

Inside Music

Early Years: Age 0–5

**A programme for teaching
musical skills through singing**

A new edition by Katie Neilson

(includes CD and MP3 for all songs)



the voices foundation

transforming children through singing

Inside Music: Early Years

This book is a handbook for early years practitioners and forms part of the Inside Music programme. It provides a practical guide for teaching music to children up to the age of 5. It aims to establish confidence in both teacher and child and to lay strong foundations for the progression of teaching and learning that follows.

Central to the learning process is performing. Performing gives the child the essential tactile experience of being a musician. At the very heart of performing is the emotional experience of singing. It is a collective and personal activity, one to be shared and enjoyed with friends and it is right that singing should be the dominant performing medium at this stage of the child's musical education. The voice is a human instrument to be 'found', fostered and developed. The singer needs to discover their singing voice, gain confidence when singing in a

group and alone, and acquire those habits that make voice development possible. Performance also includes movement and instrumental work, both of which contribute to a multi-sensory, playful and enjoyable music curriculum.

Listening is at the heart of musical learning and, as an activity, it has many branches; listening to learn, to support communication, to appraise and to differentiate sounds. Listening in music lessons carries great intrinsic value whilst at the same time supporting learning across the whole curriculum.

We are all born musical. Babies begin developing musical abilities and interests in the womb and, from then on, their musical development is nurtured by the adults around them. Children's relationship with sound and music can be thought about in three areas: listening and responding; performing and creating; and interacting and communicating with others. Given the right support and opportunities, young children quickly gain a deep, subconscious understanding of musical concepts and skills.





Musical learning

Skills & Concepts

This guidance is provided to help practitioners develop their own subject knowledge. It contains information about how babies and children develop musical skills and provides teaching ideas.

For the purpose of this guidance, 'babies' refers to children from birth to one year old. 'Young children' refers to 1–3 year olds and 'older children' refers to 3–5 year olds.

I Exploring vocal sounds

Voice play

Encourage babies and children to explore their voices through 'voice play' activities. Use the singing or speaking voice to explore higher, lower, louder and quieter sounds. Slides (between high and low sounds) are particularly useful for anyone still developing their singing voice. Adults should imitate and communicate with babies through voice play.

- Ha ha ha, hee hee hee
- Johnny Johnny
- The magic pencil game
- There's a spider on my toe

Finding the singing voice

Help children become conscious of the differences between singing and speaking. Activities that switch between singing and speaking voices are particularly useful.

- Five little monkeys
- Have you brought?



2a Listening and copying

Listening and matching in voice play

Voice play matching games help young children to develop the skills they eventually need for learning songs. Play sound games similar to 'The magic pencil'. Sound effects in stories can also be created and copied.

- The magic pencil game

Echo songs: listening and matching

Sing call and response echo songs that require children to listen to and then echo short phrases sung by a leader.

- Hey, hey, look at me
- Clap, clap, clap your hands
- I see you
- Charlie over the ocean

Question and answer songs: matching melodies

Give older children the opportunity to match melodies in question and answer songs.

- Who has the penny?
- Going on a picnic
- Doggie, doggie

Listening to learn songs

Encourage children to listen carefully when learning songs. Provide a focus for their listening: some enjoy being 'listening statues'; others respond well to questions, eg 'tell me how many times I sing 'upside down' in this song.'

Short, simple songs can be demonstrated by the teacher several times before the children are invited to sing. More complex songs could be taught by rote (line by line) to older children.

The introduction of actions early on in the learning process helps visual and kinaesthetic learners.





The Wider Curriculum

The impact of music on all areas of learning

Anyone who has ever watched young children engaging in musical learning will understand the positive and powerful impact it has on a child's whole development.

Through music, children build confidence and self-esteem, develop language and communication skills, explore patterns and structure, learn to share and take turns, develop motor control and, what's more, music brings them joy. A growing body of research bears this out. We are told that music is the only subject that reaches every part of a child's brain¹ and that good quality music learning actually increases children's capacity to learn in nearly all areas². For these reasons many teachers and parents believe that music should be at the very heart of learning for young children.

There are endless ways in which music can be part of the wider curriculum and each song page includes one or two ideas to inspire practitioners. The following information looks at each early years curriculum area in more detail.

- 1 The Music Miracle: The Scientific Secret to Unlocking Your Child's Full Potential. Liisa Henriksson-Macaulay.
- 2 The Power of Music - a research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people. Professor Susan Hallam MBE, UCL Institute of Education.

Communication and language

Music is a language which even very young babies like to explore. Children and babies delight in interacting with each other and with adults through musical activity. Songs and rhymes provide opportunities for communication through words, voice play, movement and body language, all of which aid comprehension and support children as language develops. Listening is a crucial part of music learning and its impact on language development should not be underestimated.

