

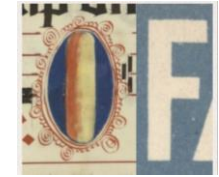


Oide

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



Oide



John Paynter



John Finney



Keith Swanwick



Chris Small



Lucy Green

## MUSIC LITERACY MATTERS



## MATTERS

# 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  
STEM, STEAM, Cross-curricular

Taking a Chance

# Creative Learning involves...



Oide

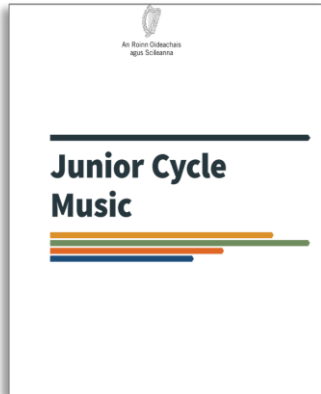
*‘Students forging new connections for themselves, building on prior knowledge, then restructuring ideas in new and creative ways, ...in active learning experiences and in having space and time to think, create and try out their ideas’*



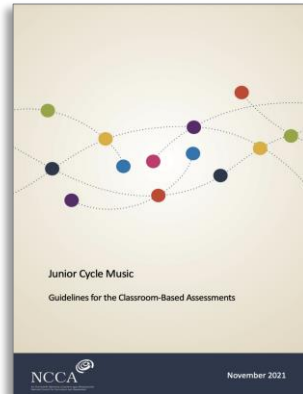
# Curriculum in the Music Classroom



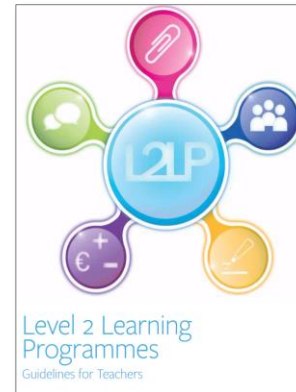
Oide



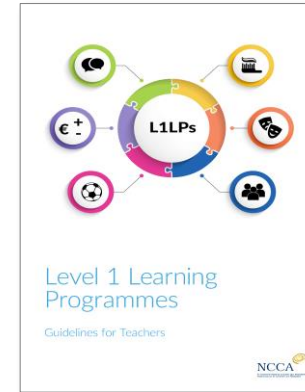
JC  
Specification



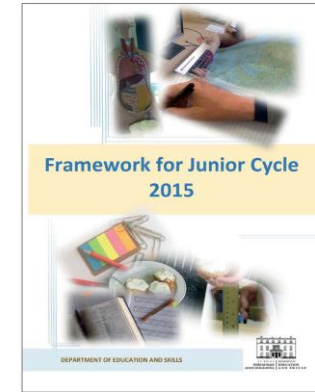
Assessment  
Guidelines



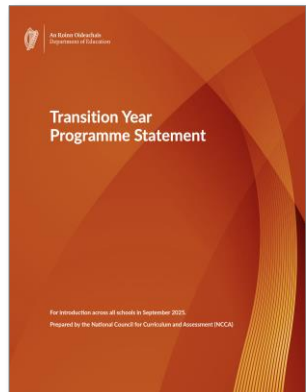
L2LPs



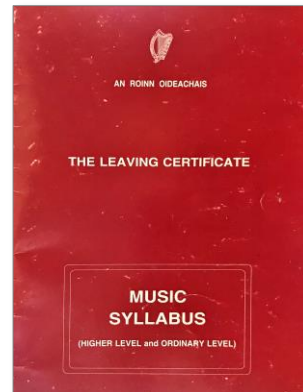
L1LPs



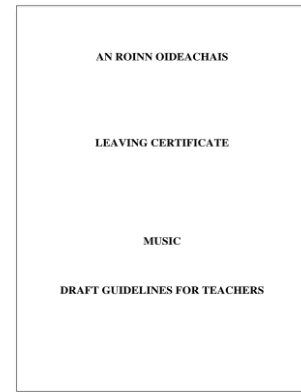
JC Framework



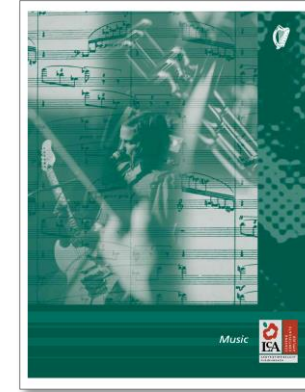
TY Programme  
Statement



LC Syllabus



LC Guidelines



LC Applied



SC Key  
Competencies

# Creative Learning in Irish Curricula



## Junior Cycle Learning Outcomes

Strand 1 Procedural Knowledge	Strand 2 Innovate & Ideate	Strand 3 Culture & Context
Creating and Exploring		
1.1 compose and perform or play back short musical phrases and support these phrases by creating rhythmic/melodic/harmonic ostinati to accompany them 1.2 create and present a short piece, using instruments and/or other sounds in response to a stimulus 1.3 design a harmonic or rhythmic accompaniment, record this accompaniment and improvise over this recording 1.4 indicate chords that are suitable to provide harmonic support to a single melody line	2.1 experiment and improvise with making different types of sounds on a sound source and notate a brief piece that incorporates the sounds by devising symbolic representations for these sounds 2.2 create a musical statement (such as a rap or an advertising jingle) about a topical issue or current event and share with others the statements' purpose and development 2.3 adapt excerpts/motifs /themes from an existing piece of music by changing its feel, style, or underlying harmony 2.6 design a rhythmic or melodic ostinato and add layers of sound over the pattern as it repeats, varying the texture to create a mood piece to accompany a film clip or sequence of images 2.7 create and present some musical ideas using instruments and/or found sounds to illustrate moods or feelings expressed in a poem, story or newspaper article	3.1 collaborate with fellow students and peers to produce a playlist and a set of recordings to accompany a local historical event or community celebration 3.2 examine and interpret the impact of music on the depiction of characters, their relationships and their emotions, as explored in instrumental music of different genres 3.3 make a study of a particular contemporary or historical musical style; analyse its structures and use of musical devices, and describe the influence of other styles on it 3.4 compose and perform an original jingle or brief piece of music for use in a new advertisement for a product, and record the composition 3.5 devise and perform examples of incidental music that could be used in a variety of contexts or environments

