



Oide

Tacú leis an bhFoghlaim  
Ghairmiúil i measc Ceannairí  
Scoile agus Múinteoirí

Supporting the Professional  
Learning of School Leaders  
and Teachers

# Consider the Possibilities



PPMTA National Conference 2025



# Creative Music Movement



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John Paynter



John Finney



Keith Swanwick

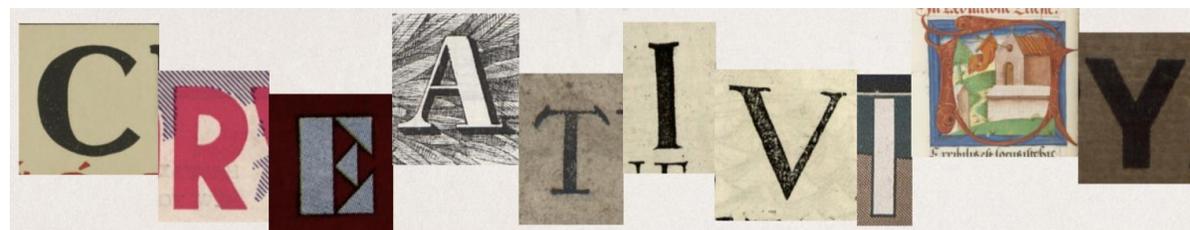


Chris Small



Lucy Green

## MUSIC LITERACY MATTERS



## MATTERS

# Creativity & Creative Learning?



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Possibility Pedagogy / Thinking

Inquisitive

Provide Opportunites

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

# Creative Learning involves...



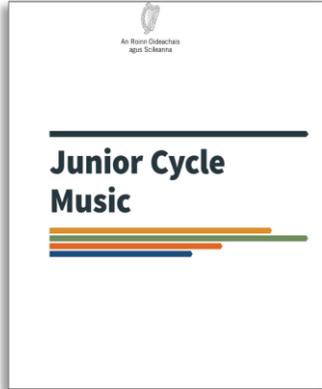
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*‘Students forging new connections for themselves, building on prior knowledge, then restructuring ideas in new and creative ways, ...in active learning experiences and in having space and time to think, create and try out their ideas’*

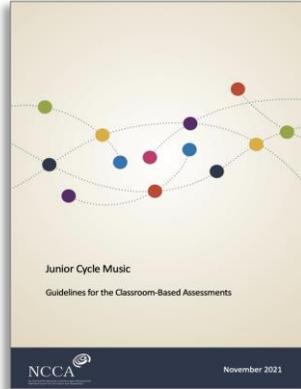
# Curriculum in the Music Classroom



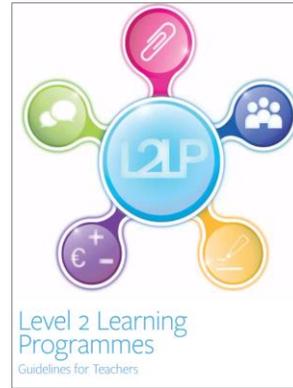
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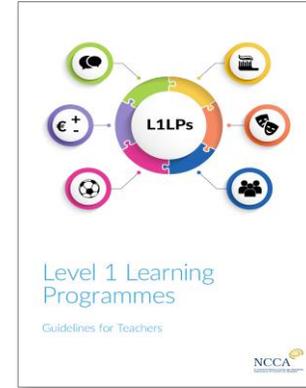
JC  
Specification



