

# Inside Music

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

**First Steps: Age 7-11**

Andrew Maddocks





# Inside Music

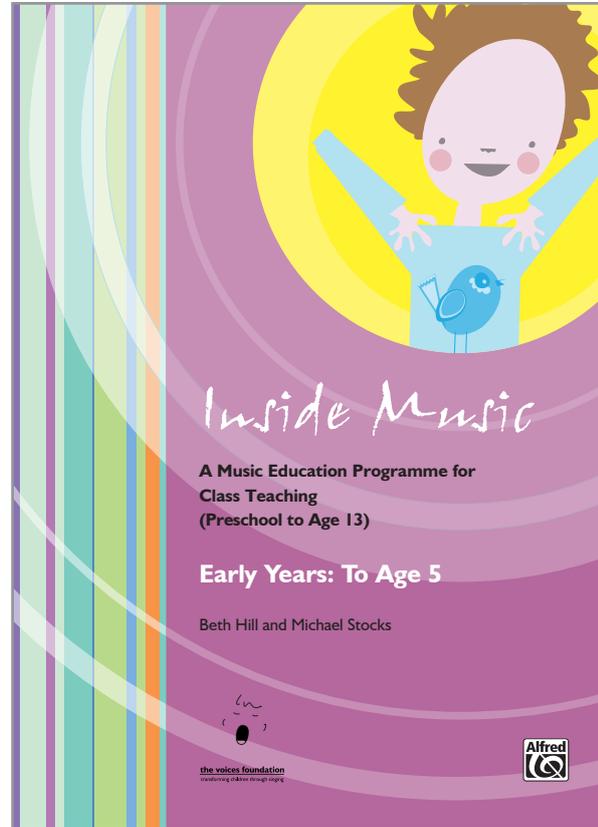
*“It is only when we get ‘inside’ music that we become fully aware of the skills and concepts involved in music education, and are able to come to terms with the cognitive functions of music and can appreciate the reasons behind music’s great beauty. Above all, through individual musicianship development, music can take a key position in the way we live our lives and can help us to recognise that there is something beyond ourselves.”*

*Michael Stocks*

**Inside Music** is a music education programme pioneered and devised by Michael Stocks, a much respected person in the world of music education, an adviser in English state education for many years and a founding member with the Principal, Suzi Digby, of The Voices Foundation. **Inside Music** has been built upon Michael’s many years of teaching experience, classroom research, careful and widespread observation of school music lessons and innumerable discussions with practising teachers. From his work and leadership and from the collective experience and advice of The Voices Foundation team of Advisory Teachers and Consultants, **Inside Music** provides a much-needed progression of learning over a wide age-range from birth to 13, ensuring continuity in the classroom from Year 1 to Year 9 and setting appropriate levels of teacher expectation for each stage according to pupil age and experience.

To enable initial access to this programme for teachers and early years practitioners the following handbooks have been produced:

## ■ **Early Years: To Age 5** by Beth Hill

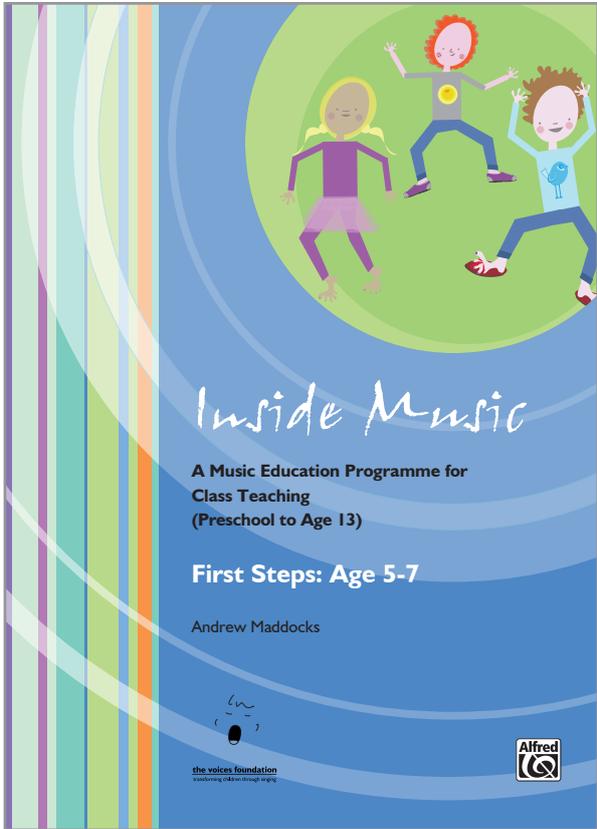


*Written by Beth Hill, this handbook provides a range of opportunities to help babies and under-5s to become comfortable with music activity, and to begin to experience some of the music basics by planting seeds for healthy growth in skills and knowledge in music education.*