Songs and rhymes support language acquisition, in part because words are usually slower in song than in speech. As a result, words are easier to hear and easier to articulate. Repetition is a feature of many songs and rhymes and this particularly benefits children who are learning new vocabulary. Alliteration and rhyme in lyrics foster a love of language and inspire children to experiment with sounds.

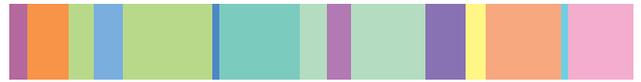
Children and babies should have opportunities to:

- listen to live music (including music sung or performed by their parents or teachers)
- listen to recorded music
- take part in action songs or rhymes
- imitate sounds that they hear
- improvise melodies and make up new versions of songs
- improvise patterns and melodies on instruments
- take part in vocal and instrumental conversations within songs and in improvisation
- sing in a group and on their own

Early years practitioners should:

- sing songs, books and lullabies
- play instruments
- invite visitors to sing and play instruments
- use songs and instrumental music to support transition and classroom management
- improvise melodies and make up new versions of songs
- improvise patterns and melodies on instruments
- listen to, watch and interact with children and babies as they make music throughout the day
- imitate and improvise answers to babies as they create vocal sounds





Chop, chop, choppety chop

Track 10

TYPE: RHYME

ACTIVITY: ROLE-PLAY

Chop, chop, choppety chop.

What there is left we will put in the pot,

Chop off the bottom and chop off the top,

Chop, chop, choppety chop.

DESCRIPTION OF GAME, ACTION OR ACTIVITY

- This rhyme is spoken as hands or claves tap out the pulse in a chopping action.
- The rhyme can be used as part of a real or imaginary cooking session. Try making fruit salads, soups, potions or spells.
- Vary the tempo of the chopping according to the item. A watermelon might require a slow pulse with large chopping movements. Grapes could be chopped quickly with smaller movements.
- Some ingredients might not need to be chopped. Vocal or instrumental sounds could be used to represent sprinkling or pouring.
- Pretend to taste the imaginary food as you go along. Create sounds to show how tasty the food is.
- This piece's rhythmic structure could be experienced by allocating the first and fourth phrase to one group and the second and third to another.

FURTHER INFORMATION

- Young children may participate in different ways. Some will perform actions only. Others may speak some or all of the words.

SUGGESTED AGE

0–1 Years

1–3 Years ✓

3–5 Years ✓

MUSICAL LEARNING

1 Exploring vocal sounds ✓

2 Listening

3 Singing

4 Solo singing

5 Thinking voice

6 Pulse ✓

7 Pitch

8 Dynamics

9 Tempo ✓

10 Phrase

11 Rhythm ✓

12 Timbre ✓

13 Playing instruments ✓

14 Being creative ✓

15 Structure ✓



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This rhyme provides opportunities for introducing vocabulary linked to fruit and vegetables.

RESOURCES

Lucky dip card, claves, real or plastic food items, instruments





Clap, clap, clap your hands

Track 11

TYPE: CORE SONG

ACTIVITY: ACTION SONG

TONESSET: I-s-m

soh

Clap, clap, clap your hands, Clap your hands to - ge - ther.

DESCRIPTION OF GAME, ACTION OR ACTIVITY

- The leader (adult or child) chooses an action and sings the song. The rest of the group copies immediately. Encourage the group to listen to the leader and the leader to listen to the group.
- Include other actions such as “Wave, wave, wave your arms, wave your arms together” or “Tap, tap, tap your head, tap your head together.”
- Less confident children could be asked to participate by selecting a new action for someone else to sing.
- Most musical skills can be developed through this song depending on the choices the leader makes. The leader might show the pulse or the rhythm with the actions. He could also change the tempo, pitch or dynamics.

FURTHER INFORMATION

- This song is ideal for developing pitch-matching and good singing: ensure the leader changes the starting pitch regularly and that it is sung at a fairly high pitch.

SUGGESTED AGE

0–1 Years

1–3 Years ✓

3–5 Years ✓

MUSICAL LEARNING

- | | | |
|----|------------------------|---|
| 1 | Exploring vocal sounds | |
| 2 | Listening | ✓ |
| 3 | Singing | ✓ |
| 4 | Solo singing | ✓ |
| 5 | Thinking voice | |
| 6 | Pulse | ✓ |
| 7 | Pitch | ✓ |
| 8 | Dynamics | ✓ |
| 9 | Tempo | ✓ |
| 10 | Phrase | ✓ |
| 11 | Rhythm | ✓ |
| 12 | Timbre | |
| 13 | Playing instruments | |
| 14 | Being creative | ✓ |
| 15 | Structure | ✓ |

THE WIDER CURRICULUM

Try introducing new vocabulary and movements.

