



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

Inquisitive

Possibility Pedagogy / Thinking

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
STEM, STEAM, Cross-curricular

Taking a Chance

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

Fanga Álàáfíà

Nigerian Folk Song



Fanga = traditional dance

Álàáfíà = welcome with the meaning of peace

Àsé = 'So Be it' (Amen) or 'May it Be So'

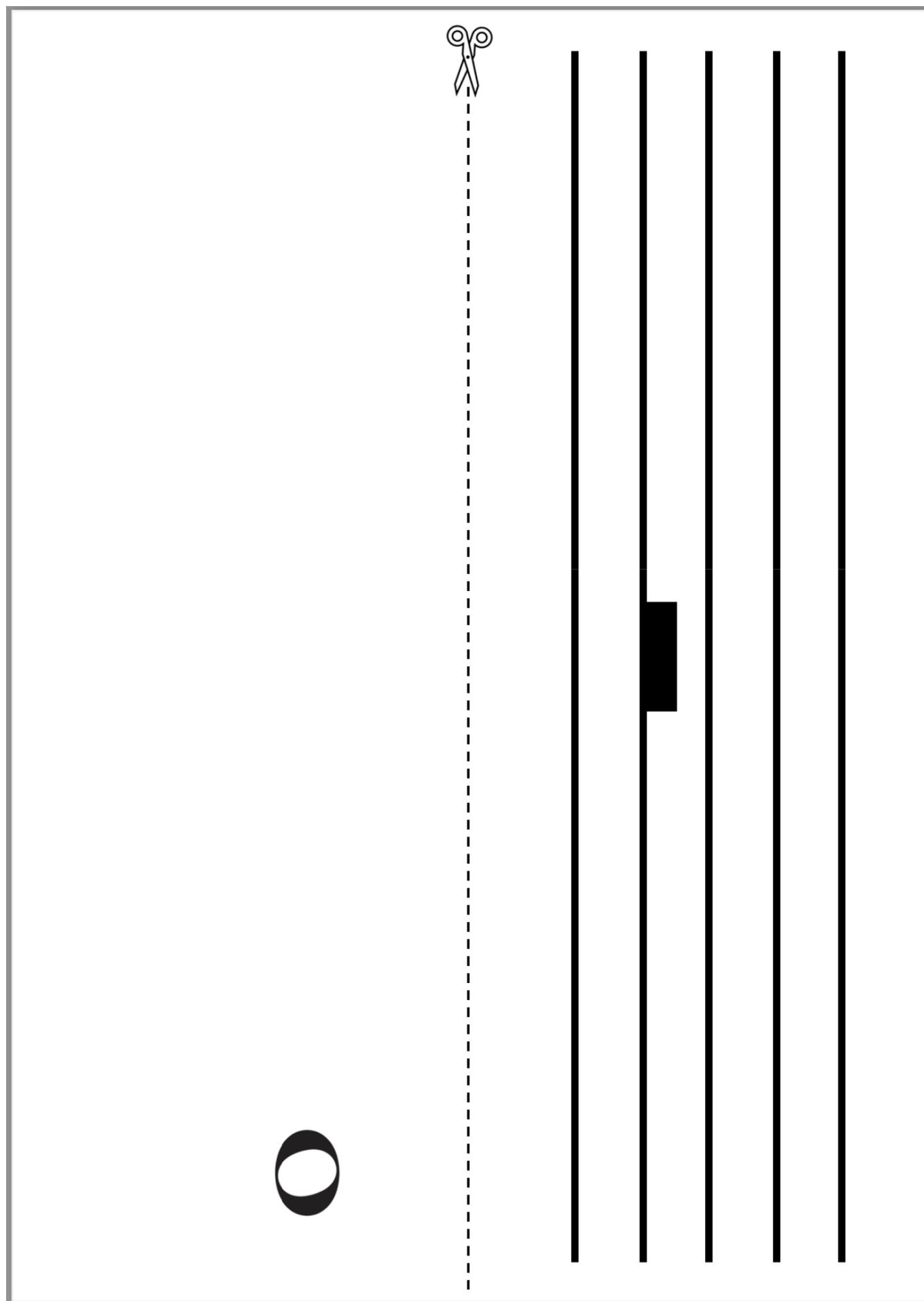


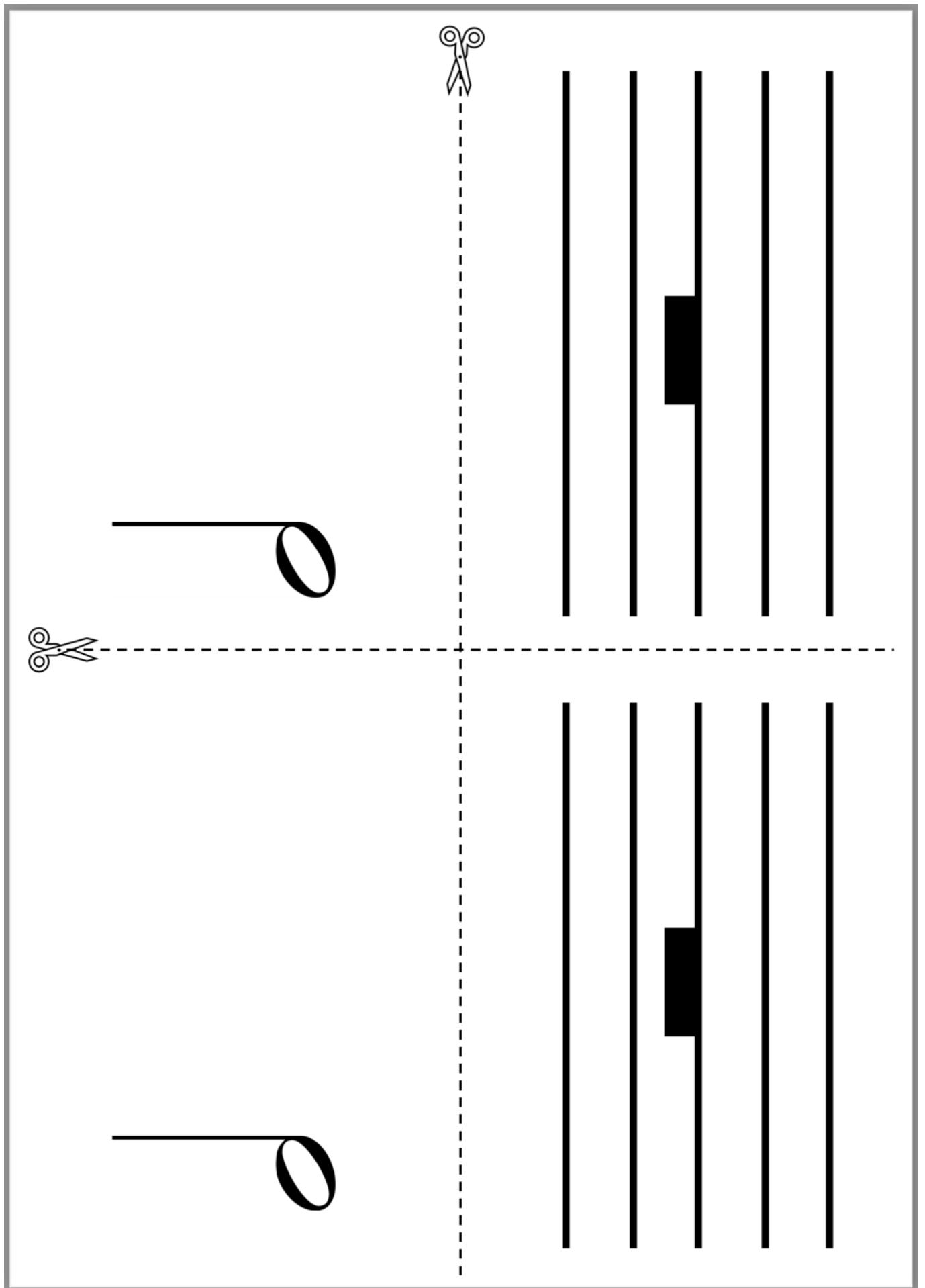
Reflection Activity – Consider the Possibilities

