

Section 2 – The Workshops

1 General Tips and Getting Started

In each of the following workshops, the first thing to do is establish which instruments are going to do what job. You could do this with the children, as part of the learning process, or prepare everything earlier depending on time and what your objectives are for the session. Once you have done this a few times it gets much easier.

I like to keep in mind that it's all about getting the children to play together and for the class to achieve a 'likeness' for the chosen cultural sound block. But unless you have an array of djembes, gongs, steel pans or samba equipment you may not quite achieve the exact cultural effect. It will depend on what instruments you have available, but you shouldn't worry about the authenticity. It's all about making the most of what you have and getting into the spirit of the music. Once you get to the performance stage (school show or assembly) you can always use props, dance, colours and other ideas to add authenticity to the occasion.

As the leader, it is important to choose an instrument for yourself whose sound is distinctive or different enough to cut through the mix of the other instruments. It should also be comfortable to play and hold, allowing you still to be relatively mobile.

I like to use a tight high-pitched hand drum, a snare drum or a cowbell. (See Glossary at the back for ideas).

You may want to refer to the WORKSHOP TEMPLATE at the start of the next section which gives a detailed breakdown of the order in which I have had most success in conducting my workshops.

I usually start the session with a few general warm-ups, copying calls and games without instruments. Just clapping and body percussion. Then put all those warm-ups onto the instruments. Already you might be getting a great sound.

Once you are all on the instruments and ready to try the workshop rhythm, start by having each group practice its rhythm one at a time. Once everyone is comfortable, you can begin to layer up the rhythms, starting with the main rhythm of the workshop. It is best to bring each group in, one at a time, with each section responding to your cue.

I find a whistle is the best way of controlling the class sound and keeping the overall effect tight. But even blowing a whistle, thinking of rhythms and the different instrument groups takes a little time and practice to get used to.

Once you have the overall groove working and can start and stop the group comfortably, try and incorporate some of the previous calls to fill out the piece.

Always refer to the accompanying CD for help with rhythms and piecing them all together.

A Word about TEMPO

I have deliberately left out tempo (speed) markings from the book so as not to overcomplicate things or be too prescriptive. As a guide, all the rhythms and grooves in the book sound and feel good at a slow to medium marching tempo, which equates to between 70 and 90 beats per minute on a metronome. The speed you practise exercises at will vary according to the age/ability of the children and how confident everyone is. If you are attempting a samba rhythm with your class and it feels good, that would be a good time to try it a little faster.

To begin with, refer to the CD for a guide to the tempos.

2 Workshop Template

Most of my music workshop sessions follow a similar pattern in terms of an introduction, warm-ups, distributing instruments and then putting all the musical ideas together. I have laid down my own basic template for the delivery of a workshop and this can be applied to all the rhythms and cultures in the book.

1. Choose and discuss a culture

Having selected a culture or music style for the session, discuss a few key facts about the country, place, instruments and culture (music or non-music related - cross-curricular opportunity). E.g. What do you already know about this culture? Talk about geography, language, history, etc.

2. Clapping warm-ups

Clap through some simple COPYING and CALL AND RESPONSE exercises as rhythm warm-ups. Clapping game.

3. Choose Instruments

Discuss instrument groups recommended for this session and see what you have in the music store that corresponds. Explore the sounds. Distribute the instruments around the class and establish the sound groups (Elephant, Zebra, Cheetah, Snake, Songbird, Dragon, Rainforest).

4. Apply warm-ups to instruments

Go through the clapping warm-ups again but this time applying them all to instruments. Have each sound group do some copying and responses separately, then the whole class together. Always get children to applaud each other and themselves at every opportunity (e.g. "give the Cheetahs a round of applause!").

5. Teach rhythms

Teach the rhythms for each sound group from the chosen culture. If including the tuned option in this, start by asking the tuned players to play gentle rolls and change chord positions during rolls as a warm up, before playing their rhythms on the tuned instruments.

6. Layer It Up

As leader, you start with the main phonetic rhythm. On cue, bring in each group into groove (Elephants last usually), until the whole class is playing the desired groove together. End on whistle cue.

7. CALL and RESPONSE, INTERPLAY – on Instruments

Re-introduce the C & R's and rhythm interplay between leader and group that you did in the warm-ups. Add one or two new ones. Using a whistle to cue the group, try going smoothly from the rhythm to a call and response then back into the rhythm.

8. Creating a Piece – Final touches, beginning and end.

Using the PERFORMANCE PIECE template on the following page, bring together all the ideas into a performance and practice through until the children understand and can play all the parts. The performance can be as simple or complicated as you want.

My own pieces with children and students typically draw ideas from the following; Beginnings; endings; main rhythms/beats; call and response (various); rhythmic interplay; Improvising sections; tempo and dynamic variations.

9. SWAP INSTRUMENTS – do it all again if time

Time permitting, you can swap instruments once. Try to give children on less glamorous instruments a go on drums, and vice-versa, e.g. swap bass drums for cowbells, djembes for shakers, etc.

10. Wind down

A chance for some discussion and general applause all round (or bowing if China or Japan). If you're planning on performing the piece, rehearse it fully and have the children play the instrument they spent most time on during the session.

11. Performing the piece

In a performance, take time to explain to the audience each instrument group and rhythm. Let them hear each rhythm from the children before starting the piece. This gives the children a chance to quickly rehearse their rhythm again (helpful if their workshop was a few hours earlier). This also gives the audience the fascinating perspective of hearing all the individual rhythms first.

Performance Template

Having spent one or more sessions learning and rehearsing together a number of ideas and beats with the children, it is now time for the performance. There are a few ways in which you can guarantee a tight performance as well as entertaining and educating the audience.

Here are a few tips to help along the way.

1. Give the children a band name (possibly with a cultural reference). Also give the piece an exciting name and introduce it to the audience, offering a bit of background on the culture and musical style.
2. If possible include props, clothing, fabric, hats, artwork and colours to add cultural authenticity to the performance.
3. Once the children are in place or as they're making their way to the stage area ask for a round of applause BEFORE the piece has been played for all the hard work that has been put in up to this point.
4. Make sure all the children are on the correct instrument and they all have their sticks, beaters, etc,.
5. Make sure you can see all the children and they can see you.
6. Whisper to each group a reminder of the calls, particularly the first and last call in the piece. My motto is; 'If they're happy with the beginning and end, the middle will take care of itself'!
7. Play through all the calls and even the rhythms of each section of the band for the audience to hear. This gives the audience a chance to hear how the beats and rhythms sound separately while at the same time giving invaluable last minute rehearsal time to the children, helping to calm any nerves.
8. **PLAY THE PIECE.** Remember to give the children clear whistle signals for upcoming section changes and breaks in music. Different hand signals as well, for different calls, helps too.
9. If all goes well, play it again! Teach the audience the calls and have them join in on them vocally or clapping next time round. Make it all as interactive as possible.
10. At the end, have each section (and any soloists) receive their own round of applause before one last big clap for everyone.