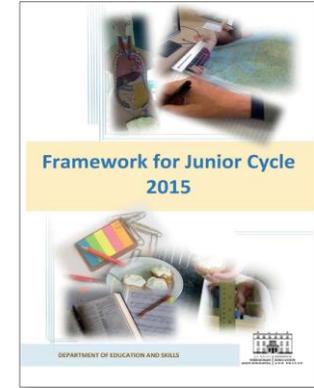
Assessment  
Guidelines



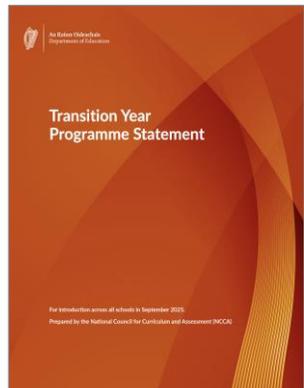
L2LPs



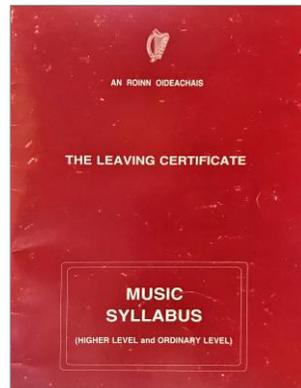
L1LPs



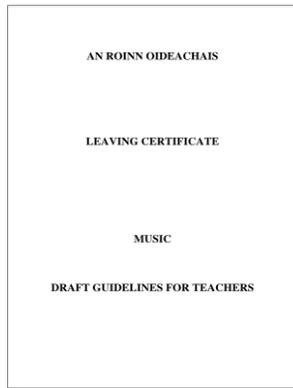
JC Framework



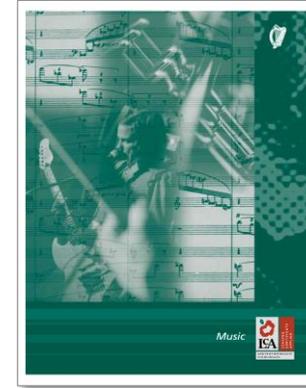
TY Programme  
Statement



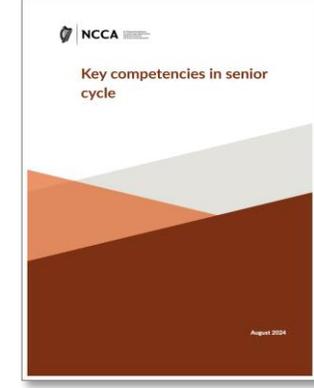
LC Syllabus



LC Guidelines



LC Applied

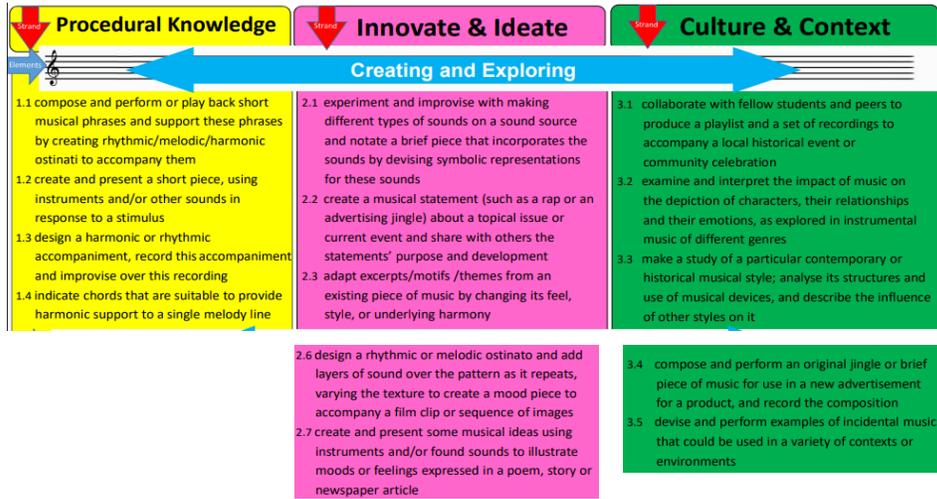


SC Key  
Competencies



# Creative Learning in Irish Curricula

## Junior Cycle Learning Outcomes



## Senior Cycle Key Competencies

### Being Creative

This competency is about coming up with novel ideas, questions, thinking, theories, solutions, and creative works, often by playing with and combining existing concepts in new ways, and by embracing divergent thinking, the power of human imagination and the potential of technologies. Being creative can benefit individuals, groups, communities and society and can result in innovation. Creativity can help human beings to navigate difficult problems. Developing strategies, habits of mind and dispositions which nurture creativity can help students to develop and sustain a personal response to their learning.

### Communicating

This competency is about meaningfully interacting with others and gaining a deeper understanding of how important communication is to human relationships. Through this competency, students further develop their communicative repertoire. They communicate to make connections and to share their thoughts, feelings and ideas in a clear, authentic and effective way. They develop habits and nurture dispositions which support their capacity to communicate, in person and using various media.

## Transition Year Developmental Indicators

- Learning how to generate ideas and turn ideas into action.
- Becoming more involved with creative and cultural activities.
- Expressing their own ideas more clearly while engaging with other people's ideas.

## Level 2 Learning Programmes

### Using expressive arts to communicate

- 1.22. Participate in a performance or a presentation, e.g. *presentation of a short drama piece to members of the class, performance of dance or music to parents*
- 1.23. Create a range of images using a variety of materials
- 1.24. Produce a piece of work for display
- 1.25. Listen to a range of music and respond by discussing thoughts and feelings, e.g. *favourite singer and say why they like their music*
- 1.26. Use drama or dance to explore real and imaginary situations

## Level 1 Learning Programmes

- 5.12 Experiment with creating vocal sounds
- 5.14 Explore and use a variety of sound-making equipment
- 5.15 Participate in choosing and/or making appropriate sounds for stories, events and celebrations
- 5.16 Participate in group music-making activities

## Leaving Certificate Applied

- to facilitate individual creativity and its expression through music

# Learning Together, we will...



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...consider a variety of bitesize chunks of learning as possible learning experiences to enable our young musicians to creatively learn together, foster expression in their music, and ultimately be curious about and enjoy their learning of Music.

# Self-Reflection

Treble Clef

Stave

C Clef

3-4 Notes

Perform

Tuba



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Curious? Committed? **Motivation**

Effective Questioning? **Designing the learning**

Listen to and understand the task? **Evidence of Learning**

Check in on the learning? **Progressing the Learning**

Terms? Lines? Spaces? How many notes? **Literacy & Numeracy**

Activate our inner hearing? **Sound Before Symbol**

Receive any feedback? From whom? **Formative Assessment**

Work with others? Communicate? Problem Solve? **Skills/Competencies**

Confident? Connected? Resilient? **Wellbeing**

Easier / More challenging parts? **Access and Challenge - Differentiation**

Use your imagination? **Creative Learning and Creativity**

One Size fits all? **Individual Expression, Inclusion**

# Pedagogy in Music



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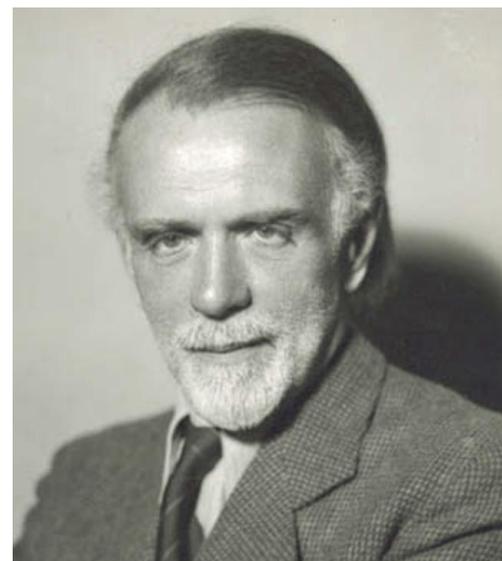
Dalcroze

Through Movement



Orff

Encourages Singing,  
Play, Speech, Movement  
and Improvisation



Kodály

Strong emphasis on  
Singing and Ear  
Training



Suzuki

Playing Instruments,  
aural training, immersion  
and imitation

Learning how to hear music?

# Sound Before Symbol: Music is Sound



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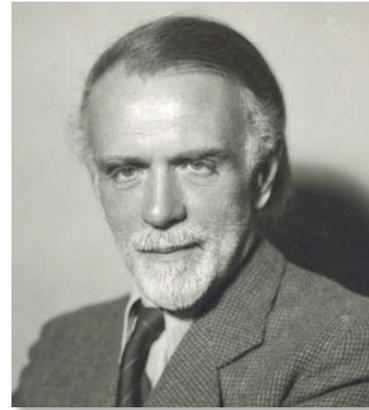
The aim is not to reduce the use of notation but rather to musically empower it.



