



Oide

Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

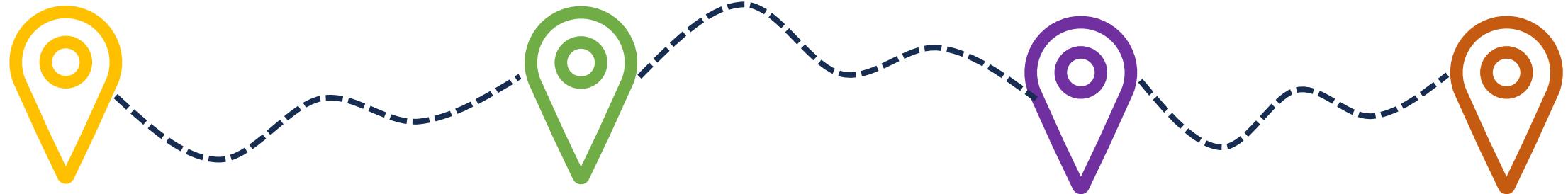
From Purpose to Practice in My Music Classroom

PLE 2025-2026





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*



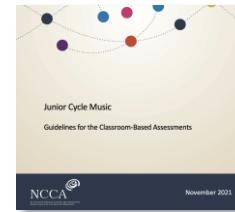
Purpose

Key Documents that informed today



Oide

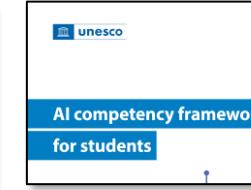
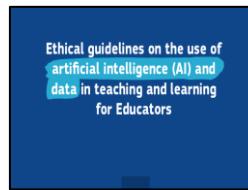
Junior
Cycle



Senior
Cycle



Digital / AI



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



What is the Purpose of Education?





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

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 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

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/cca/

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

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.'



Practice

Pedagogical Content Knowledge (PCK)



Oide

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

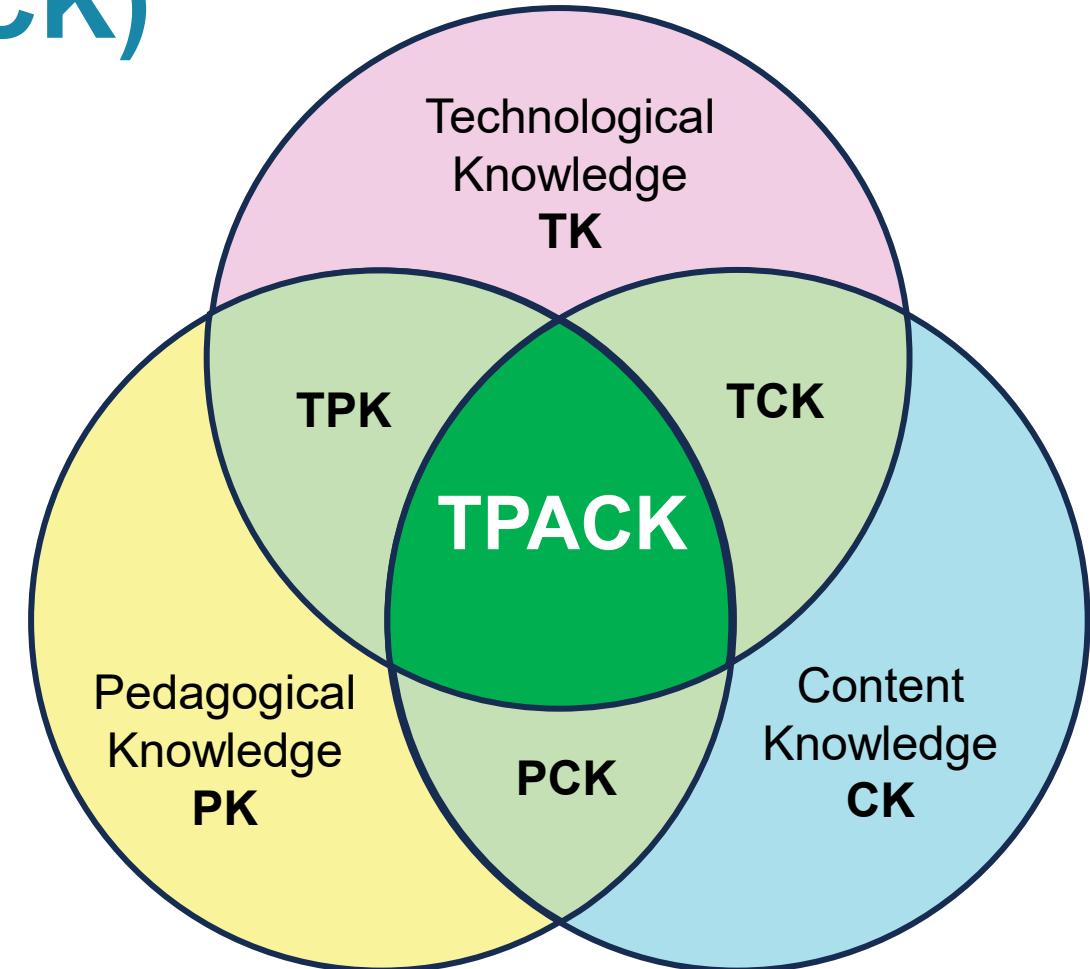


Technological, Pedagogical and Content Knowledge (TPACK)

An Integrated Understanding

Technological knowledge (TK)

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





Looking at Our School 2022

Teachers'
collective /
collaborative
practice

Teachers:

work together to devise learning opportunities for students across the curriculum

Teachers'
individual
practice

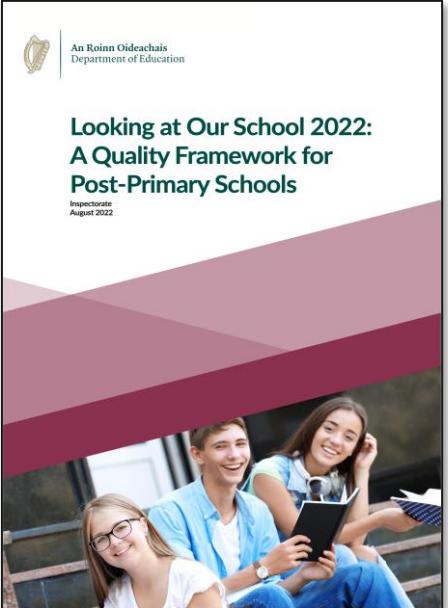
Teachers:

Integrate relevant literacy and numeracy skills into the lesson

Learner
experiences

Students:

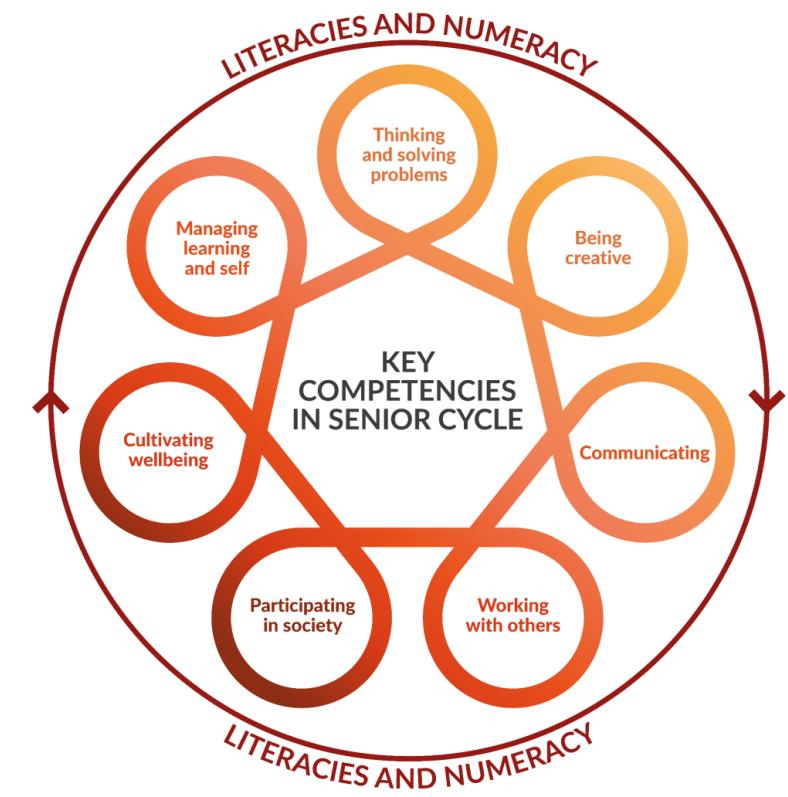
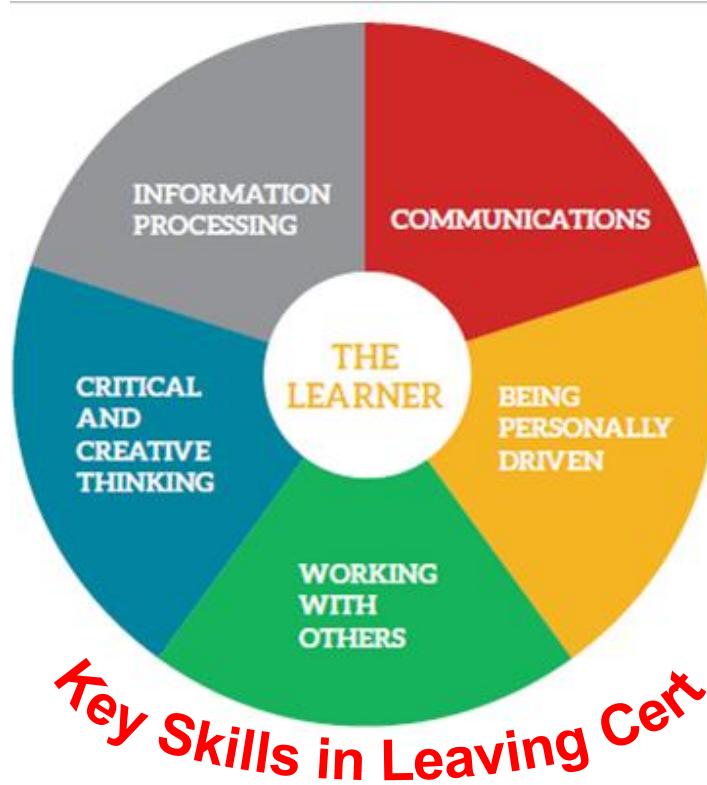
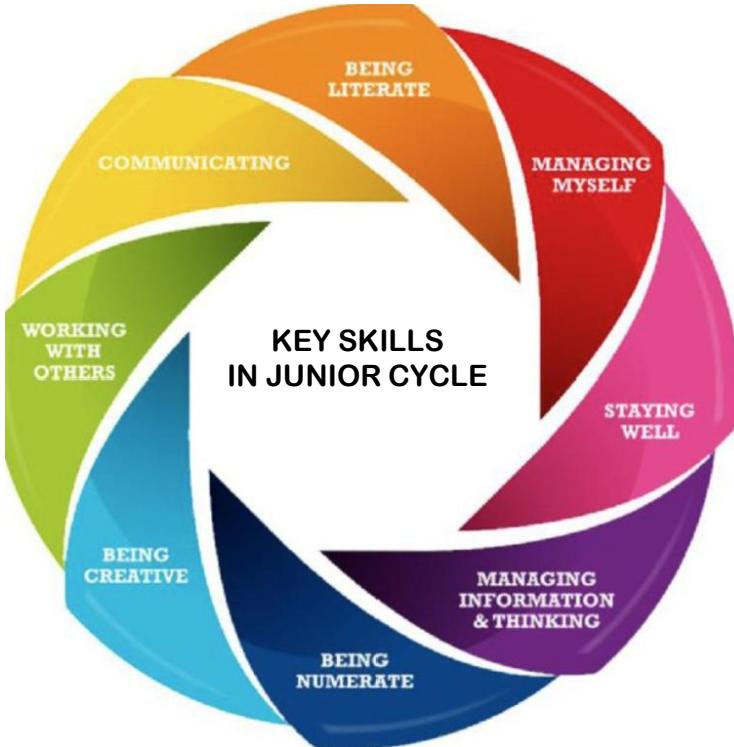
engage purposefully in meaningful learning activities



