

# TEACHING WORLD MUSIC

By Jim Bernardin



**For Primary  
School Teachers**

Workshops for Foundation,  
Key Stage One and Key Stage Two.

Published in Great Britain by World Music Workshops

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# Foreword

'Teaching World Music' is an invaluable, user-friendly guide for flexible percussion ensemble which creates foot-tapping rhythms from around the world. It is bursting with inspiring and fun ideas which can be used again and again by specialist and non-specialist teachers, for classroom ensembles, cross-curricular projects and concert items.

Jim's effective way of using words to create energetic and up-lifting rhythms will leave the children wanting more!

Claire Peplar  
Head of Lower School Music,  
Dulwich Prep School, Kent.

Jim Bernadin has visited Western CE Primary on several occasions over the past 6 years and has delivered workshops on Samba and Caribbean music.

The children are enthralled by his performance assemblies and workshops; they recognise the fact that he is an excellent musician. Even when he's talking to over 400 children and staff, he ensures that they are all fully involved in some way.

The workshops are great fun as well as highly educational. After our first visit, I was inspired to start up a school samba band, which has been running successfully for 5 years. It is not easy to find resources suitable for Primary School level, and I feel that Jim's new book, "Teaching World Music" is a 'must' for every teacher, whether they are an experienced music specialist, or a non-specialist class teacher.

Vicki Henderson  
Music and Class Teacher, Western CE Primary School, Hampshire.

What an achievement, well done! I wish I'd had something like this to help when I was teaching!

Inspirational, great fun and an invaluable tool!

Janet Ayre,  
St Margaret's C.E. Primary School, West Sussex.

# Introduction by Jim Bernardin

I love researching music from around the world for my workshops. I love to see the enthusiasm and commitment of those taking part and to be inspired by the sheer variety and quantity of music out there.

There are now many websites that provide an invaluable window into other cultures at our fingertips. I regularly use these sites as a learning resource and for inspiration. Whether I'm watching a concert by school children, professional musicians, community groups or any other kind of ensemble, I simply enjoy seeing and hearing people from different cultures performing their music with such enthusiasm.

Music is in all of us, but it touches us in different ways and for different reasons. In many parts of the world, music provides an uplifting and essential respite from the challenges, and often harshness of every day life. For some musicians, it is an art form and skill developed throughout a lifetime of study, practice and performing. But for most of us it need not be complicated, nor take hours of practice to perfect. In fact, it need not be perfect at all!

Enjoying and appreciating music from different cultures has enhanced my overall love and understanding of all music. I hope that through experimenting with the material within these pages, you will discover new styles and ideas from around the world to share with your children, and have some fun in the process.

## The Company

World Music Workshops was created by Jim Bernardin to provide music education and curriculum enrichment to primary schools, offering a range of themed multicultural workshops and performances for children, and additional training and resources for teachers. Since 2001, Jim has delivered more than five thousand workshop sessions and hundreds of assembly performances to children of Foundation level through to Key Stage 2 in schools across the UK and abroad. He continues to develop and innovate in the field of music education today.

*"It is unusual to find a first rate musician who can also communicate their skills to children. In schools we usually have to make do with one or the other – in you, luckily for us, we found both!"*

Paul Evans, music teacher, Kent.

*"Utterly wonderful! Every school in the country should have this experience!"*  
Ofsted.

*"Jim Bernardin is a natural entertainer and fortissimo educator".*

Sec-Ed Publication.

# Meeting Your Musical Needs and Objectives

During his time delivering workshops in schools Jim has been asked by many music coordinators and teachers if he could document his workshop ideas and methods to assist and enable teachers to do follow-up classroom music sessions in a similar style.

This book aims to meet TWO main objectives in serving Primary sector music education.

The main aim of the book is to effectively communicate Jim's ideas to specialist and non-specialist teachers; to make the workshops easy to understand and apply in practice and fun to deliver in a classroom music lesson.

The second objective looks at how the variety of percussion instruments you already have in your school can be adapted to the various styles of world music covered within. This will hopefully meet two further criteria: Firstly, the creative element of using your own school percussion instruments in an imaginative way to learn and play many world music styles. Secondly, it may reduce the need to invest in more instruments, instead making the most out of what you already have, which is probably already enough to achieve some great results.



# Cultural ‘Soundblocks’

When we are exposed to music from around the world I believe the first thing we become aware of is the ‘sound’ of a culture. I refer to this as a sound-block of a particular country or region of the world.