Dalcroze



Orff



Kodály



Suzuki

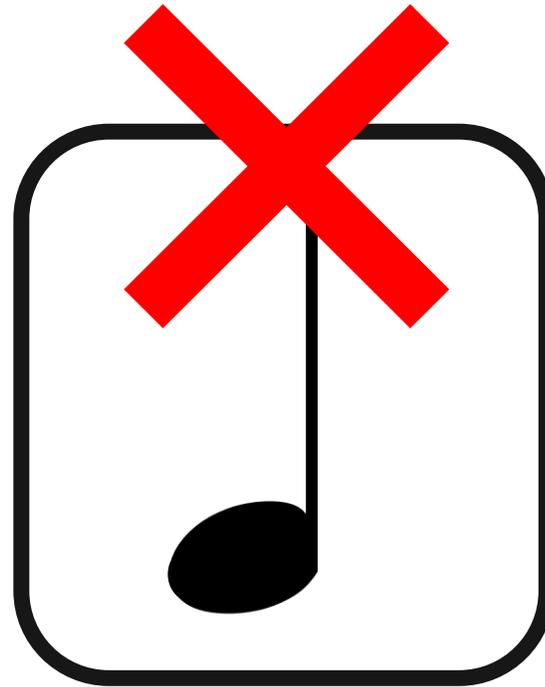
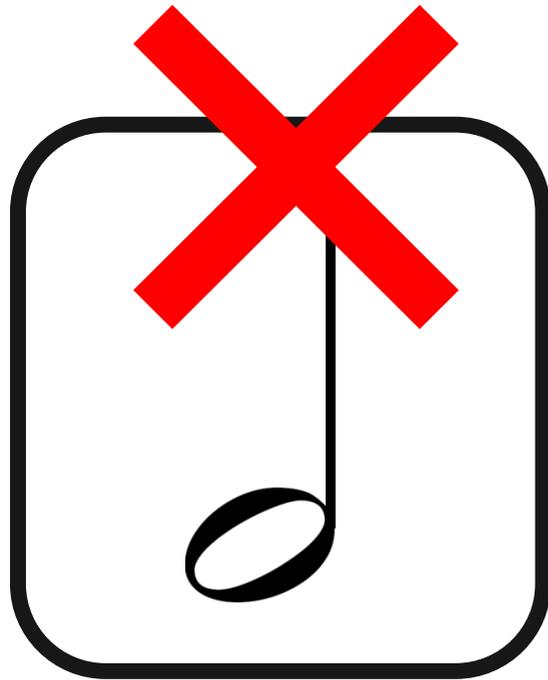
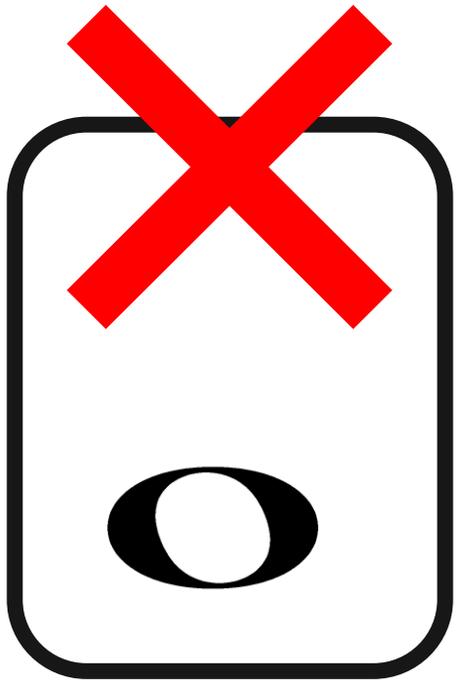
Base our classes on aural transmission, immersion and musicality, while equally insisting on the importance of fluent notation reading?

You decide!

Learning how to hear music?



Duration?



# Learning Duration – Consider the Possibilities



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A musical staff with five lines. A whole note (semibreva) is placed on the top line. A horizontal dashed line is drawn below the staff, and a black rectangular bar is positioned between the staff and the dashed line, centered under the note.

A musical staff with five lines. A dotted half note (minima cum puncta) is placed on the top line. A horizontal dashed line is drawn below the staff, and a black rectangular bar is positioned between the staff and the dashed line, centered under the note.

A musical staff with five lines. Two half notes (minima) are placed on the top line. A horizontal dashed line is drawn below the staff, and a black rectangular bar is positioned between the staff and the dashed line, centered under the two notes.

Each Page represents a bar

A musical staff with five lines, divided into four measures by vertical dashed lines. The top row contains four quarter notes (crotchets) on the top line. The bottom row contains four eighth notes (quavers) on the top line.

A musical staff with five lines, divided into four measures by vertical dashed lines. The top row contains: two eighth notes (quavers) beamed together, two eighth notes (quavers) beamed together, two eighth notes (quavers) beamed together, and one eighth note (quaver). The bottom row contains: two eighth notes (quavers) beamed together, one eighth note (quaver), two eighth notes (quavers) beamed together, and one eighth note (quaver).



Making the learning visible

# Learning Rhythm? - Syncopation



Oide

d' d' s l s m s m s d' d' s l s m m r d

**What other learning is inherent in this song?**



# Progressing this learning



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## Fanga Álàáfíà

Nigerian Folk Song

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

Fanga = traditional dance

Álàáfíà = welcome with the meaning of peace

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

## Other Learning? – Consider the Possibilities

# Learning?



Oide

1. 2.

The first staff of music is in bass clef, key of D major (two sharps), and 2/4 time. It contains two first endings. The first ending consists of four measures of eighth notes: D4, E4, F#4, G4. The second ending consists of two measures: D4, E4, F#4, G4.

3.

The second staff of music is in bass clef, key of D major (two sharps), and 2/4 time. It contains a third ending. The first ending consists of four measures: D4, E4, F#4, G4. The second ending consists of two measures: D4, E4, F#4, G4.

# Learning? - Accompaniment and Melody



Oide

1. 2.



3.

# Learning? - Syncopation

## - Accompaniment and Melody



Oide



Progress  
this  
Learning?



Melody & Accompaniment

Genre

Improvisation and Play

Skill of Comparison

Nina Simone – Lil' Liza Jane

# Consider the possibilities



Oide

Fanga  
Alàáfià

Musical notation for the song 'Fanga Alàáfià' in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into four measures, each enclosed in a colored box: a green box for the first measure (d' d' s l s), an orange box for the second measure (m s m s), a green box for the third measure (d' d' s l s), and a yellow box for the fourth measure (m m r d). A pink bracket connects the 'l' in the first measure to the 's' in the second measure.

