

MUSIC AND DRILL

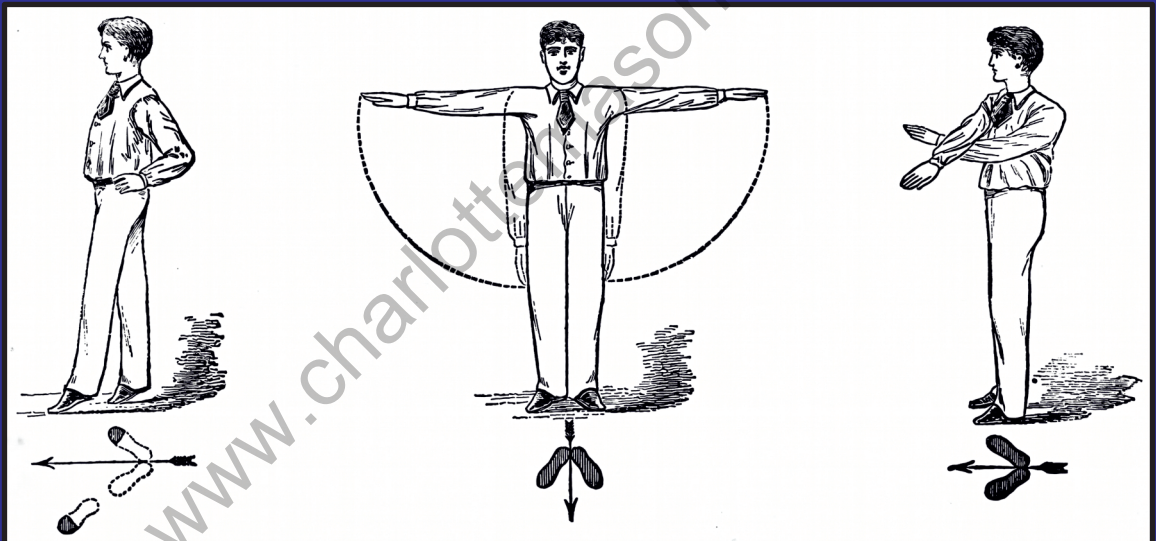
ADAPTED FOR

USE IN SCHOOLS

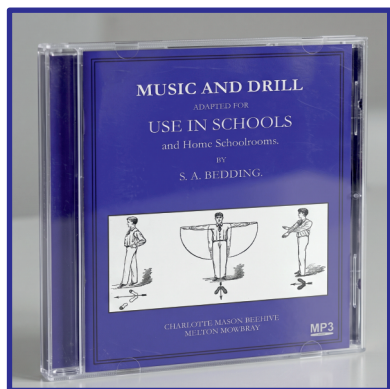
and Home Schoolrooms.

BY

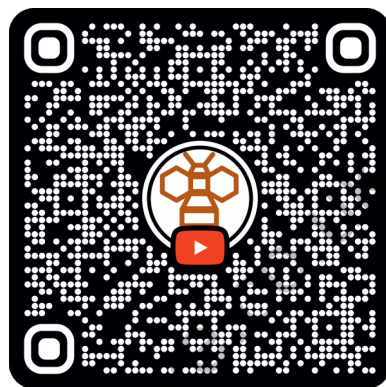
S. A. BEDDING.



