

Primary Music Curriculum - Listening and Responding

Below are the Listening and Responding sections for all years taken from the [Irish primary music curriculum](#). This resource contains video links of the example pieces of music mentioned in these sections.



This symbol means the piece of music is an example by [Dabbledoo Music](#) and not mentioned in the actual curriculum.

Infant Classes - Listening and Responding

The child should be enabled to:

- Listen to a range of short pieces of music or excerpts


Excerpts from classical music

- [‘Dance of the Sugar Plum Fairy’](#) from the ‘Nutcracker Suite’ by Tchaikovsky
- [‘Sleigh Ride’](#) by Leroy Anderson
- extracts from ‘Carnival of the Animals’ by Saint-Saëns
[‘The Swan’](#) [‘The Elephant’](#)


Recordings of nursery rhymes and children’s songs by various artists

- [‘My Dog Tree’](#) by Eric Nagler
- [‘The Court Jester’](#) by Danny Kaye
- [‘Who fed the Chickens?’](#) by Ella Jenkins 
- [‘Sweepy, Sweepy, Sweepy’](#) by Pete Seeger 
- [‘Pop goes the Weasel’](#) by Wilbur Hall 

Irish Music


- [‘Each Little Thing’](#) recorded by Sharon Shannon
- [‘Trup, Trup, a Chapailín’](#),
- [‘A Stór’s a Stóirín’](#)
- [‘What what what’](#) by This is How We Fly 

Popular music

- [‘Yellow Submarine’](#) by Lennon and McCartney
- [‘Popcorn’](#) by Gershon Kingsley ([live performance](#))
- [‘I love you, Sadie’](#) by Wyvern Lingo 

- Respond imaginatively to short pieces of music or excerpts



Clapping, skipping, marching, waving

- [‘Hello, Dolly’](#) performed by Louis Armstrong
- [‘Golliwog’s Cakewalk’](#) from ‘Children’s Corner Suite’ by Claude Debussy
- [‘September’](#) by Earth Wind and Fire 

- Talk about pieces of music, giving preferences, and illustrate responses in a variety of ways





This music is bouncy, scary, funny

It makes me feel happy, frightened, like jumping drawing, painting

- [‘Zeppelin’](#) by The Louisville Leopard Percussionists 
- [‘Let’s Dance’](#) by David Bowie 

- Show the steady beat in listening to live or recorded music

Marching, clapping, tapping the beat


- [‘Portsmouth’](#) by Mike Oldfield ([version with brass](#))
 - [‘Chicken in the Corn’](#) by Brushy One String 
- Recognise and show the difference between fast and slow tempos
 - Running, walking, skipping*
 - Reciting a rhyme quickly, slowly*
 - Responding to fast or slow recorded music*
 - Fast: [‘Flight of the Bumble Bee’](#) by Rimsky- Korsakov
 - Slow: [‘Morning’](#) from ‘Peer Gynt Suite’ by Grieg
- Recognise and show the difference between loud and soft sounds
 - Slamming a door, gently closing a door*
 - Loud voices, soft voices*
 - Adjusting volume control on a tape recorded*
 - Recorded music, loud or soft*
 - Loud and soft:*
 - [‘Pomp and Circumstance’](#) March No.1 by Elgar;
 - [‘Over the Sea to Skye’](#) traditional Scottish song
 - [‘It’s oh so quiet’](#) by Bjork 
- Recognise and show the difference between high and low sounds
 - Vocal sounds, songs*
 - Extreme notes on a keyboard instrument*
 - Low vocals in [‘Koyaanisqatsi’](#) by Philip Glass 
 - High vocals in [‘Wuthering Heights’](#) by Kate Bush 
- Listen and respond to patterns of long sounds and short sounds
 - Echo clapping, tapping rhythm patterns*

1st and 2nd Class - Listening and Responding


The child should be enabled to:

- Listen to a range of short, familiar and unfamiliar pieces of music or excerpts