Lil'  
Liza  
Jane

Musical notation for the song 'Lil' Liza Jane' in 2/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each enclosed in a colored box: a yellow box for the first measure (m m r d), an orange box for the second measure (m s s), and a pink box for the third measure (l s m s). The first and second measures are marked with a first ending bracket (1.), and the third measure is marked with a second ending bracket (2.).

# Consider the possibilities



Oide



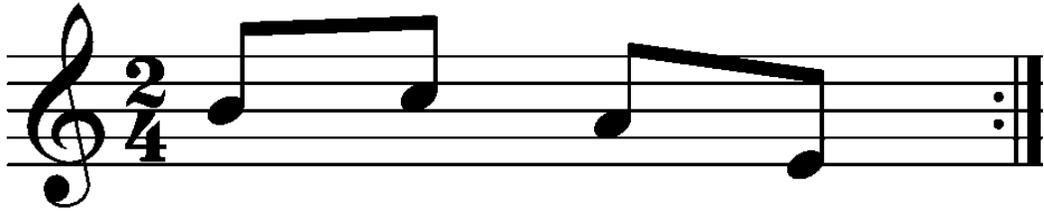
Progressing the Learning

# 1-bar Motif – What might the learning be about?



Oide

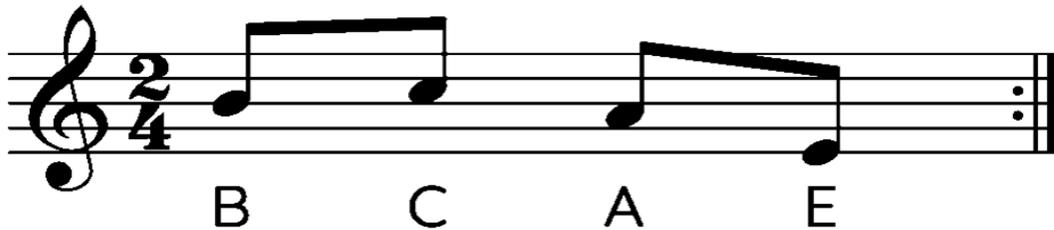
## Rhythm



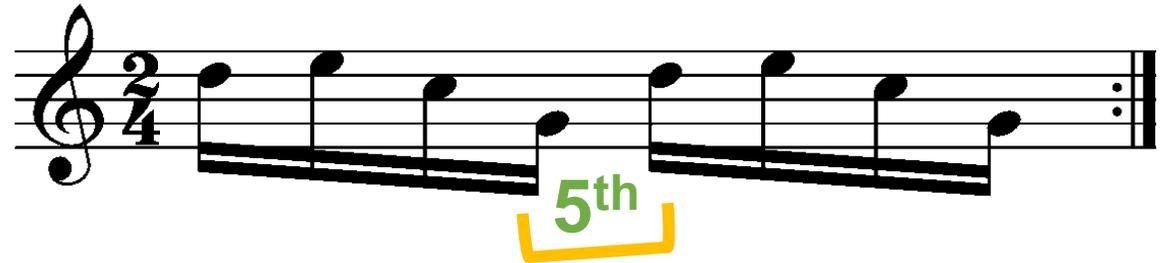
## Diminution



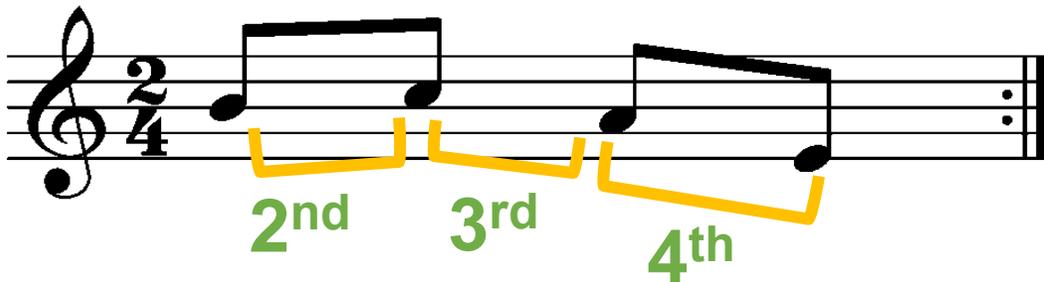
## Note Names



## Ostinato



## Intervals



## Octave – 8ve



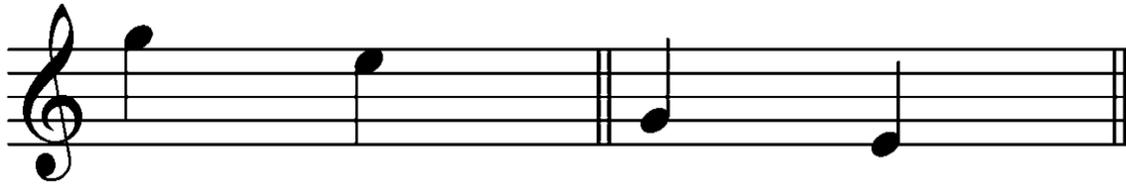
Sing, Clap, Play

# Learning – Intervals

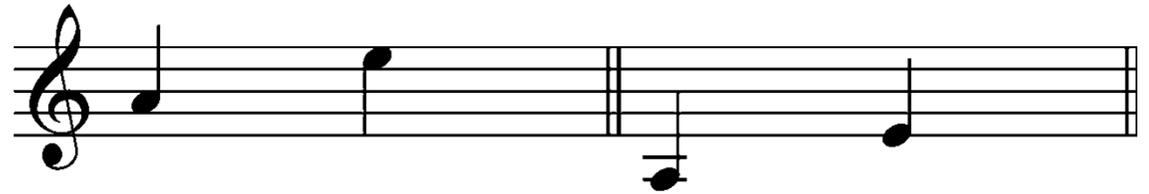


Oide

Min 3<sup>rd</sup>

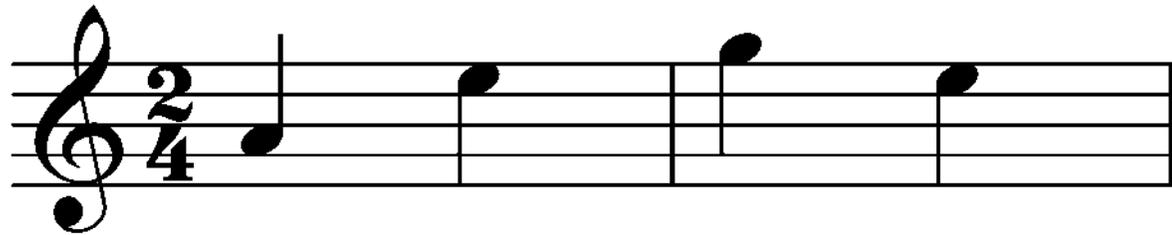


Perf 5th



Create a Melody

↑ An 8ve ↓



Develop the Rhythm



Sing, Clap, Play

# Learning – Sing, Clap, Play



Oide

A musical staff in treble clef showing a sequence of notes: E, D, A, E, D, A, E, D, A, E, D, A. The notes are grouped into three pairs (E-D, D-A, E-D) by green brackets above them. Below the first three notes, the letters 'E D A' are printed.