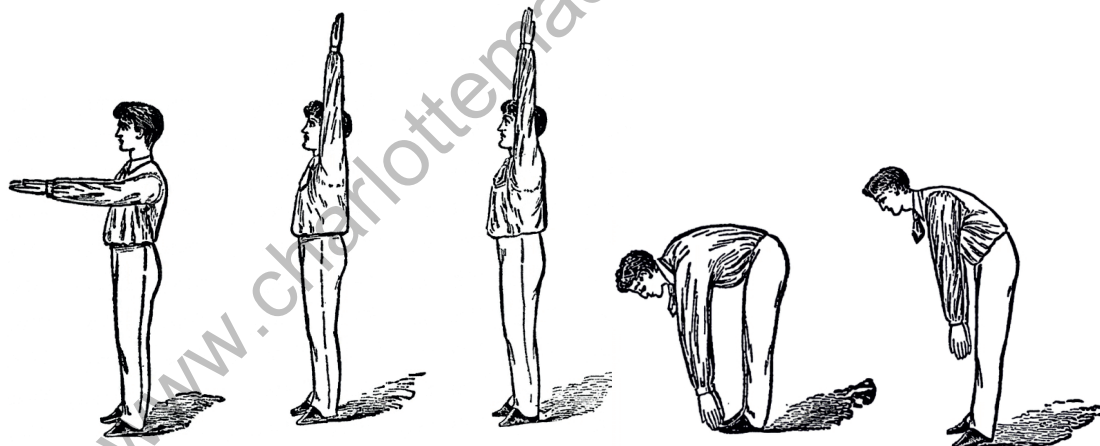
CHARLOTTE MASON BEEHIVE
MELTON MOWBRAY



All of the music featured in *Music and Drill* has been professionally recorded by Tim Goss and can be downloaded at charlottesmasonbeehive.com.



Music and Drill sample lessons are available for viewing on our YouTube channel. We also showcase demonstration lessons for our popular Paper Sloyd curriculum.



MUSIC AND DRILL

BASED ON THE PRINCIPLES OF
LING'S SWEDISH SYSTEM;

ADAPTED FOR
USE IN SCHOOLS
AND HOME SCHOOLROOMS

BY
S. A. BEDDING,

LATE SUPERINTENDENT OF PHYSICAL EDUCATION TO THE
LEEDS SCHOOL BOARD, INSTRUCTRESS OF LING'S SWEDISH
GYMNASTICS AND PHYSICAL EDUCATION TO THE
LEEDS GIRLS' HIGH SCHOOL, ETC.

REVISED AND DIGITISED BY

JAMES & RACHEL NORTH

MUSIC TRANSCRIPTION AND RECORDINGS BY
TIM GOSS

CHARLOTTE MASON BEEHIVE
MELTON MOWBRAY

2026

Music and Drill

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© Copyright 2026, Charlotte Mason Beehive.

This edition of 'Music and Drill' is a brand new transcription,
prepared and edited by Rachel and James North for Charlotte Mason Beehive.
It is based off original scans of the twentieth century publication by S. A. Bedding,
which has now entered the public domain.

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Charlotte Mason Beehive
charlottesmasonbeehive.com

INTRODUCTION TO THE NEW EDITION.

WHEN my children were younger, *Music and Drill* took its place as one of the most enjoyable parts of our school day. I have many happy memories of using it with them, setting aside our books for a few minutes and enjoying the music and movement together. It was a welcome break to our book work and reminded me that a Charlotte Mason education is about so much more than the lessons we learn at the table. These experiences have stayed with me, and I have long wanted to make this book available to other families.

Charlotte Mason recognised the importance of educating the whole person. The body is not separate from the work of education, nor is physical training merely a means of keeping children occupied between lessons. Our children need opportunities to develop bodily strength, coordination, and control, just as they need to cultivate their minds and form good habits of attention and self-discipline.

Drill provides a practical and enjoyable way of doing this, and while Miss Mason never used this particular book, I believe *Music and Drill* forms a perfect introduction to Swedish Drill, especially for the little ones. Through simple movements, carefully executed on command and in time to music, children learn to listen, attend, respond, and coordinate their actions. They learn to direct their bodies with increasing precision and to follow instructions readily.

This new edition is offered in the hope that other Charlotte Mason families will discover the same pleasure and benefit that we found in using it. As always our hope is that the book will be easy to implement and accessible to all, and as such the music contained within has been professionally transcribed and recorded by concert pianist Tim Goss. Videos of the exercises will also be made available on our YouTube channel.

We have not made any changes to the main text and therefore it is important that you familiarise yourself with the section entitled, “Special Notes to Teachers”. As is common with so many vintage books, the instructions often assume you know what you are meant to do at certain points, such as the commands to call. It therefore does not explicitly state these things. Commands such as “Attention”, “Ready”, “Begin”, “Change”, and “Rest” should be used during most exercises, and at times even commands such as “one”, “two”, “shoulders back”, etc. may be used at the discretion of the teacher.