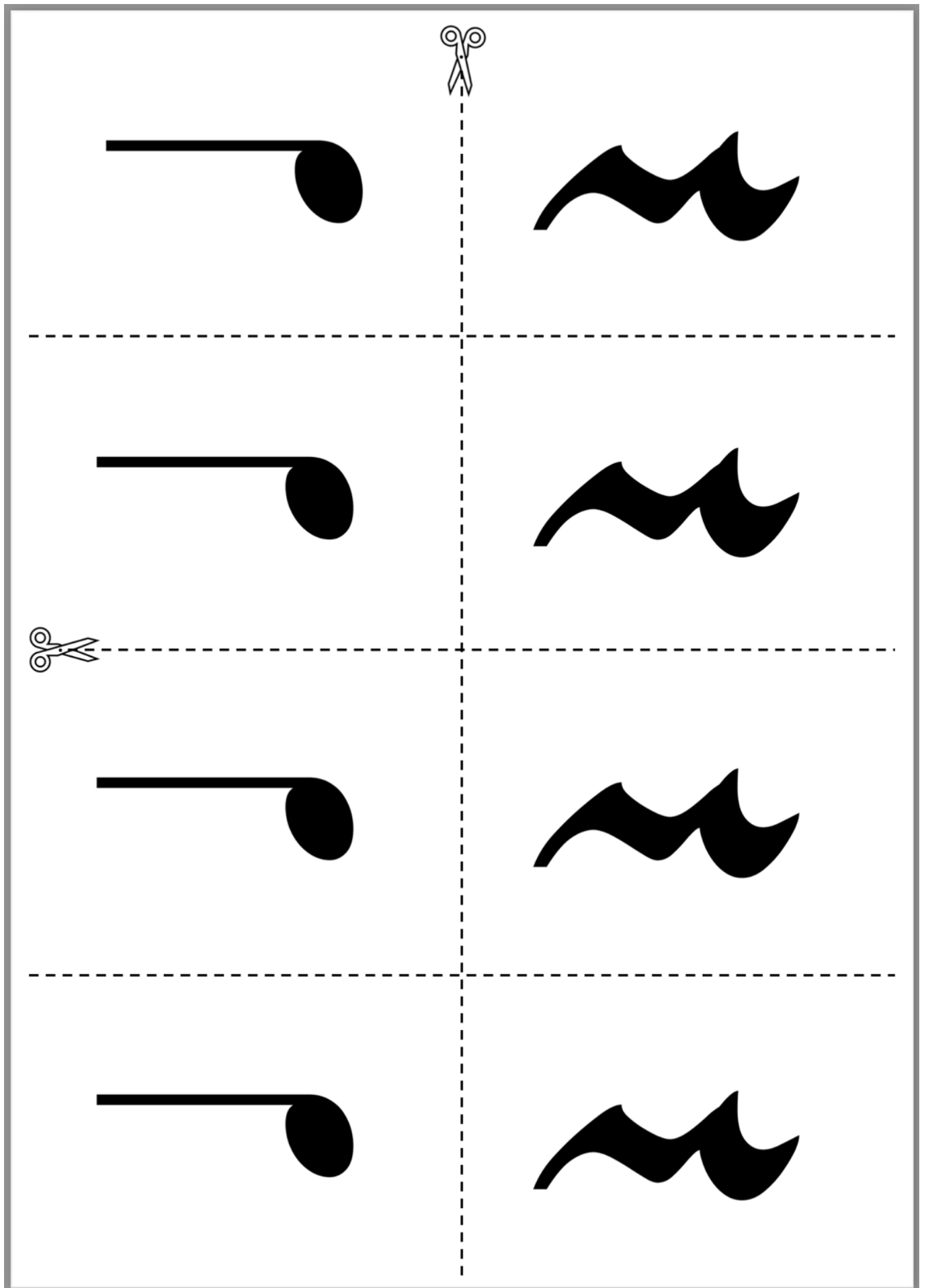
As you engage with these bitesize learning experiences, we invite you to consider which cohort of your students this learning might suit, and make purposeful links to the relevant curricula as to why you are engaging in this learning.

