



Join in with Music Around the World



JOIN IN WITH MUSIC AROUND THE WORLD

Music tracks for pupils aged 7 - 12 to join in with. Words, music and guidance notes by Barry Gibson.

| | |
|--------------------------------------------------------|-----------|
| Introduction | 3 |
| 1. Beep Beep | 7 |
| 2. Blow, Blow, Blow | 7 |
| 3. Boats Afloat | 8 |
| 4. Chum Chum Pah | 8 |
| 5. Gamelan Gong Gong | 8 |
| 6. Hush Little Baby | 9 |
| 7. It's in the BAG | 9 |
| 8. Jump Like a Flea | 10 |
| 9. Little Turtle | 10 |
| 10. Open to the World | 11 |
| 11. Pathlines and Songlines | 11 |
| 12. Pizzicato Plink | 12 |
| 13. Pizzicato Plonk | 12 |
| 14. Radio Waves | 12 |
| 15. Raindrops | 13 |
| 16. Rattly Old Car | 13 |
| 17. Samba Samba | 15 |
| 18. Scaling Up and Down | 16 |
| 19. Spin, Earth, Spin | 16 |
| 20. Supercool Ice and Snow | 17 |
| 21. Taj Mahal | 18 |
| 22. Take to the Air | 18 |
| 23. Travelling, Travelling | 19 |
| 24. Twelve-Bar Walkabout | 19 |
| 25. Zero One Go! | 20 |
| Ways to Join In and Suggestions for Instruments | 21 |
| Music Notation and Lyric Sheets for the Songs | 31 |

JOIN IN WITH MUSIC AROUND THE WORLD

This new classroom resource for ages 5 to 12 will help pupils build confidence in developing music skills together.

The 25 short pieces here are suitable for class or group performances, giving opportunities to join in with body percussion, voices, all sorts of tuned and untuned percussion, ukuleles, recorders and other wind instruments, guitars, keyboards, apps and other sound makers, plus varied creative responses within a musical structure.

The 'Around the World' theme provides numerous links to classroom activities right across the curriculum, helping to grow pupil's sense of geography, science and environmental awareness.

As well as whole class joining in using existing classroom instruments there are also opportunities for children who are learning to play instruments formally or in group settings - eg ukuleles, violins, guitars, flutes, clarinets, pianos, cellos, brass, etc. Here the main focus is on early stage, easy notes and simple techniques or basic skills.

And there's plenty of encouragement for children in your class who *might* like to learn instruments further, to help them get involved and get started.

The resource should be particularly useful for schools developing plans to improve pupil's access to instrument-playing in groups and whole classes, as a key part of children's learning, including social skills and collaborating.

ABOUT THE MUSIC VIDEOS

Each of the music videos lasts between 1 and 4 minutes. Each offers a simple-to-follow sequence of screens taking pupils through the music in real time, section by section. There are hints and tips along the way, often as speech bubbles or boxes, suggesting things like particular actions or performing groups, with illustrated examples of instruments throughout the video.

On each web page you'll find the music video supported by a variety of other resources. These include:

- A downloadable mp3 of the audio track, so that you can practise, repeat, rehearse and experiment with the music in fun ways to suit your classroom. As with the videos, you can pause and repeat particular sections via computer, tablet or smart phone. NB: If any pupils in your school are learning 'transposing' instruments - such as clarinet or trumpet - software is available (some of it free) which enables you to change the pitch of the track to suit. Also, this kind of software often allows you to change the speed of the music, especially if you'd like to practise together using a slower backing track.
- A downloadable PDF of useful words - eg song lyrics, chants, technical terms, etc - and either traditional notation of the melody, or a chart outlining the overall shape of the piece.
- These online notes explaining details about much of the above content, plus useful track by track guidance for all teachers, teaching assistants and supporting adults.

AROUND THE WORLD

The music reflects sounds, styles and genres from all around the world, including Africa, Asia, Europe, Australia, North America, South America, Indonesia, Pacific Islands and Caribbean Islands, plus the far North and far South. Refer to the world map opposite, which indicates some of the key places that the music explores - or is inspired by - so that you can all explore them too.

A few of the pieces highlight styles and sounds from particular areas - eg Africa (*Chum Chum Pah*), Indonesia (*Gamelan Gong Gong*), Australia (*Pathlines and Songlines*), India (*Taj Mahal*), South America (*Samba Samba*) and the far North and South (*Supercool Ice and Snow*).

Some pieces explore broad global themes - eg about different forms of travel and transport (*Travelling, Travelling*), the air and atmosphere (*Blow, Blow, Blow and Take to the Air*), the seas and oceans (*Boats Afloat and Little Turtle*), mountains, hills and valleys (*Scaling Up and Down*), communications and digital technology (*Zero One Go!* and *Radio Waves*), urban environments (*Beep Beep*), the changing climate (*Raindrops* and *Supercool Ice and Snow*) and the Earth's place within the solar system (*Spin, Earth, Spin*).

Others combine several global styles while introducing core skills and easy techniques - eg as 3-note tunes (*In the BAG*), 5-note (pentatonic) scales (*Zero One Go!*), the major scale and repeating rhythm patterns (*Scaling Up and Down*), the twelve-bar blues (*Twelve-Bar Walkabout*) and playing open strings on ukulele, guitar, violin and cello (*Jump like a Flea, Open to the World, Pizzicato Plink and Pizzicato Plonk*).