## 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



...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

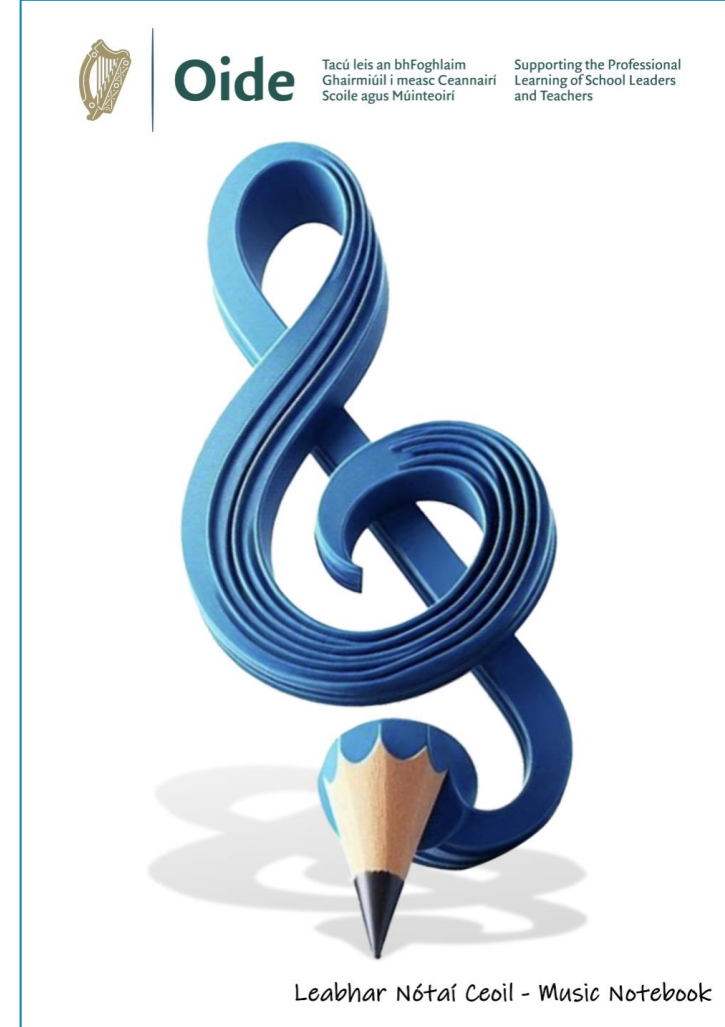
3-4 Notes

Perform

Tuba



Oide







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



Oide



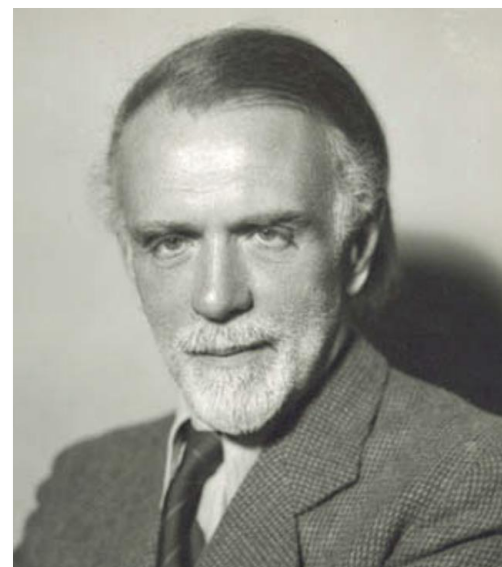
Dalcroze

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



Oide

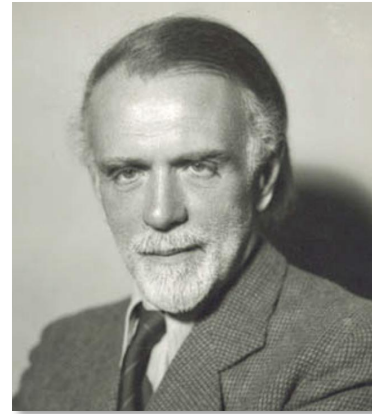
The aim is not to reduce the use of notation but rather to musically empower it.



Dalcroze



Orff



Kodály



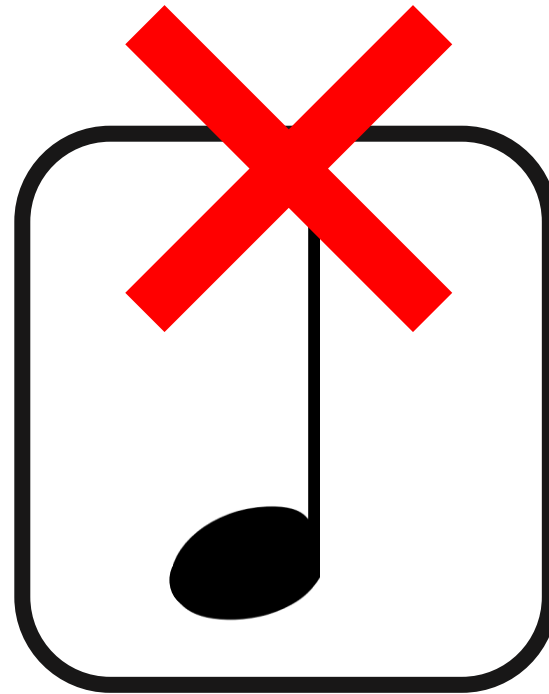
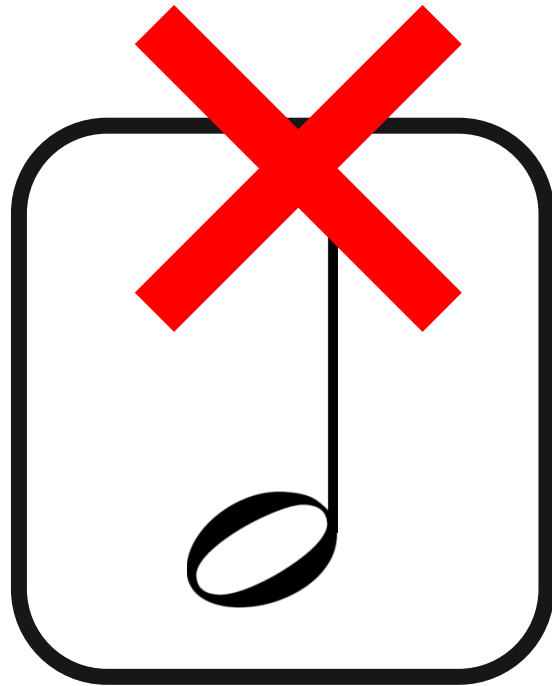
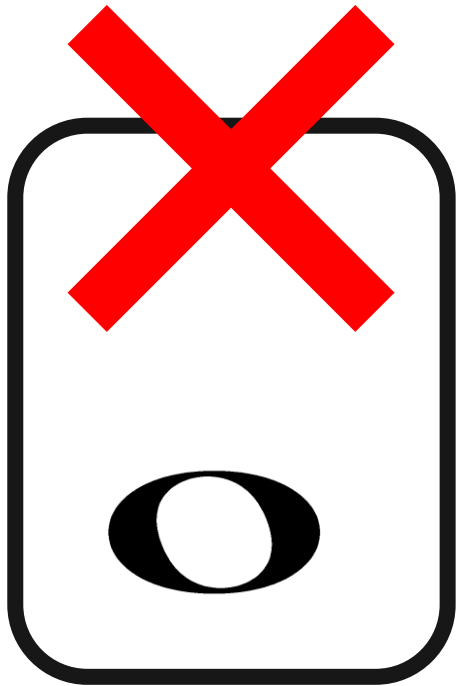
Suzuki

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?

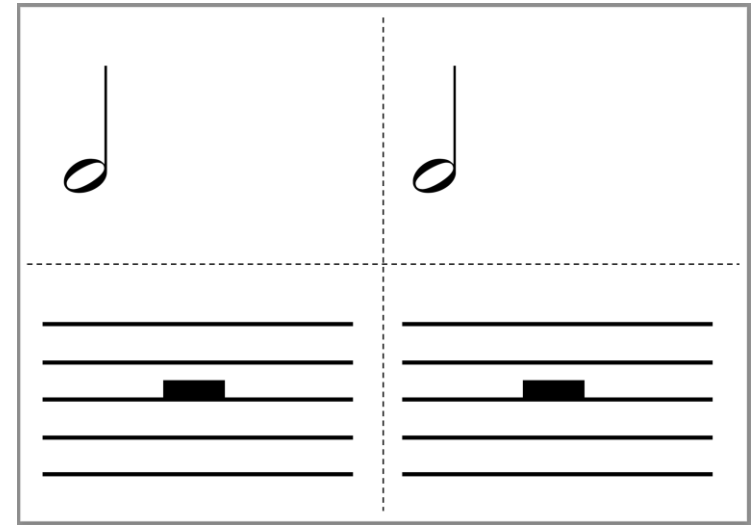
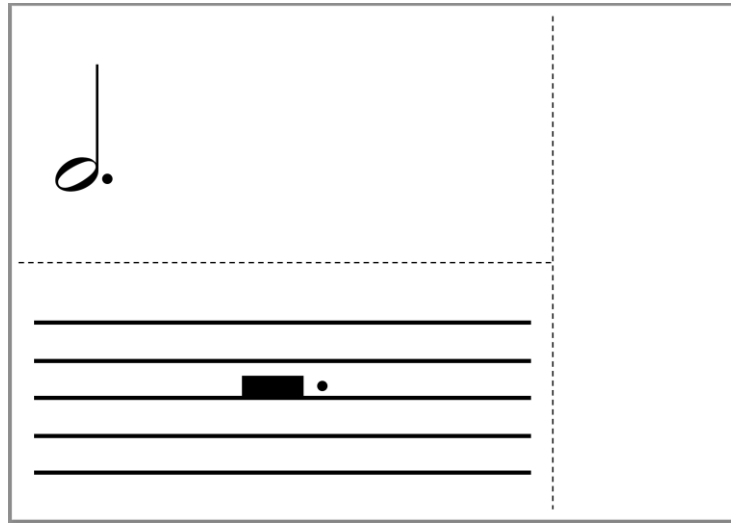
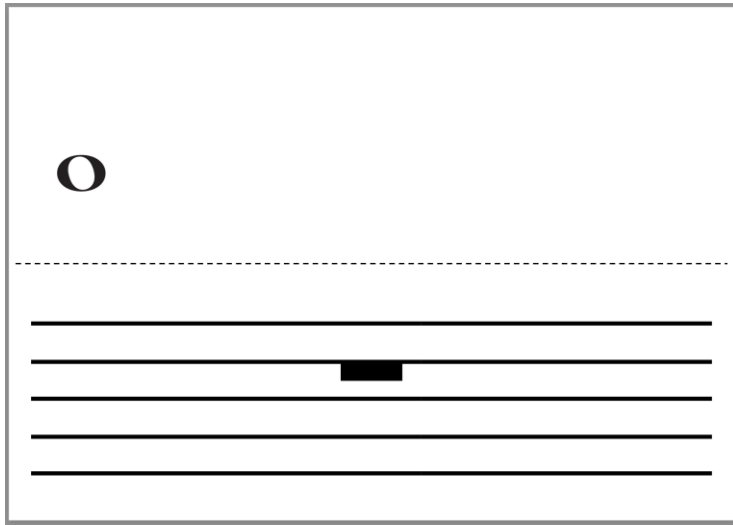
Duration?