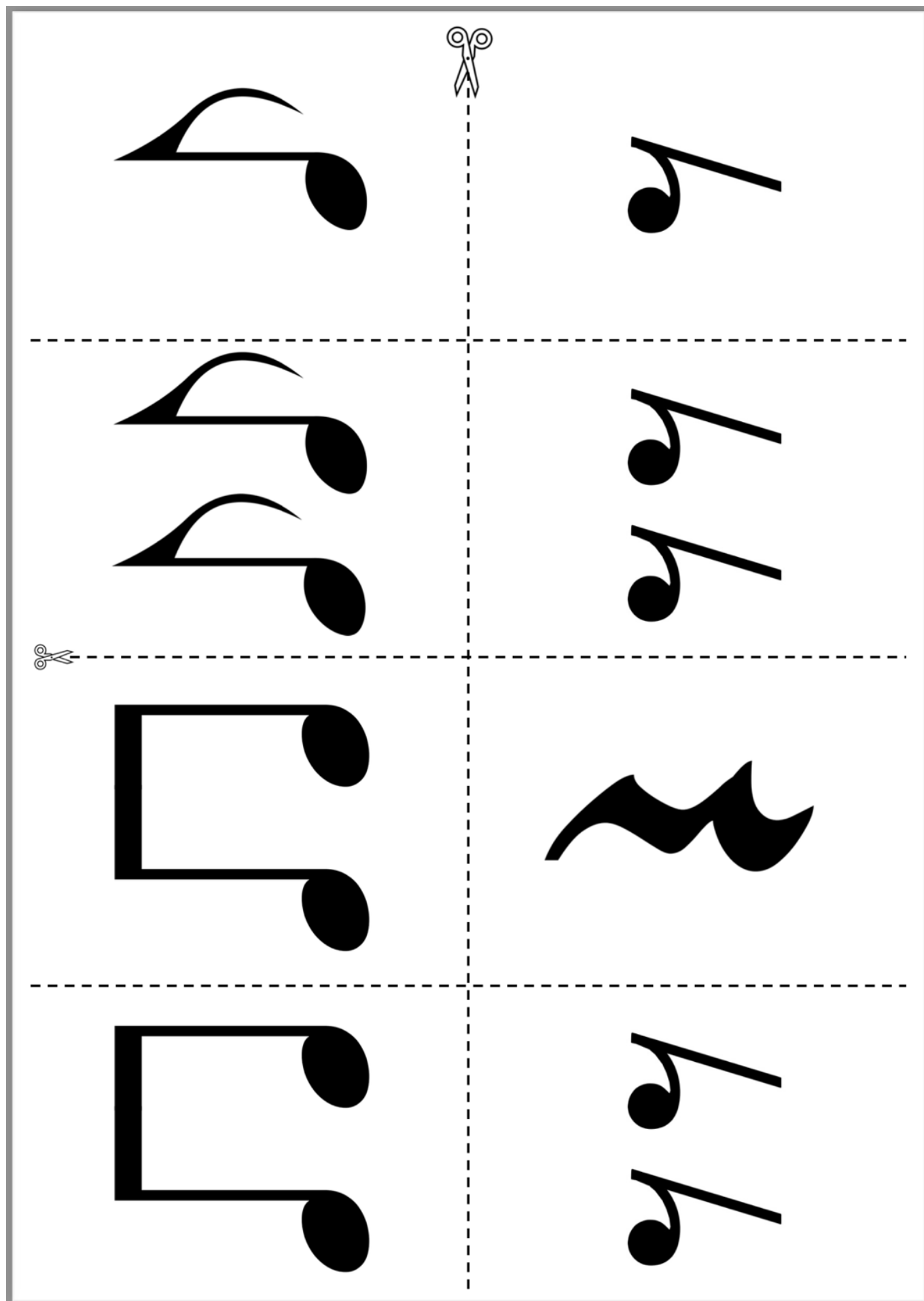
Learning Experience	WHO might engage with this learning?	WHY might it suit these students? WHAT is the learning about?	What aspect of the curriculum does this learning link to?
<i>Fanga Álàáfia</i>			
<i>Lil' Liza Jane</i>			
<i>Handel Concerto</i>			
<i>Morricone Ecstasy of Gold</i>			
<i>Symphony</i>			