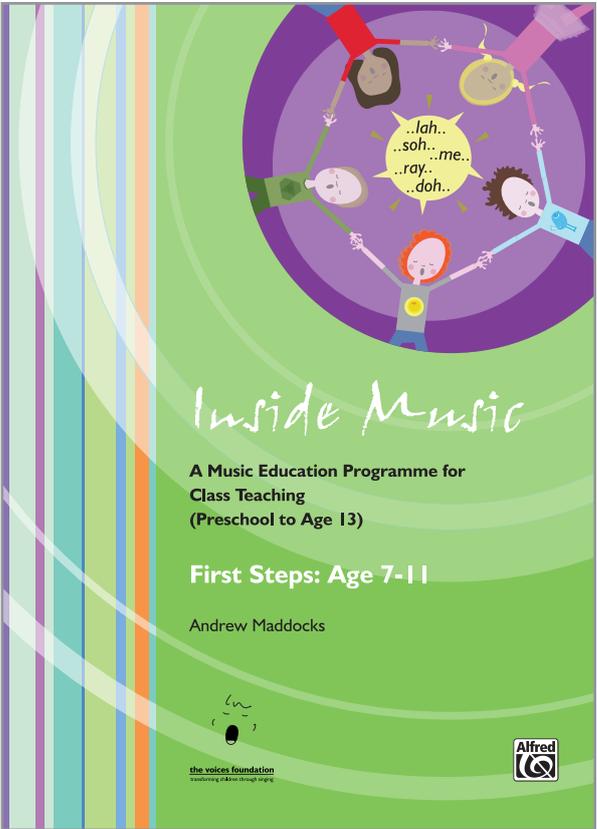


■ **First Steps: Age 5-7** by Andrew Maddocks



*This handbook is based upon a careful selection of song material from which basic music skills and concepts are derived, including the use of percussion instruments and listening material.*

■ **First Steps: Age 7-11** by Andrew Maddocks

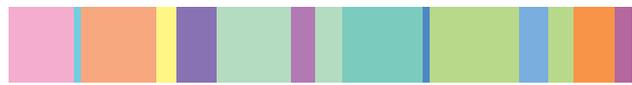


*This handbook provides an initial two-year programme for classes who are later newcomers to the **Inside Music** education approach. It provides song, recorded music and instrumental material from which aural, singing and playing skills are developed and from which concepts are derived to build the foundations of musicianship. It also prepares a pathway to the later stages of **Inside Music**.*

**Inside Music Online** offers further support for teachers using the **First Steps** handbooks. Primary school subscribers are able to access additional resources, video footage of 'good practice' and regular upgrades as further developments take place.

**Inside Music Online** plans to provide a carefully structured baseline programme for Years 7 and 8 [ages 11-13] with a clear progression of learning and continuity through to Year 9. It will include a rich compilation of pedagogical suggestions, appropriate music repertoire and recommendations to assist the teacher in the creation of secondary school music schemes of work.





# First Steps: Age 7-11

**First Steps: Age 7-11** is a handbook for KS2 teachers who teach pupils in Years 3 and upward. It forms part of the **Inside Music** programme and is primarily for children starting this particular education approach in Years 3 and 4. It can also be successfully used with starters in Years 5 and 6. The intention of this handbook is to provide an initial two-year practical guide to teaching. The aim is to establish confidence in both teacher and children, and to secure a progression of teaching and learning.

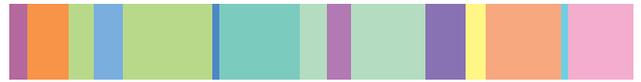
Central to the teaching process is performing, the act of making music. Performing gives the child the essential tactile experience of being '**Inside Music**'. At the very heart of the performing strand in this programme, singing provides the collective and personal experiences that can lead to shared enjoyment.

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 an instrument ought to have regard for those things that will enable a progression of skills and make new things possible. In **First Steps**, when playing pitch [tuned] percussion, several basic beater techniques are introduced.

Performing in **First Steps** will introduce children to the early stages of singing with two voice parts, the early stages to singing chorally in the classroom and beyond.

