

World Music

A resource pack for Key Stage 2

Gary Hammond

'Teacher's Perspective' contributions from Clare Furniss of St. Oswalds
C of E Academy, Doncaster

August 2018

Contents

About the artist	2
About the project	3
Warm-up One	4
Warm-up Two	5
Junk Percussion	7
Soundscapes/ Composition	9
Resources	10

About the artist

Gary Hammond is a percussionist with over 1000 instruments, sourced from all over the world. He has been gigging, touring, recording and working in music education for many, many years. Originally from London, Gary moved to Hull in 1995 to join The Beautiful South and performed with them for 13 years. He now continues to tour the world in a world/folk music duo called The Hut People. His musical time is split between gigging and delivering music workshops in various settings.

Throughout this resource pack, you will also spot contributions from a 'teacher's perspective'. These were kindly provided by Clare Furniss – the class teacher from St. Oswald's C of E Academy in Doncaster, who worked with Gary so closely on this project.

About the project

World Music is a vast topic that brings together folk music from all over the world. It would be impossible to cover all areas of world music in this short resource pack, but hopefully it will give you a flavour of a few diverse cultures and their musical traditions.

A note from Gary

All of the ideas contained in this resource pack can be done at your own pace. We did each lesson in 90-minute blocks, but you can stretch that across the term. We looked at three specific areas of interest, Body Percussion, Junk Percussion and Soundscape/ Composition.

Always start from a simple base and notch it up as you go along when and if necessary. Come up with your own ideas and never be afraid to go wrong or to make mistakes - great ideas can come from a playing error!

The best advice I can give is to listen to as much world music as possible. I subscribe to Songlines Magazine and each month you get a free CD of music from around the world.

Check out the music from parts of the world you might be looking at. For example, my Y5 group were looking at the Egyptian Pharaohs so we learnt some Egyptian rhythms.

Most importantly think of repeated patterns that interlock, play with a smile and have fun!

Teacher's perspective

Ideally, the music sessions will be closely linked with literacy work. This will mean that children get to explore their growing understanding of sounds and tones and apply this knowledge to the selection of emotive language in their work, appropriate to the tone of the writing at that point. If children know that they will perform their piece at the end of the sessions - even if just via a video that will be played in assembly - this will focus them effectively on producing the precise musical representation of the story and encourage them to think of how the audience will make inferences based on their choices of sound.

Warm-up One: Rain Dance

At the beginning of each lesson we had a warm up, which centred on listening, watching and rhythmic pattern awareness. The first warm up section is called the rain dance. It consists of the following –

The whole group does two fingers on palm of hand for first raindrops, then finger clicks and tongue clicks together for bigger drops. Thirdly, hands against legs for fast rain and finished by all stamping fast for thunder/storm.

The group then does it as a Mexican wave - one starts and the first action is followed around the circle. When it gets back to the start that person changes to the second one and one by one they change as it passes around and so on, until the end of the sequence.

As teacher, you can step out and see how long it takes. I give it 3 turns and make note of the time. When I revisit the warm up, we see if we can beat our fastest time.

This warm up works quicker if the group are in tune, focussed and watch the sound travel around the circle. Eyes and ears are essential for music making.

Teacher's perspective

The pupils need to be guided not to rush to finish. Many try to take their turn with the action before it has reached their section of the circle. The exercise is excellent for teaching children that it is not the actual action that is important on its own, but the accurate placement of the action within a series of other actions is what is required. This can help with literacy skills as it encourages close listening and observation, as would be needed when following a class text. It also helps pupils to pinpoint exact sections in a larger piece with accuracy, as required when responding to reading objectives. In numeracy, it helps pupils to follow sequences and observe the patterns before and after their specific input.

Warm-up 2: Body Percussion

The second warm up is about pattern. It is very seldom that you can listen to world music without hearing grooves of interlocking rhythmic patterns. It is the main ingredient.

This warm up is completely connected to the body percussion section of the project. I create patterns by stamping and clapping, using legs, fingers, feet, breaths, shouts etc. For example, stamp, stamp clap repeated or 12345 hits on the legs, two hits on the chest and one clap and then repeat as a pattern. You can also play around with tempo at this point but not too quick, so it falls apart!

We take eight beats and in a group circle we chose what to do, beats 1 and 2 then 3 and 4 and so on, so we have for example stamp, stamp, clap, clap, legs, legs, boom, boom (vocal). This pattern goes around for one count of eight and then two etc. with no stops in between and we have ourselves a rhythmic pattern. I then split the big group into smaller groups of say 5 and they come up with their own eight beat unison pattern. This enables them to see and feel how patterns work.

The next stage for this is to incorporate some group movement whilst they are performing the rhythm. Groups can teach other groups their patterns or when listening back you could pick favourite parts and create a new large group piece.

The body percussion is a really fun entry into the world of rhythm, pattern and composition and it's always nice to have a moment when the groups can show what they have come up with. The time needed for this is up to you, but the process should be simple first with crotchet beats and then add in body hitting semi quavers as you progress i.e. 1234, 1+2+3+4+, 1e+a, 2e+a, 3e+a, 4e+a.

Beat 1	Beat 2	Beat 3	Beat 4

Teacher's perspective

This section of the warm up allows the teacher to observe interactions in groups. It encourages discussion and helps the children to learn the importance of giving clear instruction. It allows sequences to be put together, which links to numeracy, with pupils being able to hear if their ideas 'fit' a sequence. The creation of rhythms helps with learning times tables, as once

children become practised at creating their own rhythms, they can set times tables to their own beat to aid with recall.