Key Skills and Competencies



Oide



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

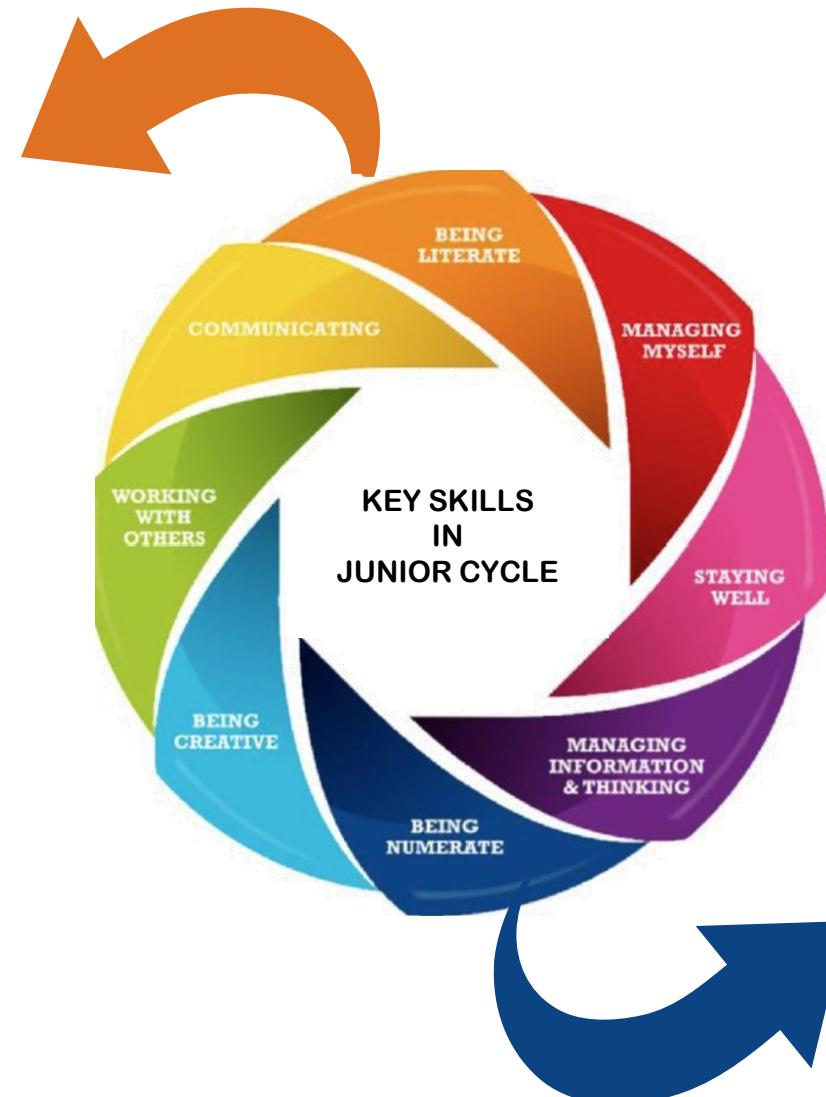
Literacies and Numeracy – Junior Cycle



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.



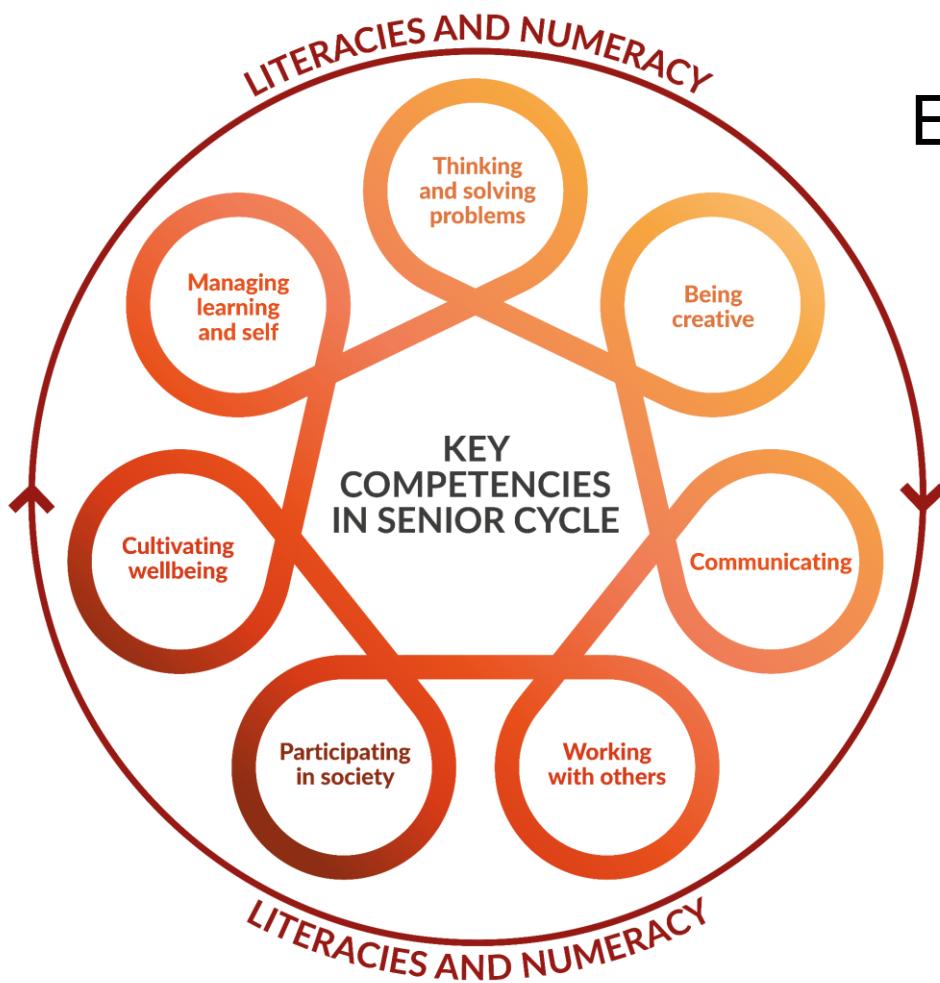
Being Numerate

- 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.

Senior Cycle Key Competencies



Oide



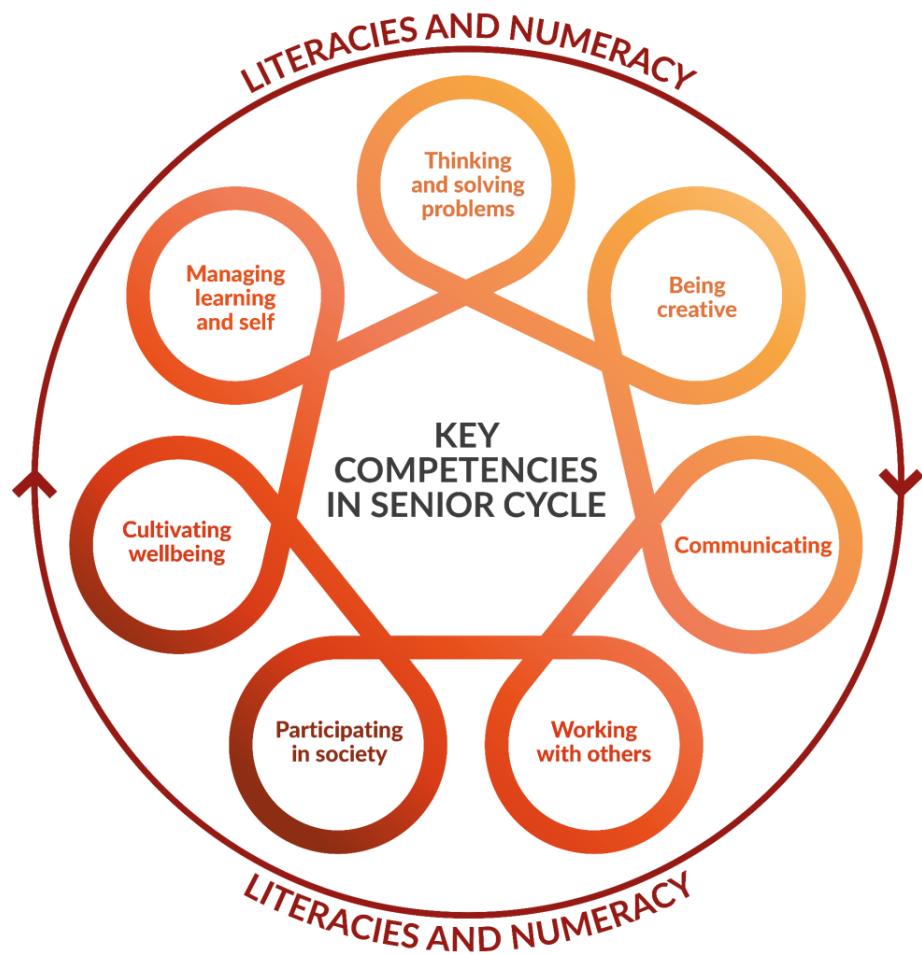
Each competency has an introductory description, followed by the over-arching learning outcomes and the associated attributes.