HOW TO USE THE RESOURCES

Every class is different. In some cases just saying or singing a few of the words and adding a few claps and clicks in time will get everyone involved. Simple graphic symbols in several videos - arrows, lines, 'up and down' contours, blobs, circles and boxes - will focus pupils' listening and help them find a way towards recognising and performing particular rhythm patterns, pitches, tunes and 'intervals' (the gaps between notes, higher or lower). These are useful whether they are singing or playing instruments.

These visual shapes also provide a useful 'way in' to understanding elements of traditional music notation, which appears in the videos for *Travelling, Travelling* and *Scaling Up and Down*, as well as some of the PDF pages.

For classroom instruments such as percussion, a 'say and play' approach can be helpful, so note names - usually coloured - often appear next to words, diagrams or notation. See the 'Instruments' section for guidance on preparing tuned string instruments beforehand.

Also, in some pieces, more abstract shapes and signs are an invitation for children to improvise sounds and patterns within a timed musical structure, while learning to listen and respond to each other sensitively.

Where several instruments or groups are suggested, you often don't need to perform all those elements; instead focus in on the parts that you *can* achieve, enjoy joining in with those together, and make the music feel like your own.

As well as practising in your classroom you could build some pieces together into an assembly performance for other classes, or perhaps a special presentation or show for parents and visitors.

Join in with Music - Around the World



THE VIDEOS

The videos present a progression of still screens, where graphic elements and snippets of music notation can be seen and read by pupils, 'page by page'.

The video resource is very much a rehearsal tool to go back to a number of times, so that pupils can be prompted to focus in on those aspects that are particularly relevant for them - eg if they're in a particular group or about to play a particular instrument - and to practise their part. So there's plenty on screen for pupils to see, to take in and to help them enjoy getting involved.

Often there's more than can be taken in in a single viewing - text boxes, words, instrument pictures and graphics may often appear for a just few seconds before moving on, especially in short sections such as introductions and links. But this progress section by section helps focus the mind and gives scope for the children to work on particular sections in groups.

When teaching the components of particular piece, you can pause the video and point things out on the screen. When children are using the video in groups, they can do the same to navigate the piece's structure section by section. The online notes often give guidance for this.

The very varied instrument illustrations are here to encourage children's curiosity about different ways of making music. These pictures, in a wide range of styles, don't necessarily show the exact kinds of instrument playing in the track but will often highlight a relevant 'family' of instruments, so will make great talking points for children to explore further.

After practising a few times with the video as a memory trigger, you can then transfer this learning to perform alongside the mp3 audio tracks.

For some pieces, there are also lyrics and music notation within the accompanying PDF resources.

MUSIC AND BEYOND

Don't forget that joining in with music will extend children's learning into many areas of skills development too. For example:

- As well as straightforward singing, children can use the pieces to discover different ways to hum, rap, chant, recite (as poems), scat, beatbox and whistle, while exploring new language skills and all sorts of mouth sounds.
- As well as body percussion - clapping, tapping, patting, clicking, rubbing, etc - children can use the pieces to develop finger games, clapping games and playground games.
- As well as classroom percussion, children can use the pieces to perform on homemade and 'found' instruments - eg kitchen utensils, furniture, walls and buildings (just be sure to ask the right people for permission first!)
- As well as playing straightforward chords - on ukuleles, guitars, keyboards, etc - children can use the pieces to try strumming, plucking, 'vamping' and playing *arpeggios*, plus making up bass lines and harmonies to go with other members of a music group.
- As well as song actions, pupils can use the pieces to develop dance routines, circus skills, puppet plays, mimes, drama scenes, gymnastic sequences etc, and to make videos of all these.
- As well as responding visually with maps and illustrations, pupils can use the pieces to develop and create many kinds of artwork, photography, maths patterns, costumes, set designs, book-making and more.
- As well as exploring sound, pupils can use the pieces to explore their other senses, to be mindful, to be thoughtful about others, especially when performing as part of a group.
- All these are valid and productive ways of learning to 'join in' in the world at large.

Have fun!

SOME NOTES ON EACH PIECE OF MUSIC

BEEP BEEP

A fast and fun join-in activity about traffic starting, moving and stopping. It features body percussion, mouth sounds and kazoos. Melody instruments, percussion and chord instruments can join in too.

Each performer decides to represent a particular type of vehicle - eg bike, car, van, bus or lorry. They then devise two or three typical sounds to perform on their journey - eg bell, high engine, hooter, low engine, etc - using a suitable instrument or way of making sound.

The main tune for moving about is built around a rhythm pattern that everyone can try first as body percussion together. It can be played as two claps, then alternate knee slaps, going clap, clap, right, left, right, left, right. On hand drums, and then woodblocks, it suggests the noisy engine sounds in traffic.

The plan is:

- *Traffic lights 1*. Xylophones play 6 low Gs, then 6 high Gs. Everyone else can join in with low and high 'beeps'.
- *On the move 1* (bikes and cars). Voices scat sing (jazzy nonsense syllables - 'doo', 'doo', etc) along with keyboard tune up and down shapes on screen, with a few note names to help; triangles and shakers keep a steady beat; hand drums and body percussion play 'engine patterns' (see above).
- *Traffic lights 2*. Xylophones play 6 low As, then 6 high As. Everyone else can join in with low and high 'beeps'.
- *On the move 2* (buses and lorries). Voices and kazoos hum along with saxophone tune ups and down shapes on screen. Cowbells and scrapers keep a steady beat; woodblocks and bodypercussion play 'engine patterns' (see above).