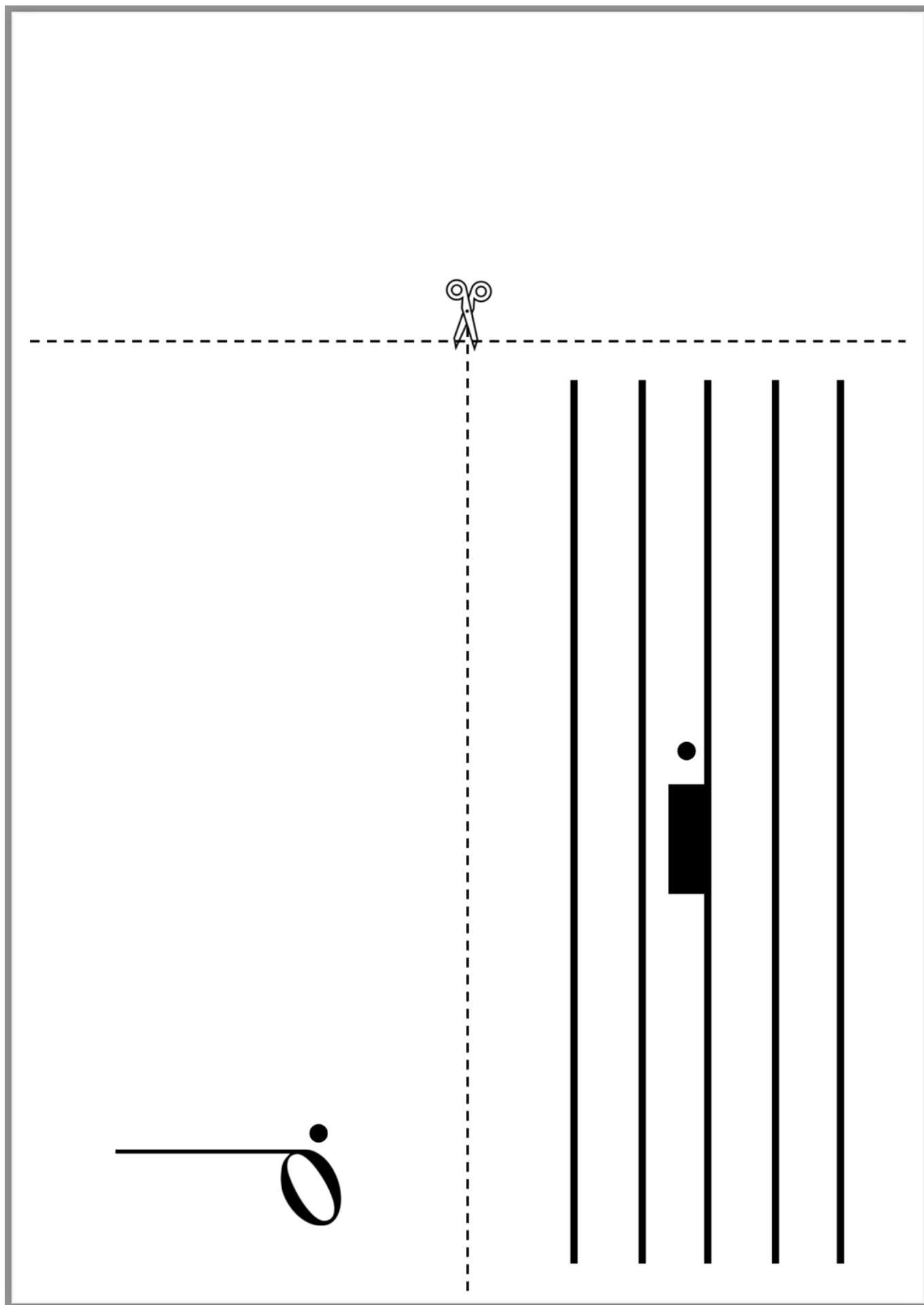












This score available to download from our website as a MusicXML file so you can edit for your students.

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

Part 1 Part 2 Piano Bass Gtr Snare Drum Bass Drum

♩ = 85

♩ = 85

Part 1 Pfte Bs.Gtr Part 1 Pfte Bs.Gtr Part 1 Part 2 Pfte Bs.Gtr

5 7 10



13 3

Part 1

Part 2

Pfte

Bs.Gtr

S.D.

B.D.

4 19

16 21

Part 1

Part 2

Pfte

Bs.Gtr

S.D.

B.D.