It is not necessarily about the rhythm or technique of playing a specific instrument. We identify a particular sound with a culture long before we know what is actually happening in the music. This is even more relevant in children, who can often tell if something is Chinese, or African or Caribbean quite easily, most likely through hearing forms of the music from their favourite movies!

Attempting to play music from different cultures with a limited number of instruments at one’s disposal can be great fun and should not be an intimidating task. If I possessed the authentic instruments from each of the cultures I cover I would probably need a large warehouse to keep everything in. Instead, I use many of the same drums and percussion instruments for different styles and have learnt to adapt the way they are played to each style. When looking at the typical instruments already found in primary schools, it is possible to cover quite a few world music styles without having to invest in more instruments.

The main function of the book is to give you, the teacher, more ideas on how to get the most from your school’s stock of percussion instruments. Even though many schools have a limited and sometimes depleted range of instruments on the music trolley, it’s amazing how much world music can be reproduced just using these instruments.

You don’t need Chinese drums to play Chinese music. The same goes with Brazilian or African music. It is more a case of taking a different approach to the instruments, rhythms and sounds that will characterise the culture. With a little background information and imagination, this is surprisingly easy to achieve.

# The Workshops

Drums and percussion are at the heart of every culture around the world. After many years of learning and teaching, I still find it fascinating how different cultures have established their own instantly recognisable sound from simple variations of very similar instruments.

In this book I have assembled many of my main 'tried and tested' ideas and activities and laid them out under multicultural headings of the various workshops I continue to deliver in Primary Education today.

To help things along I have recorded an accompanying audio CD that can be used both as an instructional tool and for listening enjoyment. This contains all the rhythms, played and spoken phonetically, that are featured in the workshops. Some of the CD tracks can be used as backing tracks for the class to play along with or simply to enjoy listening to.

I believe the key to the success of any music workshop, with children or adults, is the fun element, which I referred to at the beginning of the introduction. Some world music, like Chinese and Japanese can be very vocal. Others such as African or South American can involve lots of movement and dance. Some cultures, like Indian, are very colourful, and the use of simple props, clothing, hats, material and fabric can really heighten the sense of authenticity. Children love to be theatrical and these workshops provide an excellent opportunity both for children and teachers to get in character and explore each theme to the full without inhibition or the pressure of a specific end goal.

The enclosed ideas could also link in with other school projects or spin-off activities within each culture such as Geography, Art, Design and Technology, History and even Maths! The workshops and information within these pages will hopefully enable teachers of a varied musical background and experience to reproduce the sounds and styles of many different cultures and to continue to enhance their children's musical enjoyment, understanding and participation.

HAVE FUN!

## Selecting the right rhythms and grooves for your age-group

The philosophy behind the book is to stimulate creativity by offering many simple but effective musical ideas. Because of this it is quite hard to put the workshops into age-appropriate boxes. When I'm working with a class, I am assessing abilities as I go to get the best out of the each group.

As a general rule, the first rhythms in each section are geared towards Foundation and Key Stage 1, becoming progressively more challenging for Key Stage 2. I hope you will find there is plenty in here for every age. I have tried not to be too prescriptive. Instead, I prefer to encourage you to work through the material with your class and see what happens. Children can be so surprising, I'm sure you will have lots of fun discovering all those hidden talents and abilities for yourselves.

# Section 1 – Applying Your School Instruments

## 1 YOUR SCHOOL INSTRUMENTS

### Instruments commonly found in primary schools

Musical instruments come in all shapes and sizes. None more so than the percussion family. If you look through all the instruments you already have in your school you'll probably find quite a variety of sounds available to you. To add more interest to what is already a fun group of instruments, I've given each one a heading to help you and your children attach a personality to the sounds. The animal headings given to each group below are not mine, but those of my own primary-aged children and their friends. The exception is the last one in which we tried to capture all the various special effect sounds under one heading by giving it the exotic name of 'The Rainforest'.

I have found the following percussion instruments to be often already present in a typical music cupboard or trolley in primary school. Check how many of these you already have. The advantage of this approach is that you may not need to buy any equipment to do my workshops. The sample of instruments photographed to illustrate this was taken from an ordinary state junior school music cupboard, which I hope you will be able to identify with.

All of the instruments below can, in various ways, be applied to produce a particular cultural sound and style from continents around the world.

### CLASS ACTIVITY

Discuss with the children why the creature names of the following groups have been assigned to their corresponding instruments.

Ask them for other alternative suggestions, or perhaps have the children brainstorm their own instrument branding system and give reasons for their choices.

# The Instrument Groups

## BASS SOUNDS

### Elephant

Large and small drums, tom toms, bass drum, kettle drum, large tambour.

