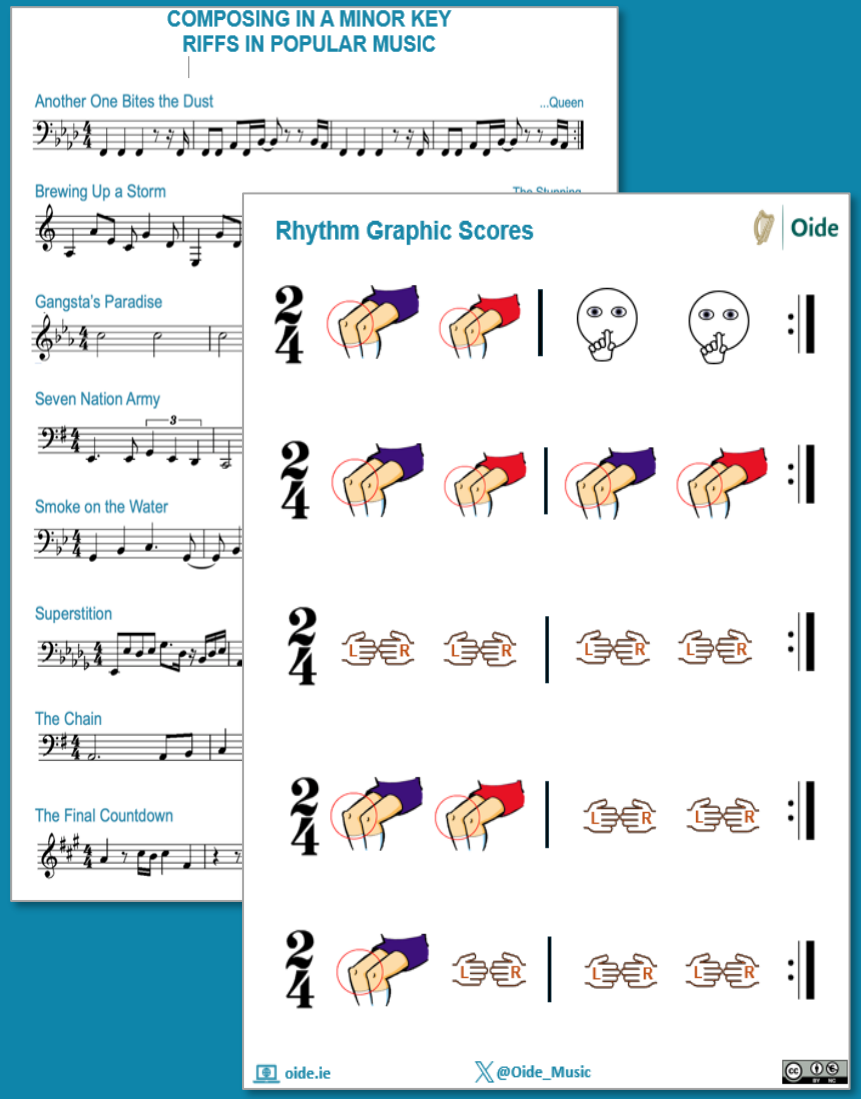
Rhythm Notation

Click to hear these rhythms in *Old Town*

Student Voice

As you engage with this video, consider how the learning of *Old Town* was linked across the relevant curricula.

Purpose in MY Music Classroom



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?

Further Curricular Links

Oide

Level 1 - The Arts Music

5.13 Use parts of the body to make sounds by moving on/through a reactive environment

5.16 Participate in group music-making activities

5.18 Link sounds to pictorial representations

Level 2 - Communicating and Literacy

1.5 Participate in practical, formal and informal communications

1.14 Interpret different forms of writing and text

1.22 Participate in a performance or presentation

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

Learning Experiences in Practice

Nationalist Music

Nationalist Music - *Vltava*

Ze dvou praménků vzniká, o kameny zvoní a ve slunci se kmitá, mohutní, na jeji březich ozyvá se honba a později venlovsky tánec

The river springs from two sources, splashing gaily over the rocks and glistening in the sunshine. As it broadens, the banks re-echo with the sound of hunting horns and country dances

Visual Literacy

The river flows past a village wedding

In the moonlight, river nymphs sing mysteriously to each other

St John's Rapids

Hunting by the river

The river at its source

The river enters the majestic city of Prague

The stream becomes a river

Visual Cards Scaffold!

Telling the Story by Eye and by Ear

Oide

The river at its source

The stream becomes a river

Hunting by the river

The river flows past a village wedding

In the moonlight, river nymphs sing mysteriously to each other

St John's Rapids

The river enters the majestic city of Prague

Build the Score...

Oide

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

through the Skill of Analysis

Purpose in MY Music Classroom

Who might engage with this learning?

What curriculum might this learning link to?

Learning Experiences in Practice

Experimental Music

Creative Teaching

See What You Hear, Hear What You See

Pedal Chord Ostinato

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

A clear major tonic triad when we first hear it, but later in the piece more notes are added creating a dominant chord sound.

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.

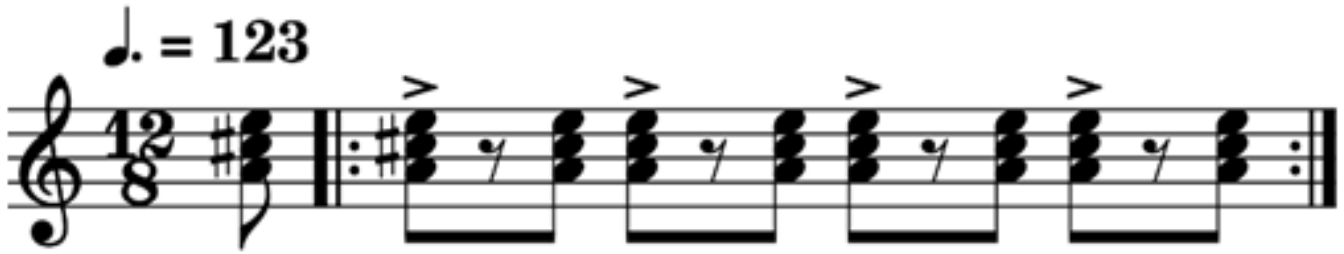
Read this description.

Can you hear it?

Creative Teaching

See What You Hear, Hear What You See

Pedal Chord Ostinato



How would you describe the sound of this notation in words?

Literacy and Creativity

Oide

Imagine what your musical idea sounds like...

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.

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.

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.

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.