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

Literacies and Numeracy



Oide



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.

Ireland's Literacies and Numeracy



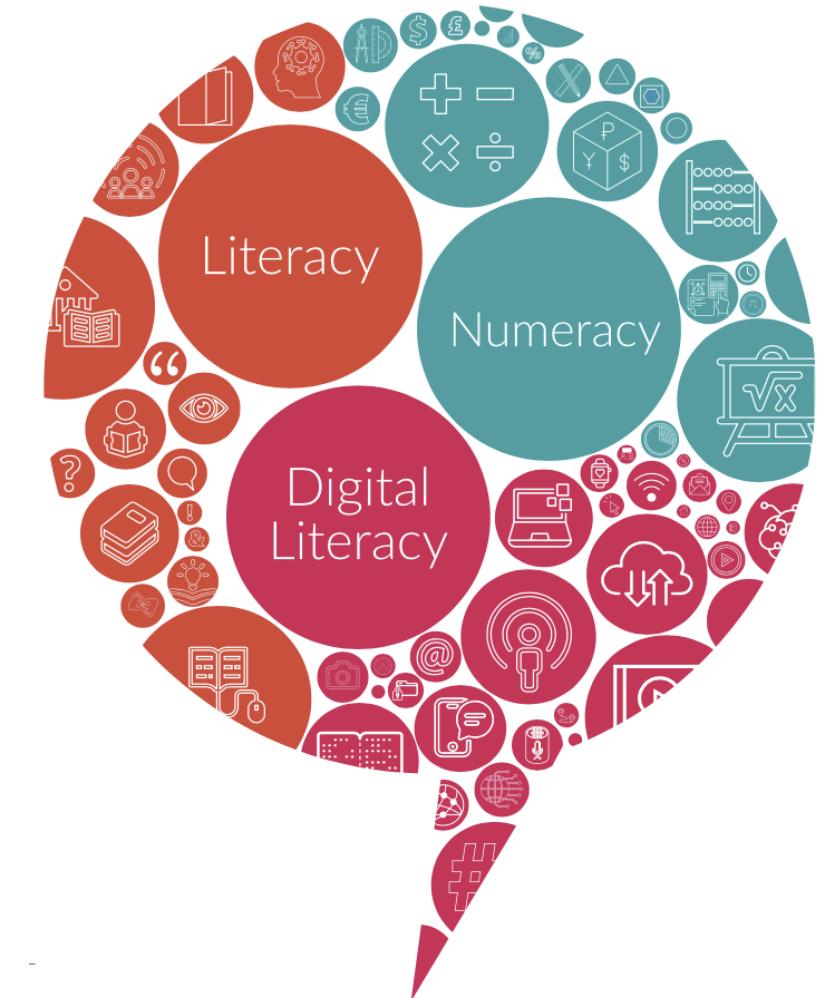
Oide

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

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



Oide



Shared with the
kind permission
©John Spillane

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.



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.





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

King Corc

The Chorus



Click to play

©John Spillane

Listening to Music





Perform one or more parts

Drone

Backbeat

Hand Clap

Stamp

King Cork

The Chorus



Click to play

©John Spillane

Performing Music



Purpose in MY Music Classroom



Oide

Possible Learning Activities

Fioruisce by ©John Spillane

Useful Links

[Fioruisce - A Gaelic Folk Opera by John Spillane](#)

[Seoladh/Launch of Fioruisce](#)

[Réamhcheol/Overture from Fioruisce](#)

[Review of Fioruisce 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 Ri) 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 *Fioruisce* 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.

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



Oide

Leaving Certificate Applied Arts Education Music Learning Outcomes

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

LEARNING OUTCOMES	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
<p>TEACHER GUIDELINES</p> <p>In relation to any two of the following types of music: Jazz, Classical, Religious, Pop, Rock, Music for Stage, Contemporary and one other recognised type the student will be able to:</p> <ol style="list-style-type: none"> 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 contexts 6. partake in one music-making activity related to Unit 1. <p>▶ Explore chosen pieces under the following headings:</p> <p>Rhythms – regular versus irregular, pulsing, repetitive, slaps etc. Are there even or uneven rhythms? Does it stress the on-beat or the off-beat?</p> <p>Melody – smooth and continuous (jagged and jerky, possible to sing or difficult to reproduce). The piece may be based on a single melody or a number of different melodies throughout or perhaps several melodies happening at the same time. It may not even be the same melody in this type of music. The composer/performer may well be trying to achieve something very different as a means of expression.</p> <p>Instrumentation and composition</p> <p>What are the instruments used and how are they used? Solo, large groups, electronic, a mixture.</p> <p>Sound and Dynamics</p> <p>Music and Impression</p> <p>▶ See Music Types</p> <p>▶ Have a visiting percussion workshop to demonstrate the instruments and rhythms of a particular music.</p> <p>▶ Be an instrument-making workshop linked to art or woodwork activities.</p> <p>▶ In many cultures musical instruments are still very accessible. Consider the role of marketing and advertising in the promotion of music-making e.g. brand names etc.</p> <p>▶ Having discussed the characteristics of a particular music incorporate the use of dance as a means of exploring that music.</p> <p>▶ This unit affords many opportunities for linking with other courses, e.g. Social Education (Contemporary Issues module), Hotel Catering & Tourism (Catering and Tourism module). Students could integrate their learning about their chosen music with their learning about social issues, customs, the history of the music and the country. Through an event, meal, presentation or display.</p> <p>▶ See Music Types</p> <p>Of the listening examples chosen consider the following:</p> <p>How 'traditional' are they? Do they incorporate other styles? How? Discuss the success both at home and abroad of these artists.</p> <p>Look at the profile of the performers, listeners and audiences.</p> <p>Listen to examples of crossover styles of music.</p> <p>Invite a local musician to visit the school and consider the similarities or the differences between this music and the listening examples.</p> <p>Have a Bodhran workshop visit your school. Discuss other ways that percussion can be incorporated into music of Ireland.</p> <p>▶ Examine the direction taken by any group from their founding to their present day e.g. management, record deals, managers, record companies, recordings, contracts, marketing and advertising etc.</p> <p>▶ Make contact with a recording studio and examine their promotional material and services provided. Visit a recording studio or have a sound engineering/ music technology workshop visit your school.</p> <p>▶ Discuss the stages involved in the production of a film and the advertising.</p> <p>▶ Allow students to pick a number of music-related items and create an advert around them.</p> <p>▶ Technical aspect of using the music – timing, mixing etc.</p> <p>▶ Create a promotional package for any music events – posters, flyers, press releases, leaflets for local paper.</p> <p>▶ Collect and discuss reviews from national and local newspapers.</p> <p>▶ Compile a 'WHAT'S ON' guide for music events in your area.</p> <p>▶ Interview a musician, singer, manager, promoter or music technician.</p> <p>▶ Review a gig, concert, show, performance or musical.</p> <p>▶ Select music for a radio/television show</p>	<p>Music Module 1 consists of Unit 1, Unit 2, Unit 3(a) or 3(b) and Unit 4(a) or 4(b)</p> <p>Music Module 2 consists of Unit 1, Unit 2, and the Units not chosen in Module 1 from Units 3 and 4</p> <p>The student will be able to:</p> <ol style="list-style-type: none"> 1. describe a range of music with a 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 of persons 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. <p>The student will be able to:</p> <ol style="list-style-type: none"> 1. identify the main characteristics of the chosen music 2. display a knowledge of the instruments used when performing this music 3. identify the prominent personalities involved in 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. <p>The student will be able to:</p> <ol style="list-style-type: none"> 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. 6. discuss the role of reviews, reviewers and critics. 					

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



Oide



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



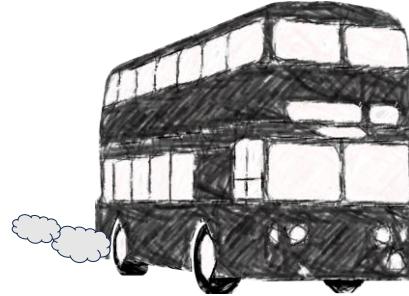
Tá muid saor



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

sound it out!

Progressing the Learning



Oide

PEDAGOGICAL STRATEGY FOR TEACHING AN IRISH SONG



S4into



go gcaithfimid éalú



fluids



Tāmuli 140



fachhanna



16 Եղանակ



Ar an mbuis seo lofa



Tổng quan về định dạng

Sláinte, saol fhada a mhac,
Tóig 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
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

POSSIBLE PEDAGOGICAL STRATEGY
TEACHING AN IRISH SONG

Sláinte by IMLÉ

Sláinte, go gcaithfimid éalú, saol fhada, Tá muid saor
fadhanna, lá breá nua, Ar an mbus seo lofa, Tog go réidh é

Sláinte, saol fhada a mhac,
Tog 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, fadhanna ceann eile sa sua
Éirim gach maidin go dtí lá breá nua
Agus éistim, leis an craic sa nuacht
An pure ríff 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
More to your life than that

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
INTERNAL RHYME occurs within a line

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

Sláinte, saol fhada a mhac,
Tog 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, fadhanna ceann eile sa sua
Éirim gach maidin go dtí lá breá nua
Agus éistim, leis an craic sa nuacht
An pure ríff 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.

pp. 10-12

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

Fulinníoll Energetic
Dóchasach Hopeful
Suaimhneach Relaxed
Spreagill Uplifting
Ellie 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.

