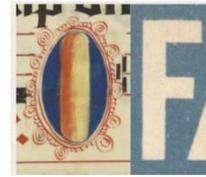




Oide

Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers



PPMTA National Conference 2025



Creative Learning involves...

‘Students forging new connections for themselves, building on prior knowledge, then restructuring ideas in new and creative ways, ...in active learning experiences and in having space and time to think, create and try out their ideas’

Martin Fautley, 2007

Creativity & Creative Learning?



Oide

Possibility Pedagogy / Thinking

Inquisitive

Provide Opportunities **Experimentation** **Growth**

Using Imagination **Tolerating Uncertainty** **Risk-taking** **What if...**

Active Engagement **Persistent** **Reflective**

Asking Questions / Probing **Collaborative** **Build Confidence**

Value the small steps **Critical Thinking** **Adaptable**

Problem-solving **New Ideas, Approaches, Solutions**

Transdisciplinary **Taking a Chance**
STEM, STEAM, Cross-curricular

Research - Lucas, Bill, Spencer, Craft, Selgman, Purnard

Fanga Álàáfià

Nigerian Folk Song

Fan-ga Ál-làá - fia, á - sé, á - sé, Fan-ga Ál-làá - fia, á - sé, á - sé,

Fanga = traditional dance

Álàáfià = welcome with the meaning of peace

Àsé = ‘So Be it’ (Amen) or ‘May it Be So’



Reflection Activity – Consider the Possibilities

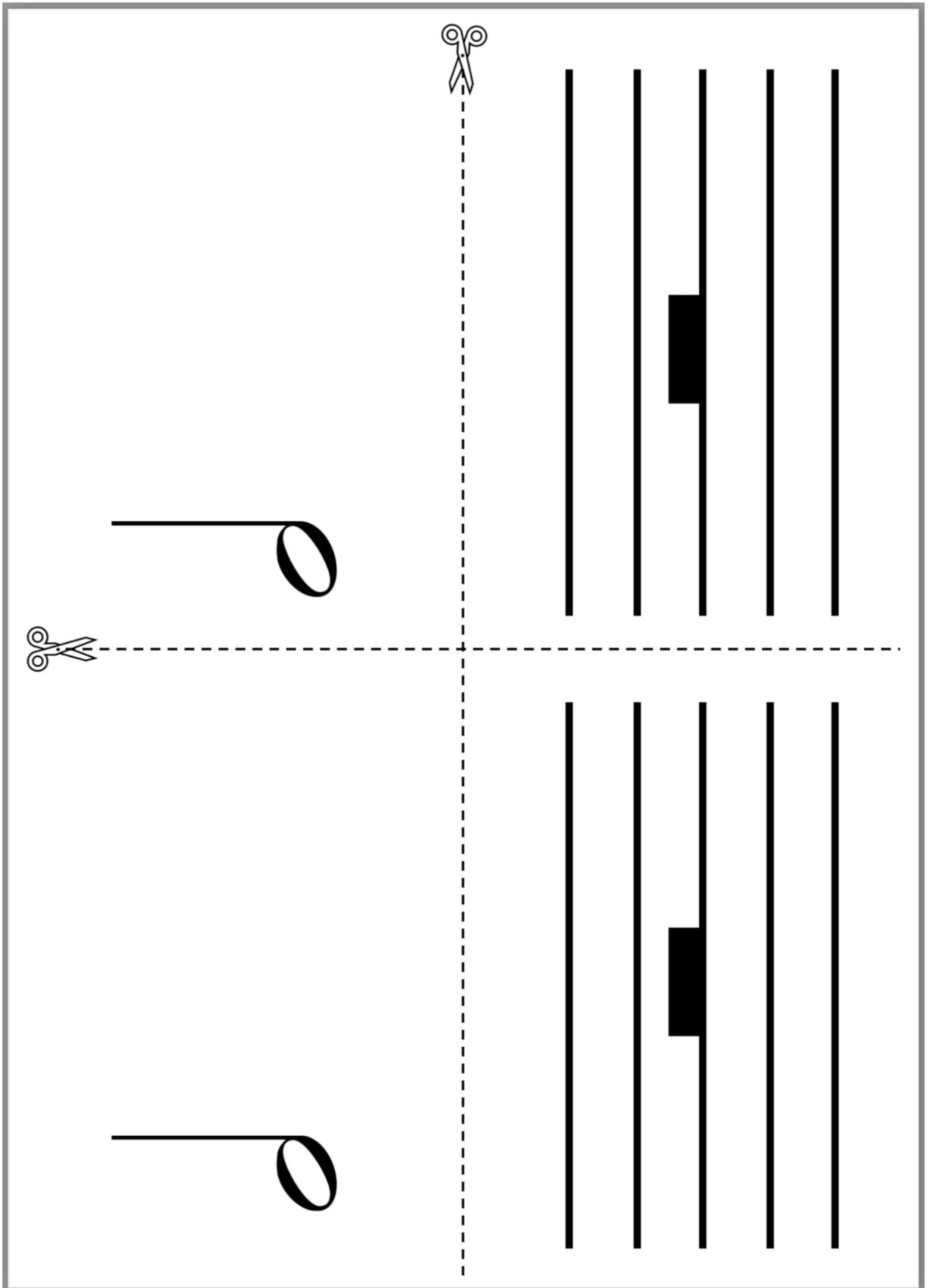
As you engage with these bitesize learning experiences, we invite you to consider which cohort of your students this learning might suit, and make purposeful links to the relevant curricula as to why you are engaging in this learning.