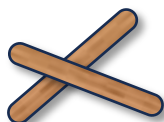


Syncopation – Layer the Learning



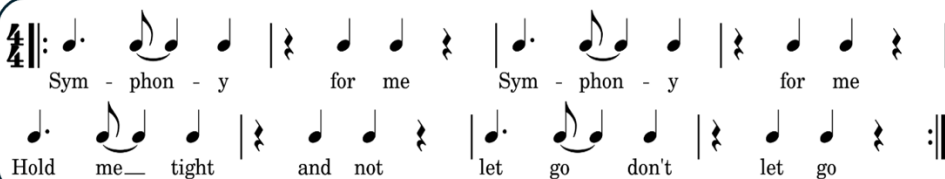
Oide

Learn the Clave Groove
Aurally

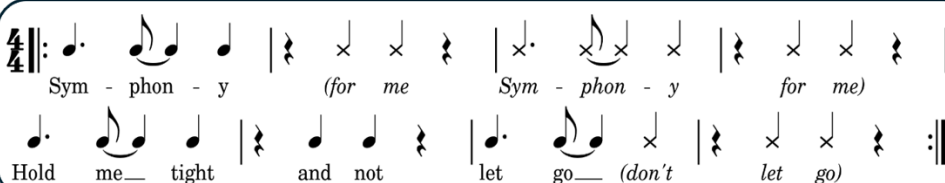


Click the speaker
to access the
audio files

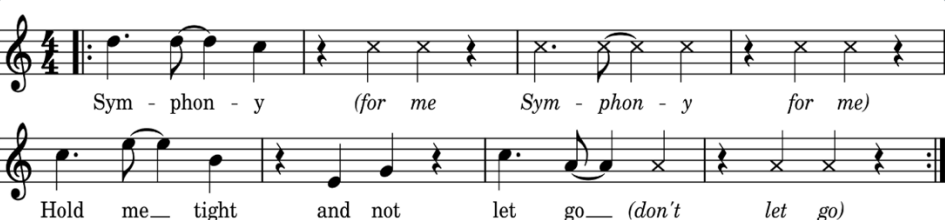
Use words to support
aural learning of
rhythm



Activate inner hearing
for the words in
brackets



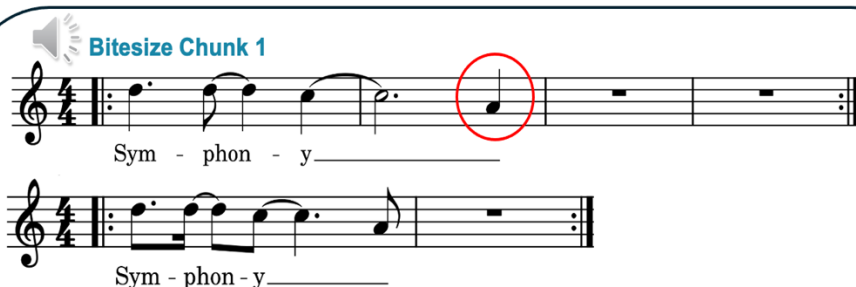
Sing the melody notes



Break the melody into
bitesize chunks

Use diminution to match
the score notation

No change in sound
Tempo and note values
halved



Chorus as notated on
the final score

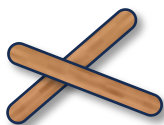


Syncopation – Layer the Learning



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



Further develop the melody and rhythm



Use diminution to match the final score

No change in sound



Syncopated Chordal Accompaniment



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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



Verse accompaniment notation (4/4 time):

Staff 1 (Treble Clef): C, C, F, C, rest, rest. Fingerings: 1 2 3, 1 2 3, 1 2 3, 1 2 3, rest, rest.

Staff 2 (Bass Clef): Am, Em, Em, F, rest, rest. Fingerings: 1 2 3, 1 2 3, 1 2 3, 1 2 3, rest, rest.

Pre-chorus

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



Pre-chorus accompaniment notation (4/4 time):

Staff 1 (Treble Clef): F, Am, Em, F. Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

Staff 2 (Bass Clef): F, Am, G. Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4.

Chorus

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



Chorus accompaniment notation (4/4 time):

Staff 1 (Treble Clef): F, F, F, Am, Am, Am. Fingerings: 1 2 3, 1 2 3, 1 2, 1 2 3, 1 2 3, 1 2.

Staff 2 (Bass Clef): Am, Em, Em, F, F, F. Fingerings: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2, 1 2.

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



Chorus accompaniment notation (4/4 time) with lyrics:

Staff 1 (Treble Clef): F, Am. Lyrics: Let me go no Don't let me go no please.

Staff 2 (Bass Clef): Em, F. Lyrics: Hold me tight and not let go don't let me go.