RESOURCES

Lucky dip card





Dance of the Sugar Plum Fairy

Track 15

TYPE: LISTENING TRACK

Composer: Peter Ilyich Tchaikovsky
 Performer: Slovak PO conducted by Michael Halász
 Time: 1:48 minutes
 Source: Naxos 8.120704

DESCRIPTION OF GAME, ACTION OR ACTIVITY

- Play with a baby's fingers or toes in time to the pulse or rhythm.
- Allow children to dance freely: they could also create dances for puppets and toys.
- Watch a clip of a ballet dancer. Encourage the children to move in a similar way.
- Explore the timbre of a glockenspiel in adult-led and child-initiated learning. Play from low to high and high to low. Create movements to connect the pitch changes to the words higher and lower.

FURTHER INFORMATION

- The bell-like sound is created by a celeste which looks like a small piano. It is high pitched and sounds like a glockenspiel. The celeste also features in jazz and pop music.
- This piece is from 'The Nutcracker' ballet premiered in 1892.



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SUGGESTED AGE

- 0–1 Years ✓
- 1–3 Years ✓
- 3–5 Years ✓

MUSICAL LEARNING

- 1 Exploring vocal sounds
- 2 **Listening** ✓
- 3 Singing
- 4 Solo singing
- 5 Thinking voice
- 6 **Pulse** ✓
- 7 **Pitch** ✓
- 8 Dynamics
- 9 Tempo
- 10 Phrase
- 11 **Rhythm** ✓
- 12 **Timbre** ✓
- 13 **Playing instruments** ✓
- 14 Being creative
- 15 Structure

THE WIDER CURRICULUM

Dance fingers lightly on a baby's toes, fingers and tummy in response to the music.

RESOURCES

Lucky dip card, glockenspiel (or chime bars)

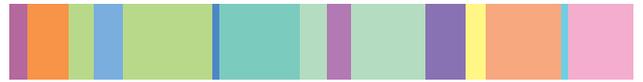
FURTHER LISTENING

Other music featuring the celeste:

- Every Day – Buddy Holly
- Someday You'll Be Sorry – Louis Armstrong
- Pure Imagination from the film 'Charlie and the Chocolate Factory' – Leslie Bricusse and Anthony Newley sung by Gene Wilder

Videos and recordings of listening materials are available via the following links:

- YouTube: www.bit.ly/youtube-vf-ey
- Spotify: www.bit.ly/spotify-vf-ey



Going on a picnic

Track 24

TYPE: SONG ACTIVITY: ROLE-PLAY TONESET: s-m-r-d-l,-s,

doh

Go - ing on a pic - nic, leav - ing right a-way. If it does -n't rain we'll stay all day. Have you brought the ap - ple? Yes, I've brought the ap - ple. Go - ing on a pic - nic on a love - ly day.

DESCRIPTION OF GAME, ACTION OR ACTIVITY

- Build new verses by adding more food to the picnic. Use real or pretend food to support the learning.
- Improvise new melodies for some of the questions and see if the children are able to copy the melody in their answer.

FURTHER INFORMATION

- This song is perfect for adapting to just about any topic, eg “Going to the seaside”, “Going on a Spring walk.”



SUGGESTED AGE

0–1 Years

1–3 Years

3–5 Years ✓

MUSICAL LEARNING

1	Exploring vocal sounds	
2	Listening	✓
3	Singing	✓
4	Solo singing	✓
5	Thinking voice	
6	Pulse	✓
7	Pitch	
8	Dynamics	
9	Tempo	
10	Phrase	✓
11	Rhythm	
12	Timbre	
13	Playing instruments	
14	Being creative	✓
15	Structure	

THE WIDER CURRICULUM

If some children find the question and answer format challenging, try adapting the language to form a series of statements that are repeated eg “first we ate a cherry”.

RESOURCES

Lucky dip card, play food





Lullaby my baby

Track 47

TYPE: LISTENING SONG

ACTIVITY: LULLABY

TONESSET: m-r-d-t,-l,

lah

Lul - la - by my ba - by, Soft - ly sleeps my child.
Sis - ter gent - ly rocks you, Light her hands and mild.

DESCRIPTION OF GAME, ACTION OR ACTIVITY

- Sing this song gently and slowly to soothe babies and children or to send them to sleep.
- Replace “sister” with the name of the adult who is singing.
- Replace “baby” with the baby or child’s name.

FURTHER INFORMATION

- This lullaby originates from Latvia.

SUGGESTED AGE

- 0–1 Years ✓
- 1–3 Years ✓
- 3–5 Years ✓

MUSICAL LEARNING

- 1 Exploring vocal sounds
- 2 **Listening** ✓
- 3 Singing
- 4 Solo singing
- 5 Thinking voice
- 6 **Pulse** ✓
- 7 Pitch
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- 9 **Tempo** ✓
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- 15 Structure



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THE WIDER CURRICULUM

There is much research showing that lullabies have a therapeutic effect on babies.

RESOURCES

Lucky dip card