Performance Example

'Down in Africa'

Rolls – smoothly varying dynamics with 'Up' and 'Down' arm movements



Final roll with a crescendo ending in a single beat SLAP



Call and Response

DOWN IN AFRICA Leader Class BEAT THAT DRUM Play 4 times

Groove 1 (Down In Africa, Beat that drum)

layer in the beat in the following order;

Leader; djembes; cowbells; shakers; tams (or other); basses

Rhythmic Interplay – Soloing over Tutti phrasing

e.g. 4 4 | Repeat, then back into groove

Back to groove (Whistle cue to stop band)

Call and Response (e.g. Showtime/Bob the Builder/Oggy)

Back to groove (Whistle cue to stop band)

Dynamic rolls as at beginning, finishing in SLAP

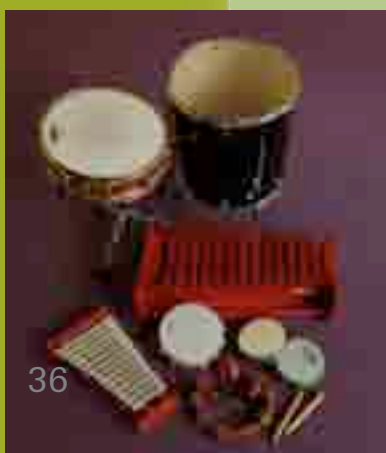


DOWN IN AFRICA
call and response again (to finish piece)

4 4 | Question Answer



THE CULTURES



AFRICA

African percussion, I like to think, is characterised by wholesome, organic, 'earthy' sounds. From the xylophone, marimba and balafon keyboard instruments to the woody timbre of the djembes, made from the djem tree and goat skin; from shakers made out of hollowed, dried gourds with sea-shells meticulously netted around them, to the staccato striking of the metal bell, the presence of nature in African percussion is ubiquitous.

In my African workshops in schools, I focus on two main styles and sounds. Both are great fun to try. One is inspired by the West African drumming tradition of the Mandinka people from Mali and neighbouring countries. The other is a melodic percussion style from the Shona people of Zimbabwe featuring xylophones and marimbas, together with african rhythms on drums and percussion

West Africa was once a thriving trade route ruled by the Mandinka people, whose empire spanned many of the countries in the whole region. The djembe drum was traditionally played by the 'Numu', the Mali Blacksmiths who first carved the Djembe from the Djem tree. The djembe found a new worldwide audience when African music became prominent in the 1980's and 90's. Now the sound of West African drumming is popular all over the world.

In Zimbabwe, the Shona people have received worldwide recognition for their marimba and mbira music. The mbira is a hand-held thumb piano made of different length metal rods attached to a wooden base. The rods are plucked, usually from within a large hollow gourd to add resonance and volume, creating beautiful melodies used for evoking the spirits.

Marimbas (xylophones), when combined with shakers and drums create an energetic and exhilarating musical style. And with the use of just two or three simple chords, the children



can produce melodic, soulful music and rhythms that will thrill their audiences.

The marimba, also known as the shilimba in Zambia, is widely used in music education throughout the whole Southern African region.

These two styles offer children an exciting insight into African music and both can be easily achieved with a few hand drums, shakers, cowbells and classroom xylophones.

Africa Workshops

CD33

1. Jungle Stomp



Bass drum sounds

4
4

Bom Bom



Bom Bom



4
4

All other sounds - Ethnic
(Eg. Shakers, bells, wood
blocks, drums)

4
4



Bap



Bap



4
4

Variations



Shakers

Cowbells

4
4
4
4



4
4

CD34

2. We Love to Party



General ethnic sounds
(Drums, bells, woodblocks etc)

4
4

We love



to



par - ty



par - ty



4
4



Bass drum sounds

4
4



4
4

Variations



Shakers

4
4

Um -

cha



Um -

cha



4
4

CD35

3. Let's Go to Africa



Ethnic drums
Cow bells

4
4

We love



to



par - ty



4
4



Shakers

4
4



4
4



Bass drum sounds

4
4



4
4



Wood blocks, claves
and other percussion

4
4

Let's go



to







Af - ri - ca



4
4

4. Down in Africa

	Djembes & ethnic hand drum	4/4	Down in Af - ri - ca	Beat that drum	⋮
	Cow bell, wood blocks & others	4/4	Down in Af - ri - ca	Miss 1 2 3	⋮
	Shakers	4/4	Um - cha Um - cha	Um - cha Um - cha	⋮
	Bass drum sounds *	4/4	Bom Chi - bom Chi - bom	Clap Bom Bom	⋮

* Coordination for Bass drum

Right hand – drum (with beater)	Down in Af - ri - ca	Beat that drum	⋮
Left hand – thigh	⋮	Clap R R	⋮
	R L R L R		

The left hand plays the 'rest' beats on the thigh, while the right hand plays the beats on the drum. The resulting sound is a powerful version of the 'clave' rhythm.

Tuned Percussion Option



C chord x 2 F chord x 2

C chord x 2 G chord x 2

This is a common chord sequence in African music and sounds very rich and musical when played solo or added to a full percussion and drum section. One of the cultures from which this is a common sound is that of the Marimba groups of the Shone people of Zimbabwe.

The above chord sequence can be used with any of the rhythms offered, not just with 'We love to party'. When you feel confident enough, try making up a very simple melody on the high notes of the Xylophone.

Africa Song

CD38

Jambo (Welcome song from Kenya)

D Em

A7 D

D Em

A7 D

Swahili

Jambo, jambo bwana
Habari, gani?
Muzuri sana
Wageni
Mwakaribishwa
Kenya yetu
Hakuna matata

English

Hello, hello friend
How are you?
I am fine
Visitors
Are all welcome
Our Kenya
There are no worries

'Jambo' is a popular Swahili song, written in the early 1980's by musician Teddy Karlanda Harrison of the Kenyan hotel band 'Them Mushrooms'. It was also recorded in the mid-80's by British pop band, Boney M.

It has become the standard Kenyan song for welcoming visitors to the country, being played regularly in hotels, airport lounges and at the quayside as cruise-ships come in. It is a fun song to sing, simple and catchy, and not too difficult to reproduce using xylophones, drums and shakers. It's last lyric, 'Hakuna Matata' is now very familiar to children through the song of the same name from the Lion King movie. In fact, the song 'Hakuna Matata' now has the distinction of attaining the same level of popularity as Jambo and is sung by school children all over Kenya.

Have fun attempting your own version, or simply singing along with the arrangement on the cd.



CHINA

The sound of the LUOGU ensemble offers a quite explosive and dynamic workshop opportunity, simply using any type of drums you have, along with gongs, cymbals, woodblocks and triangles. In China, 'Luo' means gong and 'Gu' means drum, hence the name 'Luogu'. This style is used to accompany the Lion dance (Shi Wu) and the Dragon dance (Long Wu) and is great fun as part of a focus on any of the Chinese festivals, particularly at New Year time in January or February and the Mid-Autumn festival, which normally falls in September. This is also known as the 'Moon Festival' with the bright full moon at this time of year symbolising abundance, harmony and good luck.