- *Traffic lights 3*, like *Traffic lights 1*.
- *On the move 3*, like *On the move 1*.
- *Traffic lights 4*, like *Traffic lights 2*.
- *On the move 4*, like *Traffic lights 2*.
- *Traffic lights 5*, like *Traffic lights 1*.
- *On the move 5* (all traffic). Everyone performs together.
- *Traffic lights 6*, like *Traffic lights 1*, with 6 extra low Gs, then all stop! Practise a few times to make sure everyone stops together.

As a follow-up activity you could create a dance sequence to go with your music performance.

The piece will also be a useful starting point for exploring and discussing aspects of road safety, travelling to school, public transport, travelling on holiday, pollution and sustainable transport decisions generally.

BLOW, BLOW, BLOW

This evocative piece about windy weather and sailing boats is a useful springboard for considering weather systems, the Earth's atmosphere and climate change. It also introduces children to a number of wind instruments from around the world.

The piece also works as a song, with lyrics shown on screen to the left. Pupils can move their hands up and down with the lines on screen, to show the rising and falling of the tune in each of the seven verses. They could say or sing the words, hum or sing the tune, and play along on any melody instrument: the notes used are low A, C, D, E, G, A, and high C.

The illustrations in the video include clarinet, concertina, ocarina (in Verse 1), recorders and accordion (in Verse 2), harmonica, ocarina and concertina (in Verse 3), penny whistle, panpipes and concertina (in Verse 4), flute, recorder and accordion (in Verse 5), clarinet, saxophone and harmonica (in Verse 6), horn, trumpets, kazoos and accordion (in Verse 7), clarinet, concertina and ocarina (in Verse 8), flute, recorder, whistle,

harmonica and panpipes (in the Coda). Pupils can mime relevant actions and join in with similar instruments available at your school.

Chord instruments such as keyboard, ukulele, guitar, autoharp, melodica and accordion can play chords of C, A minor and F, as indicated on screen.

And a fun, creative follow-up activity is for kazoo players to invent fanfares similar to the trumpet calls in Verse 7.

BOATS AFLOAT

This piece is based on a song, with words exploring how boats developed from ancient rafts and canoes, onto using paddles and sails, towards steam power and cargo ships.

The tune uses a five note pentatonic scale, using C, D, E, G and A. The ups and downs of the tune are shown on screen and reflect the waves, swelling of the sea, and water flowing to and fro. Children can do hand actions to follow the shape of the melody, showing these ups and downs.

Melody instruments featured in the backing track include:

- glockenspiel in Verse 1
- dulcimer in Verse 2
- recorder in Verse 3
- guitar in Verse 4
- dulcimer in Verse 5
- recorder in Verse 6
- ensemble in the coda.

Pupils can mime relevant actions and join in with similar instruments available at your school. Instead of dulcimer, they might try picking out some of the notes on string instruments like ukulele, guitar, violin, autoharp or zither.

Other children can accompany the music with percussion and body percussion, such as quiet tambourines, cymbals played with soft beaters and gentle mouth sounds ('tsssss...', 'shhhh...' etc) for the splishing and splashing of the water.

CHUM CHUM PAH

This lively song from Tanzania provides a rhythmic framework for joining in with body percussion (slap, slap, click), hand drums (drum, drum, drum), hand percussion (shake and scrape), string instruments (twang and bow), wind instruments (blow and buzz) and then every sound!.

You could gather available instruments then arrange several different groups (up to five) around the classroom to perform in turn, or mime any instruments which aren't at hand.

There is also a chorus for everyone to join in, saying, singing or playing. This has a semi-spoken chant rhythm ('Chum Chum Pah') and the words 'karilengay kalengana' about the strength of the lion being in its tail. They use a five note pentatonic scale, using notes C, D, E, G, A, and a low A.

Follow the blobs on screen to find the exact shape of the melody, which could also be played by xylophone, mbira (thumb piano), keyboards or any melody instrument that can play these notes.

The accompaniment features especially the notes C and G on marimba in the 'Chum Chum Pahs'. Tuned percussion can play along with those notes in these sections.

GAMELAN GONG GONG

This symmetrical piece influenced by gamelan music from Indonesia - especially Bali and Java - is an opportunity for pupils to perform repeating patterns which fit together in layers.

Gamelan music has a special emphasis on metallic sounds and beautiful mallet instruments, for which glockenspiels, xylophones, metallophones, chime bars, etc provide a good equivalent.

Keyboards, apps, piano and even saucepans can also contribute similar sounds and there is a special section for hand percussion with cutlery.

The main notes are from a five note pentatonic scale, using D, E, G, A, B, plus a high D and E. In the introduction G and D can be hummed as a drone quietly, continuing right through the piece. Glockenspiels and chime bars can play this too.

- In Verse 1, Group 1 (metal instruments and metallophones) play a tune based on crotchets at a regular pace. To practise this, they can sing and play the tune to the words 'Gamelan Gong Gong...' (four times).
- In Verse 2, Group 2 (xylophones drums and medium saucepans) add a pattern of shorter quavers.
- In Verse 3, Group 3 (string instruments, piano and small percussion including cutlery) add a layer of shorter semiquavers.
- In Verse 4, Group 4 (gongs, cymbals and large saucepans) play a layer of long, deep notes to fit 'Long..., long...'.

Then each group drops out in turn (4, then 3, then 2), until just group 1 are playing in Verse 7, after which everyone hums a long, low G to finish.

Body percussion can also join in with gentle clapping in Verse 1, tapping knees in time in Verse 2, clicking fingers in time in Verse 3 and patting their chest in Verse 4.