There are twenty-five exercises and by just focusing on a couple each term they can easily be spread across the entirety of Form I if you so wish. At just a few minutes practice a day we highly recommend it as a warm up to any other drill or physical exercise programme you choose to use.

However you choose to utilise this new resource from Charlotte Mason Beehive, our prayer is that *Music and Drill* brings a little of that same joy into your own home that it brought into ours.

RACHEL NORTH
October 2026

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PREFACE.



THE education of the intellect holds one of the most prominent positions in the minds of men at the present day. And very justly too! But there is another kind of education, which is not so universally attended to—though it has received more attention of late years—which would not detract from the education of the intellect, but would rather forward it than otherwise, and ought ever to walk with it hand in hand.

I speak of *Physical Education*.

By Physical Education is meant the systematic treatment of the body, whereby not only one particular part may gain strength, but that every faculty may be harmoniously developed. This harmonious development of the faculties of the body, carried on simultaneously with that of the mind, *alone* constitutes *true and perfect education*.

Of what use is a great intellect without the support of a healthy body?

On the other hand, Physical *Exercise* must not be taken to excess, for then Physical *Education* would cease to exist.

In the same proportion as we *gain* strength *beyond* the maximum amount required for the healthy and due development of the various faculties of the body, so do we lose from the intellectual faculties, and *vice versâ*, with regard to over-taxing the brain-power. Examples of this may be seen in the muscular frame and small intellect of the man who labours in the field all day, and on the other hand, in the thin, wasted form of the “very intellectual,” who has no *time* for exercise. No time! Such is the cry of many teachers of the present day. No time? If five minutes exercise were occasionally given to the children, they would return to their lessons refreshed, and ready to “*try again*,” and the teacher’s patience would be renewed.

I have the testimony of many teachers, who say they find the use of Physical Exercises most beneficial to their children, both as a relaxation from study and as a means of securing good discipline.

The most perfect system of Scientific Physical Education is the Swedish, introduced by Ling, which has been adopted by the School Board for London, the Leeds Girls’ High School, the Leeds School Board, and is now being taken up by many other High Schools and School Boards in England, as having the preference over other systems, in that:—

1. The movements are so carefully graduated that, from the most simple, the children are trained to do the most difficult exercises, without the least danger or injurious effects, and become themselves conscious of increase of strength and aptitude for work.
2. As every movement is to be executed *exactly*, each pupil must accustom himself to attention and precision.
3. The exercises are performed without the use of apparatus.

To take a systematic course of Gymnastics or Physical Exercises it is necessary that the children should be of an age to understand the commands, and also the power of the *Will* over the body.

Now children do not in general attain this knowledge till they have at least turned seven years of age.

These now are my main objects in writing this little book:—

1. To provide easy movements, systematically given, but only to be taught by *imitation*, not *by command*, for children up to seven years of age.
2. To provide easy and popular tunes, in order that the children may take an interest in their exercises, and *feel* the time of the music.
3. To provide short tunes, that the children may not grow weary of them.
4. To provide a change at the half of every tune in order that one part of the body may rest, after being exercised, whilst another part performs its work.

If the book should prove of use to any *one* teacher and her little ones, then I shall think it has not been written in vain.

S. A. BEDDING,
Superintendent of Physical Education in Girls' Schools.

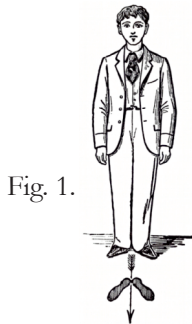
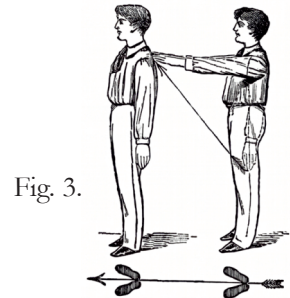
MUSICAL DRILL.

FIRST POSITION.—Bring the heels together, turn the toes out till they form an angle of 90 degrees, place the hands close to the sides, with the palms touching the thighs. Keep the head erect, and the chin back. Throw the shoulders back, without raising them, the chest forward, and the waist back.