Diminution

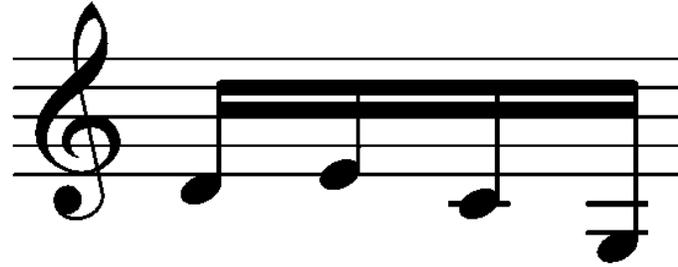
A musical staff in treble clef showing a sequence of notes: E, D, A, E, D, A, E, D, A, E, D, A. The notes are grouped into three pairs (E-D, D-A, E-D) by green brackets above them. A '7' is written at the beginning of the staff, indicating a 7/8 time signature.

# Learning – Put it altogether



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1.



2.



↑↓ An 8ve?

3.



Create your piece of music

# Learning – Build the Score



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A musical score for a piece in 4/4 time with a tempo of 85. The score includes two vocal parts (Part 1 and Part 2), piano accompaniment, bass guitar, and a drum set. The piano part features a steady eighth-note accompaniment. The bass guitar part has a simple bass line. The drum set part includes a snare drum and a bass drum. The score is presented in a standard musical notation format with a blue border.

Part 1

Part 2

Piano

Bass Gtr

Snare Drum

Bass Drum

♩ = 85

How might you adapt this score for your students?

Score available on [oide.ie](http://oide.ie)  
Oide Digital Music Library

# The Ecstasy of Gold – Ennio Morricone



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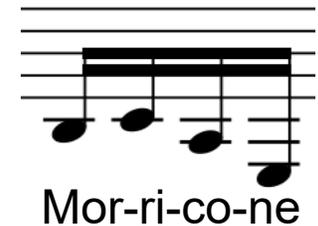


Sergio Leone – Italian director  
*‘Music is more expressive than dialogue’*

Simple ideas used in Morricone’s iconic score

Scene originally supposed to be c30secs, but was lengthened to celebrate Morricone’s music

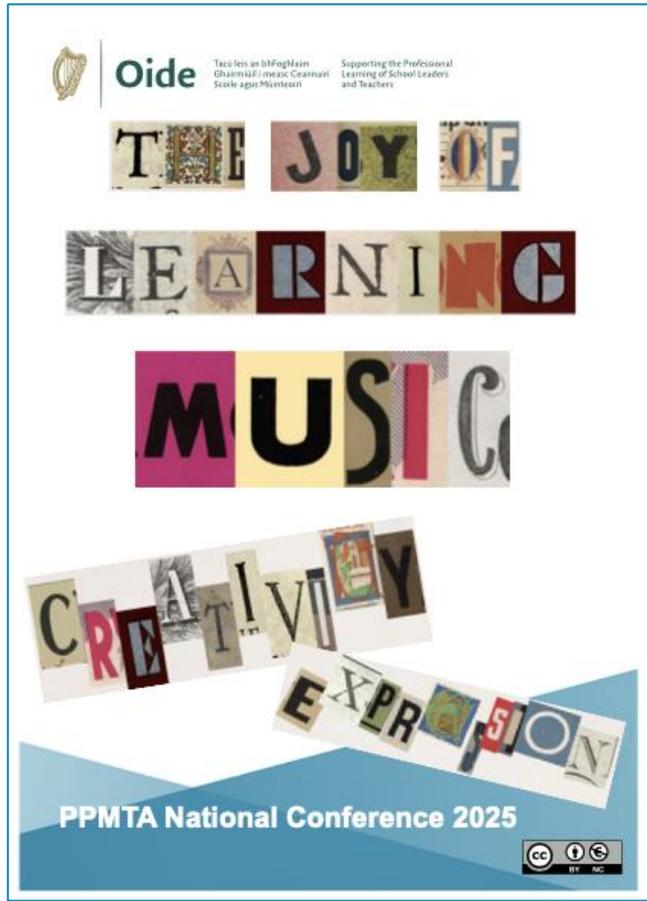
‘Semiquaver’ could be replaced with  
Mor-ri-co-ne



# Pause and Reflect - Consider the possibilities for your students



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Who might engage with this learning?

Why does this learning suit these students?

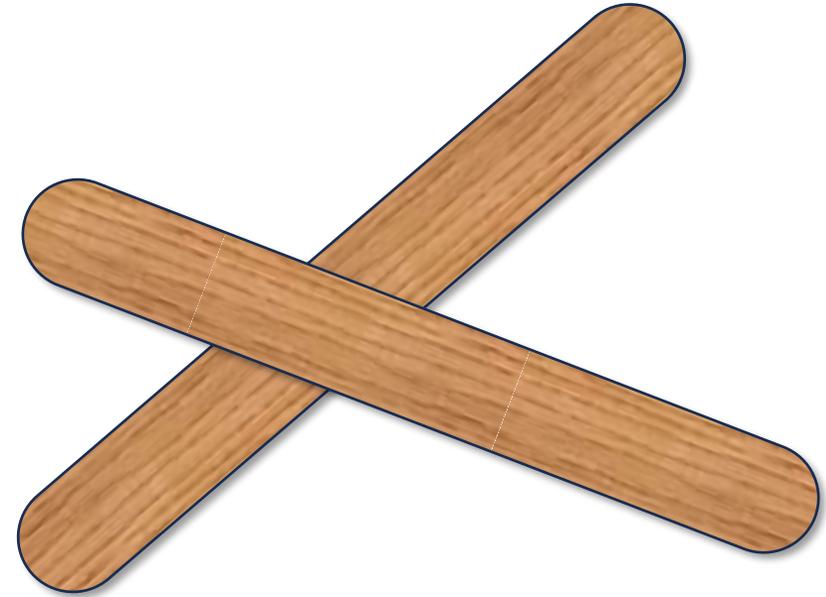
What aspect of the curriculum does this learning link to?