Chinese festivals have wonderful stories that can be linked in to the music making. The celebration of the moon in September comes from the story of Hou Yi and his beautiful wife, Chang'Er. Hou Yi, a master archer, was sent down to earth with his wife to rescue the people of China from the scorching ten suns that threatened the earth. With his bow and arrow he shot down nine of the suns, leaving only one, and instantly became a hero. However, his beautiful wife Chang'Er began to dislike her life on earth. The couple were given a pill of immortality to share by the Queen of the West but Chang'Er swallowed it all herself and began to float up to the moon where, in Chinese folklore, she still roams to this day. While floating upwards, Hou Yi threw her pet rabbit to her so she wouldn't be lonely on the moon. On the 15th night of the 8th lunar month in the Chinese calendar children look at the moon and make a wish to Chang'Er.



There are many different versions of the story of Hou Yi and Chang'Er. The moon festival is known as 'Zhong Qiu Jie' and Chinese people celebrate it by giving each other moon cakes and sipping Chinese tea. Children parade with puppets and lanterns and everyone joins in the lion and dragon dances along with the music of the 'LuoGu' gongs and drums.

Other festivals when Luogu music can be enjoyed include the Dragon Boat Festival in June and the Clear Brightness Festival in April, celebrating Chinese ancestors and the coming of Spring.

Getting organised

The first thing you need to do is organise the instruments into sound blocks according to the list below.

Large drums	(Dah-Gu)
Small drums	(Xiao-Gu)
Large Gong	(Dah-Luo)
Small Gong	(Xiao-Luo)
Cymbal	(Bo)
Wood block	(Bangzi)
Triangle	(Xing)

Phonetic Sounds

Dong
Dong and Tuk (drum rim)
Kwahn
Chay
Chay and Pu (short choked cymbal sound)
Tuk
Xing (Pronounced 'Shing')

Here are some rhythmic examples, as call and response phrases to get you started. As leader, you can 'call' the word rhymes and the class responds with their corresponding sound.





Dong	Dong	Dong
Chay	Chay	Chay
Tuk	Tuk	Dong
Dong	Dong	Kwahn
Chay	Dong	Xing



Tuk	Tuk	Tuk	Dong
Chay	Chay	Chay	Dong
Dong	Dong	Dong	Kwahn
Dong	Dong	Dong	Pu

Layering up a full rich and powerful rhythm

Group 1 Drums
Woodblocks
Triangles

Group 2 Gongs
Cymbals

Eg. 1

Eg. 2

CD40

Longer Luogu call and response phrasing

Examples of longer rhythms, requiring the children to listen and concentrate a little harder.

Example 1

Example 2

Stabs

Tutti 'Stabs' of sound add great excitement to this style of music. As leader you call a word, eg. 'Dong', and all the drums play 'Dong' on the very next beat.

Try some examples, starting the call on beat 4 with the stab being played immediately afterwards on beat 1. Practice this with each phonetic word.

	Leader					Musicians		
Count	1	2	3	'Dong'		♪	♪	♪
	1	2	3	'Chay'		x	♪	♪



The next thing to do is add some solo drumming around the stabs, always keeping in mind the counting, and at regular intervals shout the call on beat 4 for the children to play the stab on beat 1 each time. This isn't easy, but with a little practice will sound fantastic.

Example

Leader	4 4	♪	♪	♪	♪		♪	♪	♪	"Dong"	
Class	4 4			♪					♪		
Leader	4 4	♪	♪	♪	♪		♪	♪	♪	"Dong"	
Class	4 4	♪	♪	♪	♪				♪		
Leader	4 4	♪	♪	♪	"Chay"		♪	♪	♪	"Dong"	
Class	4 4	♪	♪	♪	♪		x		♪		
							Cymbals and Gongs				
Leader	4 4	♪	♪	♪	♪		♪	♪	♪	"Kwahn"	
Class	4 4	♪	♪	♪	♪				♪		
Class	4 4										
		Large gong to finish									

CD41

Basic Lion Dance rhythm (Shi Wu)

Triangle
Woodblocks
Cymbals
Small Gongs

Large Gongs

Drums

Chay

Chay

Dong Dong

Grass - hopper slug

Grass - hopper slug

Grass - hopper Grass - hopper

Grass - hopper slug

Chang Chang

Chang

Dong Dong

Grass - hopper slug slug

slug

* 'Chang' means ALL instruments on the last three notes of the piece.

CD42

Basic Dragon Dance rhythm (Long Wu)

Triangle
Woodblocks
Cymbals
Small Gongs

Large Gongs

Drums

Chay

Kwahn

Dong Dong Dong Dong Dong Dong Tuk

Same

Same

Same

Kwahn

Kwahn

Kwahn

Taiko drumming can be traced as far back as six hundred years BC and is thought to have arrived in Japan as a descendent from similar styles practised in Korea and China around that time. 'Ko' is the Japanese word for drum, and 'Tai' literally means 'Pot-Bellied', depicting the shape of the drums. Taiko is now one of Japan's foremost musical art forms and is popular with audiences across the world, thanks to regular tours abroad by the world famous Kodo drummers.

Historically, Taiko drumming was used to frighten away enemies and send strategic messages on the battlefield. Another use was to drive away pests from farmland. In addition to these and other community events, it is said the Taiko drum could also be used to determine the size of a village. The community's boundary was said to be the point where the drum (situated in the middle of the village) could no longer be heard. So the incentive was to build as big a drum as possible to extend the village boundary and this is why Taiko drums are some of the largest and most impressive looking drums in the world.

In terms of a workshop Taiko isn't just about drumming. It is about energy, movement, choreography and teamwork. It can be very vocal and dynamic, giving endless possibilities for creating simple but effective drumming performances. All you require are drums. Any shape, size or type.

The Japanese people love festivals and enjoy many throughout the year. Most of them are accompanied by the sound of Taiko drumming. The drum in Japan is thought to hold mysterious powers.

In the autumn, the harvest festivals are rice festivals, and the first of the harvest from the paddy fields is offered to the gods. In rural villages in the country, the entire community










celebrates this autumn festival with taiko drummers playing alongside floats parading symbolic gods through the streets. At the Imperial Palace the Emperor presents offerings of new rice and fruits to the gods.

One of the myths enjoyed at festival time in Japan is of the sun goddess, "Amaterasu oomikami", who got angry at her brother for being so violent. She shut herself into a rock cave and at her disappearance, the world became completely dark, and evil gods appeared one after another bringing sadness and destruction. The other gods held a meeting and a ceremony was prepared. During the ceremony, the sun goddess began to stamp her feet and dance and the other gods laughed joyfully. Light returned to the world. Because of this legend, Japanese people believe in the power of rhythm and the drum to influence the gods. It is forbidden to ever play the drum thoughtlessly, and very much encouraged to play for the gods at festival time.

Taiko drumming is very exciting and a wonderful way of releasing energy. The drumming, vocalising and movement involved, no matter how simple, requires teamwork and commitment and is hugely rewarding and great fun to play.















Key to musical sounds from drums and performers

'Don'	Single drum beat	eg.	$\frac{2}{4}$	Don 
'Do Ka'	Double drum beat	eg.	$\frac{2}{4}$	Do Ka 
'Ka'	Single drum rim	eg.	$\frac{2}{4}$	Ka 
'Ka Ra'	Double drum rim	eg.	$\frac{2}{4}$	Ka Ra 
'Ki'	Sticks clicked together	eg.	$\frac{2}{4}$	Ki 
'Su'	Vocal shout	eg.	$\frac{2}{4}$	Su 
'Ha'	Vocal shout	eg.	$\frac{2}{4}$	Ha 

CD43

Short Taiko call and response phrases

Rhythmic examples of the above sounds to try out with the class.

