



Inside Music

**A Music Education Programme for
Class Teaching
(Preschool to Age 13)**

First Steps: Age 5-7

Andrew Maddocks





First Steps: Age 5-7

First Steps: Age 5-7 is a handbook for teachers working with young children in their early school career, and forms part of the **Inside Music** programme. The intention of the handbook is to provide a practical guide for teaching music to children over a two-year period, equating to Key Stage 1 in the English education system. It aims to establish confidence in both teacher and children, and to begin to secure a progression of teaching and learning.

Central to the teaching process is performing. Performing gives the child the essential tactile experience of being 'inside music'. At the very heart of the performing experience is the emotional experience of singing. It is a collective and personal experience, one to be shared and enjoyed with friends around you. This programme makes no apology for singing being the dominant performing medium at this stage of the child's musical education.

Performing also includes body action and movement and the playing of instruments. To an extent the two are related, the instrument being an extension of the body. The approach to instruments, however, ought to have respect for those things that will enable progression of skills and control ease of handling, fundamental percussive techniques and instrument care. **First Steps: Age 5-7** introduces these aspects of percussion playing.

Singing is made possible by hearing, the voice, memory and response; it is the result of brain working with living tissue; it is the result of human contact and human need. Therefore it is most natural that singing should be the core of music experience and music teaching.

Singing is a human instrument to be 'found', fostered and developed. To achieve this, the singer needs to 'discover' the Singing Voice, gaining confidence and an ability to sing as an individual, acquire those habits that make voice development possible, and prime the aural memory with music that will be drawn upon for developing skills and concepts.





Listening and thinking will be at the centre of performing, but it is an activity that has several branches: there is listening to the teacher who will be passing on songs to the children; there is listening to others, children, adults, recordings; there is the inner voice that works with the memory, the Thinking Voice; there are the finer skills of discrimination - distinguishing one sound from another, making decisions about how a song is to be sung. It is also worth remembering the importance that listening and thinking have in the development of other areas of learning, eg reading and spelling.

The understanding of music concepts follows naturally from minds that have received a suitable and balanced repertoire of songs. The choice of our songs is not haphazard or based on a whim or popular sentiment. Our chosen songs are ones to which children can relate. Indeed, most in this handbook stem from the playground with activities that children see as games, or having subjects with which they easily associate. But, importantly, the songs have to be carefully selected to enable the child to learn new skills and acquire knowledge.

The concepts of music – phrase, rhythm, pitch etc. – are readily grasped when there is first a useful and relevant platform of practical experience. When the performing experiences are appropriate, then understanding and knowledge about music will follow.

First Steps: Age 5-7 offers structure, progression, teaching ideas, songs and recorded music; it offers these to all teachers who wish to give children the best start to their musical education. It sees things from two perspectives: the potential of children, and the challenge to realise that potential through you, the teacher. It has been written with the intention of being as user-friendly as possible.

First Steps: Age 5-7 is a two-dimensional tool for a three-dimensional activity. Only the practitioner or the teacher can take the songs and teaching ideas off the page and bring them to life for the children. There is no substitute for the personal and 'live' interaction between you and the child. Of course there can be professional support from colleagues, and please bear in mind that complementary training is offered by The Voices Foundation.

Andrew Maddocks

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Planning For Music



The Stepping Stones

30 progressive steps of skills and concepts

Units 1 – 16 [Year 1]







The Stepping Stones

30 progressive steps of skills and concepts

Units 17 – 30 [Year 2]







What will you do this term?

- The 30 **Skill and Concept Units** provide the platform for a two-year teaching period; for schools in England, this covers 6 terms of teaching during Years 1 and 2, at Key Stage 1 (approximately 12-13 weeks per term, and a total period of 76 weeks).
- Each **Unit** is the basis for several weeks of music teaching.
- A **Unit** is not a single lesson plan.
- As a guide, with the English education system as a reference point, you could aim to allocate the 30 **Skill and Concept Units** like this:

Year 1

Term 1 1 – 5

Term 2 6 – 10

Term 3 11 – 16

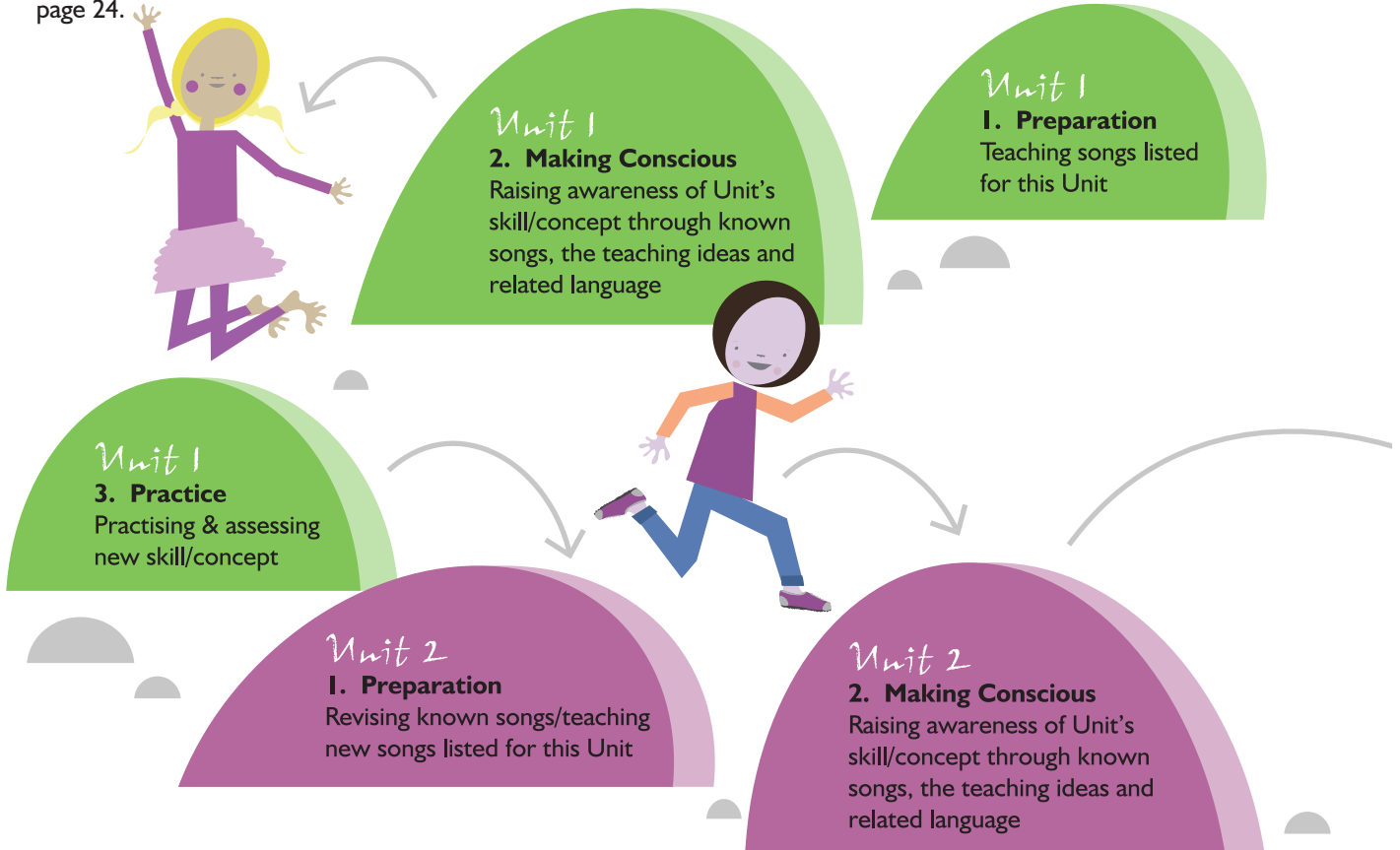
Year 2

Term 4 17 – 21

Term 5 22 – 26

Term 6 27 – 30

- There is a **Unit Checklist** for your convenience on page 24.



How will you allocate time for your music teaching?

- Music performing and listening is a **transient experience**; it exists in time; it starts, it travels, it finishes – and is then only a **memory**.
- This makes music learning very **memory-dependent**.
- A **young memory** is wonderfully agile and capable, but has limited retention span. **Time** fades the **memory** quickly.
- **Skills** in general require **regular practice** if a state of **habit-memory** (instant memory recall) is to be achieved.
- **Music skills** are **aural memory** dependent, but are helped and prompted by associated **muscle memory** and **visual symbols** (notes etc.).
- A strategy of **'little and often'** is much the best for this teaching approach.
- Let's aim for a planned **10 minutes** each day - **mini-lessons!**



How do I get the best out of a Unit?

Each **Unit** consists of **three teaching phases**:

1. **Preparation:** learning new songs and revisiting others
2. **Making Conscious:** teaching the skill or concept
3. **Practice:** reinforcing and assessing new and continuing skills and understanding

During the **Preparation** phase, children acquire **vital** musical experience in preparation for phase 2 through an in-depth assimilation of the Key Songs.