# Learning - Syncopation



Oide



Click on the speaker icon  
to access audio files

# Syncopation – Scaffold the Learning

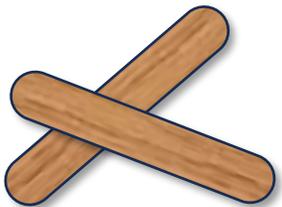


Oide



Click on the speaker icon  
to access audio files

Sym-phon-y                      for me



Use Language

# Syncopation – Progress the Learning



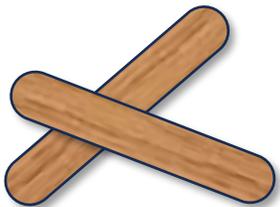
Oide



Sym-phon-y for me

Sym-phon-y for me

Hold me tight and not



Let go not let go

Build a Chorus

# Progress the Learning – Music Literacy



Oide

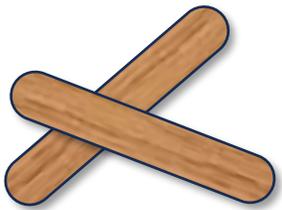


4/4 Sym - phon - y | for me |

Sym - phon - y | for me |

Hold me \_\_\_ tight | and not |

let go not | let go :||



Bitesize Chunks of Learning

# Learning - Activate Inner Hearing



Oide



Sym-phon-y (for me

*Sym-phon-y for me)*

Hold me tight and not

Let go (not let go)



# Learning - Melody and Performance



Oide

Sym - phon - y (for me

Sym - phon - y for me)

Hold me \_\_\_ tight and not

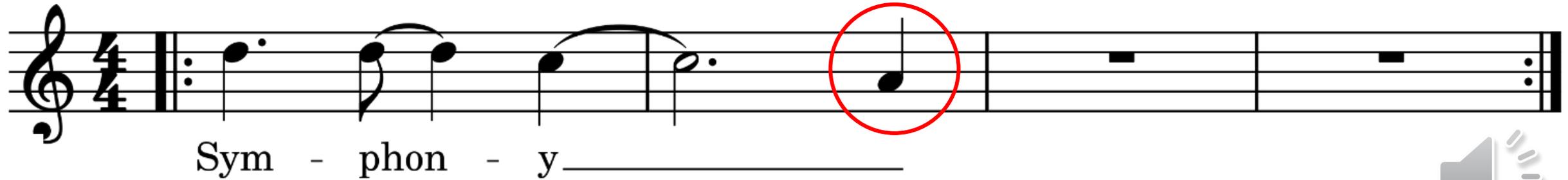
let go \_\_\_ (not let go)



# Learning - Extend the Melody



Oide



Sym - phon - y\_\_\_\_\_

A musical staff in 4/4 time showing the first phrase of the melody for 'Symphony'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The final note, G5, is circled in red. The staff continues with a whole rest for the remainder of the phrase.



## Diminution



Sym - phon - y\_\_\_\_\_

A musical staff in 4/4 time showing a diminished version of the first phrase of the melody for 'Symphony'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The staff continues with a whole rest for the remainder of the phrase.

# Extend the Melody



Oide

Will you hold me tight \_\_\_ and not let \_\_\_ go Will you



## Diminution

Will you hold me tight and not let \_\_\_ go Will you

# Sing the Complete Chorus



Oide

## Performance



Sym-phon-y \_\_\_\_\_

Will you hold me tight and not let \_\_\_\_\_ go



Sym-phon-y \_\_\_\_\_

Like a love song on the ra - di - o



# Learning - Chordal Accompaniment



## Guitar Chord Shapes

C Em F G Am

x o oo    ooo    xoo    ooo    xo o

## Ukulele Chord Shapes

C Em F G Am

ooo    o    o o o    o o o    ooo

## Keyboard Chord Shapes

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

# Accompaniment - Numeracy



Oide

**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

1 2 3    1 2 3    1 2 3    1 2 3    rest    rest

1 2 3    1 2 3    1 2 3    1 2 3    rest    rest

# Accompaniment - Numeracy



Oide

**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

C C F C  
1 2 3 1 2 3 1 2 3 1 2 3 rest rest

Am Em Em F  
1 2 3 1 2 3 1 2 3 1 2 3 rest rest

# Accompaniment - Numeracy



Oide

### Guitar Chord Shapes

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

### Keyboard Chord Shapes

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

### Ukulele Chord Shapes

C	Em	F	G	Am
o o o	o o o	o o o	o o o	o o o

The musical notation is in 4/4 time. The first system consists of two measures. The first measure contains a C chord (1 2 3) and a C chord (1 2 3). The second measure contains an F chord (1 2 3) and a C chord (1 2 3). The second system also consists of two measures. The first measure contains an Am chord (1 2 3) and an Em chord (1 2 3). The second measure contains an Em chord (1 2 3) and an F chord (1 2 3). Both systems end with two measures of rests, indicated by a double bar line with repeat dots.

# Comparison - No Syncopation



Oide

### Guitar Chord Shapes

C	Em	F	G	Am
x o oo	ooo		ooo	xo o

### Keyboard Chord Shapes

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

### Ukulele Chord Shapes

C	Em	F	G	Am
ooo	o	o o	o o	ooo

4/4

F	Am	Em	F
1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

F	Am	G	F
1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

# Count the Quaver Groupings



Oide

**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

1 2 3    1 2 3    1 2    1 2 3    1 2 3    1 2

1 2 3    1 2 3    1 2 3    1 2 3    1 2    1 2

# Count the Quaver Groupings



Oide

**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

F F F Am Am Am

1 2 3 1 2 3 1 2 1 2 3 1 2 3 1 2

Am Em Em F F F

1 2 3 1 2 3 1 2 3 1 2 3 1 2 1 2

# Count the Quaver Groupings



Oide

### Guitar Chord Shapes

C Em F G Am

The guitar chord diagrams show the following fingerings: C (x02321), Em (02230), F (321332), G (320032), and Am (x02020).