By KS2 it is hoped that children will have already discovered their Singing Voice and will have some level of confidence in using it. However, **First Steps** will help those who still need to acquire their ability to match the pitch of others and to build on limited sureness. **First Steps** will also go much further and give children an insight into important aspects of singing development. Hence, they will learn about posture, breathing, singing in tune, tone quality, clarity and expressing the mood and lyrics of songs.





Listening and thinking are at the centre of all musical activity. There are several branches: listening to imitate; inner listening with the Thinking Voice to recall, identify and create; listening to others as they perform [listening in audience]; listening to recordings; and viewing and listening to videos. There are the finer skills of discrimination, eg distinguishing between one sound and another, or making decisions about how a song is to be sung. In **First Steps**, listening to recorded music, improvising, working with sol-fa and specific pitch intervals, instrument playing and part-singing enhance these listening skills.

The progressive understanding of concepts – pitch, rhythm [duration], structure, timbre, tempo, metre, dynamics and texture [what the National Curriculum 2014 calls ‘inter-related dimensions’] – follows in the wake of the practical activities of performing, listening and thinking. In particular, by learning and using the songs assigned to each Unit, the children aurally absorb the musical information that each contains and which is directly relevant to the Teaching Objectives of the Unit. Thus, the teaching is drawing on actual first-hand and appropriate music experience.

**First Steps** offers structure, progression, teaching ideas, songs, listening material and guidance. It seeks to offer a teaching product of quality and substance, one that will realise the true musical potential of children. The book and CDs have been compiled with the intention of being as user-friendly as possible.

**First Steps** 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. We believe there is no substitute for the personal and ‘live’ interaction between you and the children. Of course, there can be professional support from colleagues, and please bear in mind that The Voices Foundation offers complementary training.

**Andrew Maddocks**

Editor, *First Steps: Age 7-11*  
Senior Adviser, The Voices Foundation





## What will *First Steps* provide for you and the children?

### The Central Teaching and Learning Strands

- Singing skills
- Pitch [tuned] percussion playing skills
- Musicianship: a progressive development of skills and concepts

### The Pathways for Teaching and Learning

- The songs
- The listening and thinking
- The practical and experiential activities

### The Core Outcomes

- Improved singing abilities and sound quality
- The early stages of choral singing: performing with two voice parts
- Basic performing skills on pitch percussion instruments
- Developed aural, improvising and composing skills involving the Thinking Voice
- Developed knowledge of the concepts of pitch and rhythm, and the structural and expressive elements of phrase, tempo, metre, timbre, dynamics and texture [National Curriculum 2014: inter-related dimensions]
- Developed notational skills in reading and writing including the use of rhythm sol-fa

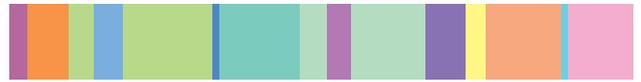
## What will you do this term?

- The 22 **Teaching Units** and 2 **Revision Units** provide the platform for 6 terms of teaching
- Each **Unit** is the basis for several weeks of music teaching
- A **Unit** is not a single lesson plan!
- As a guide, you could aim to allocate three or four of the **Units** to each term

## How will you allocate time for your 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**
- The **memory** is wonderfully agile and capable, but with the passing of **time**, **skills** and **knowledge** will fade, especially if they are relatively new and infrequently practised
- **Skills** 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 cues** and **symbols** [eg notation].
- **A STRATEGY OF ‘LITTLE-AND-OFTEN’ IS MUCH THE BEST FOR THIS TEACHING STAGE OF THE *Inside Music* PROGRAMME.**
- **LET’S AIM FOR A PLANNED 15 MINUTES EACH DAY – MINI-LESSONS!**





## How do I get the best out of a Unit?

There are **three teaching phases**:

1. **Preparation**: new songs are learned and others revised
2. **Making Conscious**: teaching the skill or concept
3. **Practice**: reinforcing the new or continuing skills and understanding; assessing and deciding when to move on

During the **Preparation** phase, children acquire vital music experience for phase 2 through an in-depth assimilation of the teaching **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 on-going skills and concepts in preparation for the next Unit.

In reality, the **three phases** will usually overlap each other.

## What does each Unit provide?

### ■ Unit

Each Unit is numbered and has a suggestion as to how long the teacher can expect to spend on each, assuming a 15-minute daily mini-lesson. However, it is only a guide, and the teacher should not feel confined by this.

### ■ Focus

There will always be two or more recurring strands.

### ■ Teaching Objectives

These are the skills and concepts to be taught.

### ■ What is going to happen?

These will summarise the teaching activities.