Excerpts from classical music

- [‘Tuby the Tuba’](#) by G. Kleinsinger
- [‘Peter and the Wolf’](#) by Prokofiev
- excerpts from the [‘Nutcracker Suite’](#) by Tchaikovsky
- [‘Ode to Joy’](#) from Beethoven’s 9th Symphony 


Irish music






- [‘Riverdance’](#) by Bill Whelan,
- [‘Trad at Heart’](#)
- [‘The Pilgrim’s Song’](#) by The Gloaming 

Popular

- [‘Walking in the Air’](#) (theme from ‘The Snowman’, by Howard Blake)
- [‘Grandad’](#) by Flowers and Pickett
- [‘Illuminate’](#) by Ham Sandwich 

Musicals

- songs from ‘Oliver!’ by Lionel Bart
 - [Food glorious food \(film\)](#)
 - [Consider yourself \(stage\)](#)
- [‘Make ‘em Laugh’](#) from Singin’ in the Rain 

- Respond imaginatively to pieces of music through movement
clapping, tapping, swaying, marching, dancing
 - [‘I want to be like you’](#) from *Jungle Book* 
- Talk about pieces of music, giving preferences, and illustrate responses in a variety of ways
this music is exciting, sad, lively
it makes me feel happy, frightened, giddy
it reminds me of the circus, a storm, big crowds
writing, drawing, painting, humming
 - [Trombone Ensemble](#) 
 - [Schindler’s List Theme](#) - by John Williams 
- Show the steady beat in listening to a variety of live or recorded music, accompanying songs or chants
marching, clapping, skipping, dancing
- Differentiate between steady beat and music without a steady beat
music with a steady beat
 - [‘Winter Bonfire’](#) by Prokofiev
 - [‘The Pact’](#) by Divine Comedy 
music without a steady beat
 - [‘Theme from Harry’s Game’](#) by Clannad
 - [‘Stars’](#) by Brian Eno 
- Identify and show the tempo of the music as fast or slow, getting faster or getting slower

drum beat, played quickly or slowly

dance music

getting faster: [‘Shoe the Donkey’](#)


slow: a short extract from [Piano Concerto No. 21](#), second movement, by Mozart

- Differentiate between sounds at different dynamic levels (loud and soft, getting louder and getting softer)

triangle, struck heavily to make a loud sound, struck gently to make a soft sound

music gradually getting louder


- [‘Bolero’](#) by Ravel

- [‘Pizzicato’](#) from *Sylvia* by Delibes 

- Perceive the difference between long and short sounds

a resonating instrument, such as a triangle or a bodhrán, makes a long sound once struck; if it is touched by hand, the sound is interrupted and hence shortened

- [‘Triangle techniques’](#) by Jose Cortijo 

- [Bodhran Solo](#) by Robbie Harris 

- Identify obviously different instruments

bodhrán, triangle.


- [‘Well Below the Valley’](#) performed by Christy Moore 

3rd and 4th Class - Listening and Responding


The child should be enabled to:

- Listen to and describe music in various styles and genres, including familiar excerpts, recognising its function and historical context where appropriate

Music that tells a story

- [‘The Sorcerer’s Apprentice’](#) by Dukas
- [Tom and Jerry](#) 

Descriptive music

- [‘The Planets’](#) by Holst
- [‘Viennese Musical Clock’](#) from ‘Háry János Suite’ by Kodály
- [The Foxchase](#) performed by Joe Mc Kenna (DabbledooMusic Classroom Concert) 

Irish music


- recordings by the Chieftains, Altan, Na Casaidigh, Mary Bergin
- [‘O’Carolan Medley’](#) by Chieftains
- [‘Dúlamán’](#) by Altan
- [Jig Medley](#) by Na Casaidigh
- [Mary Bergin](#)
- [Suas Síos](#) by Kíla 

Popular music


- [‘A Spaceman Came Travelling’](#) performed by Chris de Burgh



- [‘Tea in a pot’](#) by Rusangano Family 







Film music





- [‘Theme from Superman’](#) by J. Williams
- [‘Theme from Jurassic Park’](#) by J. Williams 