Note.—It is well to tell the children to throw the arms back and to drop the shoulders, as the general tendency is to raise the shoulders when told to throw them back. (Fig. 1.)

REST!—Here a general relaxation of the muscles (from the comparative stiffness of the “First Position”) may take place. At the same time the left foot is to be placed outwards as far as is convenient without moving the body. (Fig. 2.)

EQUAL DISTANCE.—At Chord I, the children turn sharply, one behind the other. At Chord II, they place the hands just above the shoulders of those in front, the top one standing still, while the rest move backwards till the arms are quite straight. (Fig 3.) At Chord III, they drop the hands smartly to the sides. At Chord IV, they turn to the front, i.e., facing the teacher. At Chord V, “Rest.”



CHORDS.

CHORD I.	CHORD II.	CHORD III.	CHORD IV.	CHORD V.

ATTENTION!—Children fall sharply into “First Position.”

SPECIAL NOTES TO TEACHERS.

1. Be careful to secure a *good* "First Position."
2. The order for "First Position" is "Attention!"
3. Before using the music, teach the children the exercise to their own counting.
4. Do not begin a new exercise for the same part of the body, till the old one is properly learned.
5. After *every* exercise the order "Rest" should be given.
6. At least 5 or 6 seconds rest must be allowed between the exercises.
7. The children will better understand what is required of them when a clear order is given. "Chins back," rather than "Heads up"; and "Shoulders down," rather than "Shoulders back." These two orders should be constantly called.
8. In placing the hands on the hips care must be taken that the children do not raise the shoulders at the same time. The hands must be placed on the *hips*, not underneath the arm-pits.
9. In giving a lesson, it is not necessary to follow the order of the book. Any movements may be taken at the discretion of the teacher, but to be a systematic lesson movements must be given for every part of the body, viz., legs, back, arms, balance-movements, shoulder blade, head, abdomen, sides, respiration movements, and marching.
10. Before commencing a lesson, give the command "Attention!" play the chords 1, 2, 3, 4, and 5. Call "Attention" again, and begin the exercises.
11. All strain to be avoided.
12. All impediments to free breathing must be removed.
13. Movements of the head, trunk, and legs, when raising or lowering the body, are to be done slowly.
14. Arm movements should be sharp and energetic, and very decided.
15. Care must be taken to make the children "half-turn" when stretching the arms sideways, so as to prevent them from knocking each other.
16. Great importance must be attached to the ventilation of the room. The pupils had better be without their exercises than take them in a closed room, as no good can ensue in such a case, but a great deal of harm may be done.

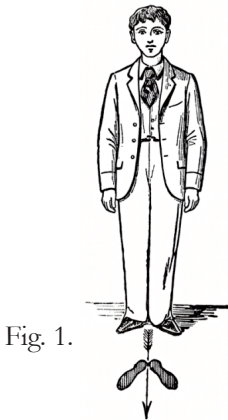
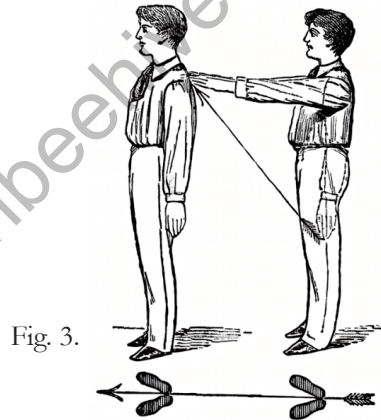
EXERCISE I.

ATTENTION!—Children stand in “First Position.” (Fig. 1.)

READY!—Place the hands on the hips, having the thumbs behind, the fingers slightly pointing upwards, the wrists kept down, the elbows not too far back. (Fig. 4.)

BEGIN!—Bring the toes sharply together at *One*. (Fig. 5.) Open them at *Two*. (Fig. 6.) And continue opening and closing till half tune has been played, then “Change.”

CHANGE!—Keep the feet open and drop the hands smartly to the sides. (Fig. 1.) *One* place the hands smartly on the hips. (Fig. 4.) *Two* stretch them sharply down to the sides. (Fig. 1.) Repeat till end of tune and then “Rest.” (Fig. 2.)



KEEL-ROW.

TUNE I.