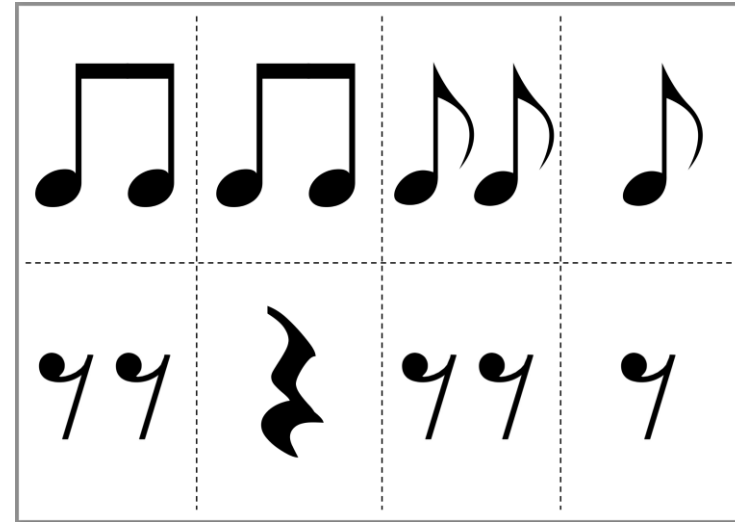
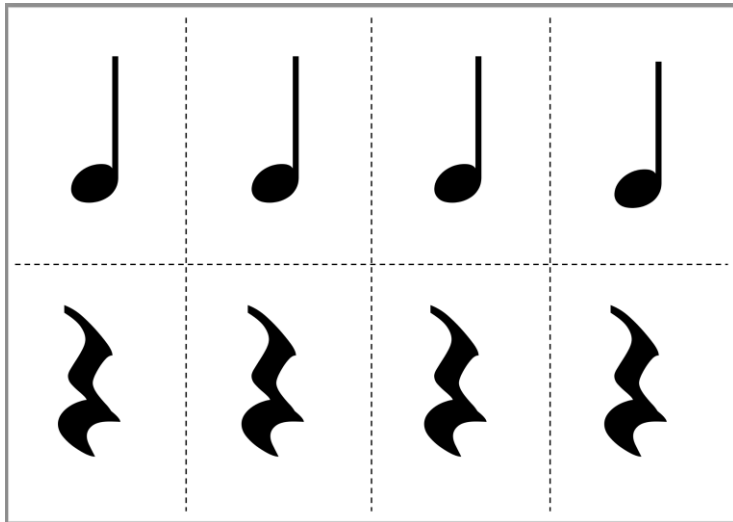
# Learning Duration – Consider the Possibilities



Oide



Each Page  
represents  
a bar



Making the learning visible



The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It contains 16 measures of music. The notes are: D4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), and D6 (quarter). The lyrics 'd' d' s l s m s m s d' d' s l s m m r d' are written below the notes.

A large, bold, black question mark is centered on a white background. The question mark is composed of a thick, curved stroke for the upper part and a solid black circle for the dot at the bottom.

# Progressing this learning



Oide

## Fanga Álàáfìà

Nigerian Folk Song



Fanga = traditional dance

Álàáfìà = welcome with the meaning of peace

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

## Other Learning? – Consider the Possibilities

# Learning?



Oide



# Learning? - Accompaniment and Melody



Oide

The image displays a musical score for a piece in D major (two sharps) and 2/4 time. The score is written on two systems, each with a treble and bass staff. The first system includes a melody line with a first ending (marked '1.') and a second ending (marked '2.'). The second system includes a melody line with a first ending (marked '3.') and a second ending. The bass line provides a simple accompaniment pattern. A double bar line with a repeat sign is located at the beginning of the second system.

**System 1:**

- Treble Staff:** Melody line. First ending: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Second ending: A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Bass Staff:** Accompaniment line. First ending: D3 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter). Second ending: D3 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter).

**System 2:**

- Treble Staff:** Melody line. First ending: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Second ending: A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Bass Staff:** Accompaniment line. First ending: D3 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter). Second ending: D3 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter).

# Learning? - Syncopation



Oide

## - Accompaniment and Melody



## 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 Fanga Alàáfià in 4/4 time. The melody consists of four measures, each with a colored box around it: green, orange, green, and yellow. The notes are: d' d' s l s, m s m s, d' d' s l s, and m m r d. A pink bracket connects the 's' in the first measure to the 's' in the second measure.

Lil'  
Liza  
Jane

Musical notation for Lil' Liza Jane in 2/4 time. The melody consists of six measures, each with a colored box around it: yellow, orange, pink, yellow, pink, and yellow. The notes are: m m r d, m s s, l s m s, m m r d, l s m s, and m m r d. The first measure is marked with a '1.' and the second with a '2.'. The third measure is marked with a '3.' and the fourth with a '4.'.

# Consider the possibilities



Oide



A musical score system with four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first two staves contain a melody with eighth and sixteenth notes. The bottom two staves are empty. A green arrow points from the first staff to the right, and another green arrow points from the second staff to the right.



A musical score system with four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first two staves contain a melody with eighth and sixteenth notes. The bottom two staves are empty. A green arrow points from the first staff to the right, and another green arrow points from the second staff to the right.