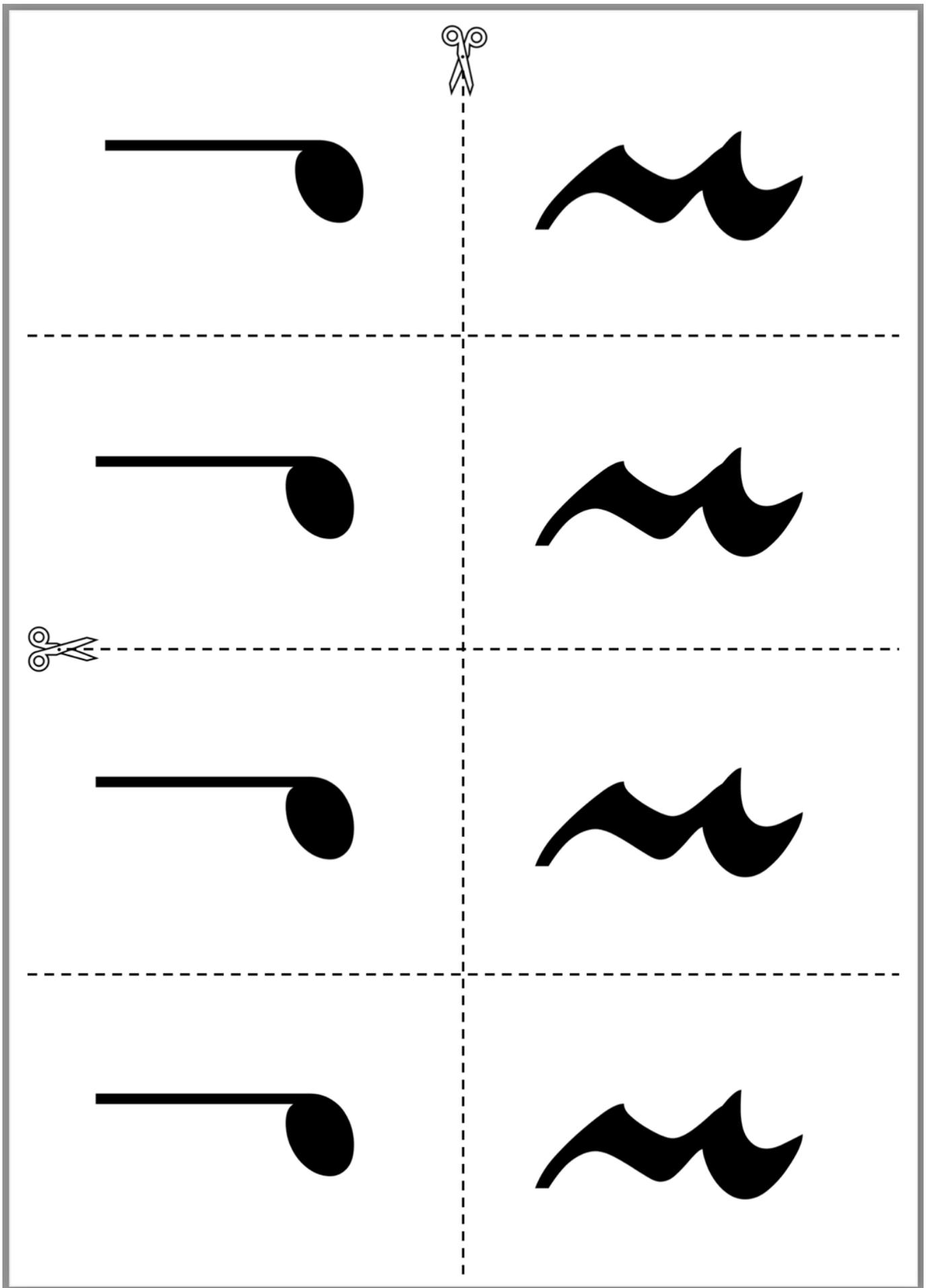
Learning Experience	WHO might engage with this learning?	WHY might it suit these students? WHAT is the learning about?	What aspect of the curriculum does this learning link to?
<i>Fanga Álááfiá</i>			
<i>Lil' Liza Jane</i>			
<i>Handel Concerto</i>			
<i>Morricone Ecstasy of Gold</i>			
<i>Symphony</i>			