HUSH LITTLE BABY

This popular lullaby, well-known from North American versions, is given a Caribbean feel in this arrangement, with the sounds of steel pans and hand drums. Pupils are encouraged to join in with sounds and instruments to suit the special thing in each verse that 'Mamma's gonna buy...'.

- Verse 1 - about a mockingbird - could feature a recorder, whistle, panpipes or ocarina.
- Verse 2 - diamond ring - could be played by glockenspiel.
- Verse 3 - looking glass - could feature a triangle.
- Verse 4 - billy goat - might be accompanied with woodblocks, castanets or templeblocks.
- Verse 5 - cart and bull - could feature a guiro or scraper.
- Verse 6 - 'the sweetest little baby in town' - could be played by tambourine.

But these suggestions are optional: choose groups and instruments to suit what's available in your class.

Ukuleles and guitars can play along with chords C and G7 played very gently, so as not to wake the baby!

In the last section - the Coda - the wavy lines in the video give a few general ideas for up and down tunes to improvise softly with voices (to 'la' or 'doo' or similar) or melody instruments, eg using notes C, D, E, F, G, and A. But there's no need to follow the arrows: make up your own tunes and patterns that fit in and sound good.

Other percussion, body percussion and mouth sounds might also contribute gentle touches here, based on ideas from within the song.

IT'S IN THE BAG

This tune uses just three notes - B, A and G - in different orders, to make different patterns. The notes are easy to play on recorders and some woodwind instruments - such as flute - but tuned percussion can happily join in the tune too (glockenspiels, xylophones, chime bars, etc) as well as keyboards, ukuleles and guitars.

In the introduction the background accompaniment has laid back *bossa nova* rhythms on cajon, hand drums, shakers and scrapers, but any

untuned percussion can join in gently (body percussion too).

The notation in the video helps give a sound idea of the tune's shape made by notes B, A, G (going down) in Verse 1A and 1B. These are then played 'upside down' as G, A, B (going up) in Verse 1C.

They are then turned around as B, G, A (going down and up) in Verse 1D, before going 'back in the bag', as B, A, G again (going down) in Verse 1E.

The whole tune is repeated in Verse 2. Instruments illustrated are recorders and flutes plus a xylophone but the children can use whatever melody instruments are available in your classroom.

Chord instruments such as guitar, keyboard and accordion, are also encouraged to play *arpeggios*, ie with the notes of each chord spread out in a harp-like pattern. The chord names are shown on the introduction pages and on the top right of each verse section.

JUMP LIKE A FLEA

A fun opportunity for beginner ukulele players to pluck their open strings in time with other instruments and to clearly hear the notes to tune to: G, C, E and A. See the Instruments section of these notes for advice on how to do this. In its early days, the ukulele was known as a jumping flea because of the players' fingers dancing about quickly!

There are three verses with the same words to say and play each time, but singing is optional.

As a background accompaniment, percussion and body percussion can pat and tap gentle 'shuffly' rhythms throughout. The video suggests hand drums, castanets and claves but you can vary to suit what's available in your classroom.

There is some notation to help the ukulele players. This shows the 6/8

word rhythms above 'Tab' ('tablature') signs, indicating which ukulele string to play when, starting with the one nearest your nose.

In Verses 2 and 3, melody instruments such as xylophone, glockenspiel and keyboards are encouraged to join in with notes G, C, E and A, to fit with the ukuleles' open strings. There are arrows showing how the tune goes down, then up and up etc.

Can some pupils make up a dance to bring to life the jumping of a flea?

Ukuleles could also play the following chords and strum them with a Hawaiian lilt:

C F | C F | C F | C C |
F Dm | F Dm | F Dm | F F |
C F | C F | C F | C C ||

LITTLE TURTLE

This tune from the Caribbean is often sung to words about a donkey (*tingalayo*) but here it appears with a watery feel, the swimming of a little turtle mingling with the gentle rhythm of lapping waves.

The music features the sound of steel pans and the accompaniment for chord instruments has chords that are very suitable for ukuleles. There's a gentle repeating rhythm to try on body percussion and quiet hand percussion, which can keep going right through the song.

Any melody instruments that can find the notes of a C major scale (C, D, E, F, G, A, B, C) can join in and there are blobs to help show the general shape of the tune, with shorter notes as circles and longer notes as ovals, with the note names appearing beneath.

After the introduction sets the gentle pace, glockenspiels can play the chorus, while body percussion and hand drums - such as bongos - pat along gently and children can sing the words or hum the tune.

In the verse, the tune could be played by xylophones and other tuned percussion - perhaps with keyboards and *pizzicato* violins joining in some of the notes - helped by light touches on cymbals and tambourines to evoke the sea's splashes and splishes.

The chorus then returns and the piece ends with steel pans again, with sea sounds getting quieter and with everyone whispering 'shhhhh...'

OPEN TO THE WORLD

A fun opportunity for beginner guitarists to play their open strings in time with other instruments and to clearly hear the notes to tune to: E, A, D, G, B, and a high E. See the Instruments section of these notes for advice on how to do this.