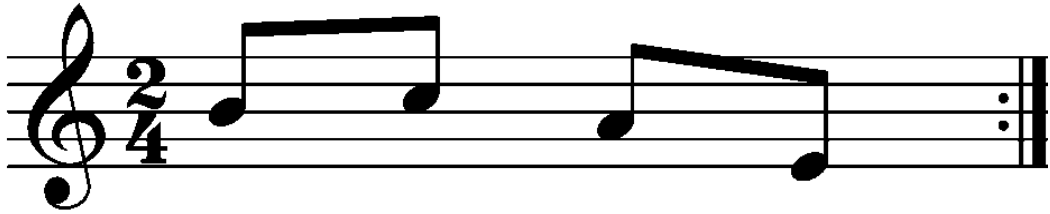
Progressing the Learning

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



Oide

## Rhythm



## Diminution



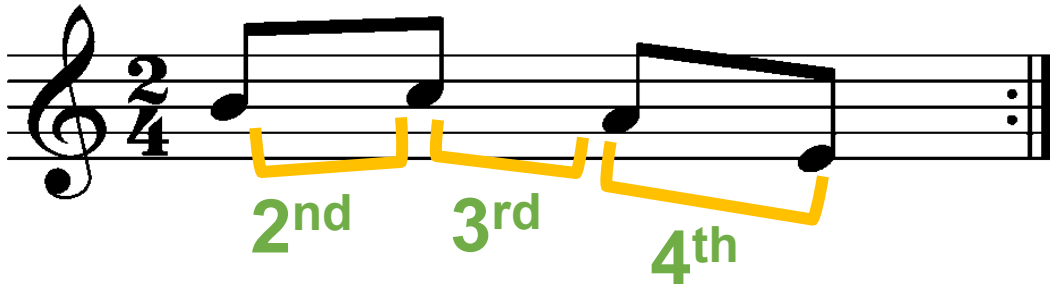
## Note Names



## Ostinato



## Intervals



## Octave – 8ve



Sing, Clap, Play

# Learning – Intervals

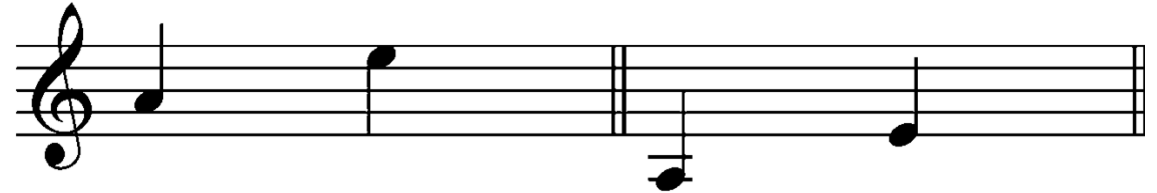


Oide

Min 3<sup>rd</sup>

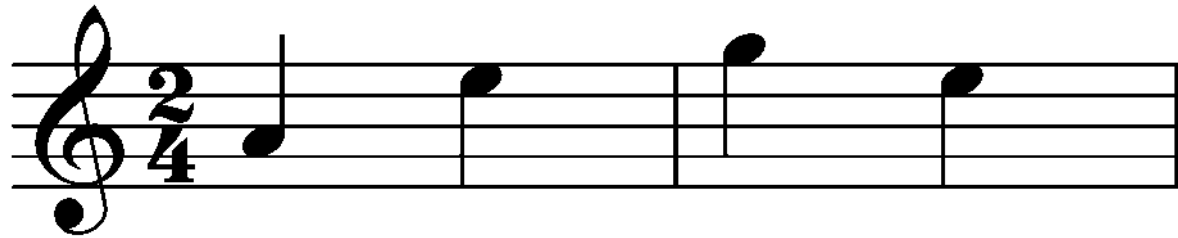


Perf 5th

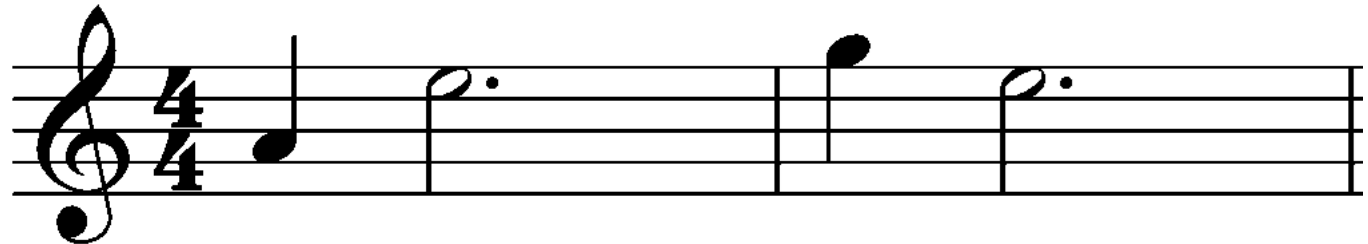


Create a Melody

↑ An 8ve ↓



Develop the Rhythm



Sing, Clap, Play

# Learning – Sing, Clap, Play



Oide



Diminution







# Learning – Put it altogether

1.



2.



↑↓ An 8ve?

3.



Create your piece of music

# Learning – Build the Score



Oide

A musical score for a song, featuring five staves. The top two staves are labeled 'Part 1' and 'Part 2' and contain vocal lines. The third staff is for the 'Piano', with a treble and bass clef. The fourth staff is for 'Bass Gtr' (Bass Guitar). The bottom two staves are for 'Snare Drum' and 'Bass Drum'. The tempo is marked as '♩ = 85'. The score is in 4/4 time and consists of 8 measures. A green vertical line is positioned at the beginning of the first measure.

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](https://oide.ie)  
Oide Digital Music Library

# The Ecstasy of Gold – Ennio Morricone



Oide

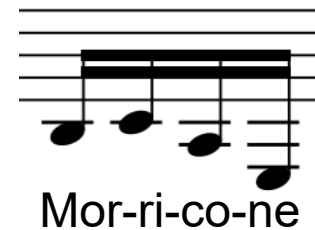


Sergio Leone – Italian director  
*'Music is more expressive than dialogue'*

Simple ideas used in Morricone's iconic score

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

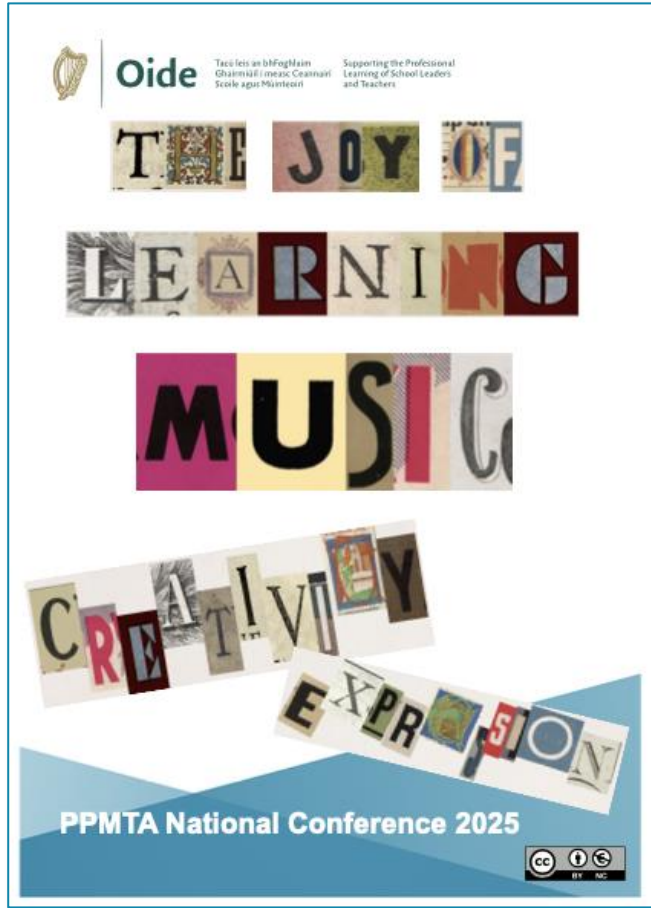
'Semiquaver' could be replaced with  
Mor-ri-co-ne



# Pause and Reflect - Consider the possibilities for your students



Oide



Who might engage with this learning?

Why does this learning suit these students?

What aspect of the curriculum does this learning link to?