Junk Percussion

For this mini-project, you will need to plan ahead! To make this work well, you need to gather as many household objects/junk as possible. I gave the class a week's notice to gather things to hit or shake from home. We ended up with pots and pans, biscuit tins, plastic bottles filled with pasta or rice and other odd assortments. I had the sticks so this is something you will also need to access - batons cut to drum stick length would do. As a last resort, you could even try using chopsticks!

Arabic drumming

Our first attempt was linked to Arabic drumming. I showed them how Darbuka drumming is taught - not by reading music but by sounds. The middle of the drum is hit and is the 'Doum' sound, on the edge the right hand is 'Te' and the left hand is 'Ka'. We then organised two lines: one line played the 'Doum' and one played 'Te' and 'Ka'.

There are untold variations, but we used:

Doum Te Ka Doum Te Ka Doum, Doum, Doum

(each 'Doum' gets a whole beat and 'Te Ka' is a pair of quavers, so we end up
1 2+ 3 4+ 1 2 3 -)

Like this:

Doum Te Ka, Doum Te Ka Doum, Doum, Doum
1 2 + 3 4 + 1 2 3 (rest)

We repeated the rhythm over and over. Next steps are to get the children to work out their own patterns.

Basic Samba

For this activity, I got the class to sit in a square, with equal numbers of people down each side. Each side of the square had similar sounding junk instruments together. For example, we had a pots and pans side, a plastic bucket side, a biscuit tin side and a handmade shaker side. We then looked at Samba Batucada; the carnival and samba school rhythms.

Side One – 1 2 3 + 4 or "I love fish and chips"

Side two 1+2 or "fish and chips"

Side three were the pulse 1 2 3 4

Side four answers side two on 3 + 4 or "fish and chips"

These are basic rhythms. You can develop and change them as you need and maybe create eight sides with different patterns emerging.

Pattern was the main focus of the entire world music project. Pattern, tempo and pulse with rhythm are the life and soul of world grooves. Keep it simple and enjoy! Make sure they start together and finish together with silence, let the patterns run, bring some sides out but always leave one side playing. Stop them speeding up and get them to work as one group, not as individuals.

Teacher's perspective

This section of the workshops allowed children to get creative. Many chose to make 'traditional' shakers from bottles and rice, but some went on to create more adventurous instruments from cardboard tubes and pots and pans. A possible follow on to this session (which would link with the D & T curriculum) would be to allow pupils to evaluate and then customise their instruments. They could, for example, compare different dried pulses in their shakers for the tone of the sound produced. Further extension may come if pupils are then required to create a specific piece of music, e.g. of a thunderstorm, and they could select how best to customise their instruments to reflect the mood of the piece.

Soundscape/Composition

I brought in many instruments from all over the world - some specific to certain countries. We spent less time on this during the project because the school did not have access to the instruments I brought with me.

Percussion is used in many ways, but the instruments fall into two main categories: rhythmic ones and sound effect ones, which create atmosphere and drama. I created a storyline to give context to the sounds and patterns and to show what they can do.

We then split into groups depending on what sounds/drums they had. The group bullet-pointed a storyline, which they could follow and which gave them a sound journey that they worked out between them. We then heard each one in turn and tried to guess where they had been.

In the past, I have done similar projects in schools and settings that had no instruments at all. We used 'found sounds' and got creative with the various sounds we could find around the classroom. Think about the noises that radiators make when you drag a pencil or ruler across them, or the sound created by flicking through the pages of a book or slamming a book shut or tapping on chairs etc. You could even get the children to bring in objects and toys from home that make noises.

Remember, if you do have money at school for instruments, don't always go for recorders or glockenspiels but think of percussion in all its different variations! I would be happy to assist through darts (Doncaster Community Arts) if you need more info on this.

Teacher's perspective

This worked best when pupils decided their own themes, such as an Egyptian market. It may be useful to work on a storyline for their music in English lessons, so they could explore the way a writer would tell the story and what sort of language they could use. Once a story is created, the children could then decide how best to use their instruments to substitute sounds and patterns for words. This would help develop literacy skills, as pupils must 'Show not Tell' the story, for the emotive language to be transferred in to musical patterns and sounds. The precise setting up and varying of rhythms and tones would complement work on sequences in maths.

Resources

<http://barbatuques.com.br/en/>

<http://www.stomponline.com/>

<https://www.youtube.com/watch?v=IVPLluBy9CY> - African Foli

<http://www.newmusicbiennial.co.uk/eliza-carthys-cup-song/>

<https://www.youtube.com/watch?v=omr4ICQ1V6k>

<https://www.bbc.co.uk/education/clips/zqnw7ty> - Junk Percussion

https://www.youtube.com/watch?v=VNttzx_z_QE - Percussion Soundscape

<https://www.youtube.com/watch?v=Ulc75wArWag> - Samba

Remember, if you do have money at school for instruments, don't always go for recorders or glockenspiels but think of percussion in all its different variations! Check out stores like Knock on Wood, based in Yorkshire (www.knockonwood.co.uk) for instruments packs or advice. I would be happy to assist through darts (Doncaster Community Arts) if you need more info on this.



© darts (Doncaster Community Arts)

www.thepoint.org.uk

01302 341662

Registered Charity 1056799