- In the introduction drums, percussion and body percussion begin with gentle rhythms, keeping together as if like a drumkit.
- In Verse 1 acoustic Spanish guitars play just five of their open strings, going from the lowest in pitch, upwards: E, A, D, G, B.
- In the chorus guitars play the top two strings twice - 1st (E) then 2nd (B) - then go down the instrument playing strings 1, 2, 3, 4, 5 (high E, B, G, D, A) and ending with strings 4, 5, 6, (D, A, E).
- Other melody instruments such as keyboards and tuned percussion can of course join in with the same notes, using the diagrams on screen to help. The rhythm is easy to follow if you're guided by the words.
- Another introduction adds more hand drums - such as congas - into the mix.
- In Verses 2 and 3 an electric guitar joins the acoustic ones. The last part also features a bass guitar playing low Es and Bs, which any instruments can join in with, carrying on to the end of the piece, along with lively hand percussion rhythms.
- In a Coda at the very end, guitars can play a 'rolled' chord of all their open string notes, from low E to high E.

PATHLINES AND SONGLINES

A short piece evokes the geography and people of Australia. The tradition of 'pathlines', 'songlines' and 'dreaming tracks' connecting the Aboriginal (First Nations) Australian people to their ancestors, special places and all their stories goes back many centuries.

The music features the sound of the didgeridoo, a long pipe originally made from either eucalyptus wood or bamboo. The instrument is buzzed by the performer vibrating their lips with a 'raspberry' action at one end for a sustained drone, which can be varied with catchy rhythms and voice sounds. The technique is similar to playing a trumpet, horn or trombone but with special breathing patterns to keep the sound going. Pupils can discover a similar effect by buzzing cardboard tubes (or plastic piping, if made absolutely safe first).

Drone sounds from other instruments play throughout the piece, starting with note C, gradually building up a chord or cluster of notes - C + D + F + B flat - the notes then disappearing symmetrically, so that we end up back on just C. A set of drone instruments can play this as a group: the video shows keyboard, melodica and harmonicas but violins and cellos and voices would work well too.

In the introduction, the first drone note is joined by a steady beat on instruments called clapsticks, which have also been an important part of Aboriginal Australian culture, playing beats and rhythms to go along with voices and didgeridoos. Finger clicks, claves and castanets can tap along to this steady beat, which carries on right through the piece. The introduction is followed by five sections of around 10 seconds each:

- In *Pathlines 1* the didgeridoos begin a pattern of phrases, mainly using low C, high C, and B flat. Some brown blobs (influenced by traditional artwork) suggest the up and down shapes of the first pattern, which then repeats. Children can join in with melody instruments or voices (humming and chanting) or informal buzzers such as kazoos.

- In *Walking 1* the humming, chanting and buzzing continue to a steady walking rhythm: some pupils can step in time with this as they perform.
- In *Songlines* the drone continues while some of the pupils create and improvise sounds for Australia's landscape and wildlife.
- *Pathlines 2* and *Walking 2* then follow the same patterns as before, the second of these ending with a brief rhythm pattern from didgeridoo to close, which everyone can join in. Where next?

PIZZICATO PLINK

A fun song in which any beginner violinists can pluck their open strings to fit a special tune, and everyone can join in by miming the *pizzicato* actions (plucking the instrument's strings), saying or singing the words, or joining in various percussion accompaniments. The music has an Italian flavour, recalling how a few centuries ago the popularity of the violin spread from the Mediterranean right across Europe and beyond.

- During the introduction, violins and other melody instruments get ready notes G, D, A and E. Meanwhile, body percussion sets a steady beat, while shakers and tambourines play fidgety rhythms.
- In Verse 1 violins and melody instruments follow the note names and arrows, mainly playing steady crotchets, while drums play patterns to keep the beat going.
- The Chorus has the same notes played to a jerky, dotted rhythm - listen and copy to get the right timing. Shakers join in too.
- Verse 2 and its chorus follow a similar pattern: shakers and tambourines getting fidgety again.
- Verse 3 and its chorus are also similar but with woodblocks, claves and castanets getting in on the fidgety action! Listen to the track for ideas here, but percussion players can make up their own rhythms to fit. Body percussion can join in improvising here too, tapping knees, thighs, tummy, chest, cheeks and head!
- At the end there is a double chorus to join in, until everything ends with a big cowbell 'clonk'!

PIZZICATO PLONK

A fun song in which any beginner cellists can pluck their open strings to fit a special tune, and everyone can join in by miming the *pizzicato* actions (plucking the instrument's strings), saying or singing the words, or joining in various percussion accompaniments. The music has an Italian flavour, recalling how a few centuries ago the popularity of the violin and cello spread from the Mediterranean right across Europe and beyond.

- During the introduction, cellos and other melody instruments get ready notes C, G, D and A. Meanwhile, body percussion sets a steady beat, while shakers and tambourines play fidgety rhythms.
- In Verse 1 cellos and melody instruments follow the note names and arrows, mainly playing steady crotchets, while drums play patterns to keep the beat going.
- The Chorus has the same notes played to a jerky, dotted rhythm - listen and copy to get the right timing. Shakers join in too.
- Verse 2 and its chorus follow a similar pattern: shakers and tambourines getting fidgety again.
- Verse 3 and its chorus are also similar but with woodblocks, claves and castanets getting in on the fidgety action! Listen to the track for ideas here, but percussion players can make up their own rhythms to fit. Body percussion can join in improvising here too, tapping knees, thighs, tummy, chest, cheeks and head!
- At the end there is a double chorus to join in, until everything ends with a big cowbell 'clonk'!

RADIO WAVES

This short, quiet piece provides a background framework for pupils to improvise sounds and patterns inspired by the history of radio communications all around the world.

Pupils can use their voices and whistling sounds to slide up and down in pitch. Several instruments can achieve similar effects - eg violin and cello

can naturally glide between notes, while guitar and ukulele can be played bottleneck-style, moving a solid object such as the back of a spoon over the fretted area, while plucking the strings as usual.