During the **Making Conscious** phase, children become actively aware of the Unit's skill or concept focus through the songs and Teaching Ideas.

During the **Practice** phase, children are helped to acquire greater skill and understanding; if appropriate, they revisit ongoing skills and concepts in preparation for the next Unit.

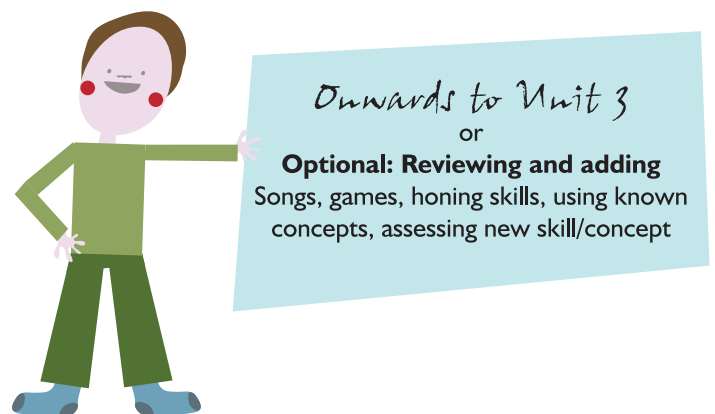
- In **reality** the **three phases** will often *overlap* each other.
- The **teaching phases** can be seen graphically below:

Each Unit will state the **Teaching Objectives**, what the activities will focus on and what **Learning Outcomes** can be expected.

- The **Key Songs** are those that are central to the teaching. Each song melody with words is provided with the Unit. The full versions of the songs can be found in The Songs, page 115.
- **Hot Song** is usually a game or action song that could be sung for additional enjoyment; if no song is listed in a particular Unit, you may wish to add your own title.
- **Key Listening** is recorded music on the accompanying CD and provides material for specific teaching ideas and for relaxed listening.
- **Top Tips** provide important guidance for creating teaching success.
- **What Next?** This will often recommend that the teacher revisits with the children a previous Unit for revision of a skill or concept that will be developed in the next Unit.

How long should I spend teaching a Unit?

- Different Units have **different amounts of content**.
- Some Units may take you two weeks; others up to four weeks.
- Much depends on time given to teaching the **Units**.
- A guide to the expectation of **Unit time-length**, based on the recommended **10 minutes-a-day mini-lessons**, can be found against each Unit heading in the Teaching Programme.
- The **teaching ideas** are grouped in **sets**, eg *Set One*.
- The teacher will make the final judgement about time taken to teach a Unit, perhaps with the help of a colleague or the Curriculum Leader.





What could a teaching plan for Unit 1 look like?

Here is the Unit content:

SKILL AND CONCEPT SEQUENCE

- Listening and performing [two weeks]

TEACHING OBJECTIVES

- To listen to and to imitate song phrases

WHAT IS GOING TO HAPPEN?

- You sing – class listens / class imitates – you listen
- Teaching songs by phrase
- Building a ‘Song Bag’

KEY SONGS

Key Songs are known *before* using Teaching Ideas
Italics = first time appearance

- *Copy me*
- *Hello, how are you?*
- *I, I, me oh my*
- *Rain on the green grass*

HOT SONG

TOP TIPS

- Pointing to oneself = ‘I sing’; ‘over-to-you’ gesture to children = ‘you sing’
- Quieter singing improves accuracy, sound quality, confidence
- Young voices prefer singing at a higher pitch
- Sing with facial joy – it’s infectious!

TEACHING IDEAS

Set One

- Commit to memory a song from the Key Songs list
Sing from memory as class listens
- Repeat above with other songs on other occasions
- Consider a focus for listening, eg “*What does the rain fall on?*” [Rain on the green grass]

Set Two

- Sing phrase 1 from a song as class listens; class imitates as you listen
 - Repeat to aid their memory and accuracy
 - Following phrases are similarly taught
- Sing pairs of consecutive phrases; class imitates
Ask “*Who is singing? Who is listening?*”

Set Three

- Starting familiar songs: you sing phrase 1, class repeats and then continues; use gestures to say who should be singing

LEARNING OUTCOMES

- Routine for teaching any new song
- Routine for starting known songs
- The routines help early confidence building and establishing the Singing Voice

WHAT NEXT?

- Move to Unit 2





Before starting

Check the content of the **Unit** to be taught and ask:

- Which songs do I need to learn myself for later teaching?
- Do I need guidance from someone about any aspect?
- Do I need to look at the next Unit to see which songs need to be learnt?