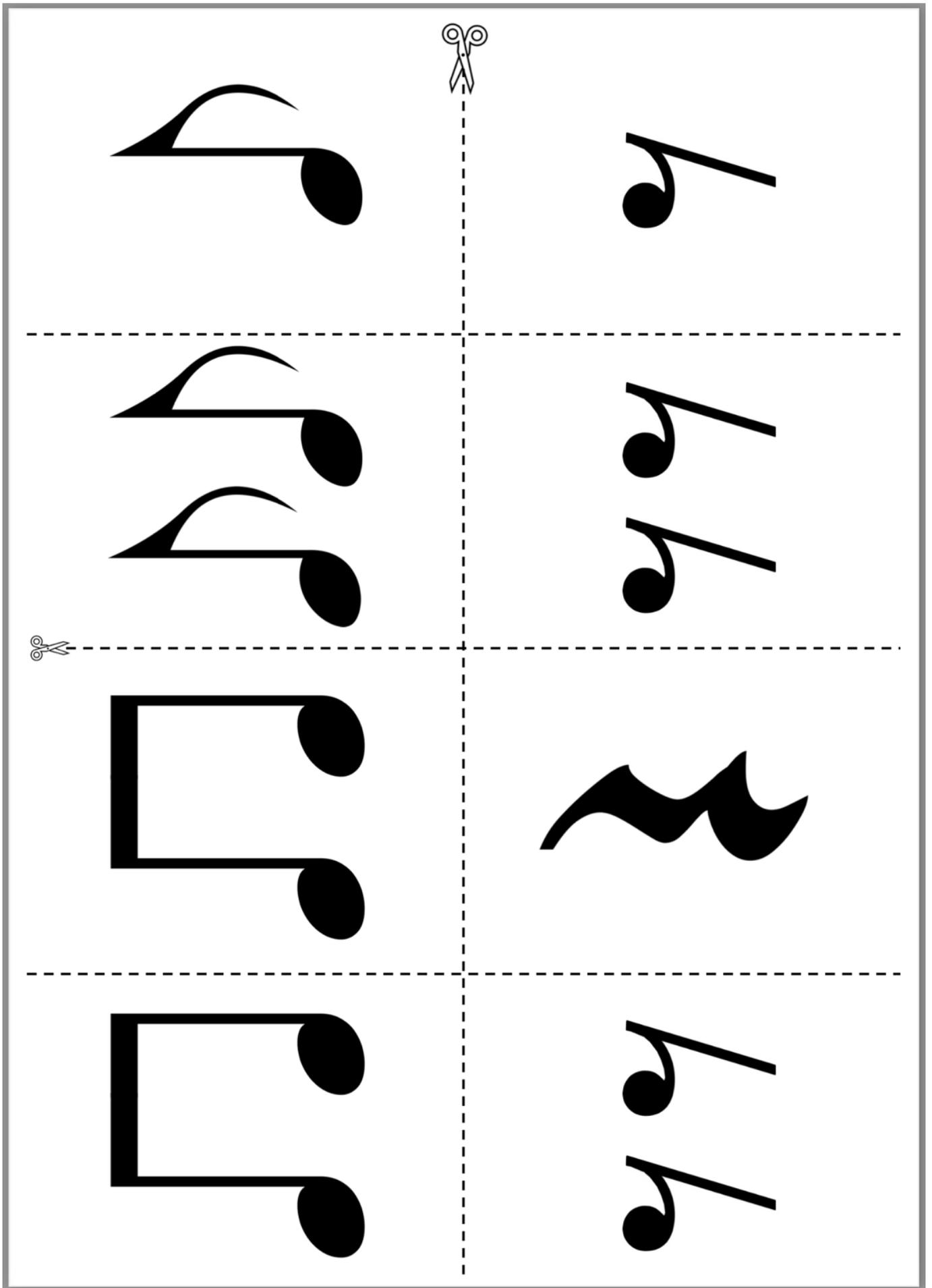


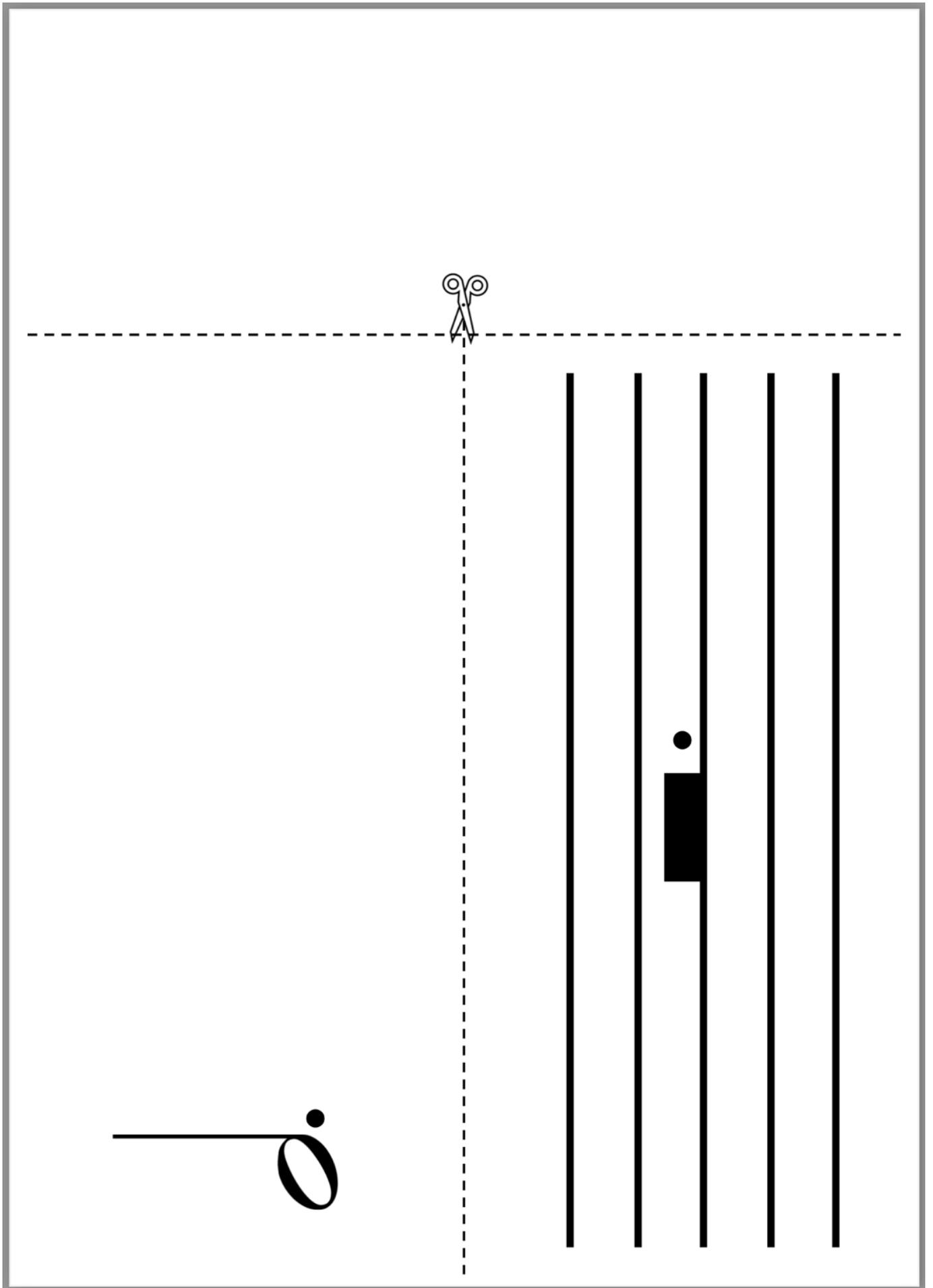
The image shows a large rectangular frame with a grey border. Inside the frame, there are several elements: a dashed vertical line starting from a scissors icon at the top and extending downwards; a solid vertical line to the right of the dashed line, with a solid black rectangular block attached to its middle; and a solid black circular ring at the bottom left of the frame.