Who might engage with this learning?

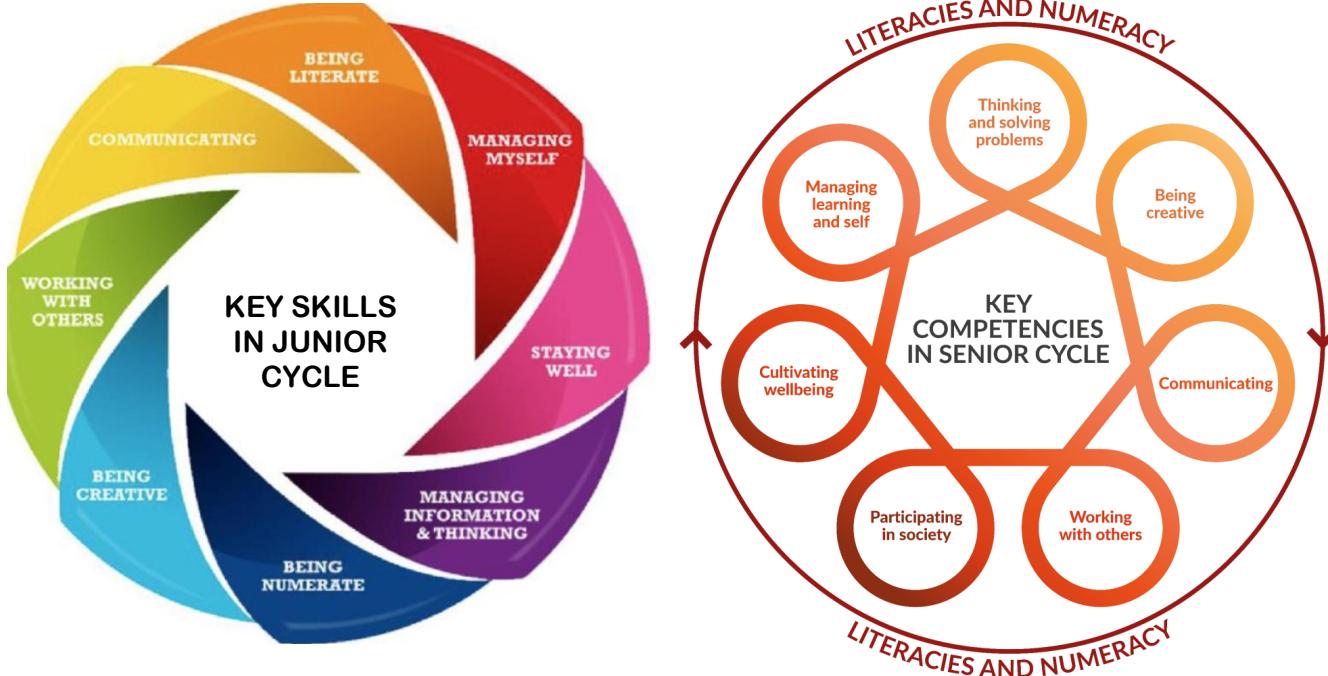
What learning identified in the syllabus/specification does this learning link to?



Further Curricular Links



Oide



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

A musical staff in G clef and common time. It contains two notes: a solid black note on the first line and a note with a sharp symbol on the second line. The lyrics 'la' and 'si' are written below the notes. The entire staff is enclosed in a yellow rectangular box.

A musical staff in G clef and common time. It contains four notes: a solid black note on the first line, a note with a sharp symbol on the second line, a solid black note on the first line, and a note with a sharp symbol on the second line. The lyrics 'la', 'si', 'la', and 'si' are written below the notes.

A musical staff in G clef and common time. It contains four notes: a solid black note on the first line, a note with a sharp symbol on the second line, a note with a sharp symbol on the second line, and a solid black note on the first line. The lyrics 'la', 'ti', 'si', and 'la' are written below the notes. The staff is enclosed in a yellow rectangular box.

A musical staff in G clef and common time. It contains five notes: a solid black note on the first line, a note with a sharp symbol on the second line, a note with a sharp symbol on the second line, a note with a sharp symbol on the second line, and a solid black note on the first line. The lyrics 'la', 'si', 'la', 'ti', and 'si' are written below the notes.

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

Notes to approach the Raised 7th

la si la ti si la mi si la mi si la

Musical Literacy and Numeracy

mi fi si la

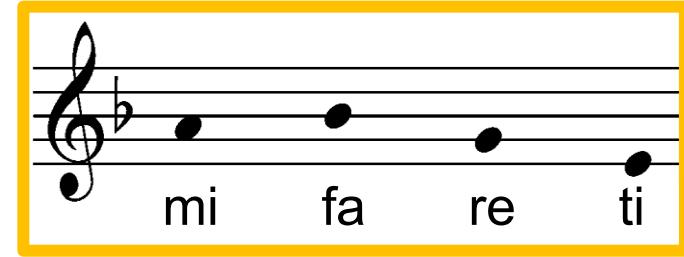
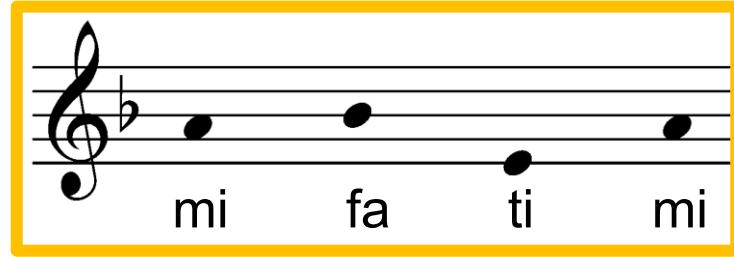
5 **6** **7** 8

mi fi si la

5 **6** **7** 8



Creating a Melody



Progress this Learning



Oide

la si la



la si la la si la

lah ti se lah



la si la ti si

mi fa ti mi



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

mi fa re ti

f f f f r r r r t t t t



Build The Score

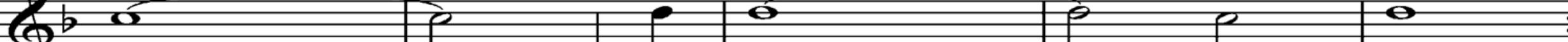
A musical staff in treble clef and common time. It consists of 16 measures. The notes are mostly eighth notes, with some sixteenth notes and quarter notes. The dynamics are marked as follows: measure 1 (I) is a dynamic marking; measures 2-5 (mm. 2-5) are marked 'm'; measures 6-9 (mm. 6-9) are marked 'f'; measures 10-13 (mm. 10-13) are marked 't'; and measures 14-16 (mm. 14-16) are marked 'm'. The staff has five horizontal lines and four spaces.

11

12

Treble: - m l l r s

Bass: r t t t m m m f f f r r r r



Music score for 'Ode' with lyrics and dynamic markings:

Top staff (Soprano):

- Measure 1: S (sustained note)
- Measure 2: I, I, I (sustained notes)
- Measure 3: S (sustained note)
- Measure 4: I (sustained note)

Bottom staff (Alto):

- Measure 1: m m m m f f f f m m m m r r r r I

Bottom right corner: Oide (with a harp icon)

Find the Literacy and Numeracy here



Oide

Minor

Raised 7th

1.2.3. 4.

si si si si si si si si

Structure

8ve Higher

Call & Response

Repeated Notes

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

Rising 4th

Tie

Rising 4th

2-bar Sequence

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

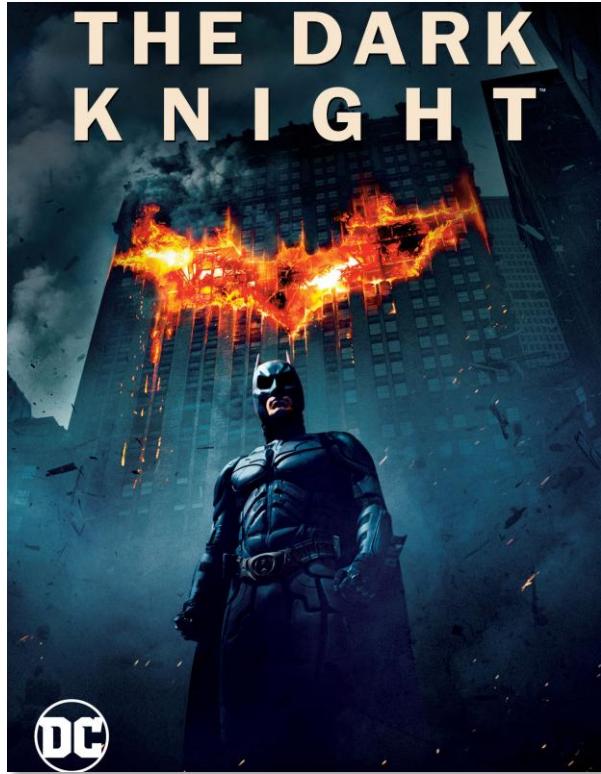
8ve Leap

s l l l s l l l m m m m r r r r r r r r l

Developing Aural Skills



Oide



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



Click icon to play

Learning through Listening

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



Purpose in MY Music Classroom



Oide



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?