WEEK 1

First Lesson

- Focus on **Songs** [Preparation]

Subsequent Lessons

- Focus on **Songs** and **Teaching Ideas** [Preparation and Making Conscious]

WEEK 2

First Lesson

- Focus on **Songs** and **Teaching Ideas**

Last Lesson

- **Practice** [Reinforcing Assessing]
- Focus on **Songs** and **Teaching Ideas** [Making Conscious]

Towards the end of the planned teaching period you will need to decide:

- Whether the Unit aims have been achieved
- Whether the children need more time with the Unit
- Whether you can move on to the next Unit





The weekly plans of Mini-Lessons might look like this

- A blank Planning Template is to be found on page 20 and can be downloaded from the accompanying CD.
- The Units have **Sets** of Teaching Ideas: identify which Sets you will be working with across the suggested number of weeks.
- Note down for each week which songs are going to be covered and any Top Tips or personal reminders needed.
- The following examples show how you might plan the first two Units.

THE VOICES FOUNDATION		FIRST STEPS: AGE 5-7
Year/Term: Autumn 1	Class: Wrens	Teacher: Mr Byrd
Unit No/Focus: 1 - Listening and performing - 2 weeks	Teaching Objectives: To listen to and to imitate song phrases	
Week One: Unit 1 Songs: Copy me; Hello, how are you; Rain on the green grass Listening: - Teaching: Set 1: teach songs phrases by phrase. REMEMBER to ask questions to focus listening Use 'I sing-you sing' gestures. MILE!		
Week Two: Unit 1 and learning songs for Unit 2 Songs: Rain on the green grass; <u>I, I, me oh my</u> ; <u>Have you brought? I see you</u> Listening: - Teaching: Set 2: I sing 1st phrase and class listens and then copies - I listen to them. Set 3: I sing 1st phrase and class continues song. REMEMBER GESTURES.		
Week Three: Move onto Unit 2 Songs: Listening: Teaching:		
Week Four: Songs: Listening: Teaching:		
Assessment and Comments: New songs <u>underlined</u>		





Teaching Extras

Added Bonus Time

- There may be moments in the day when it's time to do something different, or moments that would be well spent having some further learning enjoyment from music-making.
- **Added Bonus Time** – to be found on pages 156–158 – offers you suggested ideas for those moments.

At the drop of a hat!

This is a series of individual ideas in a technically progressive order.

Take a Dip!

This is a progressive and cumulative idea that builds and develops as the children learn more and more songs, and gradually acquire additional musical skills and knowledge.

Listening Material

This aspect is an integral part of the Units and the Teaching Ideas; starting at page 159 there is background information about each piece with a list of its performers that should be helpful to the teacher and of interest to the children.

Keywords

On page 164 there are definitions of the musical terms used in the book's Teaching Programme.





The Songs

A sailor went to sea, sea, sea

TYPE: ACTION SONG

TONESSET: d'-t-l-s-m

soh

A sai - lor went to sea, sea, sea, to see what he could see, see, see, But

all that he could see, see, see, was the bot-tom of the deep blue sea, sea, sea.

2. A sailor went to knee, knee, knee,
To see what he could knee, knee, knee,
But all that he could knee, knee, knee,
Was the bottom of the deep blue knee, knee, knee.
3. A sailor went to toe, toe, toe ...
4. A sailor went to sea, knee, toe ...

DESCRIPTION OF GAME, ACTION OR ACTIVITY

Each child faces a partner and performs the actions to the pulse:

'(A)	sai	-	lor	went	to	sea	sea	sea
	xx		xR	xx	xL	T	T	T
(To)	see		what	he	could	see	see	see
	xx		xR	xx	xL	T	T	T
(But)	all		that	he	could	see	see	see
	xx		xR	xx	xL	T	T	T
(Was the)	bottom		of the	deep	blue	sea	sea	sea'
	xx		xR	xx	xL	T	T	T

Key: xx = clap own hands xR = right hands slap xL = left hands slap T = tap own forehead

For other verses, actions as before BUT for the T:-

- Verse 2: pat knees three times
- Verse 3: touch toes three times
- Verse 4: tap, pat, touch [once each]

Three different instruments:

- Verse 1: for each 'sea' and 'see', instrument A plays
- Verse 2: for each 'knee', instrument B plays
- Verse 3: for each 'toe', instrument C plays
- Verse 4: for each 'sea, knee, toe', instruments A B C [once each]

The class uses the Thinking Voice when the instruments play.





Listening Material

Many of the following items are to be found in videos on YouTube. While there are recordings that leave a lot to be desired, some are of sufficient quality in sound and vision to be worth showing to children. When suitable examples are found they will be informative and helpful to the children's understanding of the pieces and widen their knowledge about instruments and their players.