Most music has a pulse or a heartbeat, whether it is audible in the music or just felt. Sometimes the heartbeat can be very subtle and other times very obvious. Most of the time the easiest pulse to find and use is the one which corresponds with the footsteps in a walk or a march, as in a carnival, a parade or procession.

Instruments that have a distinctive bass sound or deep sustained note when struck can be the heartbeat to a rhythm. Usually these are the largest instruments in the store and would be best played with a beater with a soft or woven end, rather than a stick. Your own 'bass' sounds are relative to the instruments you have available so if you have no big drums in your cupboard, go for the next lowest sound, e.g., a tambour or lollypop drum or similar.



## GENERAL DRUM SOUNDS

### Zebra

Snare drum, tenor drum, African drums, bongos, congas, tambour, lollypop drum, ethnic drums.

These are drums whose full and distinctive sound can drive a beat forward, giving the rhythm momentum and a steady and strong feel. These are generally played with drumsticks or with hands, depending on the drum and style. The rhythm given to these instruments is normally one that is relatively stable and easy to say and play. This is often the rhythm that the accompanying instruments work around.





## HAND AND STICK SOUNDS

### Cheetah

Small tambours, tambourine, cowbell, woodblock, wood or metal agogos, claves, jam blocks, etc.

Instruments that are hand-held and played with a stick often have a sharp cutting sound that can be very effective when playing faster rhythms, 'off-beats' and syncopated patterns. They are usually small and easy to hold, which generally also makes them easier to play.



## SHAKING AND SCRAPING SOUNDS

### Snake

Maracas, beaded shakers (shekere), scraper, cabasa, egg shakers, triangle, castanets, quiro, etc.,

Shaking instruments can offer a softer, smoother overall sound, adding feel and subtlety to a rhythm. But they are also great for cutting off-beats through a rhythm too. These are often the unsung heroes of the percussion section, low on glamour but high on importance because they give rhythms the 'final polish' that makes the overall beat sound great. They also work as speciality instruments, capable of creating lovely ocean, seaside, jungle and atmospheric sounds as well as quite menacing sinister sounds too, hence the heading, 'Snakes'.



## TUNED/PITCHED SOUNDS

### Songbird

Glockenspiel, xylophone, metallophone, chime bars, hand-bells, boom-whackers, mini or full size steel pan and others.

This is the tuned percussion section of the music store. Small tuned instruments are quite common in primary schools and can be effective in all kinds of cultural music styles. Percussion beats and rhythms are great fun and very rewarding for everyone. However, it can be the musical icing on the cake to introduce chords and harmony into a piece, without the notes being complicated to play.



## CYMBALS AND GONGS

### Dragon

Cymbals and gongs are amongst the oldest instruments in history. They are essential in the Chinese Luogu music in the book, as well as being a feature of the marching band sound. From the largest to the smallest, cymbals and gongs are invaluable when it comes to creating these cultural sound blocks.



## SPECIAL EFFECTS

### Rainforest

Bass drum, cymbals, gong, rain stick, didgeridoo, hand bells, castanets, shells, whistles, bell tree, vibraslap.

Whether you are focusing on music from the Far East, Africa or the Rain Forests, special effect instruments simply add a bit of magic and an 'earthy' backdrop to a performance. They can also be good for children who find keeping a steady rhythm difficult, but who will have fun expressing themselves with an important effect and joining in by adding atmosphere to your piece of music. Great at the start and end of a piece; also for simulating the weather, the seaside and oceans, the jungle and many more possibilities.



## CLASS ACTIVITY

Spread all the school instruments out onto the floor and try to group them according to the above system. Some instruments could go in more than one group, so choose a home for it but keep in mind that it could be used elsewhere.

## A final word about the instruments

Rather than specifying individual instruments for a particular cultural sound within each workshop, I have created the above groups in such a way as to give you as many options as possible.

You may feel a little limited by the instruments available to you. But don't forget! You have artistic license, so this doesn't need to be a problem. You will probably find you'll have to compromise some of the sounds, but do not hesitate to do so. Swapping a woodblock for a tambourine won't make a huge difference in the overall outcome. As long as your instruments are being used and everyone is having fun and learning.

It is intended that the understanding and exploration of your own school instruments will form an integral part of the whole process for the children as well as the teachers.

The aim throughout the book is to provide you with exciting and achievable world beats and sound blocks with your own percussion instruments. I hope that you will discover lots of ideas and stimulus for multicultural music making, laid out in a way that is coherent and practical. I also hope you have fun along the way.