### Keyboard Chord Shapes

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

The keyboard chord diagrams show the following fingerings: C (C4-E4-G4), Em/B (B3-D4-E4), F/C (C4-F4-A4), G/D (D3-F3-G3), and Am/C (C4-E4-G4).

### Ukulele Chord Shapes

C Em F G Am

The ukulele chord diagrams show the following fingerings: C (0002), Em (0220), F (2123), G (0232), and Am (0002).

The musical notation is in 4/4 time. The first line contains two measures: the first measure has a quarter note F with a dot (F4) and a quaver triplet (1 2 3) below it; the second measure has a quarter note F with a dot (F4) and a quaver triplet (1 2 3) below it. The second line contains three measures: the first measure has a quarter note Am with a dot (A4) and a quaver triplet (1 2 3) below it; the second measure has a quarter note Em with a dot (E4) and a quaver triplet (1 2 3) below it; the third measure has a quarter note Em with a dot (E4) and a quaver triplet (1 2 3) below it. The third line contains three measures: the first measure has a quarter note F with a dot (F4) and a quaver triplet (1 2 3) below it; the second measure has a quarter note F with a dot (F4) and a quaver triplet (1 2) below it; the third measure has a quarter note F with a dot (F4) and a quaver triplet (1 2) below it. The piece ends with a double bar line and repeat dots.

# Further Challenge - Aural Transmission



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### Guitar Chord Shapes

C	Em	F	G	Am
x o oo	ooo		ooo	xo o

### Keyboard Chord Shapes

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

### Ukulele Chord Shapes

C	Em	F	G	Am
ooo	o	o o	o o	ooo

F Am

Am Em

F



# Put it all together – Build a Score



Oide

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

Glockenspiel  
Xylophone  
Finger Snap  
Hand Clap  
Slap  
Stamp  
Voice  
Piano  
Violin

I've been hear-ing sym-phon-ies Be-fore all I heard was si-lence

pizz. pizz.

Oide  
Symphony  
Arr. Oide Music Team Patterson, Malik, Woldsen & Mac

Intro  
C F C Am Em F

Glockenspiel  
Xylophone  
Finger Snap  
Hand Clap  
Slap  
Stamp  
Voice  
Piano  
Violin

pizz.

Score available on [oide.ie](https://oide.ie)  
Oide Digital Music Library

# Literacy - Find the Music-related Terms



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## 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?

### 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

[oide.ie](http://oide.ie)

[@Oide\\_Music](https://twitter.com/Oide_Music)



# Listening – The Skill of Comparison



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## Listening – The Skill of Comparison



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](#)

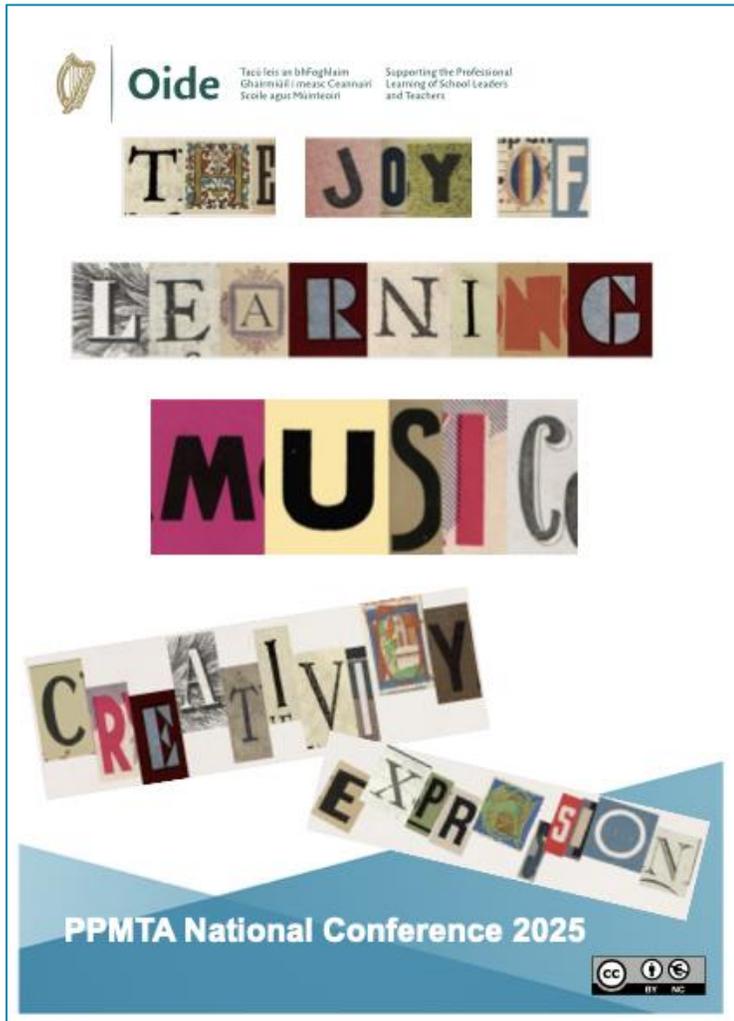
[Acoustic Guitar Version](#)



# Pause and Reflect – Consider the possibilities



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Who might engage with this learning?

Why does this learning suit these students?

What aspect of the curriculum does this learning link to?