*...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

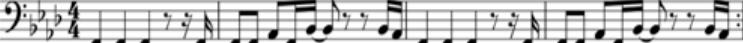
Popular Music

Music Riffs



Oide

Another One Bites the Dust ...Queen



Brewing Up a Storm ...The Stunning



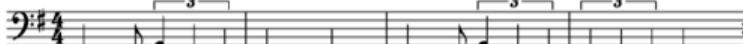
Gangsta's Paradise ...Coolio



Seven Nation Army ...The White Stripes



Smoke on the Water ...Deep Purple



Superstition ...Stevie Wonder



The Chain ...Fleetwood Mac



The Final Countdown ...Europe



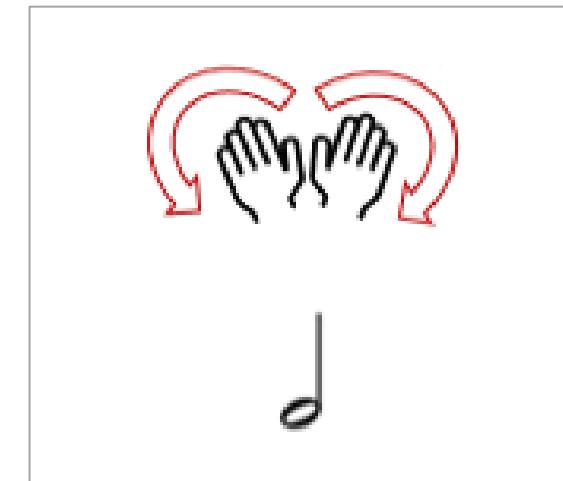
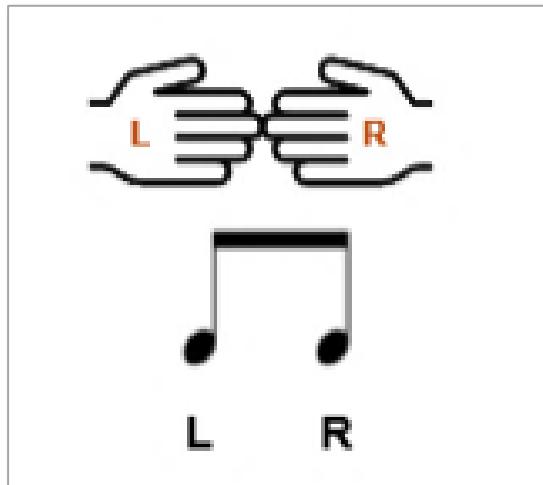
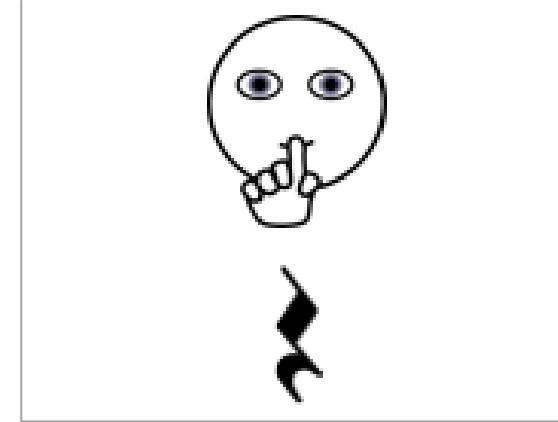
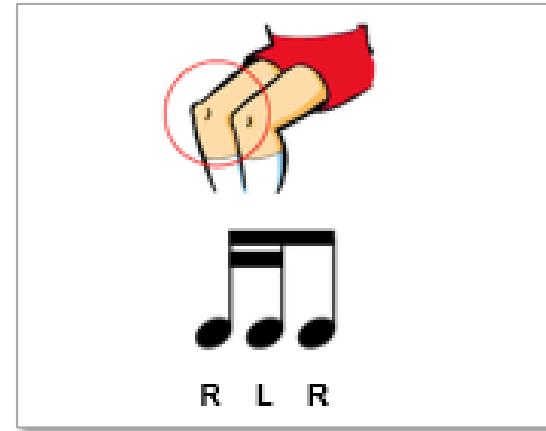
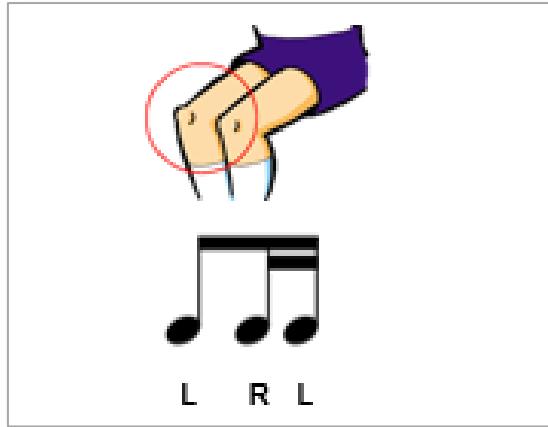
Create a short rap
in English, Irish, or another
language to perform with
your chosen riff.





Possible Strategy for Teaching Rhythm

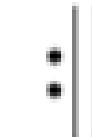
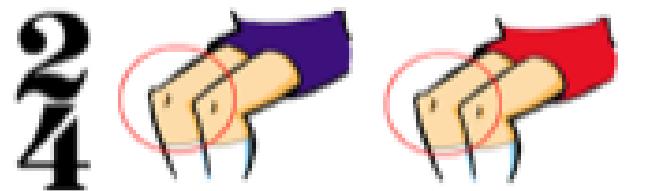
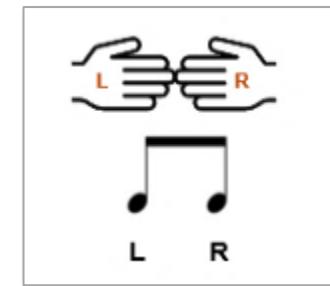
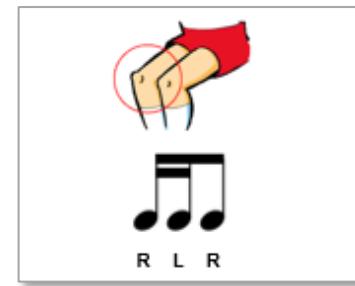
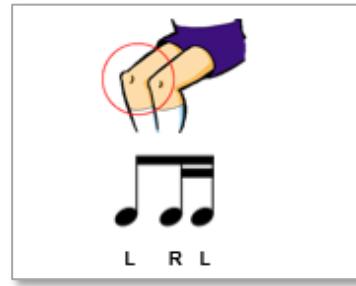
Rhythm Cards



Learning Rhythm



Oide



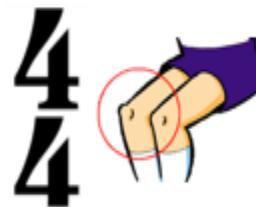
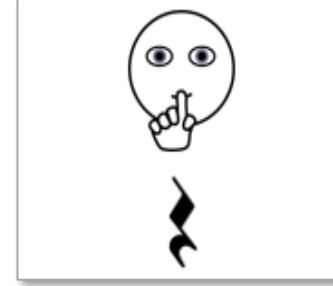
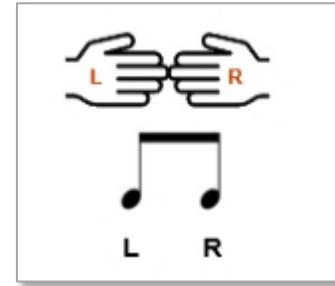
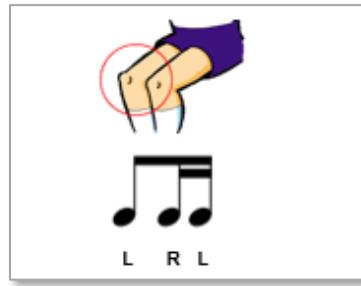
Graphic Score



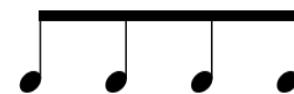
Rhythm Notation



Learning Rhythm



Graphic Score



Rhythm Notation

Click to hear these rhythms in *Old Town*

Student Voice



Oide



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



Purpose in MY Music Classroom



Oide

COMPOSING IN A MINOR KEY
RIFFS IN POPULAR MUSIC

Another One Bites the Dust ..Queen

Brewing Up a Storm

Gangsta's Paradise

Seven Nation Army

Smoke on the Water

Superstition

The Chain

The Final Countdown

Rhythm Graphic Scores

2/4 | | ::

2/4 | ::

2/4 | | ::

2/4 | | ::

2/4 | | ::

2/4 | | ::

2/4 | | ::

oide.ie @Oide_Music

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?





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*



Oide



*Ze dvou praménků vzniká, o
kameny zvoní a ve slunci se kmitá,
mohutní, na její březích ozyvá se
honba a pozdějí venlovsky tánc*

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



Oide



*The river flows past
a village wedding*



*In the moonlight, river
nymphs sing mysteriously
to each other*



The river at its source



*The river enters the
majestic city of Prague*



St John's Rapids



Hunting by the river



*The stream
becomes a river*

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

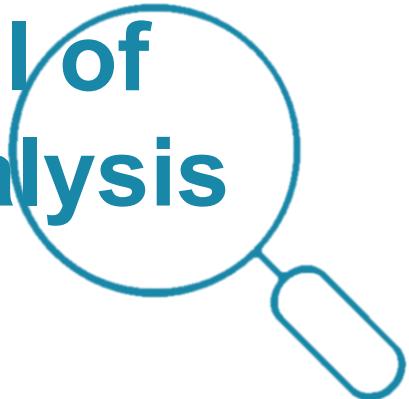
Build the Score...



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



Oide



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

$\text{♩.} = 123$



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.

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.

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.

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



Oide



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

Purpose in MY Music Classroom



Oide



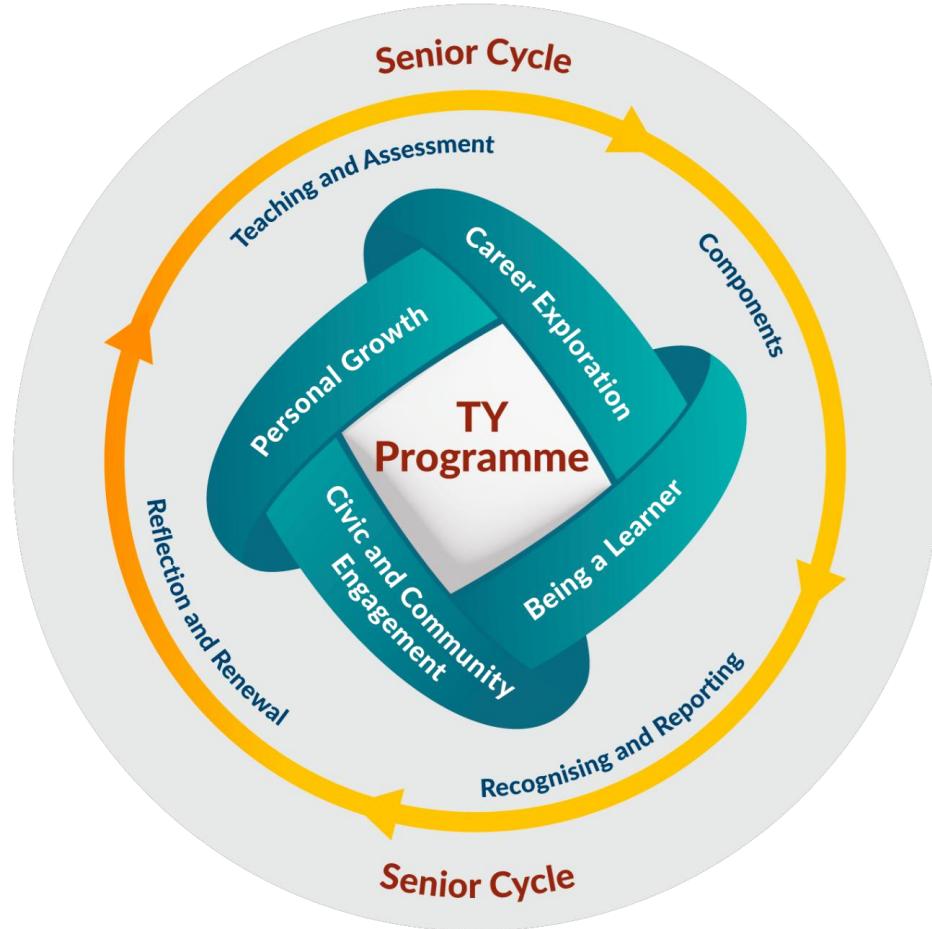
What is the learning about?