This score available to download from our website as a MusicXML file so you can edit for your students.

Lil' Liza Jane

Arr. Oide Music Team

Part 1

Part 2

Piano

8

Part 1

Part 2

Pno.

12

Part 1

Part 2

Pno.



Handel – Concerto Grosso, op. 6, no. 7 in B flat major, 2nd Movement – Allegro

Background

- Op. 6, no. 7 was composed in 1739 and consists of 5 movements (Link to Berlioz)
- All movements are newly composed except for the Hornpipe, which is derived from pre-existing music
- Concerto op. 6, no. 7 is the only one composed for full orchestra. There are no solo episodes.



What might the learning be about?

- Diminution
- Polyphony - Fugue
- Call & Response
- Sequence
- Baroque Style
- Conducting

Possible Learning Experiences

Task: Listen to bars 1-12 only and hone in on the fugue subject. Get the students to sing the opening after a few listens

Task: Listen to the whole piece and count how many times you can hear the fugue subject
Then compare answers with others
Then count together – Use movement here to demonstrate understanding, e.g., walk to the beat and change direction each time you hear the subject

Task: Listen again and categorise each entry as either High, Medium or Low pitch
Using instruments and without any printed music, find the correct starting note and play along with the opening 3 bars of the subject
Work out the starting note for each entry and play each 3-bar entry as you listen to the recording

Task: Write the 3-bar opening of the subject and play it. Continue the composing technique to add a 4th bar. Use this rhythmic phrase to compose your own melody.

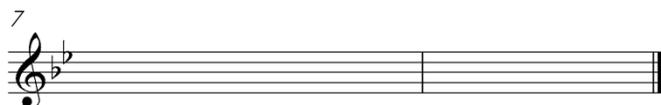
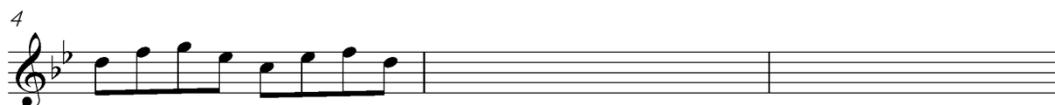
Task – Retrograde and Augmentation

- Write out the rhythm of bars 1-3 backwards
- Add one more bar, applying the principle of augmentation
- Experiment with this rhythmic phrase, e.g.,
 - Create a 2-part, 12-bar rhythmic piece using the original 3-bar idea x 4, and the new 4-bar idea x 3
 - Or use the 4-bar rhythmic phrase to create a melody
 - Or make a list of all the chords that could be used to harmonise the note F. Then experiment with different combinations of chords to compose a chordal accompaniment for the opening 3 bars

Task – Sequence

- A sequence is established in bar 4
- Continue the sequence and break away from the pattern at the end of bar 6/beginning of bar 7.
- Move to a perfect cadence in the home key, finishing on doh in bar 8.

(Note that the given opening is not a 4-bar phrase, but 4 bars of an 8-bar phrase)



Conducting

This piece could be used as the basis of a lesson (or series of lessons) designed to develop the conducting skill of indicating entries. The fugue subject, which has a distinctive rhythm and just a single note for 3 bars, enters 10 times in different parts. The learning could be about marking the conductor's score, reading ahead and knowing what is about to happen in the music or physical cueing gestures.

Prior Learning

- Basic beat patterns
- How to communicate louds and softs
- How facial expression, hand gesture, breathing and stance all, in combination, convey meaning and messages to the ensemble

Possible learning experience

- The learners are familiar with the music from listening, and would have engaged with other activities (e.g., above) to familiarise themselves with the music
- The conductor might have the full score, but other students might divide into the 5 different instrumental groups according to the full score
- Each group would have pitched percussion or other instruments
- The recording is played as a backing track
- The conductor keeps the beat and brings in each part
- The "orchestra", in their parts, play the correct one-pitch phrase and practise responding to the conductor's gestures, counting empty bars, following their single line part

This score available to download from our website as a MusicXML file so you can edit for your students.