		Leader (call)				Class (response)			
1	$\frac{2}{4}$ $\frac{2}{4}$	Don	Do Ka	Don					:
2	$\frac{2}{4}$ $\frac{2}{4}$	Do Ka	Don	Su			"Su"		:
3	$\frac{2}{4}$ $\frac{2}{4}$	Ka Ra	Ka	Don	Ha				"Ha"
4	$\frac{2}{4}$ $\frac{2}{4}$	Do Ka	Do Ka	Don	Ki				

The following phrases could be memorised and performed with some simple 'call and response' phrasing at the beginning and the end to make it feel more complete.

1

2

3

4

The above exercises were inspired by UK Taiko group 'Mugenkyo' with whom I trained in 2008.

BRAZIL

Brazil is the home of the Samba, and the Rio Carnival, which takes place in Rio de Janeiro every February in the days leading up to the beginning of Lent. Brazilians work all year round to prepare for their 'Carnaval'. The word 'Samba' is said to have originated from the Angolan word for a particular dance still popular in Angola today, called the 'Semba'.

Far to the north of Rio lays the state of Bahia, the city of Salvador and the beat of the African influenced Samba-Reggae. And a little further north still is Pernambuco, the home of Forro folk music and the infectious 'Baion' rhythm. Samba, Samba-Reggae and Baion rhythms are all guaranteed to get the children and teachers smiling.

All three rhythms come from the heart and soul of Brazil and its people. A basic samba sound and rhythm can work really well from Year 1 all the way up to year 6. Samba reggae is a little more challenging, possibly starting at year 3. The Baion is probably a rhythm for the top end of Key Stage two, presenting a real challenge, but with extremely groovy results! The word 'Carnaval', as it is known in Brazil, dates back to ancient Greek and Roman times when masters would exchange clothes with their slaves and people would indulge in wild parties culminating on Shrove Tuesday, before the beginning of Lent and the forty days of abstinence. 'Carne Vale' literally means 'Farewell to the flesh (or meat)'. The early Brazilian carnival was based on the chaotic Portuguese festival, 'Entrudo' when people would throw food, mud and water at each other and this would often end in riots. The modern carnival really took shape in the 1920's when the first 'Escolas de samba' (samba schools) appeared in Rio de Janeiro. It is a time when the people of Brazil put aside their troubles and come together to



celebrate their diverse culture and heritage through music, drumming and dance. Samba itself is a mixture of African rhythms, European instruments, polka music, Cuban music and other styles.

The combination of snare drums, tambourims, metal bells and large drums, along with the ubiquitous tri-tone carnival whistle (available through all good music shops) will instantly transport your class to the streets of Rio, lined with thousands of dancing, cheering revellers, marching towards the 'Sambadrome' stadium for the finale of the parade.

The Samba

Brazil's carnival marching beat is a wonderfully groovy march, characterised by the bass drum pulse, being strongest on beats 2 and 4 of a count of 4, and by the syncopated rhythms overlaid on top.

Eg.

Samba Bass	
Samba Rhythms	

Four main instrument sounds are required for the Samba, but other instruments can be added or subtracted if you don't have all the right ones.

	Brazilian name	Alternatives
1 Snare drum	(Caixa)	Also Tamborines
2 Agogo bells	(Agogos)	Also Wooden Agogos Cowbells
3 Tambors	(Tambourim)	Any small, high pitched drum Woodblocks, Claves
4 Bass drum	(Surdo)	Any bass drum sounds Preferably a high and low sound

1 'We Love to Party'



		We love to	party		
Snares	(h) .4 (l) .4				
Agogos	(h) .4 (l) .4				
Tambourims	.4 .4				
Bass	.4 .4				

2 'Samba Carnival'



		Samba	Samba	Samba Car	- niv - al
Snares	(h) .4 (l) .4				
Agogos	(h) .4 (l) .4				
Tambourims	.4 .4	Um Cha	Um Cha	Um Cha Cha	Um Cha Cha
Bass	(h) .4 (l) .4	Bat		Bat	
			'Boom' 'Boom'		'Boom'

3 'Samba Samba We Love to Drum'



		Um Cha ga	Um Cha		
Snares	(h) .4 (l) .4				
Agogos	(h) .4 (l) .4				
Tambourims	.4 .4	Samba	Samba	we love to	drum
Bass	(h) .4 (l) .4				
			'Boom' 'Boom'		'Boom'

4 'Samba Carnival, Samba Drum'



		Samba Car	- ni - val	Samba	Everybody	
Snares	: 4 : 4					:
Agogos	(h) : 4 (l) : 4					:
Tambourims	: 4 : 4	Um Cha Cha	Cha Cha	Um	1 2 3	:
Bass *	: 4 : 4	Bom Cha Bom	Cha Bom	Boom Boom		:

* Bases - as in African beat 4

5 'Everybody go for the Samba Funk'



		Everybody	go for the	Samba	funk come on	
Snares	: 4 : 4					:
Agogos	(h) : 4 (l) : 4					:
Tambourims	: 4 : 4	Um Cha-Ga	Um Cha			:
Bass	: 4 : 4	Fly	'rest'	Butterfly	Butter-	:

6 Baion

		Let's go to	carnival	Let's go to	carnival	
Snares	: 4 : 4					:
Triangles	: 4 : 4	Um Cha	Um Cha	Um Cha	Um Cha	:
Tambourims	: 4 : 4	We love to	par - ty	We love to	par - ty	:
Bass	: 4 : 4	Bom Cha Bom		Bom Cha Bom		:

CANADA AND NATIVE AMERICA

For North America, I have drawn on the musical influences of the Native American Indians of Canada and the USA, collectively known as the 'First Nation', who use the giant Pow Wow drums to talk to the spirits and to accompany community folk songs and dance music.

The most important Native American Indian instrument is the drum, which one could tell by going to any POW WOW meeting. Different tribes have different traditions about the drum and how to play it, but the way the pow wow drum is made is very similar in most tribes: a wooden frame or a hollowed-out log, with buckskin or elk skin stretched taut across the opening by thongs. Traditionally American-Indian drums are very large, up to a metre or more in diameter, and they are played by groups of at least four people who stand around them in a circle. However, there are also some tribes in which each drummer has his own instrument, and it is possible to buy a smaller Native-American hand drum for either musical or decorative purposes. (These hand drums are the ones that are sometimes called "tom toms" by non-native people. Contrary to popular belief, 'tom tom' is not an American Indian word, but rather an old British word for a toy drum.)

A POW WOW is many things: a gathering of Native American and Canadian people to celebrate their rich heritage and to share it with non native-Americans. It is also an opportunity to educate POW WOW visitors with storytelling and cultural demonstrations. Originally, the term is also thought to mean a 'spiritual leader'.

The Pow Wow is set up in a circle, a very important symbol to Aboriginal Indians. The drums are the heartbeat in the centre of the circle. Dancers dance their style



around the circle, and when the master of ceremonies announces a "social" dance, visitors are invited to join them in the circle. Dancers move clockwise around the drum group. The drummers have a leader who sings traditional songs while drumming as well.