Guitar Chord Shapes

Guitar Chord Shapes:

C: x o o o o o
Em: o o o o o o
F: o o o o o o
G: o o o o o o
Am: x o o o o o

Keyboard Chord Shapes

Keyboard Chord Shapes:

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

Ukulele Chord Shapes

Ukulele Chord Shapes:

C: C, Em: Em, F: F, G: G, Am: Am



Listening – The Skill of Comparison



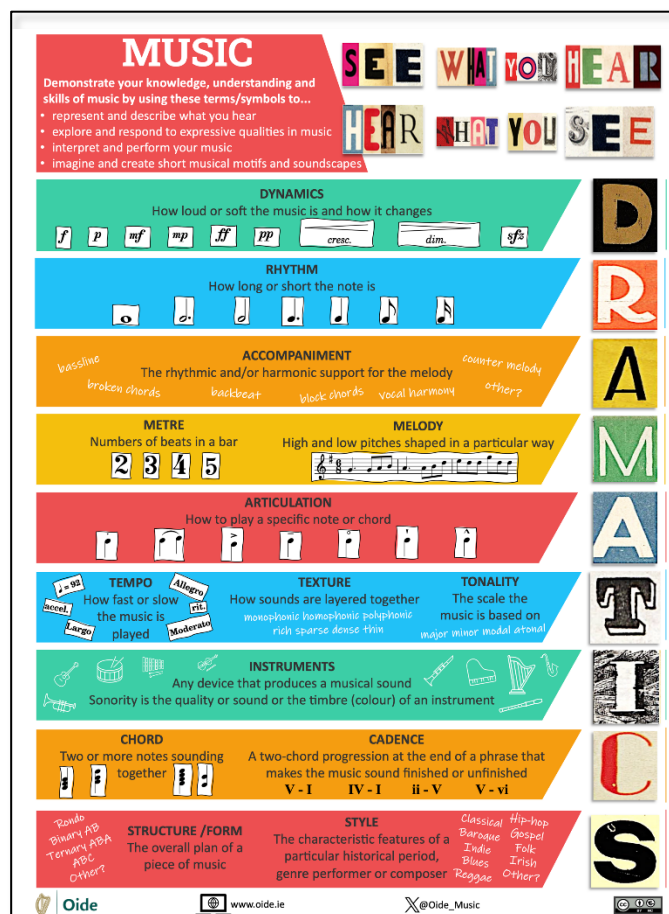
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Clean Bandit fuse elements of Pop Music, Electronic Dance Music and Western Art Music in their songs.

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



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Literacy



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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								




Oide

Táiríocht le h-
Ghairmiúil i measc Ceannairí
Scolaire agus Múinteoirí

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a MusicXML file so you can edit for your students.

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

pizz.

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

7 Am Em F C F C Am Em F

Glock.

Xyl.

Vo.

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

Pno.

Vln.


Oide

2

13 C F C Am Em F C F C

Glock.

Xyl.

Vo.

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

Pno.

Vln.

19 Am Em F Pre-chorus F Am Em

Glock.

Xyl.

Fi. Sna.

Vo.

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

Pno.

Vln.



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.

arco

Vln.

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*

39 Verse 2 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.

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

Pno.

Vln.

58 F Am G Chorus F

Glock.

Xyl.

Fi. Sna.

Hd. Clp.

Sta.

Vo.

_ 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_

Pno.

Vln.

arco

sfz



64 Am Em F F Am 7

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.

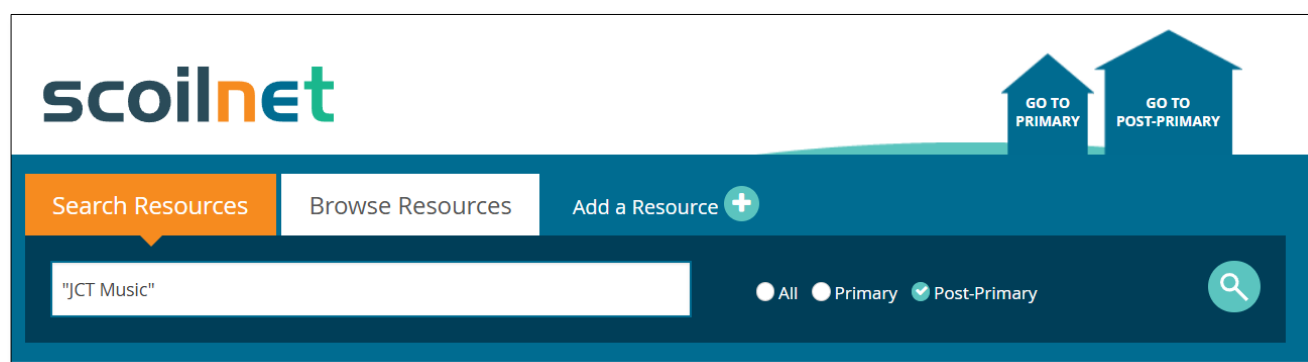
love song on the ra-di-o Will you hold me tight and not let go



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



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- 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

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