For blowing instruments, the swanee whistle or slide whistle has a mouth-piece (like a penny whistle) and also a special plunger, which is pulled and pushed to make the pitch higher or lower. With practice, even some bicycle pumps can be played to sound like like a flute that swoops up and down!

Organise the class into distinct groups around the classroom. Here's a plan of the piece as shown by arrows and swirls on the video, which the children can interpret freely to stimulate their own ideas:

- *Part A:* The children are invited to start experimenting with up and down sounds...
- *Part B:* ...and to make up their own directions.
- *Part C:* Some can add percussion and other tickly sounds for interference and crackles.
- *Part D:* Some say or play short phrases, like voices in different languages.
- *Part E:* Some can make up short snippets of music at different speeds.
- *Part F:* To end, some can add a few extraterrestrial sounds joining in from outer space!

RAINDRIPS

This short piece provides a background framework for pupils to improvise sounds and patterns inspired by rain, wet weather and the changing climate.

Voices and mouth sounds can play a significant part - especially quiet lip smacks, pitter-patters, and 't' and 's' sounds. Body percussion can contribute finger clicks, gentle taps on the head, cheeks, chest, thighs and knees, as well as gentle, clapping patterns and rhythms.

Among instruments, metal sounds are particularly suitable - eg you could get ready triangles, bells, cymbals, tambourines and glockenspiels.

Xylophones, woodblocks, castanets and claves can offer convincing drips, while keyboards, piano, guitar and ukulele can all provide tickly textures, as well as a bluesy, boogie-woogie rainstorm in the middle section. Violins and cellos might add some interesting *pizzicato* plinks and plonks.

Organise the class into a small number of groups around the classroom. Here's a plan of the piece as shown by graphic shapes on the video, which the children can interpret freely to stimulate their own ideas:

- *Part A:* After a sprinkle from bells sounds to start (using notes C, G and a high C), wooden instruments play a few random drips.
- *Part B:* Glockenspiels, triangles and high metal sounds join in some patterns of regular beats at different speeds.
- *Part C:* High pizzicato strings (violins and cellos), ukuleles and guitars join in with drips and drops at their own speeds, while xylophone and glockenspiel play some lower notes and *ostinato* repeating patterns.
- *Part D:* Everything gets very busy!
- *Part E:* The boogie-woogie storm shower begins, playing these notes and chords, quite loud:
C / / / / / / / | D / / / / / / / | F / / / / / / / | G / / / / / / / |
Voices can improvise bluesy phrases over the top.
- *Part F:* Things calm down and, over a chord of G7, everyone plays a part but all getting quieter and quieter...and quieter! Shhhhhh! We end with a low G and a high tinkle from triangle and cymbal.

RATTLY OLD CAR

This short piece - about a minute and a half - provides a background framework for pupils to improvise sounds and patterns inspired by the story of a rattly old car, rusting away in a farmyard in North America, and trying to get it started. The music has a 12-bar blues feel and features twangy sounds - such as banjo and dobro guitar - plus many kinds of

percussion clanks, which you can all interpret in your own way, using whatever instruments can be found in your school.

- Voices and mouth sounds can play a significant part, especially twangs, clanks, mechanical rhythm patterns, half starting or going slightly wrong; also vocal *arpeggios* going up and down to fit with patterns in the backing track; also whooshes, hisses and huffing-puffing sounds.
- Body percussion can contribute clapping patterns and rhythms - solo or in duets - finger clicks, taps on the head, cheeks, chest, thighs and knees.
- Among instruments, metal sounds are particularly suitable - eg triangles, bells, cymbals, tambourines and glockenspiels - to suggest squeaky wheels, gears and cogs turning.
- Wooden xylophones, woodblocks, castanets and claves can provide zigzaggy mechanical sounds, trying to get going.
- Shakers, maracas, cabaças and medium size drums might play patterns to evoke puffs of smoke and steam.
- Low drums can play rolling sounds, like engine rumbles getting louder and then quieter.
- Ukuleles and guitars can twang their open strings in time in a few places. Listen and see what fits in. They might also experiment with bluesy bottleneck playing, plucking the strings as normal but sliding the back of a spoon up and down the fingerboard at the same time. They could also try out different ways of picking the strings to sound like a banjo, played 'clawhammer' style.
- Violins and cellos might create some similar effects, plus interesting *pizzicato* plinks and plonks.
- Keyboards and piano can provide rumbly, tickly and rattly textures, as well as a few bluesy or boogie-woogie phrases.

Organise the class into a small number of groups around the classroom. During the video several notes patterns appear on the screen which voices and tuned instruments can join in, maybe gently adding their bluesy bends and boings for fun. For improvising melody instruments, the main notes are a pentatonic (5-note) scale using E, G, A, B, D and a high E'.