The POW WOW always begins with the Grand Entry, a parade of dancers led into the circle by flags, with the national flag always carried by a Native-American war veteran. After the grand entry song, a flag song is followed by a blessing, and then the festivities begin, lasting anything between a few hours and a few days.

Pow Wow drumming is very simple and ideal for the youngest children. The basic beat is a very simple pulse representing the heartbeat. It is a great way of teaching simple rhythms in the context of such a fascinating culture, with exciting cross-curricular links into geography, history, art, literacy and other subjects.

Pow Wow Beat

CD51



Bass, Drums



Tambourine
Bells
Triangle

Accent – played slightly louder

Try swapping the Tambourine and Bass rhythms over for a variation of the sound.

Land of the Silver Birch

CD52

The traditional Canadian folk song is sometimes sung to keep time while canoeing and is also sung at campfires in a round.

Verse 1

Land of the silver birch
Home of the beaver
Where still the mighty moose
Wanders at will
Blue lake and rocky shore
I will return once more
Hi hi hi hi-ya (x3), Hi...

Verse 2

High on a rocky ledge
I'll build a wigwam
Close by the water's edge
Silent and still
Blue lake and rocky shore
I will return once more
Hi hi-ya hi hi (x3), Hi...



If you want to add some tuned sounds to this song, try playing the notes A and D simultaneously on a xylophone to the rhythm of 'Slug – Spider' throughout the piece. It creates a nice tribal effect.

INDIA

India is a huge country, with a rich history and a diverse landscape. A lot of the cultural characteristics of India have been absorbed into Britain, so much so that the Indian curry is now apparently the UK's favourite dish. Indian music has become very popular in recent years, in particular the Banghra style of dance music from the Punjab region in the north of India.

Punjab means 'five rivers'. It is an area of rich, fertile agricultural farmland with a natural irrigation system provided by the rivers of the region. 'Bangh' was once one of the main crops grown there, hence the word Banghra. The dance itself has become a feature in the blockbusting 'Bollywood' film industry. It is very much based on upper body movements, simulating the actions of the farm workers in the fields.

There are many percussion instruments used in Banghra music. Bells (often worn by the dancers), and tambourines are used throughout, but the main beat is provided by the Dhol, Dholaki and tabla drums. Dhol drumming is becoming increasingly popular with its dynamic style, incredible energy and very funky grooves played to accompany the dancers. This is the style I have focused on for my Indian percussion workshop.

Dhol drumming, as with all music in India, is an integral part of many festival celebrations. As well as 'Diwali' in October, there is 'Lohri' in mid-January, effectively the Harvest Festival of the Punjab. It marks the end of the cold of winter and is symbolised by bonfires. It is a time of rest for farmers when the crops are beginning to bloom before the harvest season starts in March.

Children assemble in groups and go from door to door singing songs about their legendary Punjab hero 'Dulla Bhatti' in the hope of receiving sweets, popcorn, peanuts and money. Afterwards, they gather around





the fire, singing and dancing to the beat of the Dhol drum and throwing their sweets into the fire as a way of thanksgiving.

A little like the modern Halloween tradition, 'Trick or Treat', the children sing; "Ai ghar ameera da" (This house is of the rich!) if they are given gifts, or "Ai ghar bhukka" (This house is full of misers!) if they receive nothing.

Dulla Bhatti is the Punjab equivalent of our own Robin Hood. He became an outlaw and a rebel after the emperor had his father and grandfather killed. Dhulla robbed from the rich and gave to the poor, also saving Hindu princesses from slavery and finding them Hindu boys to marry. Eventually he was caught, but became a folk hero throughout northern India.

Dhol drums have two different skin surfaces. One end is plastic, played with a thin flexible stick (tilli) producing a sharp, high-pitched sound. The other end is a goat-skin and is played with a sythe-shaped wooden beater (daga), and produces a deep bass tone. The combination of these two sounds, with specific rhythms, creates the driving Punjab dhol beat.

Simple 'Scooby' Dhol Beat

 High side of Dhol (Tilli)		 Low side of Dhol (Daga)		Tamborines	
	Scooby Dooby Doo Boo!				

Demo of Dhol rhythm (30 second example)

CD53

Basic Dhol Beat

High side of Dhol (Including tambourines and high pitched drum sounds)		Low side of Dhol (Bass sounds and hand bells)		Tamborines	
	Jack and Jill went up the hill				
	Jack the hill				
	Tap (on thigh)	Tap "	Tap "	Slap (with other hand)	

CD54

Call and Response

Experiment with some 'call and response', where both sides of the Dhol and corresponding instruments respond to their call from you. Tambourines can join in with the low side of Dhol.

1 High Low		2 High Low		3 High Low		Response	
	1 2 3 4		Call				

CD55

THE CARIBBEAN

The islands and nations of the Caribbean have produced some of the world's most popular modern music, including Salsa, Calypso and Reggae. Much of it, as in South America, has its roots in the African cultures brought over by the slaves from the 1600's. However, at the time of the Second World War, a brand new sound was created which would change Caribbean music forever, and have a massive impact on music globally. This was the unique sound of the Steel Pan, invented in Trinidad and Tobago, almost by accident in the 1940's.

Calypso songs have been sung in Carnival since the late 1800's, but with the invention and subsequent rapid growth in popularity of the steel pan in the 1940's and 50's, the traditional island songs were brought to worldwide audiences. For a time in the 1950's Calypso music was even outselling Elvis Presley! Around the same time, Cuban immigrants in America took their music to the New York jazz scene, which soon resulted in another world favourite, Salsa.

Many of the other styles in the Caribbean such as Son, Rumba, Cha Cha, Merengue, Reggae and Soca feature percussion instruments. In this Caribbean section I have given some examples of how they can be played in a class music session.

Just like Brazil with its Rio Carnival, Trinidad's carnival is a hugely significant event in the world music calendar. It takes place at exactly the same time, leading up to the beginning of Lent.

Another popular festival in the Caribbean is the 'Crop Over' from Barbados. It is a truly unique Barbadian celebration created from the marriage of the English harvest festival and the West African yam festival. 'Crop Over' is a coming together of these two great cultures. It marks the end of the sugar cane cutting season and lasts for five weeks, with parties, calypso competitions and steel band music.



During the 1880's in Trinidad, the typical carnival scene was chaotic, disorderly and quite dangerous. A man named Ignacio Bodu came up with the idea of offering a trophy to the best fancy dress calypso band in order to give the people an incentive to improve themselves. This soon worked. Carnival became less wild and violent and the element of competition at carnival time between the bands has flourished ever since.







The steel pan is widely regarded as the newest modern musical instrument, having been invented in the 1940's in Trinidad. But its discovery was quite by accident. In the years before steel pans, bands used to make as much noise as they could with bottles and spoons, pieces of junk, biscuit tins and finally oil drums. One story of the 'accidental' discovery of the steel pan as a pitched musical instrument tells how a man named Winston Spree lent his oil drum to a friend for a rehearsal. When it was returned to him it was so dented that he spent all night trying to hammer out the dents. It was while doing this that he noticed the dents produced different pitches depending on their size and shape. After more experimenting with his hammer on the pan top, the first 'steel pan' with two pitched notes was created, affectionately dubbed a 'Ping Pong'.