Be Creative

Individual
Group Activity

Together in your individual group,

create and draw an image to represent the idea

devise a movement for the musical idea

Be Creative – Build Your Score

Chord Ostinato	Chord Ostinato	Chord Ostinato	Chord Ostinato		Chord Ostinato
	Chromatic Melody			Chromatic Melody	
			Bass Melody	Bass Melody	

As a full group,

create your graphic score by combining each group's images

perform your movements along with the music

Click to Play

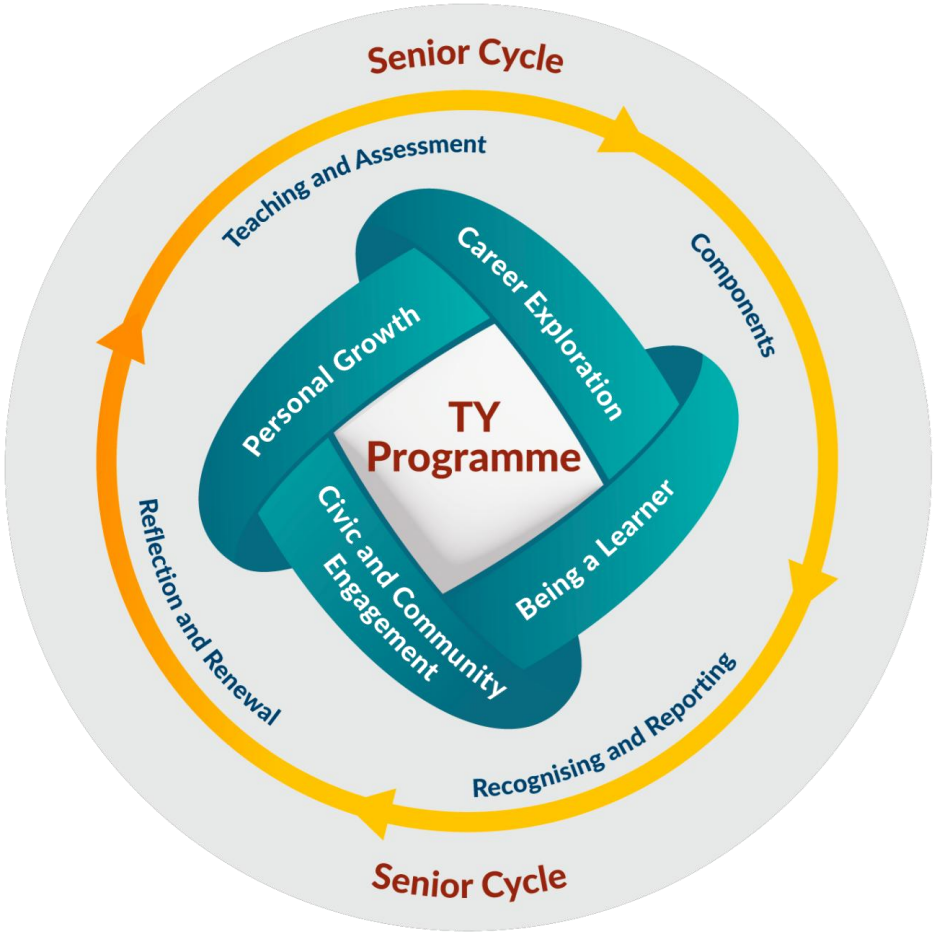
Purpose in MY Music Classroom

What is the learning about?

Who might engage with this learning?

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

Further Curricular Links



How might this learning support the development of the Transition Year Music student?

Learning Experiences in Practice - AI

- What is AI and how does it work?
- Considerations when interacting with AI
- Effective Questioning when using AI
- AI Tools in practice

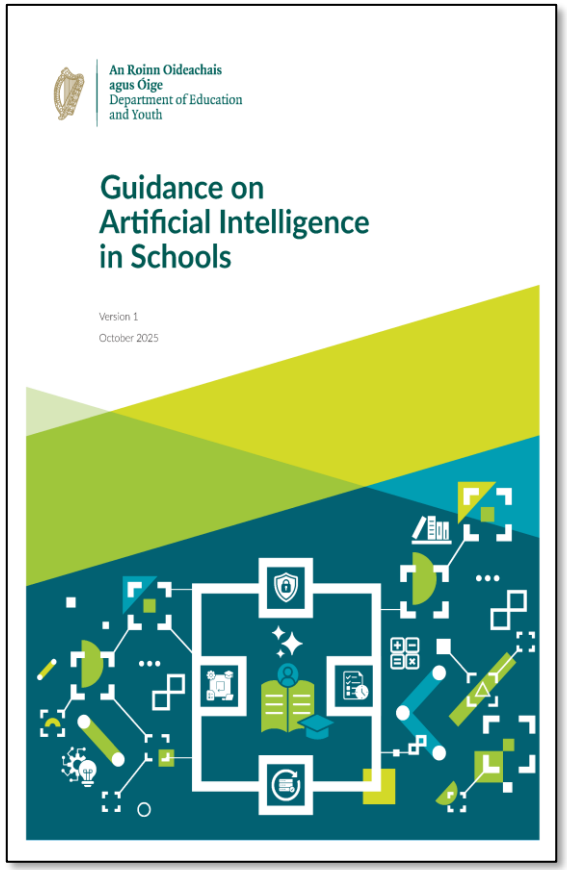
Guidance on Artificial Intelligence in Schools