THE GRASSHOPPER'S DANCE		TRACK 62
Composer	Ernest Bucalossi	
Performer	The Palm Court Theatre Orchestra /Godwin	
Time	3'50"	
Source	Chandos	

This chirpy piece, dating from 1905, is the best known of the many light music compositions that Bucalossi wrote. The percussion have a field-day producing the sound of the grasshopper, mainly through those instruments made of wood including the xylophone. Is this music to inspire a dance project with the children?

LE COUCOU		TRACK 63
Composer	Louis-Claude Daquin	
Performer	Martin Souter	
Time	2'13"	
Source	The Gift of Music label	

Daquin was a much respected keyboard player and organist in France during the 18th century. This lively cameo of the cuckoo's call was part of a suite of short pieces written in 1735. Can the children spot all the characteristic calls?

YouTube: look for a harpsichord upload.

CLOG DANCE		TRACK 64
Composer	Peter Hertel/Lanchbery	
Performer	Royal Opera House Orchestra/Lanchbery	
Time	2'11"	
Source	Decca	

This music was incorporated into the ever-popular 1960 ballet *La fille mal gardée* [The wayward daughter], choreographed by Sir Frederick Ashton. Lise, the daughter of the Widow Simone, tempts her mother with a pair of wooden clogs. Simone performs a hilarious dance in them, attempting, among other things, to 'stand on points'.

YouTube: look out for a video of The Royal Ballet performing this scene – wonderful fun for the children!





The CD



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A sailor went to sea, sea, sea	1
Bounce high, bounce low	2
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Copy me	9
Doggie, doggie	10
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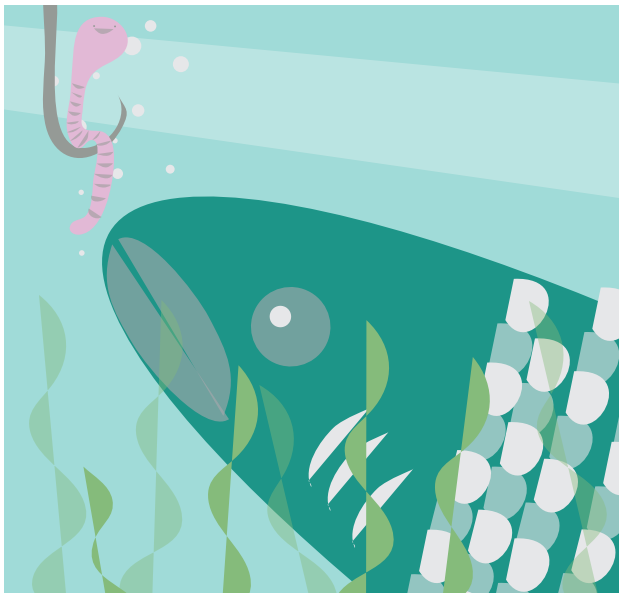
TITLE	TRACK
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COMPOSER	TITLE	TIME	TRACK
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Daquin	Le Coucou [Pièces de clavecin Book 1]	2'13"	63
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Handel	The Arrival of the Queen of Sheba [Solomon]	3'06"	71
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Rimsky-Korsakov	Flight of the Bumble Bee [The Tale of the Tsar Saltan]	1'34"	74
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Villa-Lobos	A Pobrezinha [The rag doll]	2'21"	77





The Songs

The recordings are intended to help the teacher learn the melodies of the songs. Before teaching a song to the children, the teacher will need to be familiar enough with the tune and words (at least verse 1, if there are several verses) and to teach it, ideally from memory. Therefore, each song recording features just the melody and words of one verse and is sung at the pitch to be found in the printed version.

The Listening Material

There is a separate introduction to this item. See page 159. The Teaching Ideas in the Units will identify when an item can be helpful in the teaching.

Unit Checklist

The Unit Checklist to be found on page 24 can be downloaded from the CD.

Planning Template

The printed version of the template on page 20 can also be downloaded.

The Rhythm Cards

These provide visual reading material for the children and can be downloaded and printed as laminated cards or projected on to a white screen. The Units will tell the teacher when they are to be used as a teaching tool.

Addressing the 2014 National Curriculum for Music

Specifically devised for schoolteachers in England and Wales and included as an additional resource, this guide highlights the key requirements in Music Programmes of Study from September 2014. It indicates how **First Steps: Age 5-7** supports the aims generally for Key Stage 1, also listing detailed examples from various Units throughout the handbook.