Due to the cost of them, most schools don't have steel pans, or even mini-steel pans. Because of this I have provided a live steel pan backing track for you to play various rhythms along with. In addition, most electric keyboards have a good synthesized steel pan sound, which you could use if you have one.

Calypso, Soca, Merengue and Reggae rhythms with Caribbean style percussion instruments are great fun to play and should give your students a real sense of what Caribbean rhythms are all about.

Calypso

CD56





	Cowbells 1	.4 .4	We love to Par - ty						
	Cowbells 2 (opt) (high and low)	.4 .4	Cari - bbean Carib - bean	R R	L L	R R	L L		
	Tambours	.4 .4	Let's go to Tri - ni - dad						
	Bass	.4 .4	Um Cha Um Cha						
	Shakers	.4 .4	We love to Par - ty						
	Snares (rim ↓ centre !)	.4 .4		R L	L	R	L		

Calypso Playalong

CD57

Cha Cha Playalong

CD58

	Cowbells Woodblocks	.4 .4	1 2 Cha Cha Cha						
	Scraper	.4 .4	Scrape Tap Scrape Tap						
	Tambours	.4 .4	1 2 3 Cha Cha						
	Bass	.4 .4	(rim ----- of ----- Tambour)						

Cha Cha Playalong

CD59

Merengue and Soca

Merengue is a high tempo dance style from the Dominican Republic, popular throughout Latin America and beyond. It is faster than the SOCA style of party music from Trinidad, but both have a driving beat and both can be applied to the rhythms below. Culturally, though both are from the Caribbean, they are not related. The groove below is one of my own that is influenced by both styles, and a hybrid of the two.

		Father	Christmas	loves	the	Caribbean	
Hand drum	.4 .4						:
		1	2	3	1	2	3
Snare drum (snares off) and other stick drums	.4 .4						:
		Me - ren	- gue	So - ca		Everybody	
Woodblocks	.4 .4						:
		Father	Christmas	loves	the	drums	
Cowbells	.4 .4						:
		Spider	Spider	Spider	Spider		
Shakers	.4 .4						:
		Bom	Bom	Bom	Bom		
Bass	.4 .4						:
		Um	Cha	Um	Cha	Um	Cha
Guiro / Scraper	.4 .4						:

Merengue Soca Playalong

The Scooby Doo Reggae (slow with a bouncy feel)

		"Hey	Scooby - do	Boo"		"Hey	Scooby - do	Boo"	
Bass	.4 .4				:				:
			3				3		
Tambours Shakers etc.	.4 .4				:				:
		"1"	"2"			"Scooby	Dooby	Doo"	
Cowbells	.4 .4				:				:

* The count of "1" and "2" above are actually on beats 1 and 3.

SPAIN AND MEXICO

The Spanish sport of bullfighting may have divided opinions as to its ethical justification in modern society (excellent material for a classroom debate), but as a ritualistic activity, it goes back hundreds of years and is associated with the truly evocative style of music and dance called the 'Pasodoble'.

The Toreadors (bullfighters) enter the arena as an entourage of six men, comprising the Matador (killer), two Picadores (lancers) on horseback and three Banderillos (flagmen). The rhythms and music of the pasodoble from the band fill the air as the Toreadors make their dramatic entry and pay their respects to the dignitaries present.

The Pasodoble may have got its name from the French marching style, the 'Pas Redouble', dating back to the late 1700's. The Spanish Pasodoble dance mimics the movements of the Toreador and his cape. It is characterised by dramatic poses, leaps, stomps and a great deal of attitude, which can be a great source of theatrical fun in a workshop situation for the children.

As well as the wonderful rhythm, the distinctive sound of Spain using just three notes can be achieved on any tuned percussion instruments using just the notes, B, C and D. The harmony produced by these three notes in musical terms is a 'modal' form, whose unique relationship instantly transports the listener to Spain and other Spanish speaking countries, creating all the passion and excitement that we associate with Spain.



All you need for this workshop are tambourines, one or two bass drums, woodblocks and a snare drum if you have one. Any of the tuned instruments such as xylophones and glockenspiels add colour and harmony to this style, the end result of which can be a truly impressive sound.

In addition to Spain, the Pasodoble and Bolero rhythms are very much a part of Mexican culture too. And, if you're doing a focus on Mexico, classroom xylophones are ideal for imitating the marimba bands that play on street corners and in concert halls throughout the country.

The marimba, a close relative of the xylophone, is often referred to in Mexico as the *maderas que cantan*, "wood that sings". It is believed to have originated in Africa, but it has been a part of Mexican culture since the 16th century.

Pasadoble Rhythm



Snare

4/4 Snare notation:



Wood blocks
Claves

4/4 Wood blocks/Claves notation:



Tambourines

4/4 Tambourines notation:



Bass sound

4/4 Bass sound notation:



Tuned option
(Xylophone)

4/4 Tuned option notation:

Tuned option and playalong

The Bolero Rhythm



Ethnic hand drum

4/4 Ethnic hand drum notation:



Scrapper / Guiro

4/4 Scrapper/Guio notation:



Woodblocks
Claves

4/4 Woodblocks/Claves notation:



Shakers

4/4 Shakers notation:



Bass

4/4 Bass notation:

MARCHING BAND TRADITIONS OF THE UK AND USA

Marching bands were originally used on the battlefields, but as they became increasingly less important strategically, they were used for ceremonial purposes and in competitions, a tradition that still exists today as an important movement both in the UK and the USA.

The main instruments of marching bands are percussion, brass and woodwind. There are many styles including bugle corps, pipe bands, fife bands and drum corps. Although marching bands are very much associated with the USA and UK, most countries have a marching band tradition linked to its military, with Switzerland being one of the most famous in the form of its incredible drum corps bands from the city of Basel.

Basel drumming is very militaristic, derived from the military drumming drills of Swiss soldiers dating as far back as the Middle Ages. The group 'Top Secret Drum Corps' is the most famous of the Swiss bands, wowing audiences throughout the world with its virtuosic drumming precision.

As a workshop, marching beats are a fun and effective way of developing a strong sense of pulse in a group situation and on a number of different instruments. Particularly in the early years, a marching drum workshop can be very stirring, with great results for the children on drums and tuned percussion.



British and USA Marching Band Style

Intro

Snare drum

Tamourines

Bass sounds

Cymbals

All play

Marching Beat

Snare drums

Tambourines

On knees played with hands

Bass sounds

Cymbals

Triangle

Glockenspiel (optional)

2 3s and a 7

All instruments

(except)

Cymbals

Marching demonstration using all three elements above.

Glossary of common school percussion instruments



1 Bongos

These drums are of Afro-Cuban origin dating from around 1900. They are the smaller relation to the congas, both types being hand drums used to play important rhythms in Latin music. The bongo player is usually a highly regarded musician in a Latin band, often called upon to play drum solos during a piece.

2 Tambour / Tambourim

Small circular drum with a plastic skin used with hand or beater. Origins are difficult to be precise but is related to the Irish Bodhran and is commonly found in folk music as well as other world music. The one pictured is a Brazilian tambour called a tambourim.