Here's a plan of the piece, which the children can interpret freely to stimulate their own ideas:

- *Coughs and splutters 1*: Drums and percussion get a beat going; twangy sounds play bluesy, slidy, pentatonic patterns (using just E, G, A, B, D); glockenspiels and melodicas/harmonicas play notes from this scale going UP AND UP.
- *Clanks and boings 1*: Xylophone and brassy sounds play a 'turn the handle' pattern (E, B, E, B) which kazoos could join in; clanky percussion and mouth sounds play a triplet pattern (T-KT, T-K-T, etc) for 3 beats (with a tambourine tap on 3); then ukuleles and violins play a bluesy, bendy slide down from G to E (2nd string of ukulele; 1st string of violin).
- *Coughs and splutters 2*: Like before, but going DOWN AND DOWN.
- *Clanks and boings 2*: Like before, but clanky percussion has 5 beats.
- *Coughs and splutters 3*: Like before, but going UP AND DOWN.
- *Clanks and boings 3*: Like before, but clanky percussion has 7 beats.
- *Coughs and splutters 4*: Like before, going DOWN AND DOWN.
- *Clanks and boings 4*: Like before, but clanky percussion has 9 beats.
- *Coughs and splutters 5*: Like before, but going UP, DOWN, UP, DOWN.
- *Clanks and boings 5*: Like before, but clanky percussion has 11 beats.
- *Coughs and splutters 6*: Like before, going UP AND UP.
- *Clanks and boings 6*: Like before - clanky percussion has 11 beats again.
- With the ukulele and violin's last slide down everyone comes to a stop on the final E.

Pupils can adjust all these to suit their own ideas, perhaps working them out in groups. Try to make sure that whatever you perform works together to create an amusing experience for listeners. If the rhythms and counting are a bit too tricky, just join in together in your own way, with a steady beat.

As follow-up you could get one group to play along with a special version accompanying another group of dancers, who devise actions and movements together for different parts of their *Rattly Old Car*.

SAMBA SAMBA

This lively introduction to the sounds, instruments and dances of South America - especially Brazil - is a feast for percussion, with a chance for everyone to join in.

You might like to organise the class into several groups, as if in a samba band:

- Hand drums, especially bongos, congas and timbales (like tambourines without the jingles); also body percussionists, who will pat their knees and thighs in time.
- Cowbells, agogo bells, castanets and claves; also body percussionists who will clap and click their fingers in time.
- Maracas, cabaças and shakers.
- Guiros and scrapers.
- Melody instruments that can make up tunes using *chromatic* notes (ie the white *and* black notes on a keyboard) first between high C and the 5 notes below it, then similar patterns for notes high F and high A flat.
- String instruments, such as ukuleles, guitars, violins, cellos, autoharps, etc.

Two instruments heard and seen in the video but probably not available at your school are the *berimbau* - a string instrument played by twanging a long string rhythmically with a stick - and also a bass guitar.

Here's the plan for the piece:

Part A: Ding ding ding, DING DING!

- Cowbells, agogo bells, claves, castanets and body-percussion tap a special rhythm four times.
- Congas, bongos, other hand-drums and body percussion play lively dance-rhythms to fit.

Part B: Wiggly tunes.

- Melody instruments play chromatic notes in wiggly tunes (see above).

- High voices join in with 'do' and 'dm'.
- Hand drums and body percussion keep going.
- Low voices join in wiggly bass guitar patterns ('dm dm dm...' etc).

Part C: Everyone join in.

- Everyone joins in, going doo, tap, scrape, ding, shake, click, drum and twang (or similar), all keep going, following the exciting rhythm of the track and dancing along.

Part D: Shake, shake shake.

- Maracas, cabaças, shakers and handclaps play the rhythm on-screen.
- Drums and tambourines tap and shake rhythm-patterns to fit.

Part E: Scrape, scrape, scrape.

- Guiros, scrapers and shakers make up 'zigzag' rhythms, while body percussionists tap their heads and rub their tummies!
- Drums keep going.

Part F: Ding ding ding, DING DING!

- As before.

Part G: Twangy rhythms.

- String instruments join in with the berimbau's twangy rhythms. Drums keep going.

Part H: Go high, go low.

- All percussionists make zigzag patterns (high and low) while drums keep going.

Part I: Ding ding ding, DING DING!

- As before.

Part J: Wiggly tunes.

- As before.

Part K: Everyone join in.

- Everyone joins in going doo, tap, scrape, ding, shake, click, drum and twang (or similar), all keep going, following the exciting rhythm of the track and dancing along.
- Listen out...everything ends with a football-whistle and two cowbell clonks!

SCALING UP AND DOWN

This is a theme and variations for pupils to join in the notes of a C major scale (C, D, E, F, G, A, B, C') in several different ways, as if going up and down mountains or hills all around the world.

The video's background image shows Mount Fuji in Japan and the backing track has percussion influences from Peru, Greece and Turkey, urban rock and soul, and Latin music, ending with a cha-cha-cha.

Here's the plan:

Introduction:

- At the start shakers, tambourines, cajon and hand drums set off gently with a laid-back walking pace rhythm to join in; body percussionists play steady thigh slaps and claps in time.
- Other instruments and voices can hum or play Cs and Gs, joining in with a big double bass.

Theme:

- Following the on-screen notation and arrows, melody instruments of all kinds play C major scale notes going up and down, four notes at a time.
- Drums etc keep going.

Variation 1:

- The groove changes, with percussion and body percussion playing spiky Greek and Turkish rhythms.
- Melody instruments play scales as quavers, following arrows and notation as before, four notes at a time.
- Percussion keep going!

Variation 2:

- The percussion groove changes back to walking pace, with body percussion tapping their cheeks in time.
- Melody instruments join their quavers into eight note phrases, following the notation and arrows.

Variation 3:

- Percussion will play like a rock or soul drum kit, with body percussion

patting chest and making cymbal type sounds - 'tsssss...' etc.

- Melody instruments play wiggly patterns as triplets, as shown by the notation and arrows.

Variation 4:

- Percussion play like a samba band, with body percussion clicking fingers and playing the whole body in the Latin rhythms.
- Melody instruments play phrases in short semiquaver patterns following the notation and arrows.