The Ecstasy of Gold

Arr. Oide Music Team

Ennio Morricone

Musical score for measures 5-8. The score includes staves for Part 1, Part 2, Piano, Bass Gtr, Snare Drum, and Bass Drum. The tempo is marked as quarter note = 85. The key signature has one sharp (F#). The time signature is 4/4. The piano part features a complex rhythmic pattern with many sixteenth notes. The guitar part has a steady eighth-note accompaniment. The drums provide a consistent backbeat.

Musical score for measures 7-9. The score includes staves for Part 1, Pfte, and Bs.Gtr. The tempo is marked as quarter note = 85. The key signature has one sharp (F#). The time signature is 4/4. The piano part continues with its intricate sixteenth-note texture. The strings play a melodic line with some rests. The guitar part maintains its accompaniment.

Musical score for measures 10-12. The score includes staves for Parts 1 & 2, Pfte, and Bs.Gtr. The tempo is marked as quarter note = 85. The key signature has one sharp (F#). The time signature is 4/4. The piano part continues with its intricate sixteenth-note texture. The strings play a melodic line with some rests. The guitar part maintains its accompaniment.

Musical score for measures 10-12. The score includes staves for Part 1, Part 2, Pfte, and Bs.Gtr. The tempo is marked as quarter note = 85. The key signature has one sharp (F#). The time signature is 4/4. The piano part continues with its intricate sixteenth-note texture. The strings play a melodic line with some rests. The guitar part maintains its accompaniment.



4 19

Part 1

Part 2

Pfte

Bs.Gtr

S.D.

B.D.

13

Part 1

Part 2

Pfte

Bs.Gtr

S.D.

B.D.

3

21

Part 1

Part 2

Pfte

Bs.Gtr

S.D.

B.D.

16

Part 1

Part 2

Pfte

Bs.Gtr

S.D.

B.D.



Syncopation – Layer the Learning



Oide

Learn the Clave Groove Aurally




Click the speaker to access the audio files

Use words to support aural learning of rhythm

Activate inner hearing for the words in brackets



Sing the melody notes



Break the melody into bitesize chunks



Bitesize Chunk 1

Use diminution to match the score notation

No change in sound Tempo and note values halved



Bitesize Chunk 2

Chorus as notated on the final score



Syncopation – Layer the Learning



Learn the Clave Groove Aurally




Click the speaker to access the audio files

Use words to support aural learning of rhythm

Activate inner hearing for the words in brackets



Sing the melody notes



Further develop the melody and rhythm



Use diminution to match the final score

No change in sound



Syncopated Chordal Accompaniment



Oide

Verse

Click the speaker to access the audio files

Say the rhyme
123 123 123 123 rest rest
to support aural learning
of dotted crotchet
syncopation verse
accompaniment



Pre-chorus

Compare the rhythm of
pre-chorus
accompaniment with the
other sections



Chorus

Count the quaver
groupings to support
learning of a possible
dotted crotchet
syncopation chorus
accompaniment



Create further challenge
with dotted quaver
syncopation chorus
accompaniment. Learn
aurally and/or with words.



Guitar Chord Shapes

C Em F G Am

Keyboard Chord Shapes

C Em/B F/C G/D Am/C

Ukulele Chord Shapes

C Em F G Am



Listening – The Skill of Comparison



Oide

Clean Bandit fuse elements of Pop Music, Electronic Dance Music and Western Art Music in their songs.

Listen to the original version of Symphony and describe some of the musical features you hear.

Discuss whether these features are characteristic of Pop, Electronic or Western Art Music styles.

Here is a list of different versions of Symphony. Choose two of these versions and compare them.