Department of Education and Youth

Oide

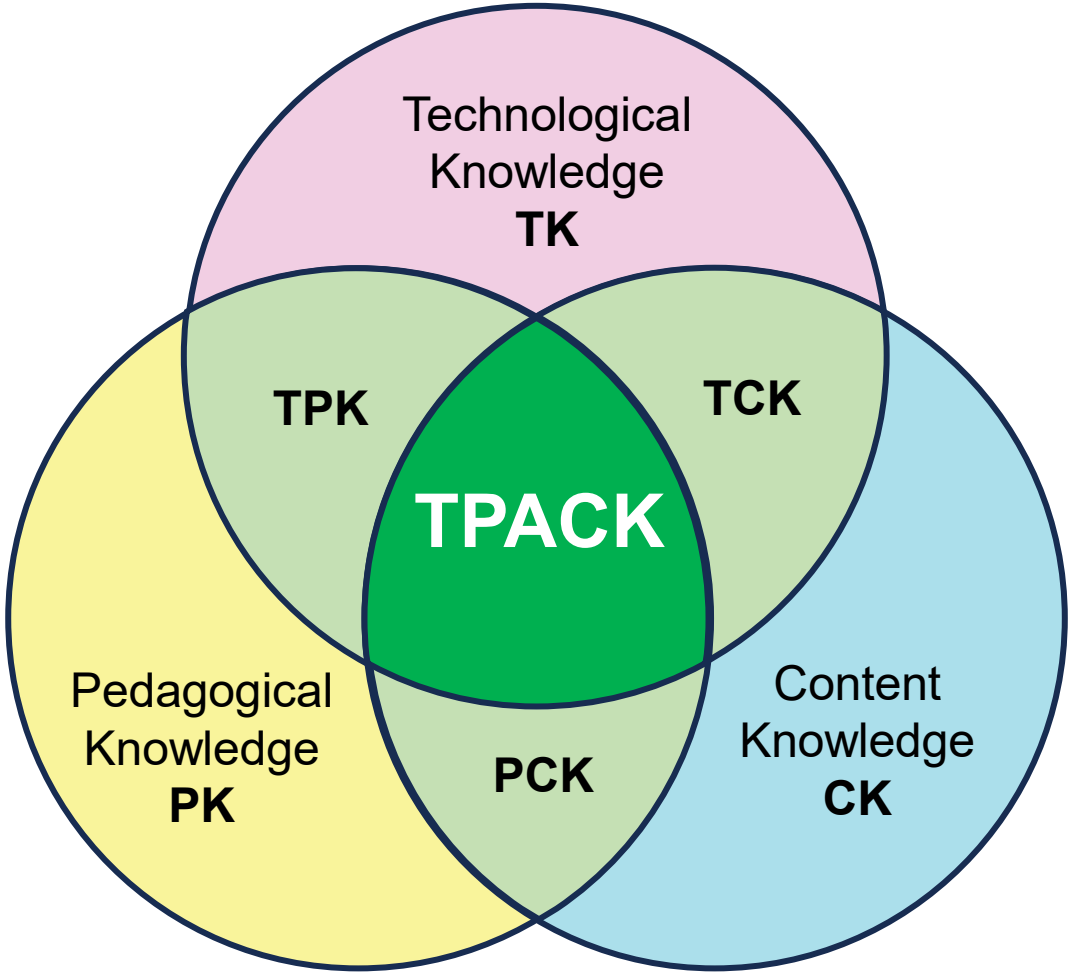
Newly Published

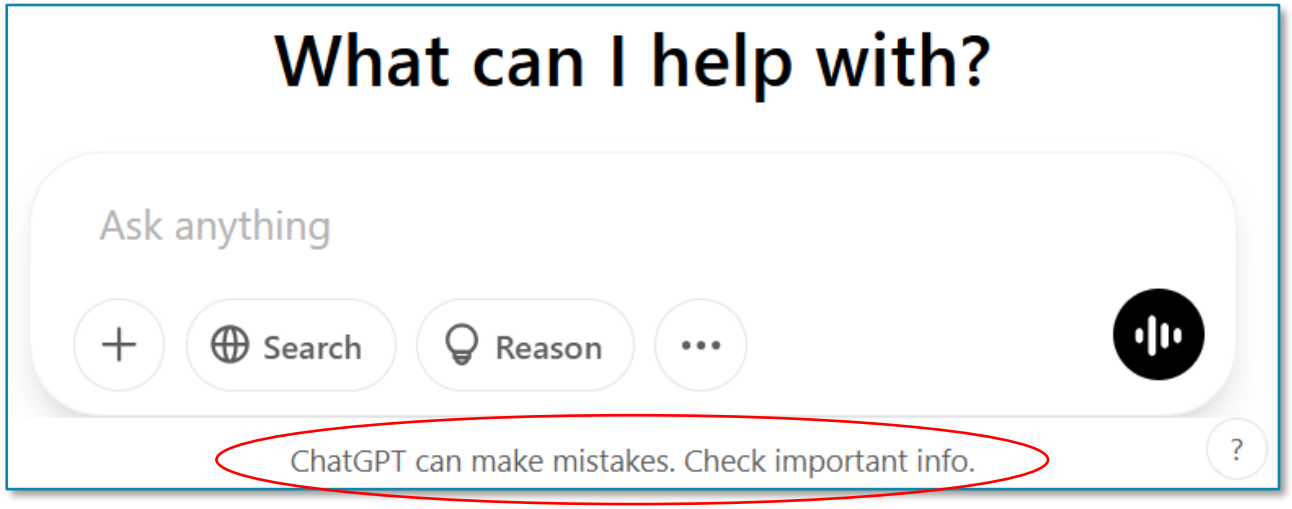
21st October 2025



https://www.gov.ie/en/department-of-education/publications/digital-strategy-for-schools-to-2027/#guidance-on-artificial-intelligence-in-schools

The Importance of TPACK and AI





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

Teacher Voice

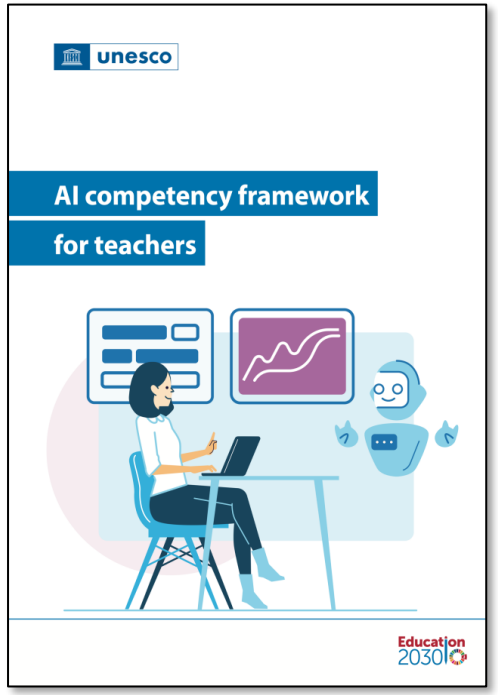
Oide

What do you believe AI cannot and should not replace?

UNESCO AI Competency Framework for Teachers

Oide

1. Human-centred mindset
2. Ethics of AI
3. AI foundations and applications
4. AI pedagogy
5. AI for professional development

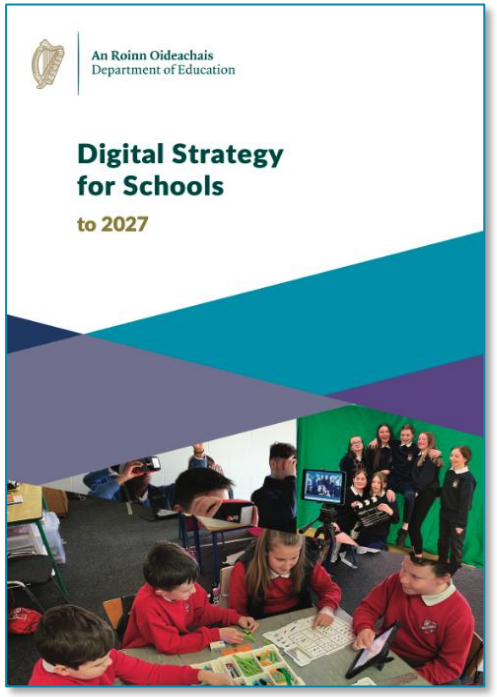


Available to download on unesco.org

Digital Strategy for Schools to 2027

Recognise strengths and limitations of AI and address the ethical considerations and risks.