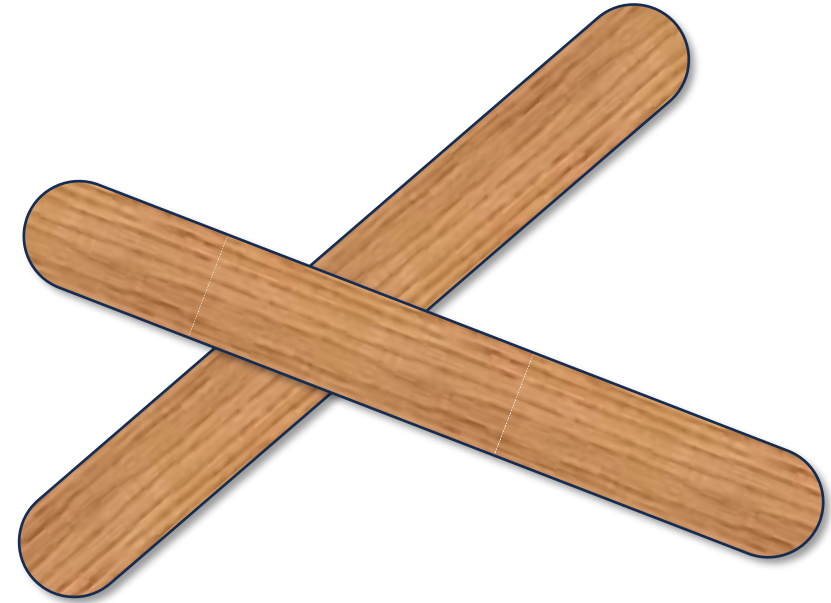


<https://www.ppmta.ie/PPMTA25>

# Learning - Syncopation



Oide



Click on the speaker icon  
to access audio files

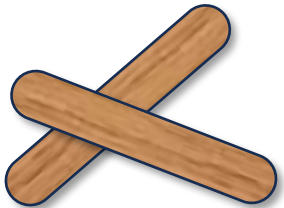
Sound Before Symbol





Click on the speaker icon  
to access audio files

Sym-phon-y                  for me



# Syncopation – Progress the Learning



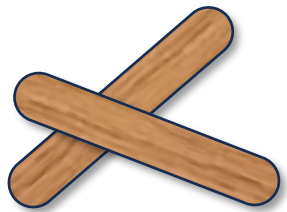
Oide



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

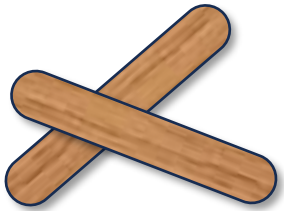


4/4 | Sym - phon - y | for me

Sym - phon - y | for me

Hold me — tight | and not

let go not | let go :||



Bitesize Chunks of Learning



Sym-phon-y (for me

*Sym-phon-y for me)*

Hold me tight and not

Let go (not let go)

# Syncopation – Literacy & Numeracy



Oide

4/4 ||: Sym - phon - y | ♯ x x ♯ |

Sym - phon - y (for me

x x x | ♯ x x ♯ |

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



## Diminution



Bitesize Chunks of Learning



# 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

The image shows two staves of musical notation for the chorus of the song 'Symphony'. The first staff begins with a treble clef, a 4/4 time signature, and a repeat sign. The melody consists of eighth and quarter notes. The lyrics 'Sym-phon-y' are written below the first measure, followed by a line. The second staff continues the melody with the lyrics 'Will you hold me tight and not let go'. The second staff also begins with a treble clef and a 4/4 time signature. The melody continues with the lyrics 'Sym-phon-y' followed by a line, and then 'Like a love song on the ra-di-o'. The notation includes various musical symbols such as notes, rests, and a final double bar line with repeat dots.

Sym-phon-y \_\_\_\_\_ Will you hold me tight and not let \_\_\_\_\_ go

Sym-phon-y \_\_\_\_\_ Like a love song on the ra - di - o

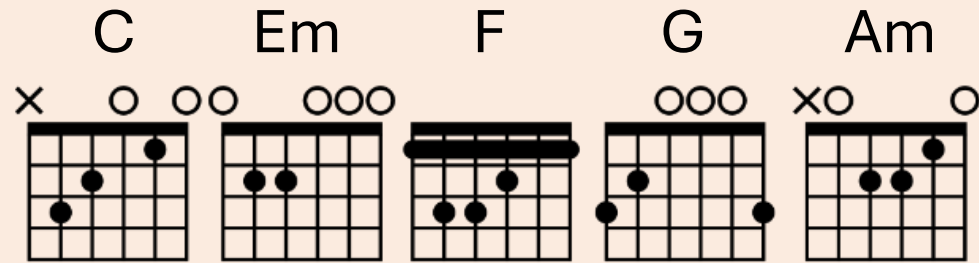


# Learning - Chordal Accompaniment

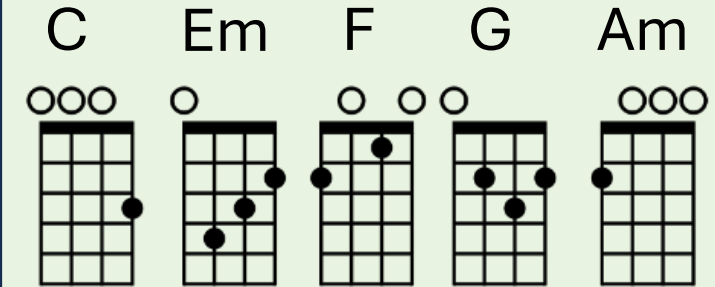


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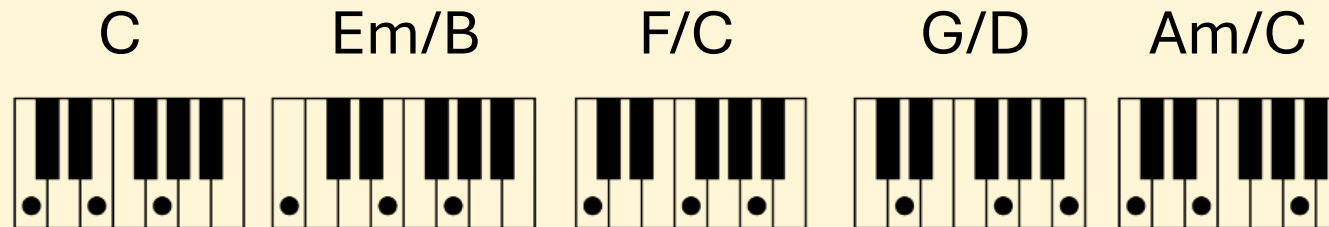
## Guitar Chord Shapes