3 Cowbell

Small metal bell, traditionally used for identifying livestock at night but now commonly used as a timekeeping instrument in African and Latin American music.

4 Agogo Bells

Most often used in the Samba bands of Brazil, Agogo is an African word from Nigeria, meaning 'bell' or 'gong'. Agogo bells are usually made in pairs or threes and each bell is pitched a small interval apart to add melody to their rhythm.

5 Jam Blocks

A modern, hard plastic version of the woodblock. Normally red and blue.

6 Wooden Agogo

A modern version of the African agogo, often with a ridged edge, which can be used for scraping as well.

7 Ethnic drum

General term for a multi-purpose world beat drum.

8 Tambourine

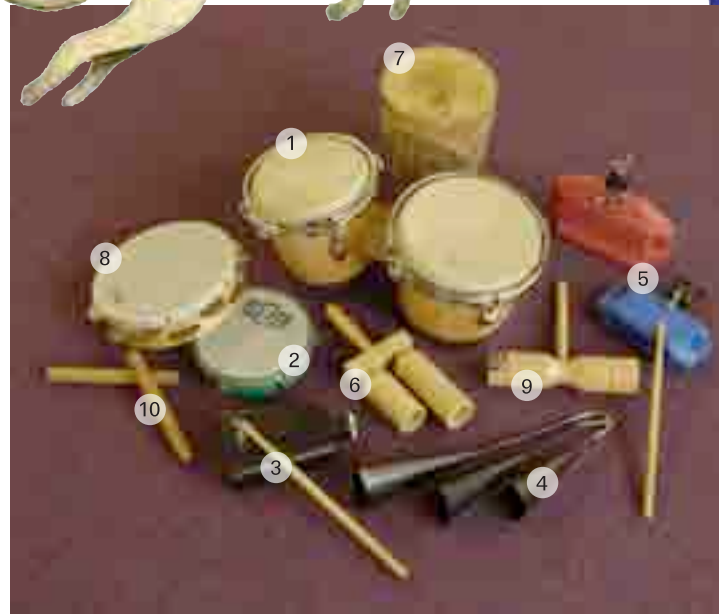
One of the oldest percussion instruments dating back to 2000BC. The tambourine is a frame drum, meaning its surface area is larger than its body depth. It probably appeared in many different cultures simultaneously and can't easily be traced back to one specific place of origin. South American equivalent is the Pandeiro; also known as a Riq, Buben, Daf and Dayareh in other cultures.

9 Tone-block

A form of woodblock commonly used in school music lessons.

10 Woodblocks

Another of the oldest instruments known. The woodblock would have been invented before the bronze age. Woodblocks come in all shapes and sizes. Examples include: Tone-block, Claves, Jam blocks, Temple blocks.



11 Bass Drum

Bass drums familiar in our Western culture are used in marching bands or operated by a foot pedal as part of a drum kit.

12 Floor Tom Tom

The floor tom is traditionally a 16" or 18" diameter drum with legs that sits on the floor on the right side of the drum kit.

13 Surdo

The Brazilian marching bass drum that marks the time and provides the fundamental pulse of the carnival samba rhythm.



14 Maracas

Are made from the gourd of the vine vegetable Calabash, dried and stitched leather or more often plastic, with seeds or similar inside, which rattle when shaken. Most commonly found in Caribbean and Latin American dance music.

15 Cabasa

Originally of African origin, and constructed from dried oval or pear-shaped gourds with beads strung on the outer surface. The more modern version is made with steel chain wrapped around a cylinder and is used in all kinds of Latin dance music. Similar in origin to the African Shekere and also called 'Afoxe'.

16 Reco Reco Brazilian Scrapper

A Brazilian scrapper of Angolan origin, consisting of a length of bamboo with notches cut into it and over which a stick is rubbed to produce a rasping sound. Used in samba music as a subtle driving rhythm.

17 Caxixi

A hand-woven African basket rattle. Usually quite small and designed in pairs.

18 Cuiro

A Cuban scrapper also made from calabash gourd with horizontal grooves for scraping along and hand or finger holes to hold the instrument while playing.

19 Triangle

The exact origins of the triangle instrument are unknown, but a number of paintings from the Middle Ages depict the instrument being played by angels, which has led to the belief that it played some part in church services at that time. Other paintings show it being used in folk bands. The triangle started appearing in marching bands as early as the 1700s.

20/21 Sleight Bells

Became popular during the 1800's in North America as ornaments on horses and sleighs. They even inspired the original song 'Jingle Bells' by James Pierpont. Bells have probably appeared simultaneously throughout the world and are commonplace in world music and dance styles.

22 Shekere

African gourd shaker with intricately woven beads or seeds around the outside in a net making them beautiful to look at and offering wonderful sounds.



23 Glockenspiel

Glocken means bell and Spiel is to 'play' in German. The glockenspiel is similar to the xylophone but the bars are made of metal. It was incorporated into the orchestra in the 18th Century.

24 Boomwacker

Tubes of bamboo or plastic cut to graded lengths, which resonate with a specific pitch when struck on the ground.

25 Steel Pan

Invented in Trinidad in the 1940's, the steel pan is now one of the most universally loved sounds, immediately evoking images of the Caribbean when played. It is made by a skilled 'pan-tuner' from an oil drum, with notes created inside the pan by creating indentations from underneath of different sizes according to the pitch.

26 Metallophone

Any kind of keyboard percussion instrument whose bars are made of metal, e.g. glockenspiel, chime bars, vibraphone.

27 Mini-Glockenspiel

Mini-version of a glockenspiel designed for infants.

28/29 Xylophone

Xylophone is literally translated from the Greek words 'Xylo' (wood) 'Phone' (sound) and is a keyboard percussion instrument. Modern xylophones are arranged chromatically with sharps and flats, although school xylophones may have only diatonic scales (i.e. no sharps or flats) to make them more accessible to children. Wooden keyboard instruments are ancient but most music historians originate the xylophone with the similar African instrument, the Balafon. A Marimba is a larger version of the xylophone with a more mellow resonant sound.



30 Mark Tree

Also known as a chime tree, the Mark Tree is made of many bells of indeterminate pitch suspended from a slat of wood and used to add colour and texture effects to music.

31 Bell Tree

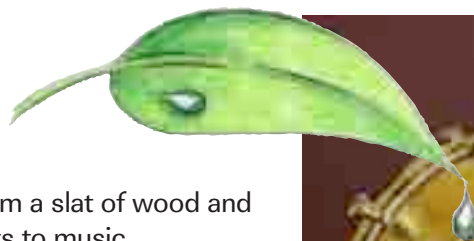
Consists of vertically nesting inverted metal bowls, which are placed on a vertical rod. To play them you run a stick or triangle beater down the bells creating a smooth glissando effect.

32 Slapstick

Two pieces of hardwood held together at one end by a spring hinge which, when waved quickly, open and close to create a harsh slapping sound effect.

33 Rain Stick

This instrument has disputed beginnings but gained popularity as a symbol of the South American Rainforests during the ecology movement of the 1960's. Its real origins may be African, possibly imported by West African slaves to Peru, Argentina, Chile and the Upper Amazon in the 1500's. In South America the rainstick is made from the dead stalks of cactus plants filled with pebbles.