AI based educational tools may bring benefits such as the ability to provide customised learning and personalised feedback.

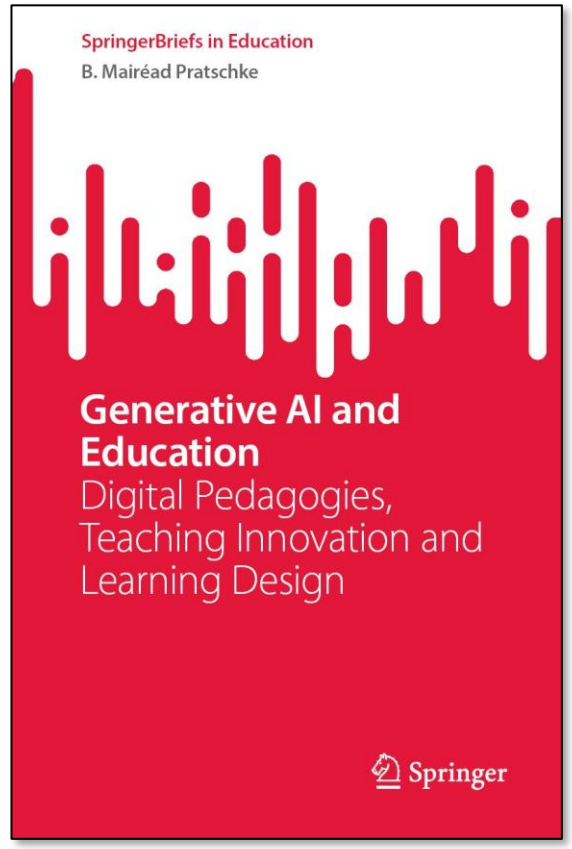


...Digital Strategy for Schools to 2027, p. 64

Generative AI and Education

On the efficiency side, for administrative work, AI assistants and agents have a lot to offer.

Software systems used at educational institutions include integrated AI assistants that can be used to streamline workflow and boost productivity.



...Pratschke (2024), *Generative AI and Education*, pp. 87-89

Digital Age of Consent

The Digital Age of Consent in Ireland is 16 years old.

This is the age at which children can legally consent to companies/organisations processing their personal data or information.

For children under the age of 16, consent must be given by the parent or guardian of the child.

Oide

What is Artificial Intelligence?

How does it work?

What is Artificial Intelligence?

The simulation of human intelligence in machines that are programmed to perform tasks that normally require human intelligence, such as learning, decision-making, and problem-solving.

...nvidia.com

What is Generative AI?

*GenAI enables users to quickly **generate new content** based on a variety of inputs. Inputs and outputs to these models can include text, images, sounds, animation, 3D models, or other types of data.*

GenAI models use neural networks to identify the patterns and structures within existing data to generate new and original content.

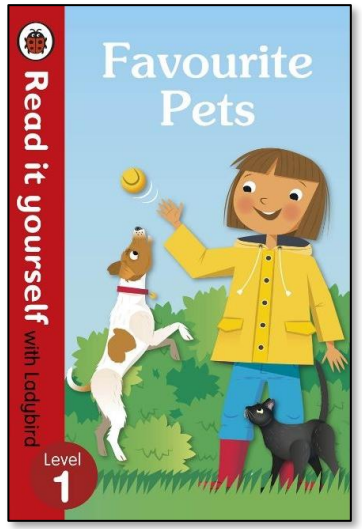
How does Gen AI work?

Input
e.g. prompt/question
Where did the cat sit?

AI system "guesses" the next word

Output
e.g. answer/response
The cat sat on the mat

AI System (neural network) trained on



How does Gen AI work?

Oide

Input
e.g. prompt/question
Where did the cat sit?

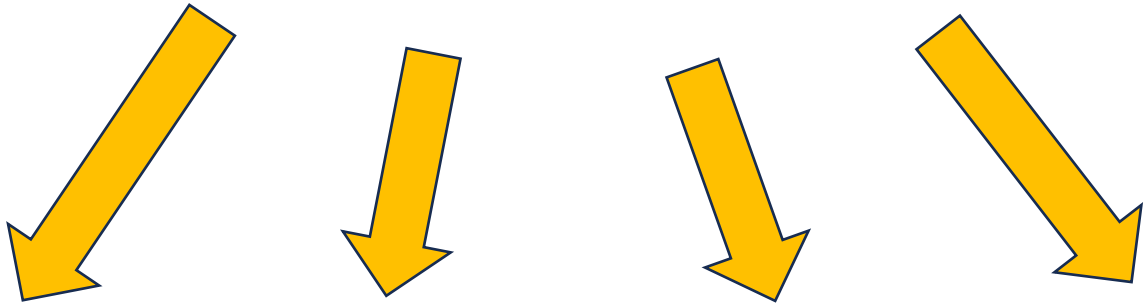
→

AI system "guesses" the next word

→

Output
e.g. answer/response
The cat sat on the mat

What if the AI System (neural network) is trained on all…



Text **Image** **Video** **Sound?**

GenAI in Practice

Oide

Example of Text Generation

Suggest 3 important songs or pieces of music to help me learn about Blues

ChatGPT

Here are three essential pieces of music that provide a solid foundation for understanding the Blues:

1. **"Cross Road Blues" by Robert Johnson (1936)**
   - Robert Johnson is one of the most iconic Delta Blues musicians. This song showcases his raw vocal style, intricate guitar technique, and storytelling, which are all hallmarks of early Blues music. It's a cornerstone for understanding the roots of the genre.
2. **"Hoochie Coochie Man" by Muddy Waters (1954)**
   - Muddy Waters represents the Chicago Blues sound, where electric instruments and a fuller band arrangement came into play. This song highlights the transition from acoustic Delta Blues to electric Blues and the influence it had on rock music.
3. **"The Thrill Is Gone" by B.B. King (1969)**
   - B.B. King brought a sophisticated, soulful edge to the Blues. His smooth vocals and expressive guitar solos on his beloved "Lucille" helped bridge traditional Blues with more modern interpretations. This song exemplifies his emotional delivery and the influence of Blues on other genres like soul and jazz.

Each of these pieces introduces different aspects of Blues: its roots, evolution, and impact on modern music. Would you like me to delve deeper into any of them or suggest more?