## Ukulele Chord Shapes



## Keyboard Chord Shapes



# 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

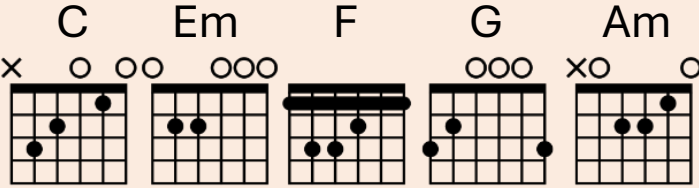
# Accompaniment - Numeracy



Oide

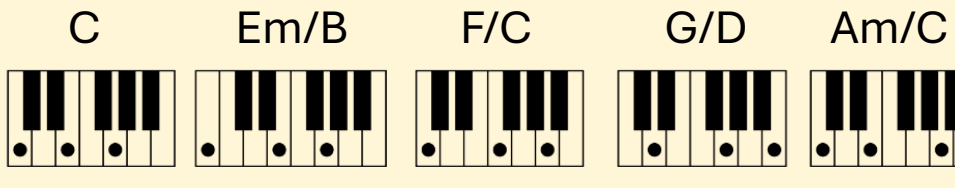
**Guitar Chord Shapes**

C Em F G Am



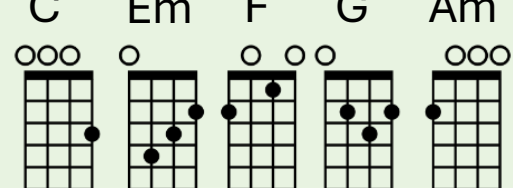
**Keyboard Chord Shapes**

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

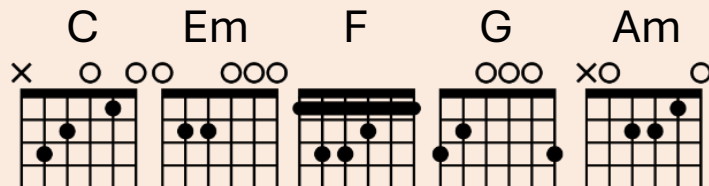
1 2 3 1 2 3 1 2 3 1 2 3 rest rest

# Accompaniment - Numeracy



Oide

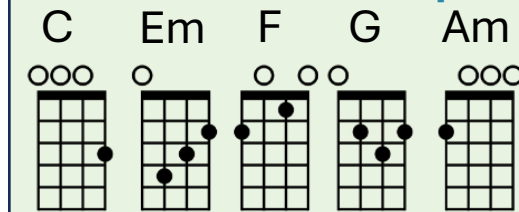
## Guitar Chord Shapes



## Keyboard Chord Shapes



## Ukulele Chord Shapes



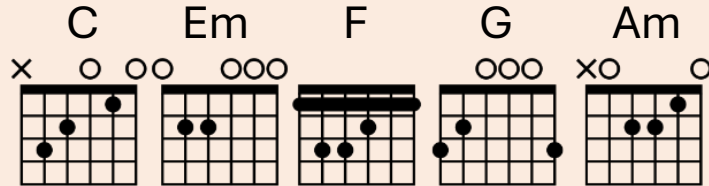
4/4 time signature. First line: C (1 2 3), C (1 2 3), F (1 2 3), C (1 2 3), rest, rest. Second line: Am (1 2 3), Em (1 2 3), Em (1 2 3), F (1 2 3), rest, rest. The piece ends with a double bar line.

# Comparison - No Syncopation

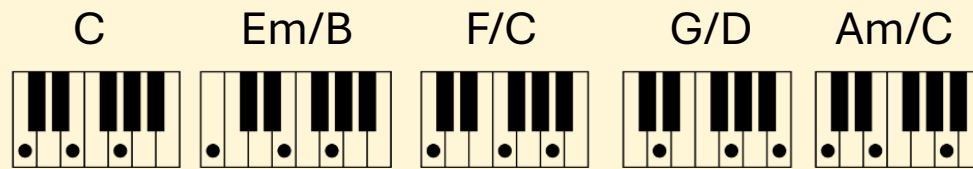


Oide

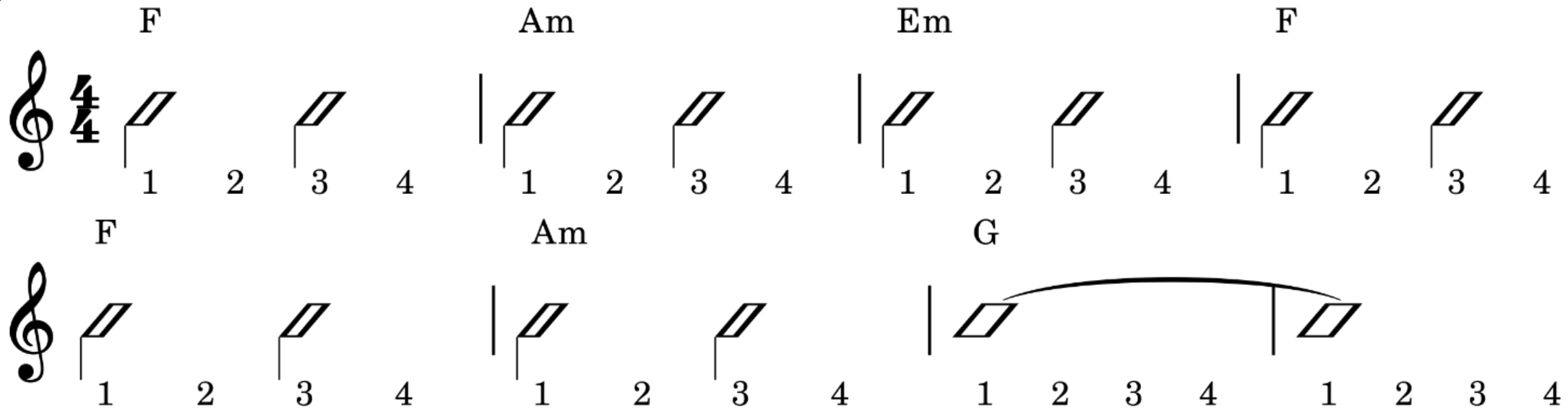
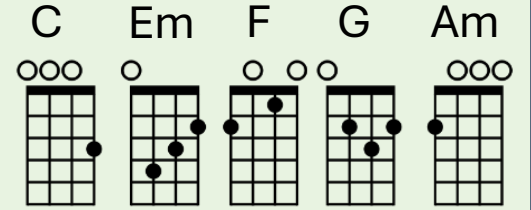
## Guitar Chord Shapes



## Keyboard Chord Shapes



## Ukulele Chord Shapes



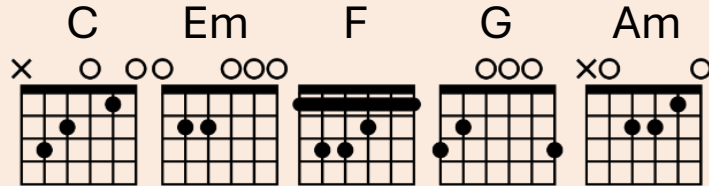


# Count the Quaver Groupings

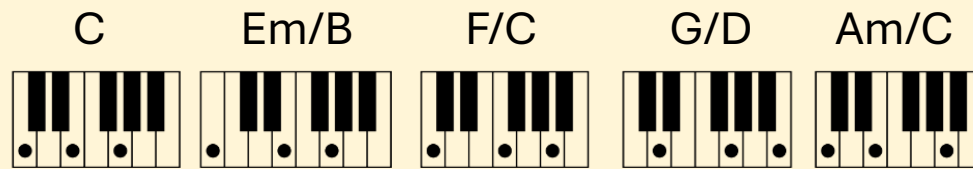


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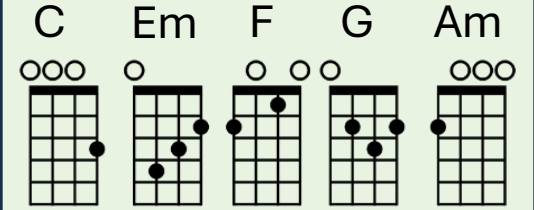
## Guitar Chord Shapes



## Keyboard Chord Shapes



## Ukulele Chord Shapes



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
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 oo	oo	ooo

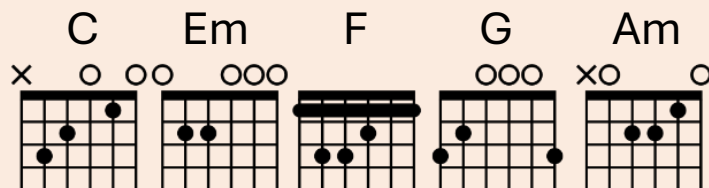
F	F	F	Am	Am	Am
1 2 3	1 2 3	1 2	1 2 3	1 2 3	1 2
Am	Em	Em	F	F	F
1 2 3	1 2 3	1 2 3	1 2 3	1 2	1 2

# Count the Quaver Groupings



Oide

## Guitar Chord Shapes



## Keyboard Chord Shapes



## Ukulele Chord Shapes

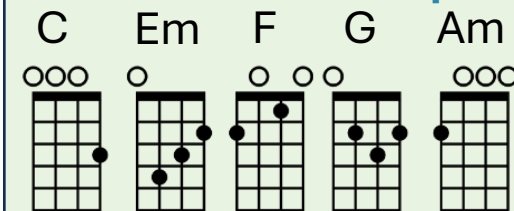


Diagram showing musical notation for a sequence of chords in 4/4 time. The notation includes treble clef, 4/4 time signature, and a repeat sign. The chords and their corresponding fingerings are:

- F (1 2 3)
- F (1 2 3)
- F (1 2)
- Am (1 2 3)
- Am (1 2 3)
- Am (1 2)
- Am (1 2 3)
- Em (1 2 3)
- Em (1 2 3)
- F (1 2 3)
- F (1 2)
- F (1 2)

The sequence ends with a double bar line and repeat dots.