34 Finger Cymbals

Together with a frame drum, were sounded in religious rites and at secular dances. Forked cymbals known as Crotala travelled from Egypt to Greece and Rome, and finger cymbals were introduced from the East, chiefly for dancers, a pair being attached to the thumb and middle finger of each hand.

35 Gong – An ancient Asian musical instrument symbolising wealth and positive energy. The largest gongs could be heard from fifty miles away. Gongs are still very important today and come in three main groups; the suspended gong, the bowl gong and the bossed gong.

36 Balafon West African xylophone with wooden bars suspended over hollowed out gourd to resonate its sound. The pitch of the notes are particular to the culture and do not follow the western chromatic scale.

37 Vibraslap

Originally the jawbone of a mule or donkey with the teeth loosened. Striking the broad end of the jawbone while holding the front teeth part creates a sustained rattling sound. The modern version is made of metal and wood to give the same effect.

38 Shaker Shells

Popular in South America and Africa, beach shells tied together into a woven net to simulate the effect of the sea or rain.

39 Den Den

This is a Japanese pellet drum. It has two heads and is suspended on a rod, with beads or pellets hanging on threads on either sides of the body of the drum. The drum sounds when it is turned on its axis from side to side, causing the beads to strike the heads of the drum. It is used in religious rituals and often sold as a children's toy at festival stalls.

40 Djembe

The drum of the Mandinka people of West Africa. Dating back to the great Mali Empire of the 12th Century, it has become the most popular African drum, carved from wood by master drum makers, with a goatskin playing surface.

41 Conga drum

The conga is perhaps 1000 years old. It is an African Bantu drum imported by the slaves to Cuba and other parts of the Americas. They are usually played in pairs and are very popular in modern Latin dance music as well as religious ceremonies in their more traditional form. The word 'Conga' may be derived from the African Bantu word 'nkonga' meaning 'navel' or 'umbilical'.

42 Snare drum

The snare drum commonly forms part of a drum kit, as well as being used in marching music throughout the world. In Brazil it is known as 'Caixa'. A descendent of the medieval Tabor drum, the vibrating snare wires on the bottom head were added and refined during the 1600's when it became better known as a field drum.



43 Tom Tom

The modern form of tom tom is associated with the mounted and floor drums from a drum kit. However, it is thought to originate from the Native North America people, the tom tom being a drum of various dimensions played with the hands or sticks. It is also an old English term for a child's toy drum.

44 Gathering Drum

The Gathering Drum is loosely based on ceremonial drums used in various cultures to gather people together or to celebrate special occasions.



45/46 Ride Cymbal

The largest cymbal found on a drum kit. Its function is to play repeating rhythmic patterns and to help keep a steady time feel.

47 Chau Gong

This is the most common type of gong. It is flat, made from a copper alloy, bronze or brass and can be small or large. The large Chau gong is probably better known as a Tam Tam and is often found in the modern orchestra.

48 Pair of Suspended Gongs

Chinese gongs with a small raised or bossed centre.

49 Nipple Gong

Nipple gongs have a raised boss or nipple in the centre. They have a clear resonant tone with less shimmer than other gongs, and two distinct sounds depending on whether they are struck on the boss or next to it.



Teaching World Music - CD Track List

1. CD Introduction

Phonetic Building Blocks

2. 'Bugs' - Individual rhythms

3. 'Bugs' - Combined rhythms

4. The Tricky Triplet

5. Short 'Bug' Calls

6. 'Animal' rhythms

7. 'Football Team' rhythms

8. 'Countries and Places' rhythms

Warm-Up Games

Call & Response/ Rhythmic Interplay

9. Finish The Beat

10. Body Percussion Examples

11. Bob The Builder

12. We Love To Party

13. We Love To Drum

14. I-Diddly I Di

15. Showtime

16. Down In Africa

17. Football Chant

18. Oggy Oggy Oggy

19. We Will Rock You

20. Sponge Bob

21. Humpty Dumpty

22. Balamory

23. Coco Pops

24. Samba Intro Call - 'On Your Marks'

25. 1-2-3-4 We Love To Party

26. Improvising Around Bug Phrasing

27. Drum Rolls

28. Drum Slap

29. Drum Rolls followed by Drum Slap

30. Pulse Intro

31. Atmospheric Sounds Effects

32. Cha Cha Cha Ending

Africa

33. Jungle Stomp

34. We Love To Party

35. Let's Go To Africa

36. Down In Africa Beat That Drum

37. Xylophone Tuned Option - 3 Chords

38. 'Jambo' Kenyan Song

China

39. 'Luogu' Call and Response Exercises

40. Longer 'Luogu' Call and Response

41. Solo rhythms Single beat Phrases (Stabs)

42. Dragon Dance Rhythm (Long Wu)

Japan

- 43. Basic Taiko Call and Response Phrasing
- 44. Longer Taiko Call and Response Phrasing

Brazil

- 45. Samba Basic Rhythm
- 46. We Love To Party
- 47. Samba Carnival
- 48. Samba Samba We Love To Drum
- 49. Samba Carnival Samba Drum
- 50. Samba Funk
- N/A Baion (no cd track)

Native American Indian

- 51. Basic Pow Wow Beat
- 52. Land Of The Silver Birch – Traditional Song

India

- 53. Dhol Drumming Example/Demonstration
- N/A Scooby Doo Dhol Beat (no cd track)
- 54. Basic Dhol Drum Rhythm
- 55. Dhol Call and Response Examples

The Caribbean

- 56. Calypso Rhythm
- 57. Calypso Steel Pan Backing Track
- 58. Cha Cha Rhythm
- 59. Cha Cha Steel Pan Backing Track
- 60. Merengue/Soca Beat
- 61. Merengue Steel Pan Backing Track

Spain

- 62. Pasadoble Rhythm
- 63. Pasadoble Tuned Playalong
- 64. Bolero Parts and Complete Rhythm

Marching Bands

- 65. Marching Beat Intro Call
- 66. Main Marching Beat
- 67. Phrasing – Two 3's and a 7
- 68. Marching Drum Example/Demonstration*

N/A – These grooves were included in the book after the CD was recorded.

All instruments played by Jim Bernardin.

CD recording, production and mastering by Guy Barnes (except *).
www.guybarnes.co.uk

The Author



Jim Bernardin is the founder and director of World Music Workshops. The exercises and workshops in this book have been successfully tried and tested by Jim on thousands of school children throughout the UK and they represent a significant body of his creative work in schools.

Jim has been inspiring primary school children and teachers for over ten years with his unique brand of music workshops and performances. His ability to connect with, and inspire children of all ages, and their teachers, has kept him in constant demand in schools throughout the south of England.

Jim began his musical career as a professional drummer before moving into education. He has taught percussion in state and independent schools and has directed and composed for various percussion ensembles alongside his teaching. He gained a first class honours degree in music and writing as a mature student and studied marimba and other tuned instruments during this period.

In the last five years he has specialised in playing the Caribbean steel pan and continues to freelance as a percussionist in many styles.

In addition to his music experience Jim has had travel, sport and music articles published in various journals and newspapers, as well as his own book 'Diary Of A Pregnant Male!'.

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C. Reece – Head Teacher, Whytemead First School, West Sussex.

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