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



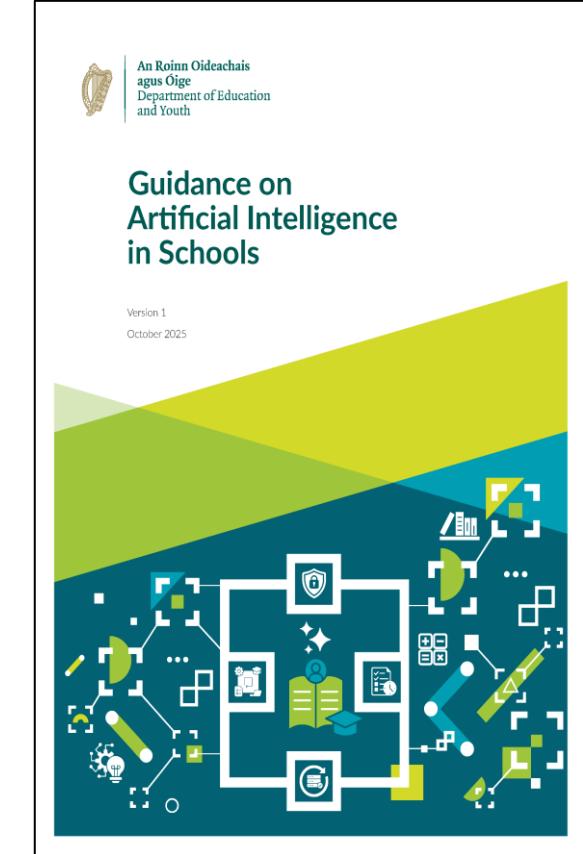
Oide

Guidance on Artificial Intelligence in Schools

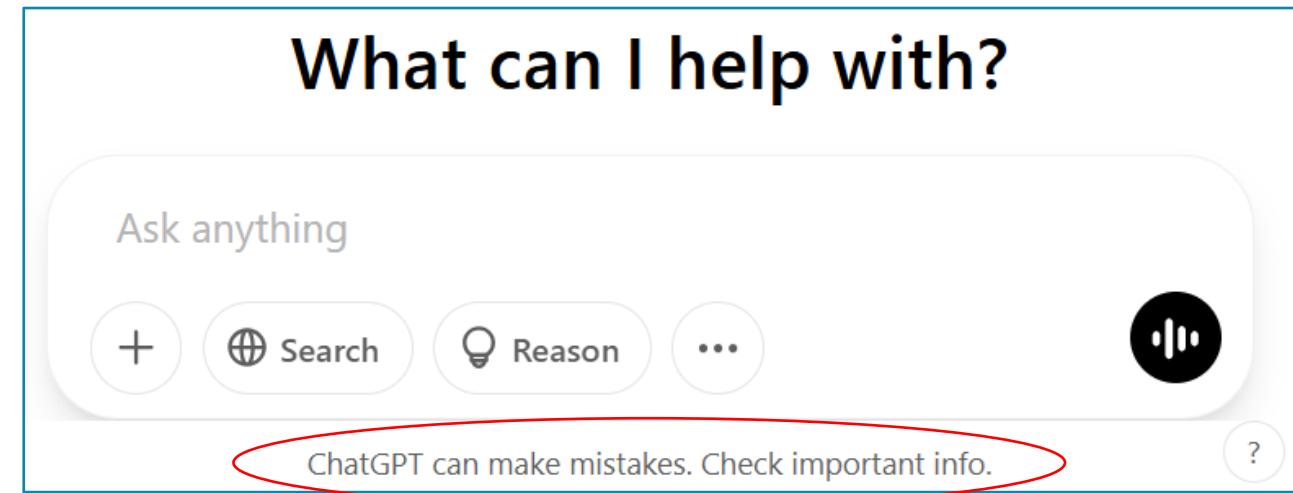
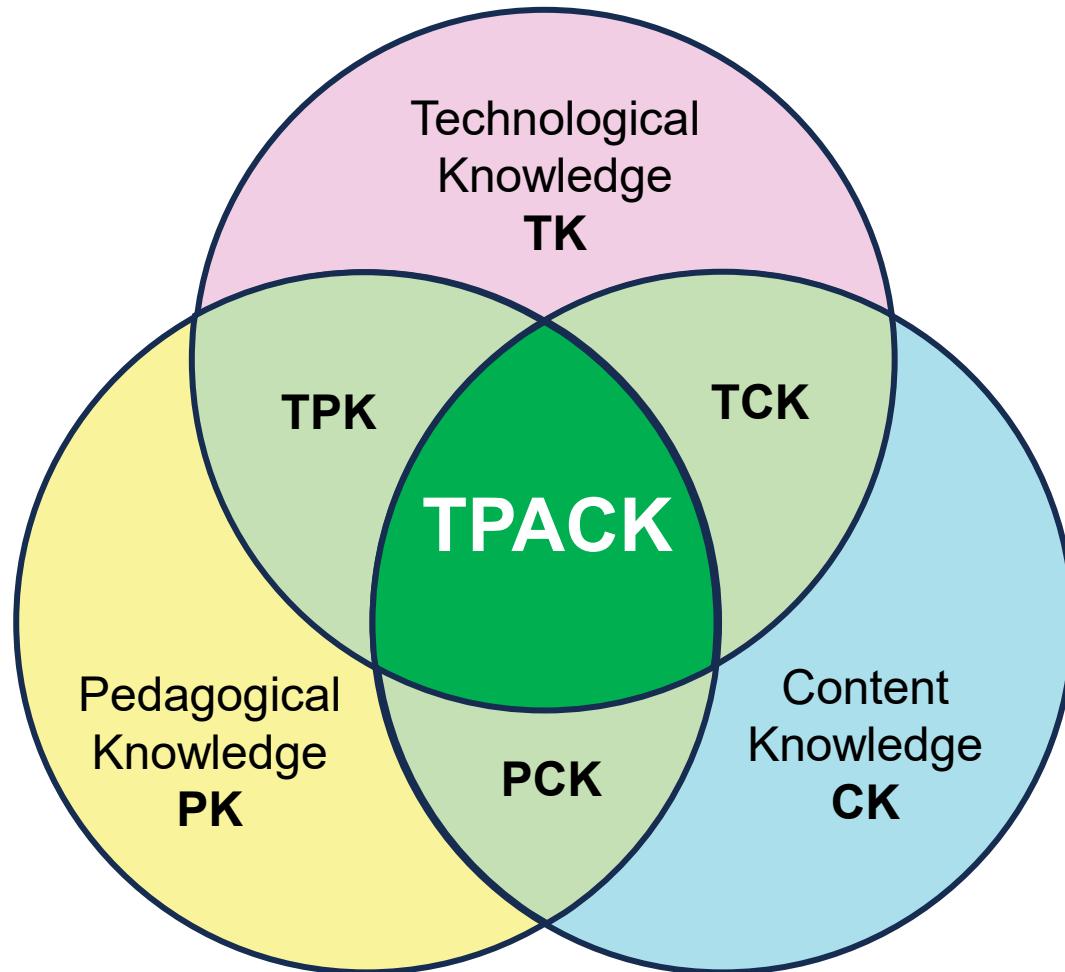
Department of Education and Youth

Newly Published

21st October 2025



The Importance of TPACK and AI



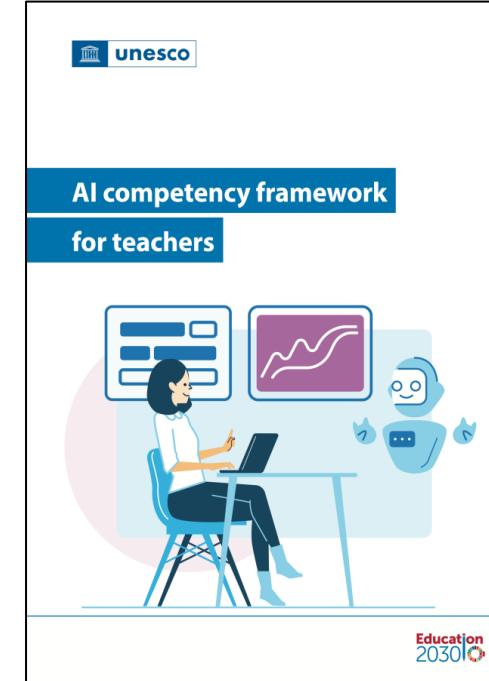


What do you believe
AI cannot and should
not replace?