Sacred music

- [‘Hallelujah Chorus’](#) from ‘Messiah’ by G. F. Handel
- [‘Pie Jesu’](#) from ‘Requiem’ by Gabriel Fauré 

- Describe initial reactions to, or feelings about, his/her compositions and the compositions of others (recordings or live performances), giving preferences
this music reminds me of flying, cleaning my bedroom, Christmas
- Respond imaginatively to longer pieces of music in a variety of ways
moving, dancing, creating a mime
writing a poem or story, illustrating through visual art
 - [‘Perpetuum Mobile’](#) by Penguin Cafe Orchestra 
- Show the steady beat in listening to live or recorded music accompanying songs or chants
marching, clapping, tapping, skipping, dancing
individually and in groups
 - [‘Daft Punk Medley’](#) performed by The French Army Band 
- Differentiate between steady beat and music without a strong beat in music
steady beat: ‘Hennessey’s’ recorded by Arcady
without a steady beat: music for relaxation

- *Music without a strong beat - [‘Music for cars at night on country roads’](#) by Jane Cassidy *
- Recognise strong and weak beats, illustrating them through gestures
clap for strong beat, tap knees for weak beat
 - *[‘Billie Jean’](#) by Michael Jackson *
- Identify and describe the tempo of the music as fast or slow, or getting faster or getting slower
fast: extracts from [‘Carpathian Virtuosi’](#), Romanian Folkloric Music
- Distinguish between sounds of different duration (long or short) while listening to music
long and short sounds in a [bugle call](#) 
[long drum roll versus short](#) 
clipped drumming
- Identify some families of instruments
strings, brass, percussion (drums)
 - *[‘Adagio for Strings’](#) by Barber *
 - traditional Irish instruments*
 - *[‘Lady Montgomery and Follow me Down’](#) performed by Téada *
- respond appropriately to obviously different sections in a piece
changing movement sequences or patterns in recognition of a new section
 - *[‘The Nutcracker Suite’](#) by Tchaikovsky*
 - *[‘Lucy in the Sky with Diamonds’](#) by Lennon and McCartney*


- [‘Live and Let Die’](#) by Paul McCartney 
 - [‘Bohemian Rhapsody’](#) by Queen 
- Discover two-beat time (like a march) and three-beat time (like a waltz) by using gestures to accompany music
 - listening and responding to marches with the walking motion: left, right, left, right*
 - [‘Stars and Stripes Forever’](#) by Sousa
 - [‘When the Saints Go Marching In’](#)—traditional
 - listening and responding to waltzes, with the dancing motion: one-two-three, one-two-three*
 - [‘The Marino Waltz’](#) performed by M. Howard and J. Sheahan
 - [‘The Blue Danube’](#) by J. Strauss
 - [‘What’s New Pussycat?’](#) by Tom Jones 
 - experience six-eight time (like a jig)
 - [‘Saddle the Pony’](#) [‘The Blackthorn Stick’](#).
 - [‘The Kesh Jig’](#) performed by The Bothy Band 

5th and 6th Class - Listening and Responding


The child should be enabled to:

- Listen to and describe a broad range of musical styles and traditions, including familiar excerpts, recognising where appropriate its function and historical context


Excerpts from classical music

- [‘Ah Vous Dirai-Je Maman’](#) by Mozart
- [‘Fantasia on Greensleeves’](#) by Vaughan Williams
- [‘The Moldau’](#) from ‘Má Vlast’ by Smetana
- [‘Young Person’s Guide to the Orchestra’](#) by Britten
- [‘Mambo’](#) from ‘West Side Story’ by Leonard Bernstein 

Irish music, traditional and contemporary

- [‘The Brendan Voyage’](#) by Shaun Davey
- [‘The Children of Lir’](#) by Brian O’Reilly
- [‘Swinging Tripes and Trillibubkins’](#) from the album ‘Nua Nós’ by Gerald Barry
- [‘Daffodil Mulligan’](#) - Lankum 