GenAI in Practice

Oide

Example of Image Generation

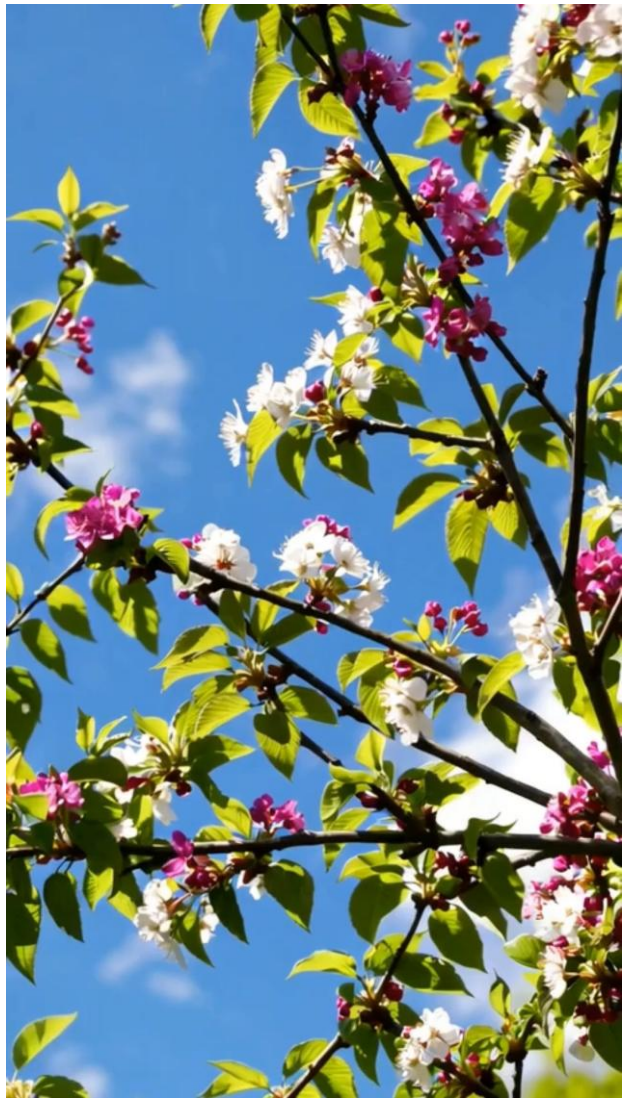
Create a photorealistic image of a group of teenagers performing on ukuleles at a school concert

Copilot

GenAI in Practice

Example of Video Generation

Create a video to represent the images in Vivaldi's Spring: birds singing…murmuring streams… breezes…thunderstorms…flower-strewn meadows…leafy branches…a goat-herd and his dog



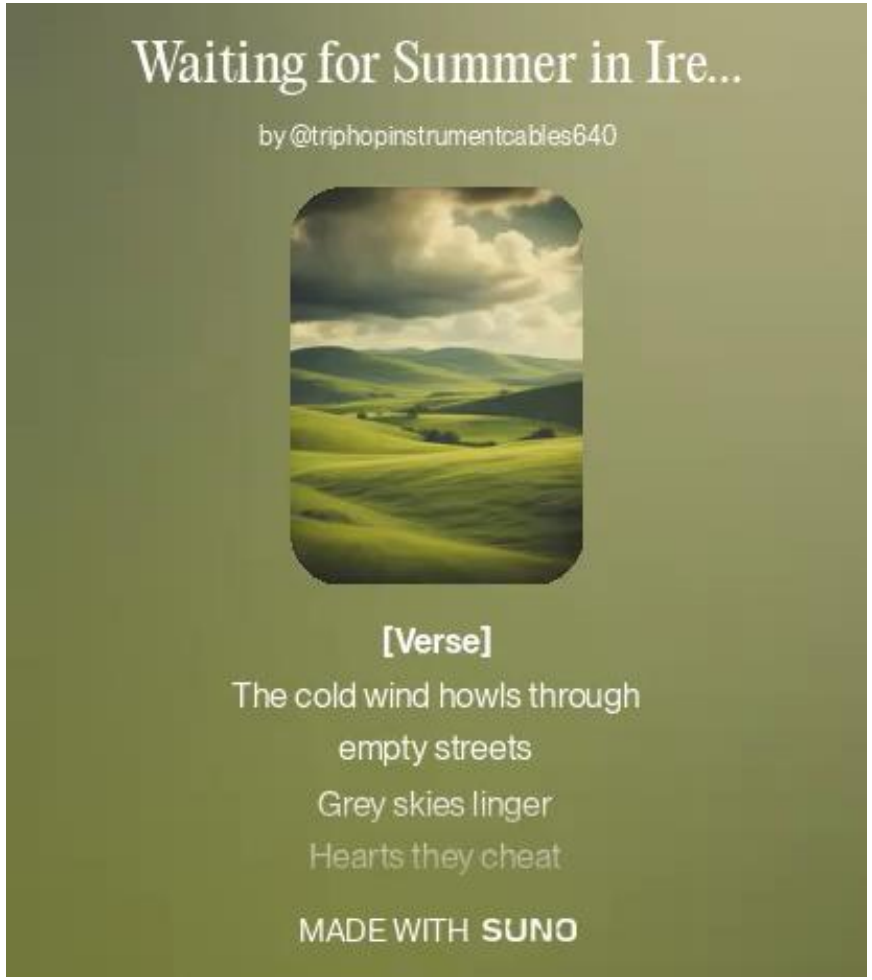
Bing Video Creator

GenAI in Practice

Oide

Example of Sound Generation

A song about waiting for winter in Ireland to be over and looking forward to summer in an indie folk style



SUNO AI udio IIElevenLabs

What is a LLM?

Oide

A large language model (LLM) is an AI model trained on large amounts of text to understand language and generate humanlike text.

ChatGPT
OpenAI

Gemini
Google

Copilot
Microsoft

LE CHAT MISTRAL_

Claude
Anthropic

perplexity

Considerations when Interacting with AI

Considerations when Interacting with AI

Critical thinking is a fundamental skill that students need to meaningfully engage with AI as learners, users and creators

...UNESCO (2024), *AI Competency Framework for Students*, p. 14

Critical Thinking and AI

…higher confidence in GenAI is associated with less critical thinking, while higher self-confidence is associated with more critical thinking…