### ■ Songs

These are the song titles central to the teaching, songs to be used as part of the Singing Development and Hot Songs, which provide opportunities for sociable fun and activities. All songs are recorded on CD-1. It is not always necessary to learn all the listed songs. Some are alternatives or optional. Be guided by the requirements of the Teaching Activities.

*Important: Titles shown in italics are songs being used for the first time in **First Steps**. They will need to be taught and assimilated by the children before being used with the Teaching Ideas.*

*Teachers with older pupils may wish to exercise their discretion whether to use songs annotated with an asterisk.*





### ■ Listening

The listening examples are to be found on CD-2. All are directly or indirectly related to the Teaching Objectives of the Units; some have specific activities in Teaching Ideas. In addition, there are suggestions for video viewing on YouTube. These are relevant to the teaching, but, of course, their future availability cannot be guaranteed. Often the Listening tracks on CD-2 will have a visual equivalent on YouTube. Some videos have poor vision and sound quality. Others, not so, and provide the children with important visual information. It is suggested that searches can be rewarding and revealing.

### ■ General Guidance

This provides important observations about the teaching of the Unit.

### ■ Teaching Ideas

The teaching activities are grouped into sets, each with a heading. You will probably find some teaching ideas easier to teach than others. This is quite natural. Many of the sets have several teaching ideas that reinforce the same point of learning. You may be able to accomplish the teaching objective using an activity with which you feel more comfortable and set aside another. Do use your own judgement.

### ■ Learning Outcomes

The statements give the teacher hoped-for outcomes that should be observable and form the basis of an assessment.

## What could a teaching plan for a Unit look like?

- A Unit planning template can be found on page 13. This template can be found on CD-2.
- There follow two completed exemplars.
- Each Unit has sets of teaching activities. Plan these into each week.
- Since repetition is an important part of the teaching process, the children benefit from the same or similar activities being used for several consecutive days.
- For the development of skills involving the aural memory, the Thinking Voice and performing, eg singing development, the frequency of contact with those teaching activities is vital for the children's progress.
- Remember the suggested duration for each Unit is a guide. It may well take longer. The important thing is that you are in control and will judge when it is time for the teaching and learning to move on.



# Unit 7

## Three weeks

### FOCUS

- Concepts: rhythm, pulse, metre

### TEACHING OBJECTIVES

- To perform the rhythms of individual song phrases
- To feel and mark the pulse as a consequence of rhythm
- To distinguish between rhythm and pulse
- To feel a repetitive cycle of four pulses in songs and recorded music: the metre of 4 beats

### WHAT IS GOING TO HAPPEN?

- As separate activities, song rhythms are tapped and the resulting pulse is marked
- Rhythm and pulse are simultaneously tapped and marked
- Children perform songs and actions with a 4-beat repetitive sequence
- Songs are performed with visual and instrumental support
- Recorded music with a 4-beat metre is heard

### SONGS

- *Goblins are around tonight* [page 121]
- *I like coffee, I like tea* [page 131]
- *Obwisana* [page 136]
- *Plainie clappie* [page 142]
- *Spinning top* [page 149]

### HOT SONG

- *How many miles to Babylon?* [page 128]

### LISTENING

- *Viennese Musical Clock* - Kodály [track 78]
- *March* - Tchaikovsky [track 79]
- 'Where are you?' – Traditional Russian [track 80]

### GENERAL GUIDANCE

- The word *rhythm* is ultimately derived from the ancient Greek *rhuthmos* - flow. Music is organised to flow as a series of sounds. The sounds usually have a pattern to them that sets up a 'time-motion', sensed by our minds and bodies as a regular pulsation. The rhythmic patterns and pulsation together can bring about another pattern, a pattern of stronger and weaker pulses, known as metre. So, pulsation that is felt as a repetitive pattern of **strong** - weak - weak - weak is said to have a metre of four *beats*.
- In this programme all new concept learning stems from the children's experiences of making music, largely singing songs and choral music. The teaching uses these songs and experiences to lead the children towards new skills, understanding and knowledge. This in turn will enable children to access music reading and writing.
- Hot Tip: Children usually understand better when they are actively 'doing' the music, and not talking about it.



## TEACHING IDEAS

### SET ONE Securing the songs

Teach the listed songs and play any associated games [see Song pages] ensuring that the class is very familiar and comfortable with them.