CD1

### **Audio introduction to the CD**

## 2 PHONETIC BUILDING BLOCKS

### 1. Bugs

























Phonetics should play a big part in the communication of rhythms to Primary-aged children. As a result, in addition to the vocal devices I use in the workshops rhythms I have also assembled my own bug family to use in simple 'Call & Response' interplay. Mine are by no means unique. I'm sure there are already lots of similar versions out there already.

I like to use the following well known 'bugs' to represent six common rhythmic groupings, which, if shown only as music notation, would take much longer to learn than when spoken.













There are two lengths of call and response which work best for me. They are phrases over 2 beats or 4 beats.

The following notated exercises are all over 4 beats, but can be just as effective over 2. As a tip, if you make your last beat a 'SLUG', I have found this gives the children enough time to absorb what they've just heard and then begin their response at the right time, i.e. on beat 1 of the next measure.

In order to make the rhythm work, one should establish a gentle, fairly slow pulse to begin with, which will act as the 'SLUG' beat. (Repeat counting to 4 in an even tempo- this is your 'SLUG').

Spoken		Notated			
Slug	x 4				
Spider	x 4				
Caterpillar	x 4				
Butterfly	x 4				
Grasshopper	x 4				
Bumblebee	x 4				

### Examples (over 4 beats) TEACHER PLAYS – CLASS COPIES

Spoken				Notated			
Butterfly	Spider	Spider	Slug				
Grasshopper	Spider	Butterfly	Slug				
Spider	Spider	Caterpillar	Slug				

CD2

CD3













## THE TRICKY TRIPLET!

The last and probably trickiest rhythm to feel and convey to children is the 'Triplet' measure, which is, by definition, three evenly spaced notes played in the space of two. Dividing a pulse into two equal measures is fairly simple.

*From two in to three is trickier!*

Slug → becomes → Spider → becomes → Bumblebee

E.g.

1	2	3	4	
Slug	Slug	Slug	Slug	becomes →
				
→ Spider	Spider	Spider	Slug	becomes →
				
→ Bum-ble-bee	Bum-ble-bee	Bum-ble-bee	Slug	
				

Also

'ne – ver – put	hump-ty-to	geth-er-a	gain'.
-----------------	------------	-----------	--------

### Note\*

















Each rhythm finishes on beat 4 as a 'slug', making it easier to absorb and copy.

**IMPORTANT** - To turn this rhythm into a real triplet using the word 'Bumblebee' make sure you say the syllables in an evenly spaced fashion, as in the natural flow of the last line from Humpty Dumpty. Be careful not to confuse the 'Bumblebee' triplet feel with the 'Butterfly' rhythm.

Try the following calls, which mix up the different 'bug' rhythms. Say the words first, then clap as you say them, finally play them on an instrument.

As mentioned previously, it is best to always end on a 'SLUG' as this gives the pupils just enough time to stop and listen to the next call, thereby letting the calls and responses flow one after the other.

E.g.,









Spider	Spider	Butterfly	Slug
			
Butterfly	Grasshopper	Spider	Slug
			
Spider	Slug	Caterpillar	Slug
			
Bum-ble-bee	Bum-ble-bee	Grasshopper	Slug
			

## SHORT BUG CALLS

CD5

Try doing calls over two beats as an alternative to four beats.  
Ask the children to copy you after hearing you play the rhythm,  
first by clapping, then on instruments.

E.g.

Spider	Slug
	
Butterfly	Slug
	
Grasshopper	Slug
	
Bumble-bee	Slug
	

### Note\*

Remember!! **SAY IT AS YOU PLAY IT!!!**  
Always speak the rhythms as you play them.  
This helps everyone to play rhythmically together.  
**THE VOICE IS RARELY WRONG.**

## CLASS ACTIVITY

Arrange your children into four groups and allocate each group with the following sound: Elephants, Zebras, Snakes and Cheetahs, then help them find an instrument.

Have them try to play the following, to begin with, one group at a time.

Elephants - SLUC rhythm

Snakes - SPIDER rhythm

Zebras - CATERPILLAR rhythm

Keep the beat steady and bring in each group with their rhythm until all three are playing at the same time, then layered over

the top of this try some

**COPYING CALLS** between you and the cheetahs,
























e.g. - SPIDER BUTTERFLY  
CATERPILLAR SLUG!