[Clean Bandit feat. Zara Larsson – Symphony](#)

[Original Version](#)

[Zara Larsson - Symphony \(2021\)](#)

[Orchestral Version](#)

[Clean Bandit feat. Zara Larsson - Symphony](#)

[Acoustic Piano Version](#)

[Tritonia Music - Symphony Cover](#)

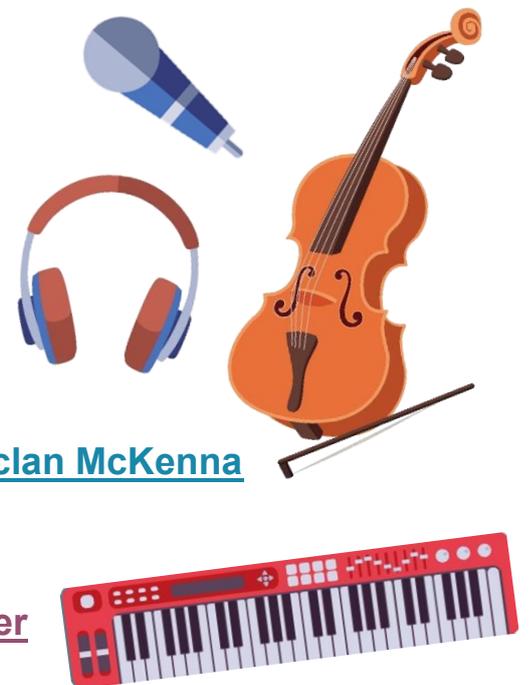
[Western Art Music Version](#)

[Clean Bandit, Zara Larsson, Emeli Sandé, Declan McKenna & More - Symphony](#)

[Comic Relief Version](#)

[Landon Austin & Jess Agee - Symphony Cover](#)

[Acoustic Guitar Version](#)



Literacy



The lyrics of Symphony include lots of music-related words

- Make a list of all the music-related words you can find
- Compare your list with someone else's list
- Find out the meaning of any new words



Verse 1

I've been hearing symphonies	Before, all I heard was silence
A rhapsody for you and me	And every melody is timeless
Life was stringing me along	Then you came and you cut me loose
Was solo, singing on my own	Now I can't find the key without you

Pre-Chorus

And now your song is on repeat and I'm dancing on to your heartbeat
And when you're gone, I feel incomplete so if you want the truth

Chorus

I just wanna be part of your symphony
Will you hold me tight and not let go?
Symphony, Like a love song on the radio
Will you hold me tight and not let go?



Music-related Words



Symphony - Body Percussion

Here are some suggested body percussion movements for four selected areas heard throughout the song

Possible Body Percussion for 2 Main Grooves

Groove 1 *bb. 47-52* 

Snap								
Clap								
Stomp								

Click the speaker to access the audio files

Groove 2 *bb.55-60* 

Bar 1

Snap								
Clap								
Stomp								

Bar 2

Snap								
Clap								
Stomp								

Possible body percussion for 2 drum fills

Drum Fill 1 *bb.27-28* 

Bar 1

Clap								
------	--	--	---	---	--	--	---	---

Bar 2

Snap								
Clap								

Drum Fill 2 – Crescendo *bb.35-36* 

Bar 1

Slap								
------	---	---	---	---	---	---	---	---

Bar 2

Clap								
Slap								
Stomp								





Symphony

Arr. Oide Music Team

Patterson, Malik, Wroldsen & Mac

Intro C F C Am Em F Verse 1 C F C

Glockenspiel

Xylophone

Finger Snap

Hand Clap

Slap

Stamp

Voice

Piano

Violin

I've been hear-ing sym-phon-ies

7 Am Em F C F C Am Em F

Glock.

Xyl.

Vo.

Pno.

Vln.

Be-fore all I heard was si - lence A rhap-sod-y for you and me and eve-ry mel-o-dy - is - time - less



2

13 C F C Am Em F C F C

Glock. Xyl. Vo. Pno. Vln.

Life was string-ing me a long ____ Then you came and you cut me ____ loose 'was so-losing-ing on my own ____ Now

19 Am Em F Pre-chorus F Am Em

Glock. Xyl. Fi. Sna. Vo. Pno. Vln.

I can't find the key with-out ____ you and now your song ____ is on re - peat ____ and I'm dan - cing on ____ to your heart beat



24 F Am G

Glock.

Fi. Sna.

Hd. Clp.

Vo. and when your gone I feel in - complete so if you want the truth I just wan-na be part of your

Pno.

Vln. *arco*

29 Chorus F Am Em F F

Glock.

Xyl.

Fi. Sna.

Vo. sym-phon-y Will you hold me tight and not let go? Sym-phon-y

Pno.

Vln.