# Further Challenge - Aural Transmission



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

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-ingsym-phon-ies... Be-foreall Iheardwas si-lence

pizz. pizz.

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

Oide

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

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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

@Oide\_Music





# Listening – The Skill of Comparison



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## Listening – The Skill of Comparison

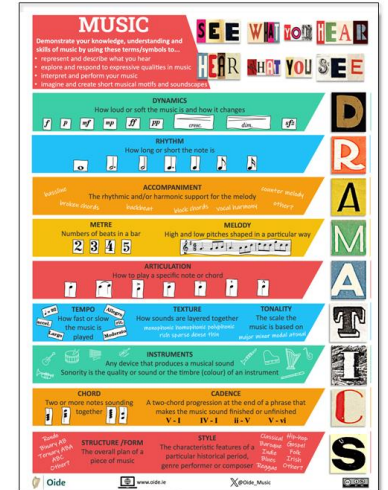


Clean Bandit fuse elements of Pop Music, Electronic Dance Music and Western Art Music in their songs.

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](#)

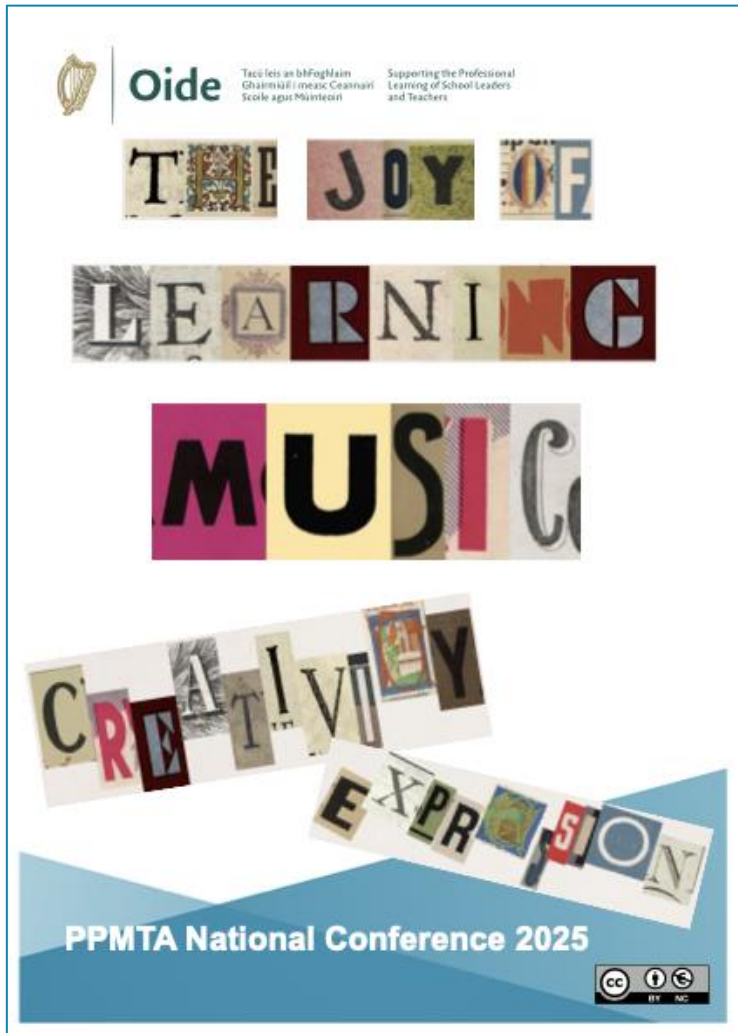




# Pause and Reflect – Consider the possibilities



Oide



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**

## Self-Reflection



Sep 2023  
Oide

Mar 2024  
Oide website  
went live

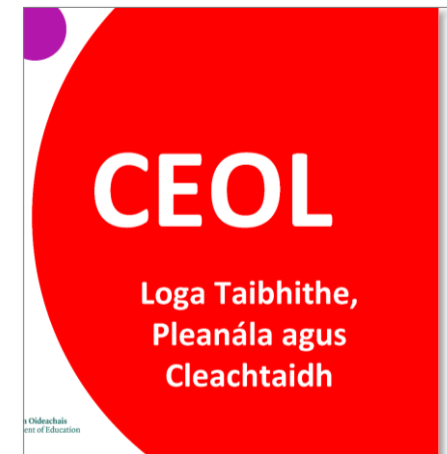
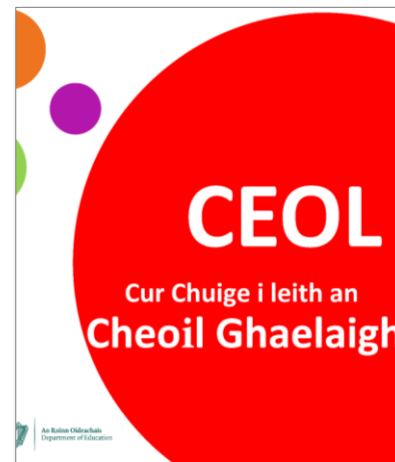
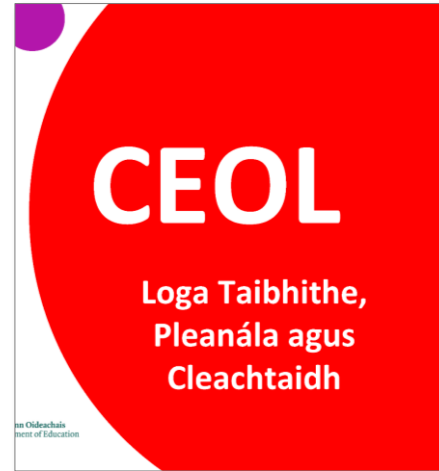
May 2025  
Notification of JCT  
Website closure

Jun 2025  
Migration to  
Scoilnet

# Former JCT Materials



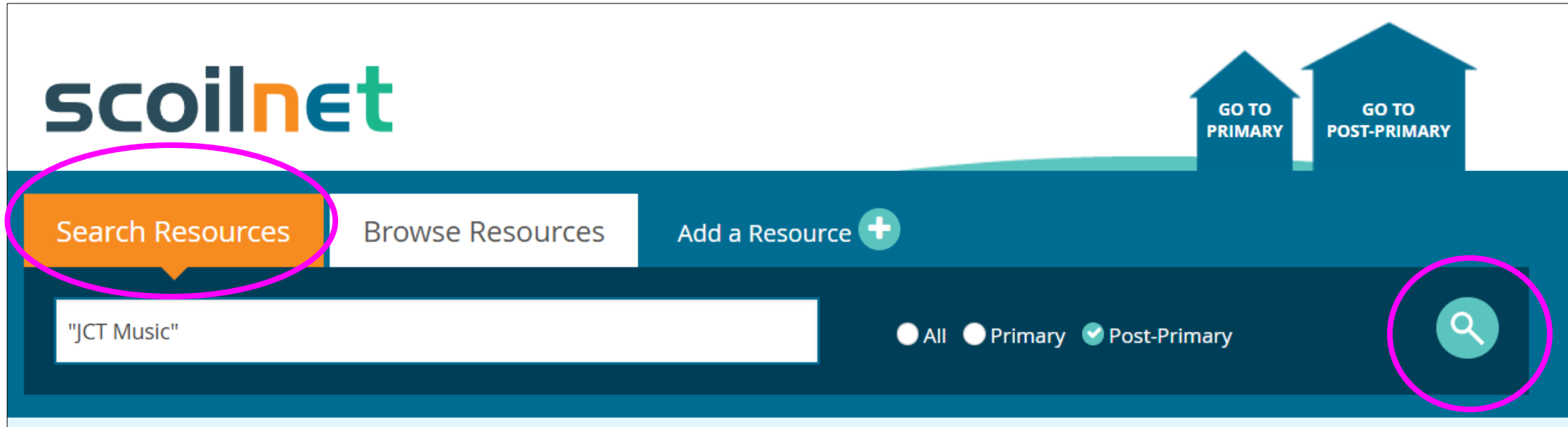
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# JCT Music Supports on Scoilnet.ie