## ANIMALS (All over 4 beats. i.e. 4/4)

Spoken

Notated

CD6

Wart-hog	Elephant	Chimpan	- zee				
Hippo	Hippo	Hippopoto	- mus				
Antelope		Antelope					
King of the Jung	- le	MU	- FA - SA				
Grizzly Bear	Grizz	- ly bear	Runaway!				
Buffalo	Cheetah	Monkey	Sloth				

## More Phonetic Examples

First there were BUGS, then ANIMALS. Now FOOTBALL TEAMS and COUNTRIES. Whatever next?

All words have natural rhythms. I try and stick with ones that have a definite rhythmic flow to them. If the rhythms are too contrived, they could come out sounding different every time. Here are some other examples I've made up of phonetic rhythms. Some of them are quite advanced from a notation point of view, but sound naturally groovy when spoken.

### CLASS ACTIVITY

Feel free to use them, though I suspect it might be even more fun making your own up with the children.

It's important before speaking a phonetic rhythm to start with a simple pulse or count of 4 to enable the rhythms to flow as smoothly as possible. This can be done by counting aloud, or at the very least counting to yourself first.

CD7

### FOOTBALL TEAMS

Spoken				Notated
1 Chelsea	2 Chelsea	3 Arsenal	4 Liverpool	
Man - U - ni - ted	Aston	Villa		
Everton	Portsmouth	Q -	PR	
Man City	Bolton	Middlesborough	Spurs	

CD8

### COUNTRIES and PLACES

Spoken				Notated
1 Italy	2 Turkey	3 Medi - tera	4 nean	
Ghana	Senegal	(clap!) South -	Afr- ica	
Africa	An -	tarc - ti - ca		
China	Singapore	Indo - nes -	ia	
I- like-to	be - in - A	MER - I	- CA	

### 3 WARMING UP

#### Finish the beat

CD9

In this game, the leader (you to begin with) plays the first four beats of a five-beat phrase and the class must clap or play a single beat on number five.

Start slowly. Before using claps or instruments you can play it with voices by counting.

E.g. (LEADER) 1 - 2 - 3 - 4 - (CLASS) 5




As well as focusing the children on playing together on beat five, the real fun in this game is with varying the tempo of the way you play the first four beats. Start counting/playing slowly. Each time gradually speed the four beats up, and then drop in a slow count when everyone is expecting another fast one. This always catches people out amidst laughter. Try a different tempo each time. The element of surprise makes this one a lot of fun. However, bear in mind your four beats must flow, whatever speed, for the listeners to have a chance at playing their beat at the right time.

TIP

After you've done 4 beats + 1, try it again with 3 + 1, and then 2 + 1. As below:

(LEADER) 1 - 2 - 3 - (CLASS) 4      (LEADER) 1 - 2 - (CLASS) 3



When you're doing the 2 beats + 1 at a certain tempo, someone usually bursts into singing 'We Will Rock You' along with the beat.

(LEADER) 1 - 2 - (CLASS) 3      (LEADER) 1 - 2 - (CLASS) 3



#### Body Percussion

CD10

Using the simpler rhythm systems from the previous pages (e.g. Bugs or Animals etc.), create a different 'body percussion' sound for each beat in the count of four.

E.g. Beat 1      *Click fingers*  
 Beat 2      *Thigh slap*  
 Beat 3      *Beat Chest*  
 Beat 4      *Clap*

Then apply this to a simple four beat rhythm so that each body sound has a rhythm of its own.

E.g. Spider      Butterfly      Spider      Slug



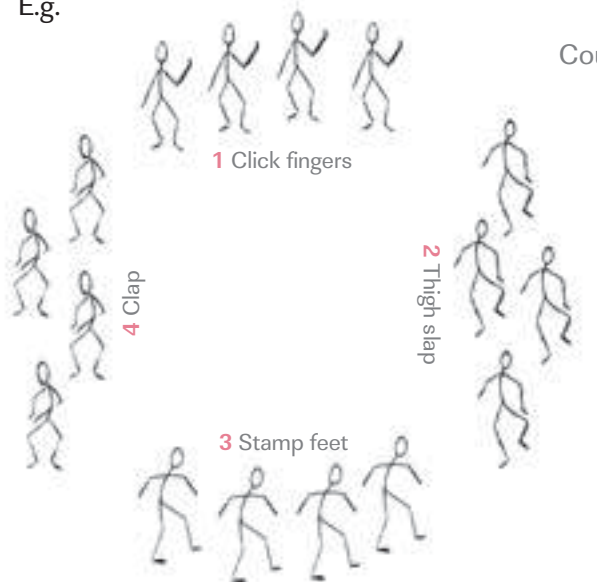
*click fingers*      *thigh slap*      *beat chest*      *clap*

You can go on inventing rhythms like this and apply them all to body percussion, which sounds wonderful when the whole class is doing it. It always produces a lot of laughter and some very interesting creativity as well. Body percussion is very common around the world. For example, it's used a lot in Australian Aboriginal music.