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



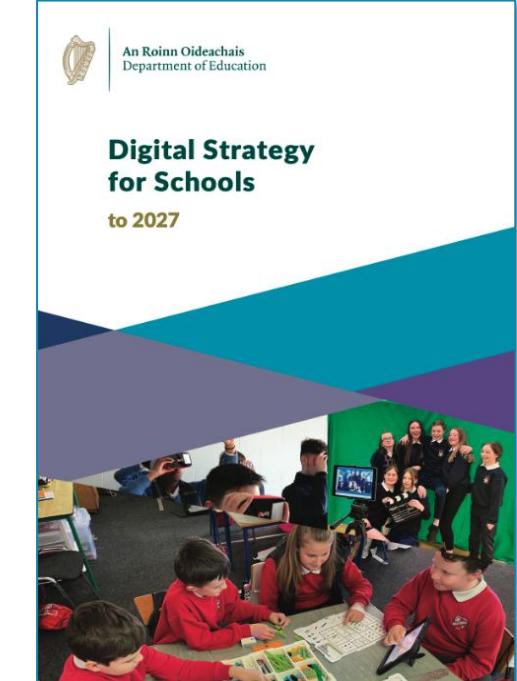
Digital Strategy for Schools to 2027



Oide

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.



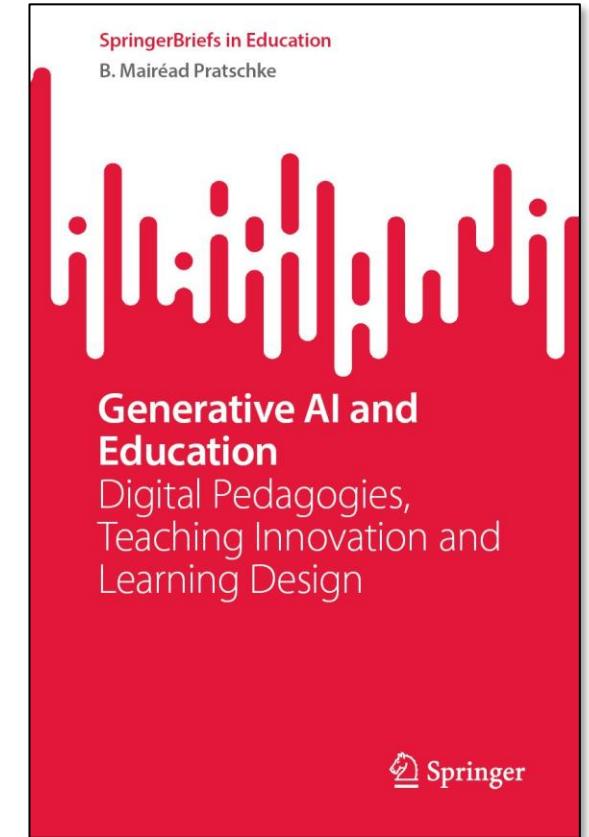
Generative AI and Education



Oide

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.



Digital Age of Consent



Oide

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.





What is Artificial Intelligence?

How does it work?

What is Artificial Intelligence?



Oide

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.





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.

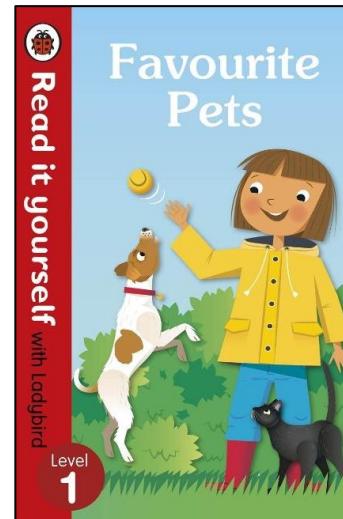
How does Gen AI work?



Oide



**AI System (neural network)
trained on**



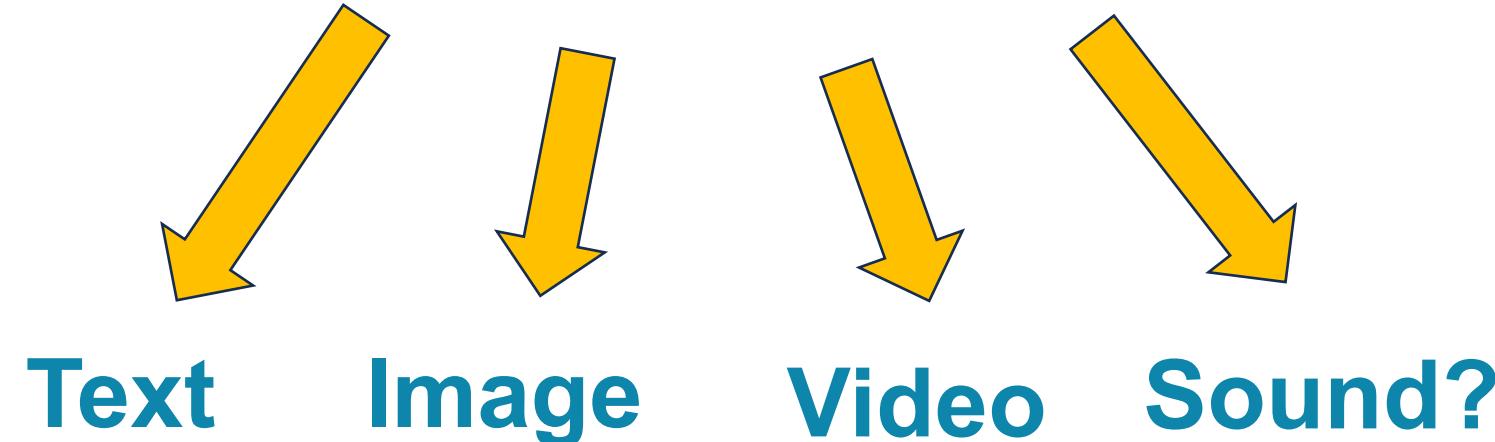
How does Gen AI work?



Oide



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





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?



Example of Image Generation

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



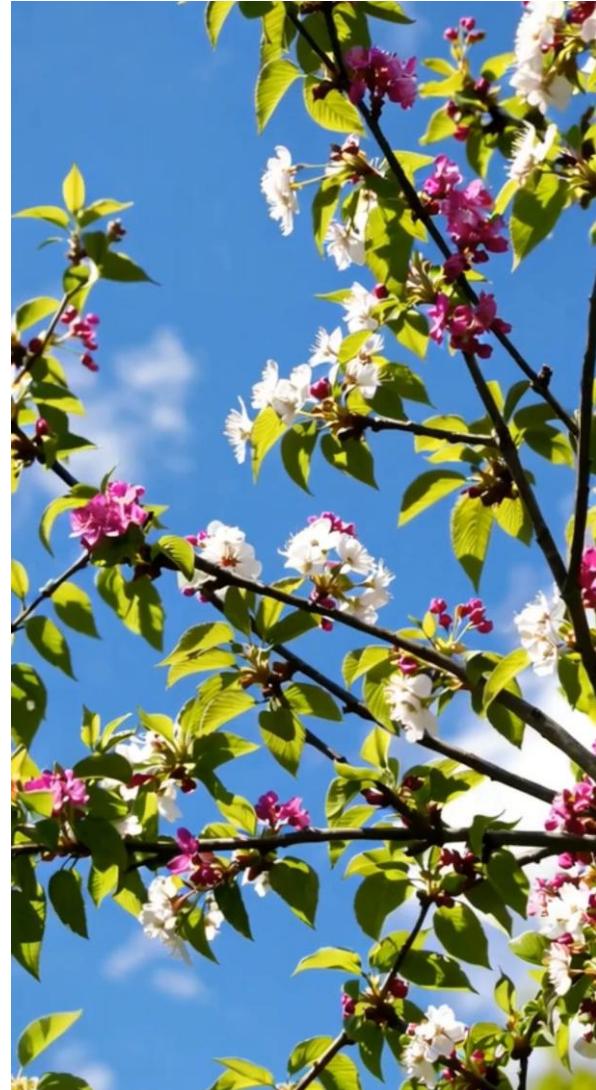
Copilot



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



Oide

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



Waiting for Summer in Ire...

by @triphopinstrumentables640



[Verse]

The cold wind howls through
empty streets
Grey skies linger
Hearts they cheat

MADE WITH SUNO





What is a LLM?