4

34 Am Am Em F Am Em F

Glock. Xyl. Fi. Sna. Hd. Clp. Sla. Sta. Vo. Pno. Vln.

Like a love song on the ra - di - o Will you hold me tight and not let go I'm

p *f* *sfz*

Verse 2
39 C F C Am Em F C F

Glock. Xyl. Fi. Sna. Hd. Clp. Sta. Vo. Pno. Vln.

sor-ry if it's all too much and eve-ry day your here I'm hea - ling And I was run-ning out of luck

pizz.



44 C Am Em F C F

Glock. Xyl. Fi. Sna. Hd. Clp. Sta. Vo. Pno. Vln.

I ne-ver thought I'd find this fee - ling 'Cause I've been hea-ringsym - phon-ies

48 C Am Em F C F C

Glock. Xyl. Fi. Sna. Hd. Clp. Sta. Vo. Pno. Vln.

Be-fore all I heard was si - lence A rhap-sod-y for you and me and



6

53 Am Em F Pre-chorus F Am Em

Glock. Xyl. Fi. Sna. Hd. Clp. Sta. Vo. Pno. Vln.

e-ve-ry mel-o-dy - is - time - less now your song_ is on re - peat_ and I'm dan - cing on_ to your heart beat

58 F Am G Chorus F

Glock. Xyl. Fi. Sna. Hd. Clp. Sta. Vo. Pno. Vln.

and when your gone_ I feel in - complete so if you want the truth I just wan-na be part of your sym-phon-y_

arco



64 Am Em F F Am

Glock. Xyl. Fi. Sna. Hd. Clp. Sta. Vo. Pno. Vln.

Will you hold me tight and not let go? Sym-phon-y Like a

69 Em F Am Em F

Glock. Xyl. Fi. Sna. Hd. Clp. Sta. Vo. Pno. Vln.

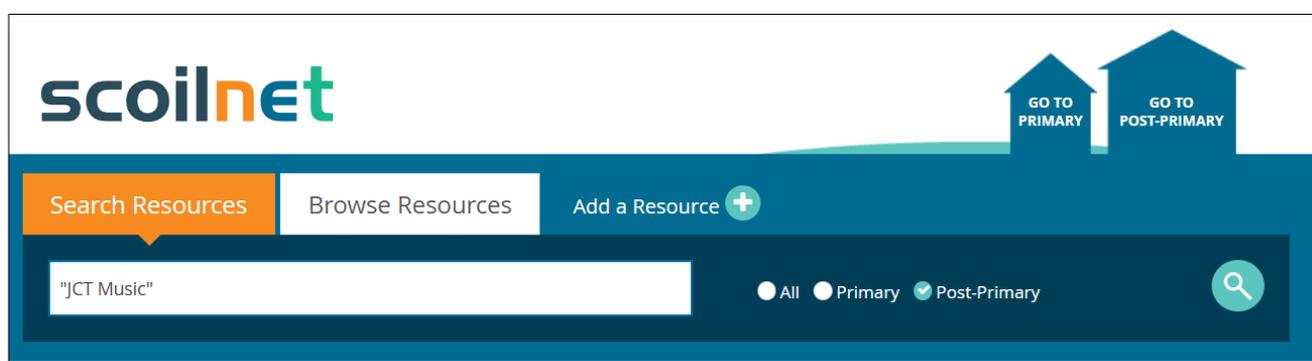
love song on the ra-di-o Will you hold me tight and not let go



JCT Music Supports *Interactive Library*

This interactive library catalogues the supports from the former Junior Cycle for Teachers (JCT) support service, which have been uploaded to [Scoilnet.ie](https://www.scoilnet.ie).

How to find JCT Music supports on [Scoilnet.ie](https://www.scoilnet.ie)



To find JCT Music supports on Scoilnet...

- Use the **Search Resources** function
- The quickest most direct route is to use quotation marks and search for “JCT Music” or “Ceol SSM”
- Click the search button or press ENTER

Note that all JCT Music supports uploaded to Scoilnet have “JCT Music” or “Ceol SSM” in the title. A search using these exact phrases in double quotation marks will display all the available JCT Music supports.

How to use this Interactive Library

In this document, each support title is hyperlinked, bringing you directly to where the support is housed on Scoilnet.ie.

The JCT Music Supports Interactive Library can be accessed on [Oide.ie](https://www.oide.ie).