## The Body Shop

Developing the body percussion theme further. Arrange the class into a big square and give each side a sound (body or voice) and a beat to play that sound on. Then, as leader, play any simple 4-beat rhythm and let the square turn it into something weird and wonderful, not to mention groovy.

E.g.















1 Click fingers

2 Thigh slap

3 Stamp feet

4 Clap

Count	1	2	3	4
	 Spider	 Butterfly	 Spider	 Slug
	 Butterfly	 Grasshopper	 Spider	 Butterfly
	 Slug	 Caterpillar	 Butterfly	 Spider

## Jungle Games (Key Stage 1)

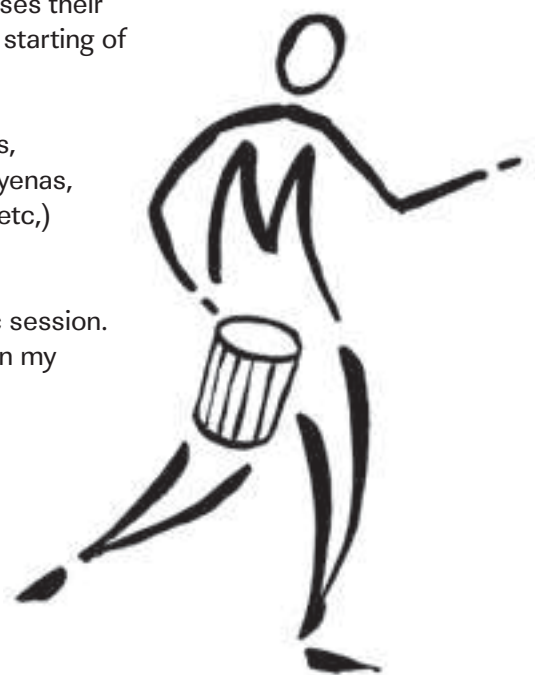
Something I very much enjoy with children from Nursery, Reception, Year 1 and even year 2 is getting into character. Preparing for the Jungles of Africa or the Rainforests of Brazil is great fun.

Firstly I play simple rhythms on the most ethnic sounding drum I have (usually a djembe) and get the children to spread out and dance to the beat.

Then I move onto musical statues, which is great fun and also focuses their attention in a musical way, responding to the random stopping and starting of the beat I'm playing.

Then we carry on dancing to the beat while simulating jungle noises, animal and creature sounds (e.g. stampeding elephants, laughing hyenas, roaring lions, cheeky monkeys, croaking bullfrogs, slippery snakes, etc.) until everyone is very warmed up and ready for the instruments.

There are endless ways of engaging children at the start of a music session. As well as sharing some of my own ideas I continue to learn a lot on my travels from the teachers I meet and work with.



## CALL AND RESPONSE PHRASING

This is the most interactive ingredient in music making and is prevalent in most forms of world music. Whether in Brazilian samba calls, Japanese Taiko drumming or classical pieces, copying, imitation and 'question and answering' is fundamental to almost all music.

The call and response phrases found throughout the world can be very elaborate and complicated. However, at Primary school level, it is a great way of getting a whole class to sound tight and together, and can be central to turning something into a performable piece or composition.

I have included a number of my current popular call and response phrases, taken from well known 'questions and answers' found in contemporary children's media such as TV programs, films, shows, adverts and other sources.

A call and response phrase can be long, or short. The simplest 'Call and Response' is a straight copy, where the answer is the same as the question. More complicated ones can contain a number of questions and answers in the same phrase. Normally, as long as there are words to which the phrase fits, the children will learn it in no time. You can even use whole nursery rhymes!

If I'm using a phrase from a well known program or film, I sometimes play the whole call and response first without telling the source, and see if any of the children are familiar with the rhythm of it. I may give them clues. It's fun to see the triumphant look on the children's faces when they get it. It's quite important to use a different sound for the answer so the children can distinguish between where the question ends and the answer begins.