...Lee et al (2025), *The Impact of Generative AI on Critical Thinking*

...Lee et al (2025), *ibid)*

Considerations when Interacting with AI

Oide

Ethical Considerations

Limitations of AI Tools

Risks to Student Learning

...UNESCO (2024), *AI Competency Framework for Students*, p. 14

Ethical Considerations

Human Rights

Data Privacy

Human agency and accountability

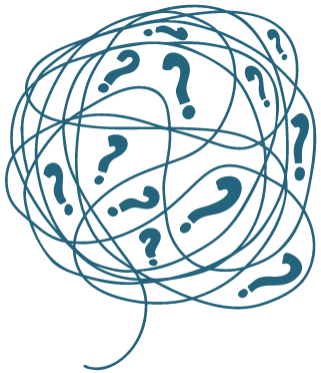
Sustainability, Environmental Impact

Bias, Inclusion, Accessibility, Diversity

...UNESCO (2024), *AI Competency Framework for Teachers*, p. 29

Limitations of AI Tools

AI cannot understand the real world or make judgements on values



Hallucinations

Explainability

...UNESCO (2024), *AI Competency Framework for Teachers*, p. 33

Risks to Student Learning

Critical Thinking Ability

Intellectual Development

Independent Opinions

Human Interactions

Knowledge Constructions

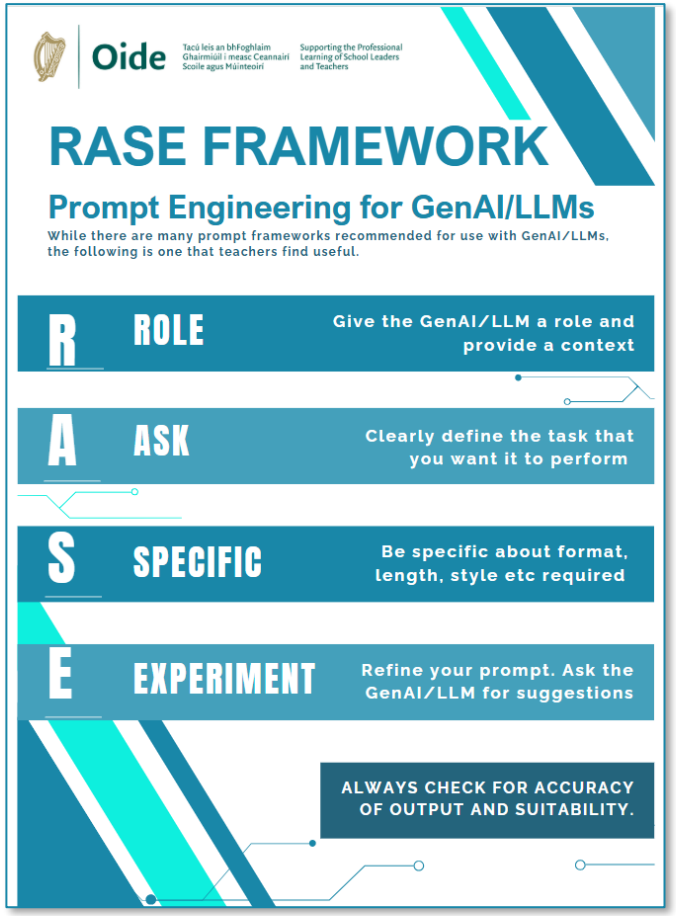
...UNESCO (2024), *AI Competency Framework for Teachers*, p. 33

Effective Questioning when using AI

Prompt Engineering

Prompt Engineering

Enhancing Interactions with AI



Prompt engineering is the process of iterating a generative AI prompt to improve its accuracy and effectiveness.

...https://www.coursera.org/articles/what-is-prompt-engineering

The RASE Framework in Action

Oide

Role

Act as an experienced choir director in an Irish post-primary school

Ask

Describe 3 engaging and fun vocal warm-ups for a choir of 12-14 year olds with lots of different voice types.

Specific

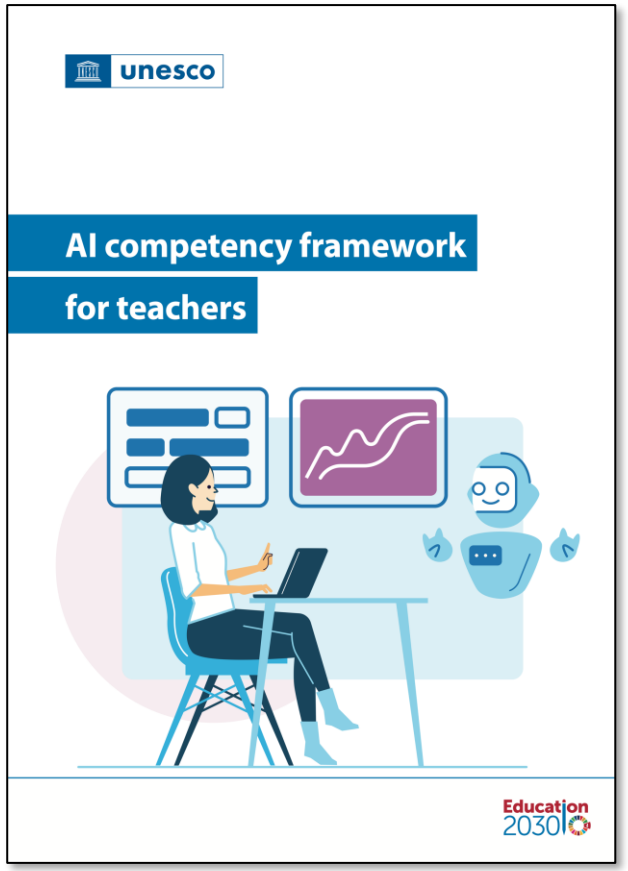
Include example videos or other resources. Explain clearly the vocal skills being developed.

Experiment

After providing your response, ask me some follow-up questions that would help you to provide a better response.

AI Tools in Practice

Curate your AI Tools collection



Support teachers to establish their own collection of AI tools

…to curate trustable AI relevant to their needs and local contexts.

...UNESCO (2024), *AI Competency Framework for Teachers*, p. 30

AI Tools in Practice

Supporting Design for Learning, Teaching and Assessment

Act as an experienced post-primary music teacher working in the Irish education system.