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



Considerations when Interacting with AI

Considerations when Interacting with AI



Oide



Critical
Thinking

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



Critical Thinking and AI



Critical
Thinking

...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



Ethical Considerations

Limitations of AI Tools

Risks to Student Learning

Ethical Considerations



Human Rights



Data Privacy



Human agency and
accountability



Sustainability,
Environmental Impact



Bias, Inclusion,
Accessibility, Diversity

Limitations of AI Tools



AI cannot understand
the real world or make
judgements on values



Hallucinations



Explainability

Risks to Student Learning



Oide

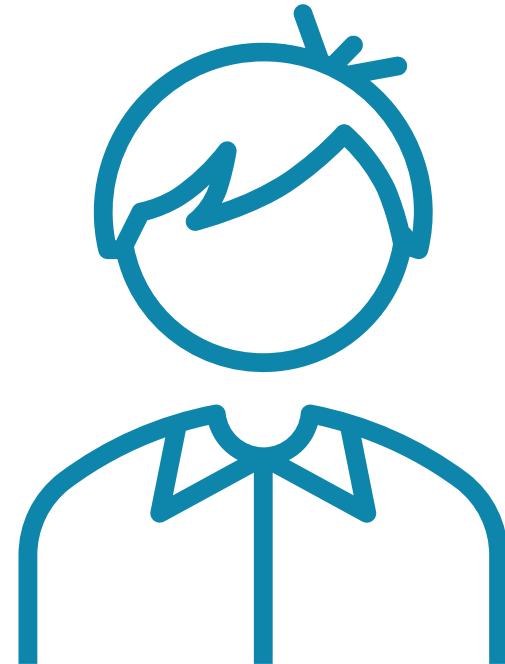
Critical Thinking Ability

Intellectual
Development

Independent
Opinions

Human
Interactions

Knowledge
Constructions

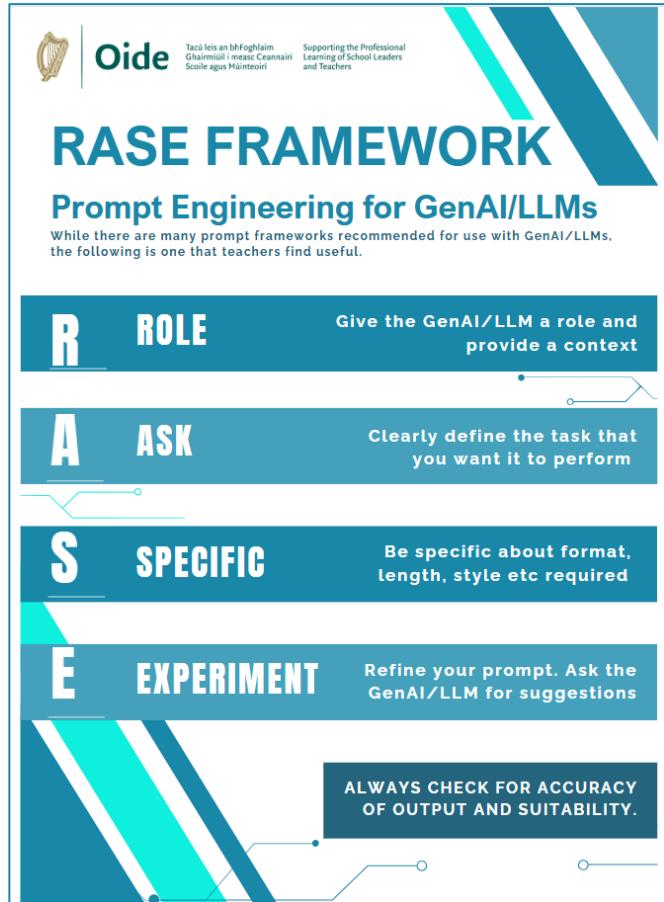


Effective Questioning when using AI Prompt Engineering



Prompt Engineering

Enhancing Interactions with AI



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

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

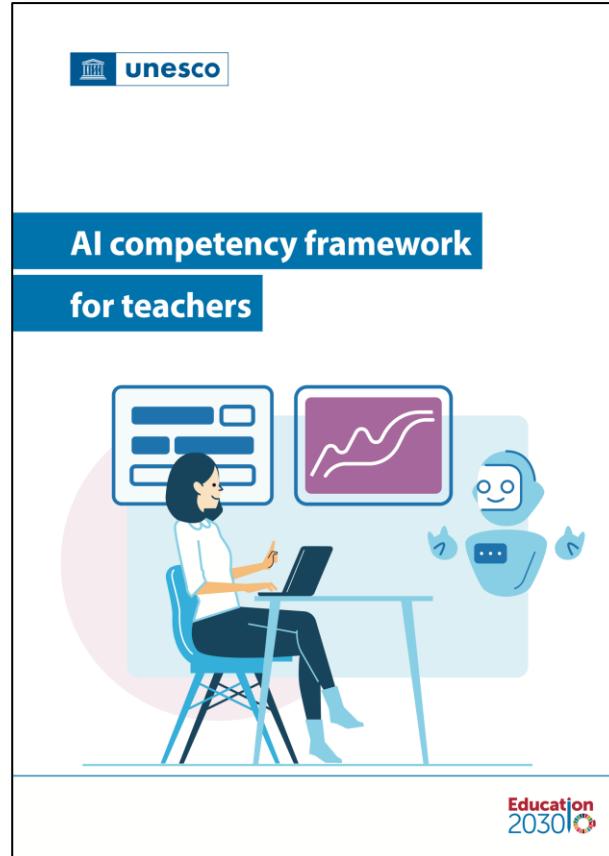
After providing your response, ask me some follow-up questions that would help you to provide a better response.

AI Tools in Practice

Curate your AI Tools collection



Oide



Support teachers to establish their own collection of AI tools

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



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.



AI Tools in Practice



Oide

Supporting Independent Learning

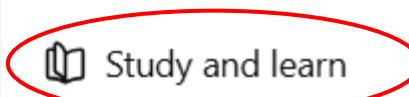
1.  Ask anything

 Get Plus for more uploads
Or wait 0 minutes to upload again

 Create image

 Think longer

 Deep research

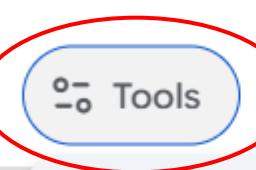
2.  Study and learn

... More



ChatGPT
OpenAI

Ask Gemini

1.   Tools

 Deep Research

  Create images

 Canvas

2.   Guided Learning

 Gemini
Google

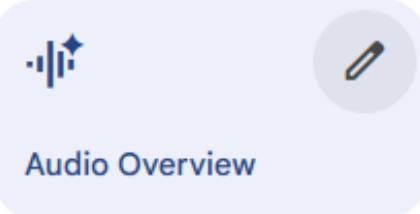
AI Tools in Practice



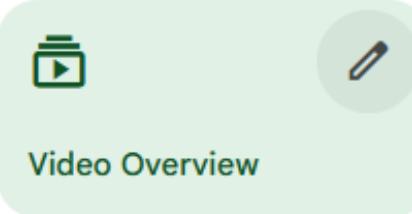
Oide

Checking in on Understanding

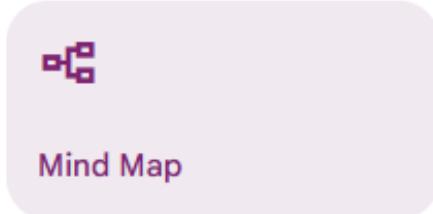
🎧 NotebookLM



Audio Overview



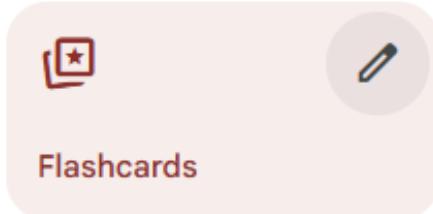
Video Overview



Mind Map



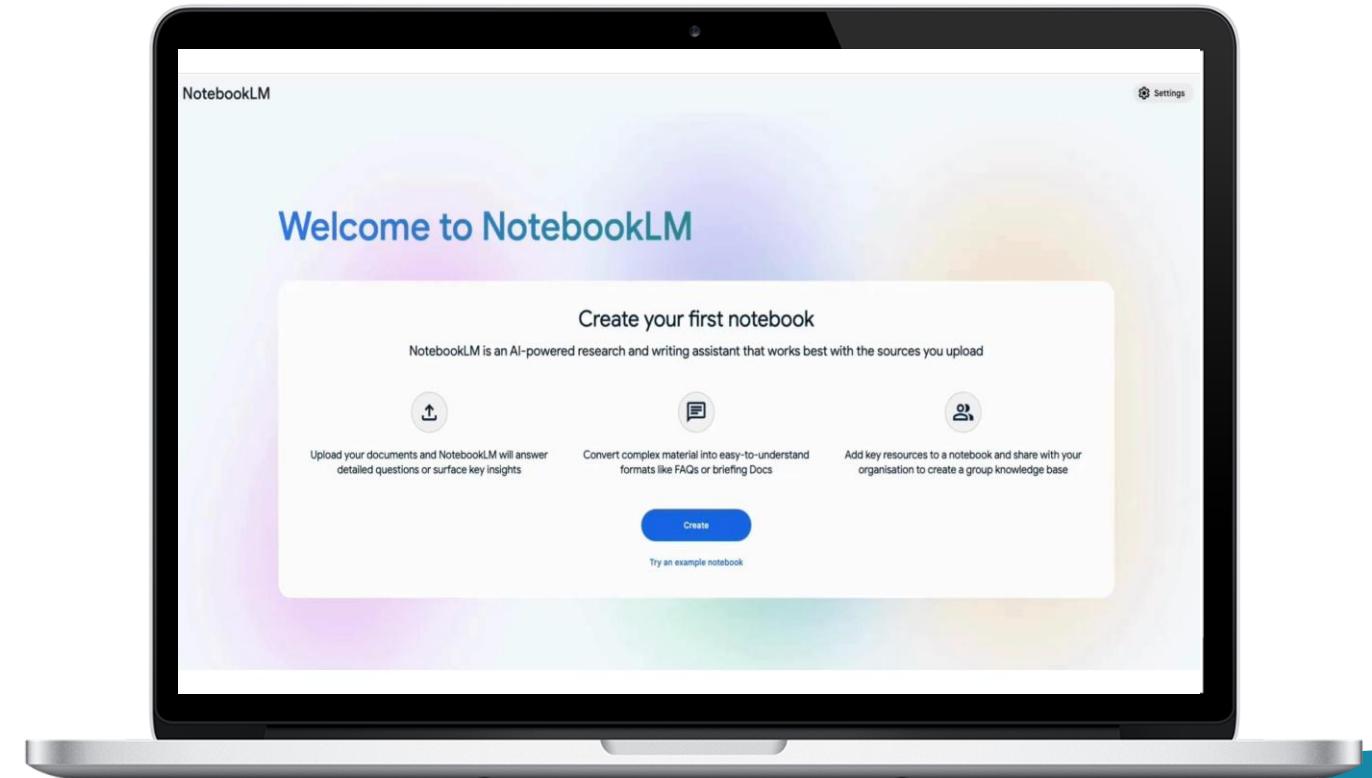
Reports



Flashcards



Quiz



Curate your AI Tools collection



Khanmigo



Brisk



Supports



Oide

The screenshot shows a grid of five cards, each with a blue 'Click to View' button at the bottom:

- News & Updates**: Shows a person holding a smartphone displaying a news app.
- Key Documents**: Shows a stack of papers and a green sticky note.
- Professional Learning Materials**: Shows a person writing in a notebook.
- Preparation for Teaching and Learning**: Shows students in a classroom setting.
- Resources**: Shows students in a classroom setting.

At the top of the page, there is a navigation bar with links: Digital Technology, Droihead Induction, Primary, Post-Primary, Oideachas trí mheán na Gaeilge, Leadership, and a menu icon (three horizontal lines). Below the navigation bar, the breadcrumb navigation shows: Home » Post-Primary » Music » Music Senior Cycle.

oide.ie



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



Oide

- Digital Strategy for Schools to 2027
- European Commission (2022), *Ethical Guidelines on the Use of AI and Data in Teaching and Learning for Educators*
- Lee, Sarkar, et al. (2025), *The Impact of Generative AI on Critical Thinking*
- 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*



Oide

Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Muínteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

Thank you for your engagement!