## THE CALLS


Note: C = Call, R = Response

CD11

### BOB THE BUILDER (Variation 1)

Spoken	Notated	Spoken	Notated
C Can you fix it?		R Yes we can	

### BOB THE BUILDER (variation 2)

Spoken	Notated	Spoken	Notated
C Bob the builder		R Can you fix it?	
C Bob the builder		R Yes we can	

CD12

### WE LOVE TO PARTY (Simple copy phrase)

Spoken	Notated	Spoken	Notated
C We love to party		R We love to party	

CD13

### WE LOVE TO DRUM

Spoken	Notated	Spoken	Notated
C We love to drum We love to drum		A. So do we	

CD14

### I - DIDDLE -Y - I - DI



Spoken	Notated	Spoken	Notated
C I - Diddl - ey I - Di		R Bom Bom	

Melodic Notation



## SHOWTIME

CD15

Spoken	Notated	Spoken	Notated
<b>C</b> Dun Da - Dun Da - Dun Dun		<b>R</b> Bom	

Melodic Notation





## DOWN IN AFRICA

CD16

Spoken	Notated	Spoken	Notated
<b>C</b> Down In Af - ri - ca		<b>R</b> Beat That Drum	

## FOOTBALL CHANT







CD17

Spoken / Notated	Spoken / Notated
<b>C</b> 1 2 1 2 3 1 2 3 4	<b>R</b> ENGLAND
	

(Any team or the name of your town or school - with two syllables!)

## OGGY OGGY OGGY

CD18

Spoken	Notated
<b>C</b> Og - gy Og - gy Og - gy	
<b>R</b> Oye Oye Oye	
<b>C</b> Og - gy	
<b>R</b> Oye	
<b>C</b> Og - gy	
<b>R</b> Oye	

Play this phrase twice

Then play the first phrase once more to finish.

## WE WILL WE WILL ROCK YOU

Spoken / Notated

**C** We will we will

Spoken / Notated

**R** Rock you Rock You**Topical TV as a resource**

Contemporary children's TV and film is a great resource for question and answer phrases that the children already know and love. The one below is very much the 'in thing' at the time of writing, although I suspect it'll be superseded by something else just as bizarre and nonsensical in a year or two.

However, this particular one from the popular kids show, 'Sponge Bob' sounds fantastic as a percussion call and response, and the children love playing it.

## SPONGE BOB SQUARE PANTS

Spoken

Notated

**C** Who lives in a pine - app - le un - der the sea?**R** Sponge Bob Square Pants

## HUMPTY DUMPTY – A nursery rhyme example

Spoken

Notated

**C** Hump ty Dump ty sat on a wall**R** Hump ty Dump ty had a great fall**C** All the king's hor ses and all the King's men**R** Could n't put Hump ty to ge ther a gain

You could try the above idea with any number of well-known nursery rhymes. Once the rhythms are learnt, no one has to know it is from a nursery rhyme. It just sounds great!

## BALAMORY

CD22

Spoken	Notated
<b>C</b> What's the story in Balamory?	
<b>R</b> Would n't you like to know	

## COCO POPS

After a little research I have discovered there appears to be two Coco-pops jingles. The original version uses the tonic (1st), second and major-third notes of the scale with the words, 'We're going to have a bowl of Coco-pops'. The more modern rendition uses the same notes but with a slight rhythmic and melodic variation to the words, 'Coco-pops and milk make a bowl full of fun'.

They both work well as rhythmic call and response phrases. I have stuck with the original on the accompanying CD. My Brazilian Samba whistle is now better known as my Coco Pops whistle because of this Call and Response phrase!

Spoken	Notated
1. Old version	
<b>C</b> (We're) going to have a bowl of	
<b>R</b> Coco Pops	
2. Recent version	
<b>C</b> Coco Pops and milk make a	
<b>R</b> Bowl full of fun	

CD23

## CLASS ACTIVITY

Ask the children to make up their own 'call and response' phrase based on something they've heard before, a TV advert or program or anything else. Give each child who wants to a chance to try his or hers out to the whole class and see which ones work well. Then incorporate them into a piece.

## Rhythmic Interplay

I think of RHYTHMIC INTERPLAY as being similar to 'Call and Response' but more elaborate in its construction and requiring a little more learning, concentration and practice to execute it. Samba has a lot of rhythmic interplay between the leader and the band, particularly during the 'Intro Call'.

CD24

### Samba Batucada Intro Call

This groove is very close to the authentic Brazilian Batucada intro call used by most of the samba schools in Rio, and subsequently around the world. The original call is much harder to learn, so this call is a great way of achieving something that closely resembles it.

The phrase is a great way of bringing in the band and can be used effectively in any of the Brazilian or African grooves in the book. It is also easy to learn because the answering call is based on the universally known countdown to a race.

**C** "Sam-ba Sam-ba drum"



**R** "On your marks"



**C** "Sam-ba Sam-ba drum"



**R** "Get set"



**C** "Sam-ba Sam-ba we love to Sam-ba"



**R** "Go! Go! Go! Go!"



The first two calls are of equal length with the question and answer lasting a total duration of four beats. The third call lasts 8 beats, or two bars in total, leading into the main groove.