Here are three Learning Outcomes from the Junior Cycle Music Specification.
"1.13 compare different interpretations or arrangements of a piece of Irish traditional or folk music, paying attention to musical elements and other influences
2.10 develop a set of criteria for evaluating a live or recorded performance; use these criteria to complete an in-depth review of a performance
3.11 explore the time allocated to Irish artists and performers on a variety of local or national Irish media and present these findings to your class"

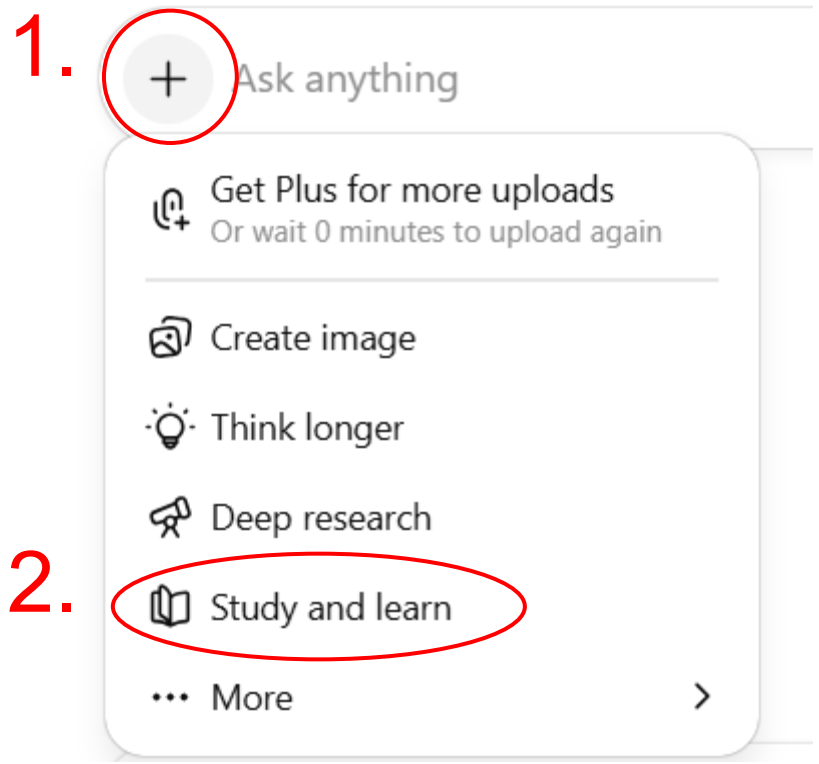
Devise a series of 4 lesson plans that will support and progress students learning about the skill of comparison using different arrangements of 2 Irish folk songs. Students should learn about how to source information about the time allocated to the artists who performed these songs in national Irish media and how to develop a set of criteria for evaluating a live performance of either song.

This is for a 2nd year group of 24 student. Lessons are 55 minutes. Include strategies for inclusion and differentiation.