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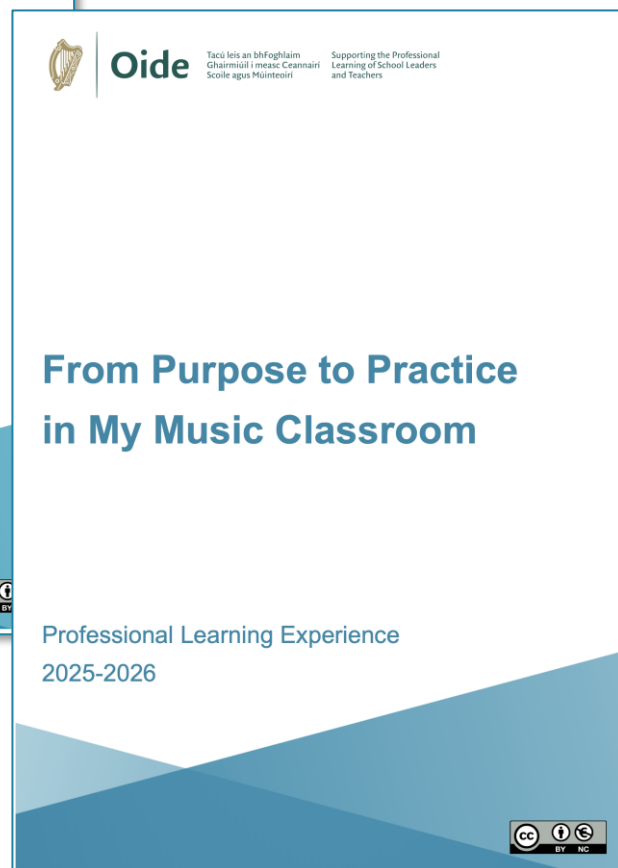
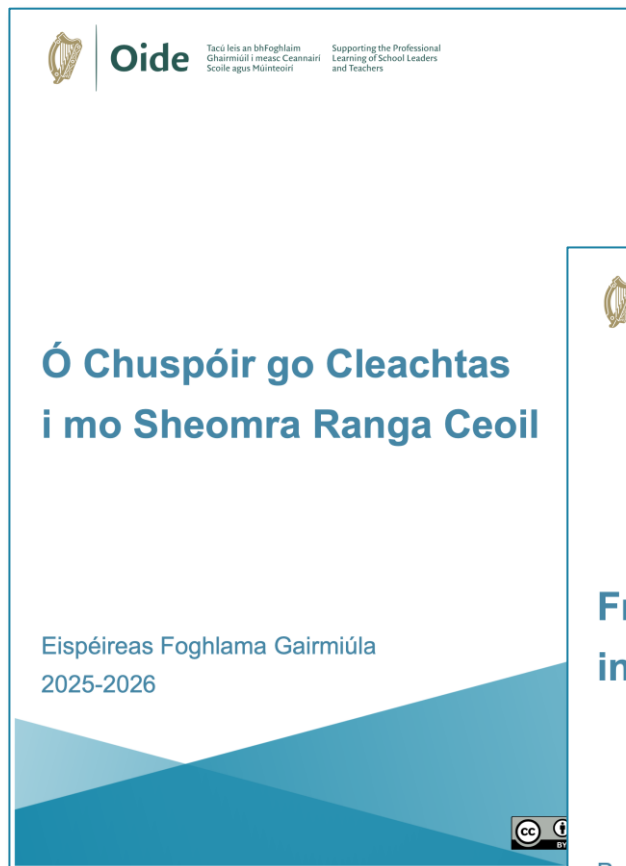


- Use the **Search Resources** function
- Search for “Ceol SSM” or “JCT Music”

# 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



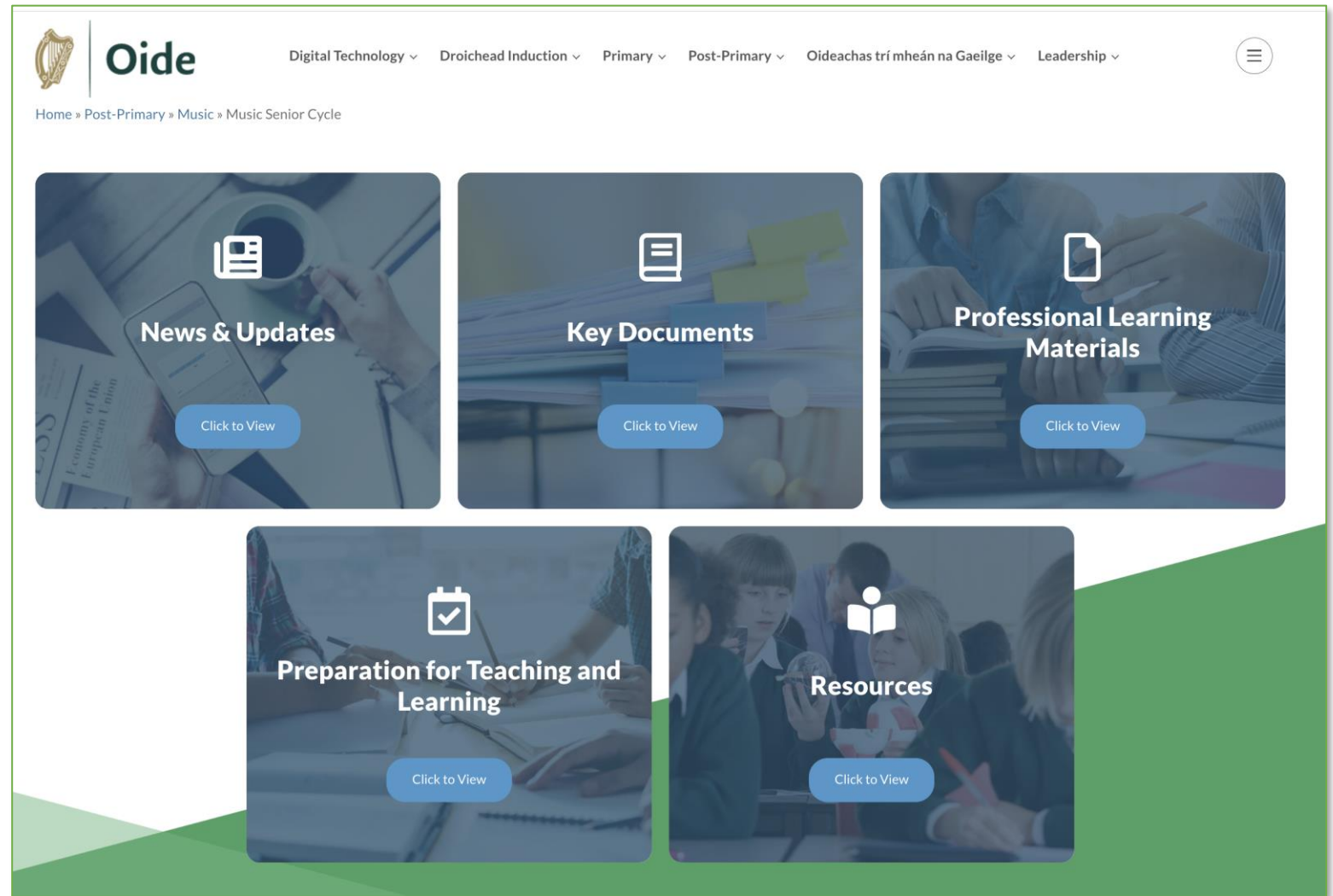


# Further Supports



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# 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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