CD25

### 1 - 2 - 3 - 4 We Love To Party

This is a phrase that everyone can play together, rather than a call and response. It works best with a subtle rhythm repeating in the background throughout (an ostinato rhythm). Use a simple rhythm as your ostinato, e.g. "we love to party" and keep repeating it while layering the following Rhythmic Interplay over the top.

Although it works over a count of four, it's best to subdivide those 4 beats into 8 faster beats. So instead of counting the pulse in the usual 1/4 notes (crotchets), you'll actually be counting eight 1/8 notes over the same time frame.

i.e. instead of counting  $\frac{1}{4}$  notes (crotchets)

1                      2                      3                      4



count the  $\frac{1}{8}$  notes (quavers)

1    2    3    4    5    6    7    8








The beats that you count and play on then go like this:

1    2    3    4    5    6    7    8

1    rest   rest   rest   rest   rest   rest   rest                        

1        2    rest   rest   rest   rest   rest   rest                        

1        2        3    rest   rest   rest   rest   rest                        

1        2        3        4    We Love to Par - ty                        

Play through the whole phrase twice. At the end of each phrase, the final 'We love to party' will correspond with the 'We love to party' ostinato rhythm going on underneath.

The idea is that once it is learnt, everyone plays a single beat on the count and on 'We love to party', while the original rhythm is still going on. It creates a powerful effect!

## Tutti stabs and Improvisation

CD26

In a musical context, the term 'Tutti' means everyone playing a phrase at the same time. So a tutti 'stab' means one or more short sharp beats played by the band to punctuate a musical phrase. This kind of phrasing can be very powerful and great fun, particularly if the group is rhythmically tight.

In addition, playing 'stabs' creates a sense of space in the rhythm and this provides a great opportunity for anyone brave enough to drum some improvised rhythms in the form of a MINI DRUM SOLO! The ability to improvise is only developed if people take risks. At the beginning, playing something simple on your own can feel like a risk. In time, expressing oneself freely through rhythm becomes easier when those risks are confronted and the rewards are immense. Children and teachers grow hugely in confidence once they realise they can 'make it up as they go along' AND make it sound good!

The soloing space is on beats 2, 3 and 4, but it might be easier to just use beats 3 and 4 to begin with as on the CD.

1.

Butterfly

2

3

4



| — Drum solo — |

Butterfly

2

3

4



| — Drum solo — |

2.

Grasshopper 2 3 4 Grasshopper 2 3 4



3.

Caterpillar 2 3 4 Caterpillar 2 3 4



For soloing, try some simple two-beat phrases (on beats 3 and 4 above to gain confidence).

e.g. Butterfly spider

Grasshopper butterfly

Caterpillar slug



CD27

## Beginnings and Endings

When putting together ideas for a piece, a strong beginning and ending can be the part that has the most impact on an audience and can also give the children a lot of confidence in a live situation.

There are many ways to start a piece. One of which, the samba intro call, has already been touched on in the RHYTHMIC INTERPLAY section. Any of the 'Call and Response' phrases shown earlier make excellent intros and endings, as do the other Rhythmic Interplay items. It is worth giving plenty of thought to the intros and endings of any performance.

Below I have thrown a few more into the hat to offer some different ways of approaching beginnings and endings.

CD27

### 1. Rolls



CD28

### 2. Drum Slap



or with drum roll



CD29

CD30

### 3. Pulse build intro

Spider Slug etc...



#### 4. Atmospheric Sound Effects

CD31

Random sound effects to produce 'Weather sounds', 'Jungle sounds', 'Seaside sounds'.

#### 5. Cha Cha Cha ending

CD32

Great to end any Latin, Caribbean or African style piece.

Count in      1   2   3   4      We love      to   par-ty      "Yeah" cha cha cha

The musical notation is written on a single staff. It begins with a 4-measure count-in. The first measure contains a half note G4 and a half note A4. The second measure contains a quarter note B4, a quarter rest, and a quarter note G4. The third measure contains a quarter note F#4 and a quarter note E4. The fourth measure contains a quarter note D4 and a quarter note C4. The fifth measure contains a quarter rest, a half note G4, and a half note A4. The sixth measure contains a quarter note B4, a quarter note G4, and a quarter note F#4. The seventh measure contains a quarter note E4 and a quarter note D4. The eighth measure contains a quarter note C4 and a quarter note B4. The piece ends with a double bar line.