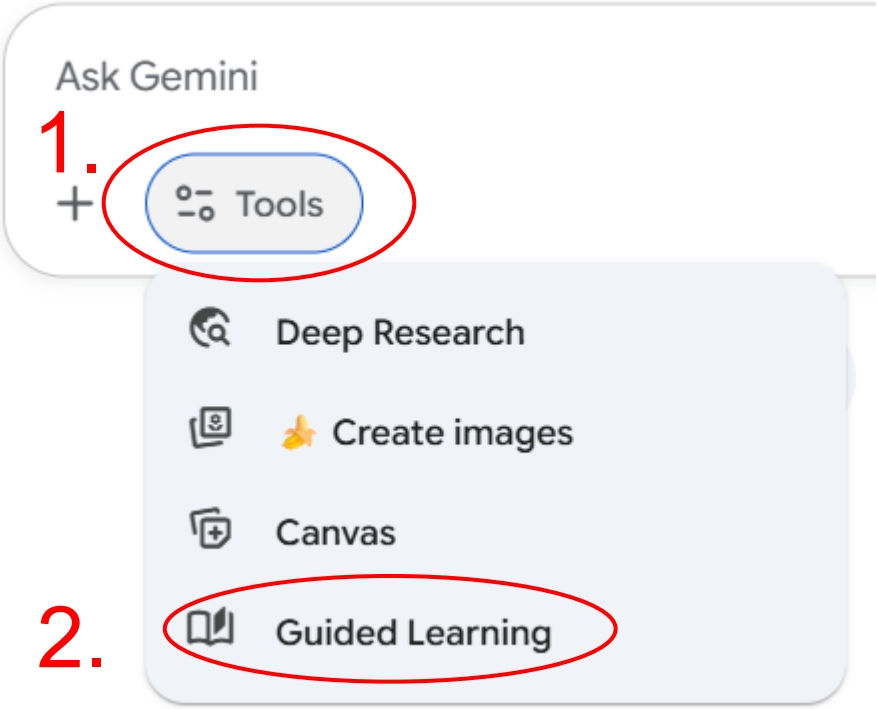
ChatGPT
OpenAI

AI Tools in Practice

Supporting Independent Learning



ChatGPT
OpenAI



Gemini
Google

AI Tools in Practice

Checking in on Understanding

NotebookLM

Audio Overview

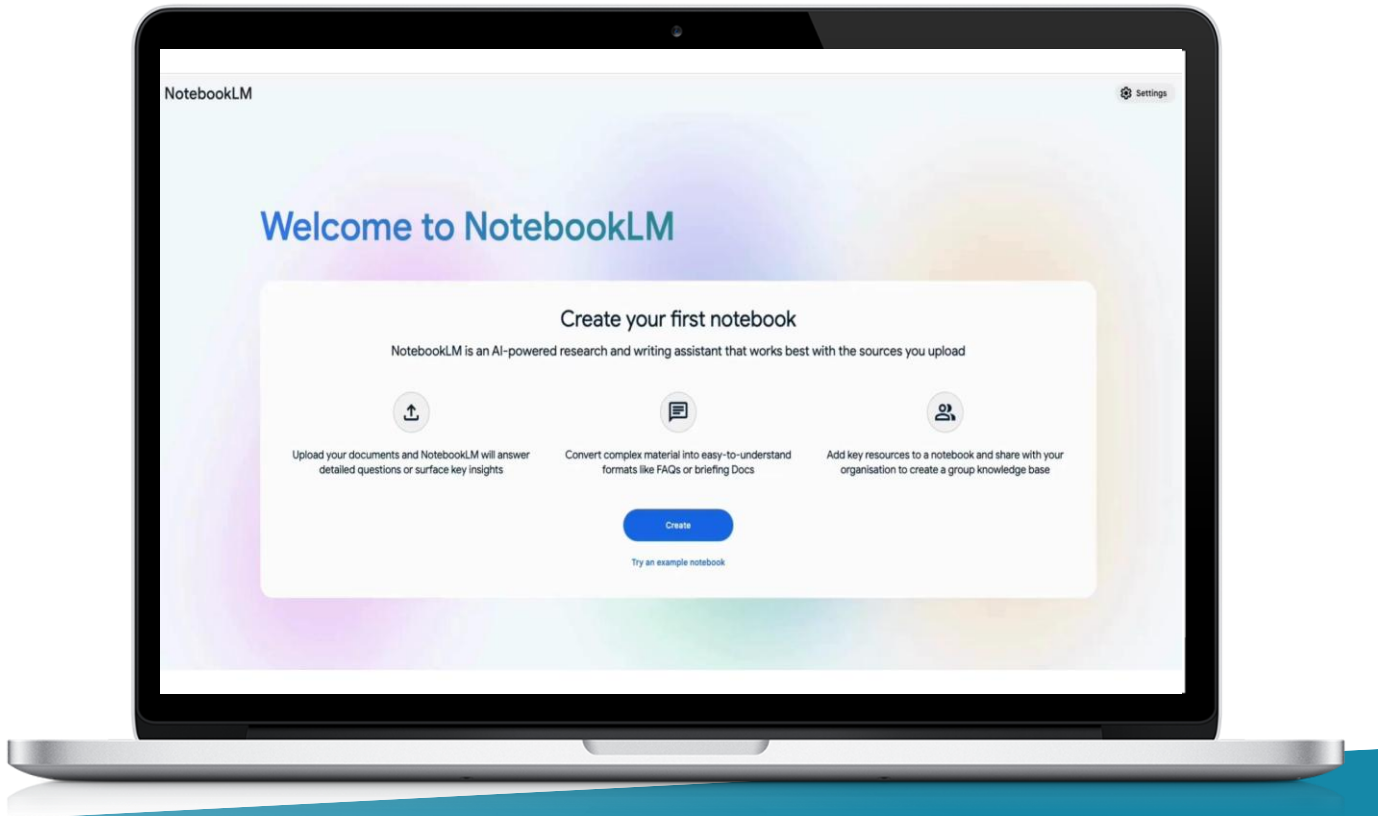
Video Overview

Mind Map

Reports

Flashcards

Quiz



Curate your AI Tools collection

Oide

MAGIC SCHOOL

QUIZIZZ

schoolai

Poe

Khanmigo

Diffit For Teachers

NotebookLM

TeachMateAI

PIKTOCHART

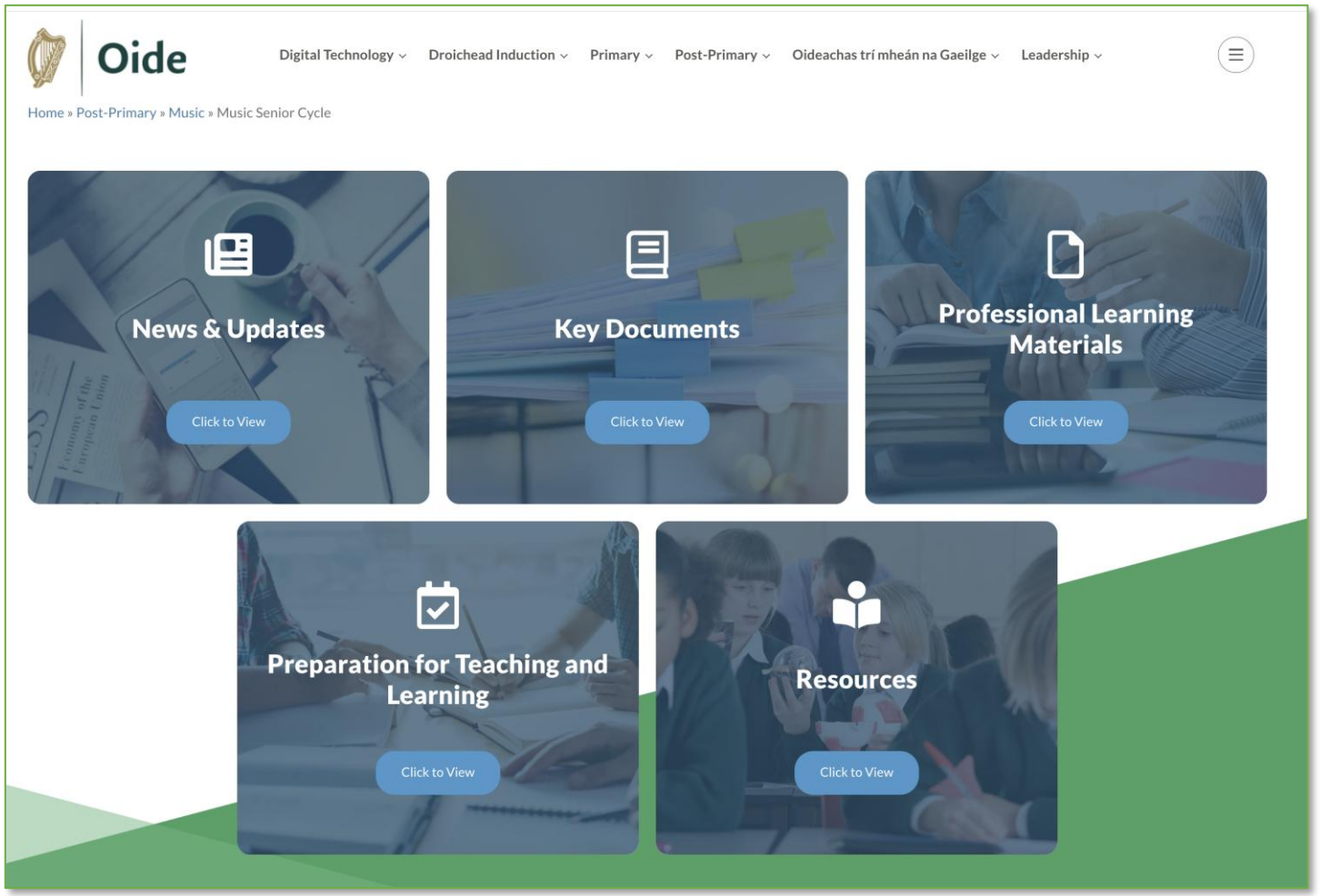
almanack

Canva

Copilot

Brisk

Supports



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Consolidating the Learning, we...

- explored the common threads across the ***purpose*** of relevant curricula
- recognised the importance of Pedagogical Content Knowledge (PCK) and Technological Content Knowledge (TPACK) in our ***practice***
- interrogated a variety of bitesize learning experiences and explicitly linked them to relevant curricula and learning ***in MY Music classroom***

Reference List

- Digital Strategy for Schools to 2027
- European Commission (2022), *Ethical Guidelines on the Use of AI and Data in Teaching and Learning for Educators*
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- Mishra & Koehler (2006), *Technological Pedagogical Content Knowledge: A Framework for Teacher Knowledge*
- Pratschke (2024), *Generative AI and Education*
- Shulman (1986), *Those Who Understand; Knowledge Growth in Teaching*
- UNESCO (2024), *Guidance for Generative AI in Education and Research*
- UNESCO (2024), *AI Competency Framework for Teachers*
- UNESCO (2024), *AI Competency Framework for Students*

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Tacú leis an bhFoghlaim Ghairmiúil i measc Ceannairí Scoile agus Múinteoirí

Supporting the Professional Learning of School Leaders and Teachers

Thank you for your engagement!

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