Reflection Activity



# Pause and Reflect

Reflect Together

Curious? Committed? **Motivation**

Effective Questioning? **Designing the learning**

Listen to and understand the task? **Evidence of Learning**

Check in on the learning? **Progressing the Learning**

Terms? Lines? Spaces? How many notes? **Literacy & Numeracy**

Activate our inner hearing? **Sound Before Symbol**

Receive any feedback? From whom? **Formative Assessment**

Work with others? Communicate? Problem Solve? **Skills/Competencies**

Confident? Connected? Resilient? **Wellbeing**

Easier / More challenging parts? **Access and Challenge - Differentiation**

Use your imagination? **Creative Learning and Creativity**

One Size fits all? **Individual Expression, Inclusion**





Sep 2023  
Oide

Mar 2024  
Oide website  
went live

May 2025  
Notification of JCT  
Website closure

Jun 2025  
Migration to  
Scoilnet

# Former JCT Materials



Oide

An tSraith Shóisearach do Mhúinteoirí

# JuniorCYCLE

for teachers

# MUSIC

Nurturing Creativity

# CEOL

Loga Taibhithe,  
Pleanála agus  
Cleachtaidh

# MUSIC

Planning for CBA 1:  
Composition  
Portfolio

# CEOL

Nádúr  
Comhtháite na  
Foghlama  
Praise You

# CEOL

Cur Chuige i leith an  
Cheoil Ghaelaigh

# CEOL

Loga Taibhithe,  
Pleanála agus  
Cleachtaidh

# JCT Music Supports on Scoilnet.ie



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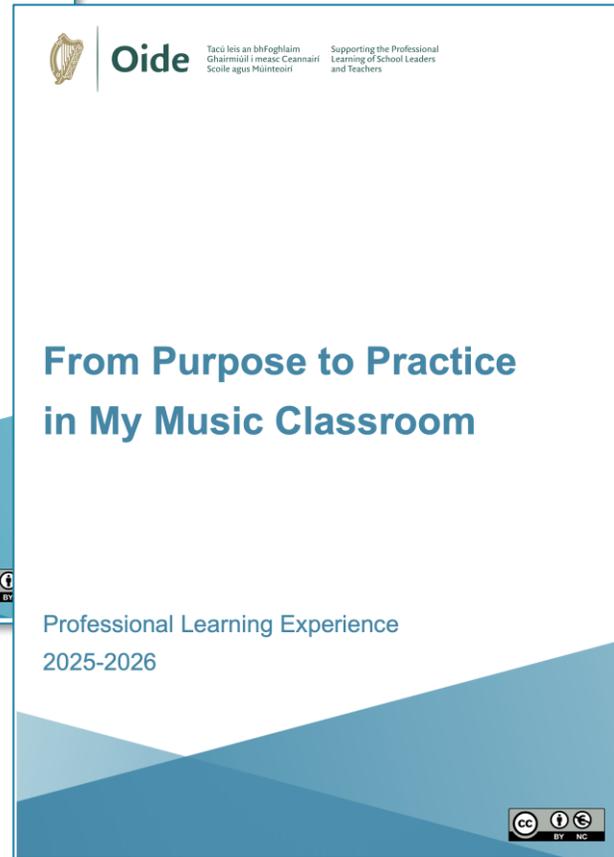
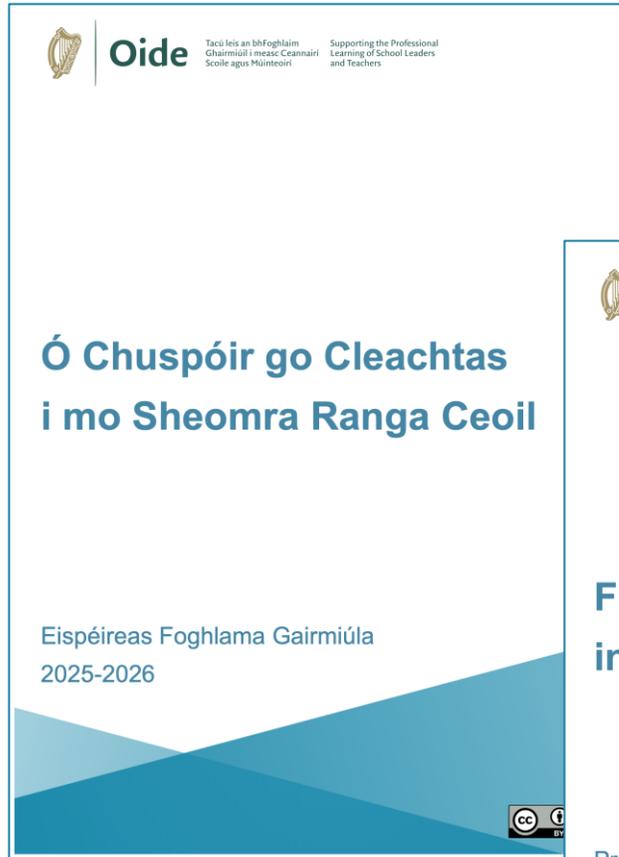
The screenshot shows the Scoilnet.ie website interface. The 'Search Resources' button is highlighted with a pink circle. Below it, a search bar contains the text "JCT Music". To the right of the search bar are radio buttons for 'All', 'Primary', and 'Post-Primary', with 'Post-Primary' selected. A magnifying glass icon is also circled in pink. In the top right corner, there are two house-shaped buttons labeled 'GO TO PRIMARY' and 'GO TO POST-PRIMARY'. The Scoilnet logo is in the top left.

- Use the **Search Resources** function
- Search for “Ceol SSM” or “JCT Music”

# Professional Learning 2025-26



Oide



School Closure Day

Builds on 2024-2025 PLE

Makes connections across the purpose and practice of different curricula

Opportunities to contextualise and reflect on learning for your students

Sep 2025 – Jan 2026

In-person and Online



# Further Supports



Oide

oide.ie

The screenshot displays the Oide website's main navigation and content area. At the top, the Oide logo and harp icon are on the left, followed by a navigation menu with dropdown arrows for Digital Technology, Droichead Induction, Primary, Post-Primary, Oideachas trí mheán na Gaeilge, and Leadership. A hamburger menu icon is on the far right. Below the navigation, a breadcrumb trail reads: Home » Post-Primary » Music » Music Senior Cycle. The main content area features five cards, each with a white icon, a title, and a blue 'Click to View' button. The cards are: 1. News & Updates (calendar icon), 2. Key Documents (document icon), 3. Professional Learning Materials (document icon), 4. Preparation for Teaching and Learning (calendar with checkmark icon), and 5. Resources (book icon). The background of the cards shows various educational scenes like hands holding a smartphone, stacks of papers, and students in a classroom.

# Have you joined our Mailing List?



Oide

- Music Ed. News
- Updates
- Supports

[bit.ly/OideMailingList](https://bit.ly/OideMailingList)





Questions / Chat?  
Ceisteanna / Comhrá



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Tabhair cuairt orainn!  
Come visit us at our Stand  
in the Trades areas



**Failtítear roimh bhur  
gcuid aiseolais**

**We welcome your  
feedback**

# Oide Music Team thanks you for your engagement!



Seán Óg Collins



Jenny O'Sullivan



Ethel Glancy



June Robbins



Stephen Hennessey



Aisling McGuire



Hazel Herlihy



Helen Farrell



Kim Lynch



Marion Stack



Tom Doorley



Maura Flynn



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