Teach with the 'good practice' routine advocated in Unit 1

### SET TWO Rhythm

Class sings one of the songs from this list:

- Goblins are around tonight
- *I like coffee, I like tea*
- *Plainie clappie*
- *Spinning top*

It is suggested that for rhythmic accuracy and reasonable volume each child taps with two fingers of the preferred hand on the other, stationary palm

To support their efforts, you play an untuned percussion instrument eg claves

- Class sings the words of phrase 1, simultaneously tapping the word pattern
- Speak phrase 1, simultaneously tapping the word pattern
- Using just the Thinking Voice for phrase 1, class taps the word pattern
- Several children or an individual tap the phrase on untuned percussion as the rest listen
- Select other phrases from these songs and follow the same teaching routine

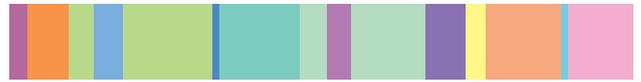
### SET THREE Pulse

Class sings one of the songs from this list:

- Goblins are around tonight
- *I like coffee, I like tea*
- *Plainie clappie*
- *Spinning top*
- Using the "Off you go!" routine, the class sings the song, quietly marking the regular pulsation felt from the singing [the 'heartbeat']; you play an untuned instrument, eg a tambour, in time with the pulse

It is possible that some children will tap the rhythm of the song and not mark the pulse; if this happens, it is suggested that just before the song is sung you speak at regular and steady tempo, "Tick, tock, tick tock, Tick, tock, tick tock," ie 8 pulses for the children to establish a marked pulse, before you then sing, "Off you go!"





## SET FOUR Distinguishing rhythm and pulse

Class sings one of the songs from this list:

- Goblins are around tonight
- *I like coffee, I like tea*
- *Plainie clappie*
- *Spinning top*

During the following activities which should be spread over a number of days, the song should be periodically changed; the song's tempo and starting pitch should also be varied from time to time; this will help class concentration and 'refresh' the song

- Class sings and simultaneously taps the rhythm [see SET TWO]
- Class sings and simultaneously marks the pulse [see SET THREE]
- Divide the class into two groups: A sings and performs the rhythm; B sings and marks the pulse; in each group, one child performs on a percussion instrument
- As above, but the groups reverse the activities
- As above, but everyone uses the Thinking Voice while performing the rhythm or the pulse
- Face to face in pairs, one child taps the rhythm on their hands while the other marks the steady pulse by tapping the chest
- As above, but roles are reversed
- Two children, each with a different type of percussion instrument, one performs the rhythm while the other marks the pulse

## SET FIVE Metre

Teach and secure the song 'Obwisana' and its game

- Sing the song with these actions to mark the pulse:
  - Class kneeling with legs under, each child taps the floor with hands either side of their knees and then both hands tapping the upper legs to this pattern: **floor** - legs - legs - legs **floor** - legs - legs - legs
  - As above, with the addition of three percussion instruments to play on each 'floor pulse', but only one of the three to continue with the 'legs pulses'

The above activities can be used for:

- Goblins are around tonight
- *I like coffee, I like tea*
- *Spinning top*
- Different actions could be devised to demonstrate the pulse pattern of four, ie **strong** - weak - weak - weak

Listen to the recorded pieces listed under LISTENING

Each piece has a metre of four beats

- Actions from those used for the songs, could also be used to feel the metre of four beats as the children listen
- Background information to the pieces appears in the Listening Material section of this book

### LEARNING OUTCOMES

- Children can tap the rhythm of song melody
- Children can mark the pulse as they sing a song
- Children can distinguish between pulse and rhythm and demonstrate this
- Children are aware of the concept of metre





# I've been to Harlem

TYPE: UK CHILDREN'S GAME SONG

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

TRACK: 40

doh

I've been to Har - lem, I've been to Do - ver, I've travel-led this wide world all o - ver,  
o - ver, o - ver, three times o - ver, Drink what you want to drink and turn the glas-ses o - ver.  
Sail - ing east, sail - ing west, sail - ing o - ver the o - cean.  
Bet-ter watch out when the boat be-gins to rock or you'll lose your girl in the o - cean.

## DESCRIPTION OF GAME, ACTION OR ACTIVITY

Often children's songs have their origins in songs and customs from the adult world of long ago. This particular song has probable roots in a certain alcoholic drinking challenge at Harvest time in Sussex (England) when the men would take it in turns to balance a jug of beer on the top of a hat and drink the beer before the end of the second line of music, at which point they were to flip the jug into the air and catch it in the hat! Children who took the song as a basis for their own game, no doubt added the rest of the song.