Film


- [‘The Good the Bad and the Ugly’](#) by Ennio Morricone
- [‘E.T.’](#) by John Williams
- [‘Pirates of the Caribbean’](#) by Hans Zimmer 

Jazz


- [‘Chattanooga Choo Choo’](#) recorded by Glenn Miller

- [‘Salt Peanuts’](#) performed by Dizzy Gillespie 

Sacred music

- [‘The Wexford Carol’](#), recordings from Glenstal Abbey
- [‘The Lamb’](#) by John Tavener 

Opera

- [‘Soldiers’ Chorus’](#) from ‘Faust’ by Gounod
- [‘Nessun Dorma’](#) from ‘Turandot’ by Puccini 

- Listen to his/her own compositions and the compositions of others (recordings or live performances) and evaluate in terms of personal response, choice of instruments and expressive qualities

- Respond imaginatively to music in a variety of ways

moving, dancing, creating a mime

drawing a ‘plan’ of a composition

writing a poem or story, illustrating through visual art

- Try copying or making up dances to [‘The Vine’](#) by Meltybrains? 




- Identify families of instruments



orchestral instruments

- *strings, woodwind, brass, percussion*


- [‘I got a plan’](#) by Stomptown Brass 

traditional instruments


- *Irish harp, tin whistle, uilleann pipes, Irish flute, bodhrán, accordion, concertina, Irish fiddle*
 - [Reels](#) performed by Planxty 
- Examine the effects produced by different instruments
 - 'Silenzio della Terra' (Silence of the Earth) by Jane O'Leary*
 - ['Also Sprach Zarathustra'](#) by Richard Strauss
 - ['The Typewriter'](#) by Leroy Anderson
 - Distinguish the main instrument heard in a piece of music
 - [cello in 'The Swan'](#) from 'Carnival of the Animals' by Saint-Saëns
 - [French horn in 'Horn Concerto in E'](#) K447 by Mozart
 - [Clarinet and piano in 'Rhapsody in Blue'](#) by Bernstein 
 - Recognise and understand how tempo and dynamic choices contribute to an expressive musical performance
 - slow, moderate, fast tempo, increases and decreases*
 - very soft, soft, moderate, loud, very loud*
 - ['The Seville Suite'](#) by Bill Whelan
 - ['Valse Triste'](#) from 'Kuolema' Op. 44 by Sibelius
 - ['La Danse Macabre'](#) by Saint-Saens 
 - Recognise strong and weak-beat patterns, illustrating them through gestures
 - clap for first beat, tap for second and subsequent beats*
 - Identify two-beat or three-beat time in moving to music
 - two-beat in marches*
 - three-beat in waltzes or country and western music*
 - familiar songs in three-beat time*

- [‘Daisy, Daisy’](#), [‘Báidín Fhéilimí’](#), [‘Edelweiss’](#)
 - Two-beat march: [‘Elephant March’](#) from *Jungle Book* 
 - Three-beat waltz: [‘Rapture and Revelry’](#) by *The Eskies* 
- Identify six-eight time in moving to music
 - [‘Planxty Irwin’](#) performed by *Planxty*
 - [‘The Irish Washerwoman’](#) performed by *John Sheahan and Eamon Campbell*
 - Determine simple form and represent through gestures

recognise AB form (binary) and ABA form (ternary), where A represents the first section and B a second, contrasting section

 - AB form of [‘Turkey in the straw’](#) by *Tennessee Mafia Jug Band* 
 - Experience dotted rhythms or syncopation (emphasis on normally weak beats) in familiar tunes through gestures and movement

syncopation in music (Caribbean) ‘Yellow Bird’, ‘Junkanoo’, ‘Day-O’

 - [‘Superstition’](#) by *Stevie Wonder* 

dotted rhythms

 - [‘John Brown’s Body’](#) performed by *Pete Seeger*
 - [‘Phil the Fluter’s Ball’](#) performed by *Ronnie Drew*