Beth Hill remembers the following actions from her childhood:

- At 'Harlem' and 'Dover' show respectively the deaf sign-language letters 'H' and 'D'.
- At 'this wide world' make a large circle with the arm.
- On the occasion of each 'over', the left hand completes a sweep across to the right hand.
- For the words:
  - 'three' – show three fingers;
  - 'drink' – pretend to drink;
  - 'turn the glasses' – turn the hands over;
  - 'over' – as before.
- 'Sailing east' – waft hands one way; 'sailing west' – waft hands the other way.
- 'Sailing over the ocean' – one hand makes exaggerated wave motions.
- 'Better watch out' – one hand shades the eyes; 'boat begins to rock' – rock the body.
- '...or you'll lose your LUNCH in the ocean' – pretend to be sea-sick, but still sing!!





# Oliver Twist

TYPE: UK STREET GAME

TONESSET: l-s-m

TRACK: 48

soh

O - li - ver Twist, you can't do this, so what's the use of try - ing?

Touch your knees, touch your toes, clap your hands and a - way you goes!

## DESCRIPTION OF GAME, ACTION OR ACTIVITY

Children stand facing a partner in two concentric circles (inner and outer).

Actions for:

'Oliver Twist, you can't do this, so what's the use of trying'

- Clap own hands, right hand with partner, clap own hands, left hand with partner. Do this 2x

'Touch your knees'

- Tap knees 2x

'Touch your toes'

- Tap toes 2x

'Clap your hands'

- Two claps

'Away you goes'

- Everyone in the outside circle moves clockwise and the song starts again with a new partner

# One for the mouse

TYPE: UK RHYME

TONESSET: m-r-d

TRACK: 49

One for the mouse, One for the crow, One will rot, while the o - ther one will grow.

## DESCRIPTION OF GAME, ACTION OR ACTIVITY

This very simple melody invites several interesting possibilities for singing in two-part canon.

- Using the melody as written the second voice enters two beats after the first.
- Invert the pitch of the melody, ie start on F doh [d r r m / F G G A etc.] and the second voice enters two beats after the first. Initially sing to singing names [sol-fa].





# Listening Material

BADINERIE	UNIT 1	TRACK 70
Composer	Johann Sebastian Bach	
Performer	Capella Istropolitana / Jaroslav Dvorák	
Time	1'30"	
Source	Naxos	
<p>Bach [1685–1750] was appointed chief musician to the Court orchestra at Anhalt-Cöthen in 1717. Much of his music for instruments alone was written there, including this piece for solo flute and string orchestra, part of a collection of short movements known as <i>Suite No. 2</i>. The word <i>Badinerie</i> is derived from the French meaning 'jesting'.</p>		

LE COUCOU	UNIT 2	TRACK 71
Composer	Louis-Claude Daquin	
Performer	Martin Souter	
Time	2'13"	
Source	The Gift of Music label	
<p>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.</p>		

PARADE	UNIT 3	TRACK 72
Composer	Jacques Ibert	
Performer	Orchestre des Concerts Lamoureux/Sado	
Time	2'00"	
Source	Naxos	
<p>'Parade' is one of a group of pieces that Ibert selected from his music for the play, 'The Italian Straw Hat', and collectively called them 'Divertissement' [1930]. The listener is placed in one spot and witnesses a parade with marching band, approach, pass by and recede down the road.</p>		

CLOG DANCE	UNIT 5	TRACK 73
Composer	Peter Hertel/Lanchbery	
Performer	Royal Opera House Orchestra/Lanchbery	
Time	2'17"	
Source	Decca	
<p>This music was incorporated into the ever-popular Frederick Ashton 1960 choreography of the ballet 'La fille mal gardée' ['The wayward daughter']. 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 things, to 'stand on points'.</p> <p>YouTube: there is currently a video of The Royal Ballet performing this dance.</p>		





# Files On CD-2

## Unit Display Examples

From Unit 15 onwards there are a number of Teaching Ideas that ask the teacher to display a music example for the class to see and read. When an example is needed, the graphic could be projected directly from the CD and computer or downloaded and printed.

## The Rhythm Cards

These provide reading material for the children. They can be downloaded and printed as laminated cards or projected on to a white board. The Units will indicate to the teacher when they could be used for teaching purposes.

## Teaching Record

This sheet contains the Teaching Sequence to be found on pages 24-27. In addition it will enable the teacher to keep a record of the Units completed and allows space for comment.

## Planning Template

When printed, this sheet gives the teacher a Unit planning tool. It can also be found on page 13 in the handbook.