Theme again:

- Percussion goes back to the first, laid-back walking groove, with body percussion slapping thighs and clapping.
- Melody instruments play the theme four notes at a time, as at the beginning.

Coda:

- The whole piece ends with four melody notes going down (F, E, D, C) and a cha-cha-cha rhythm from percussion and body percussion.

SPIN, EARTH, SPIN

This gentle but stately piece takes the 'Around the World' theme out to the solar system, where the Earth wobbles, twirls and swivels in rotation around the sun. There are verses for the moon and also for the other planets spinning around the sun.

The main tune for the verses rises and falls gently and the video uses small, bright circles in the night sky to suggest its ups and downs - ovals are longer notes.

Pupils can follow the shape of the tune by moving their hand up and down in similar patterns as they speak or sing the words.

There is also an interlude introducing scientific terms and ideas - light and dark, gravity, day and night, orbit and rotation - to phrases with repeated notes of D, E, F sharp and A, with gaps for percussion instruments to copy. Practise a few times to get the timing of the rhythms together.

There are parts to join in for glockenspiels, metallophones or chime bars, xylophones, penny whistles, recorders and keyboards, as well as woodblocks, tambourines, triangles, cymbals and small drums. The video also shows a big timpani drum, which features in the backing track. You can choose whichever instruments from your school collection are most suitable for each verse.

String instruments - such as ukuleles, guitars, violins and cellos - can also join in, especially with notes D and A in the introduction and links between verses.

Chord instruments can prepare chords D, G, Em and A.

The fourth verse, like Verse 1, is about the spinning Earth and has a coda with the last phrase extended using just F sharp and A - 'Spin, Earth, spin, Earth, spin, Earth, spin, Earth, spin' - the last note being extra long. Here, listen out for a guitar pattern of repeated low Ds - all instruments can join in with this final rhythm.

You could use the piece to help create a dance with whirls, twirls, swivels, wiggles and wobbles. Pairs and groups can show different sizes and speeds of rotation. As well as the piece itself, groups can use some of the phrases as starting ideas to compose their own music about the Earth and solar system. How about adding some real spinning sounds - eg from coins, canister lids and jar lids?

SUPERCOOL ICE AND SNOW

This short piece provides a background framework for pupils to improvise sounds and patterns inspired by snow and ice in the extreme North and South, as well as the changing climates all round the Earth.

- Voices and mouth sounds can play a significant part - especially quiet, frosty lip smacks, pitterpatters, and 't' and 's' sounds.
- Body percussion can contribute freezing finger clicks, gentle taps on

the head, cheeks, chest, thighs and knees (like icicles), as well as gentle, clapping patterns and rhythms (like ice melting and freezing again).

- Among instruments, metal sounds are particularly suitable - eg triangles, bells, cymbals, tambourines and glockenspiels - to evoke the coldness of frozen environments.
- Xylophones, woodblocks, castanets and claves can give an impression of the hardness of ice as it freezes, melts and freezes again.
- Keyboards, piano, guitar and ukulele can all provide cold, tickly textures, as well as chromatic scales of white and black notes at different speeds.
- Violins and cellos might add some interesting, icy *pizzicato* plinks and plonks.

Organise the class into a small number of groups around the classroom.

Here's a plan of the piece as shown by graphic shapes on the video, which the children can interpret freely to stimulate their own ideas:

Introduction:

- Ukuleles play open harmonics, just touching strings lightly over the 12th fret, and playing as a chord.
- Cymbals tap an on screen pattern quietly (4 quavers and a minim, played four times).
- Low instruments join in with slow, soft minim Cs.

Part 1:

- Ukuleles repeat the open harmonics.
- Glockenspiels and keyboards play gently falling snowflake patterns using chromatic scales (ie of white and black notes) at different speeds.
- Low instruments continue with slower, soft Cs (or chords shown at the base of the screen).
- Swirly mouth sounds join in quietly.

Part 2:

- The above instruments keep going (changing in response to snowy graphic patterns on-screen).

- Triangles, tambourine jingles, sleigh-bells and cymbals join in with gentle tickles and icy twinkles.

Part 3:

- The above instruments keep going (changing in response to swirly graphic patterns on screen and different chords).
- Icy claves, castanets and woodblocks join in.

Part 4:

- Similar to part 1.

Part 5:

- Similar to part 2.

Part 6:

- Similar to part 3.

Part 7:

- Everyone keeps going quietly, making patterns that sound really cold and shivery.
- Low instruments play C over and over, until... 'Shhhhhh!' It all fades away.

To help pupils' improvising, the screens ask them to think about being very cold, about snowflakes falling, about freezing earth and frozen water, about icy cracks and icicles, about glaciers and cold, cold places while playing.

As follow-up you could create a dance sequence to go with your performance, interpreting the ice and snow patterns in movement. Another group could develop a version with choreography including Arctic and Antarctic animals. How might these two dances combine?

TAJ MAHAL

This calm, contemplative piece invites pupils to recreate some of the sounds and atmospheres of Indian music using classroom instruments. The main elements, for which you might choose separate groups, are:

- Notes D and A played gently as a drone on sustaining instruments such

as keyboards, melodica, violin, cello, and by humming along. Open fourth and fifth guitar strings can ring out with the drone too.

- A rising seven note tune on the Indian *sitar*, which is a long-necked string instrument. By finding notes beforehand (D, F#, E, G#, A, C#, D') pupils can join in the tune on keyboards, glockenspiel, ukuleles, etc.
- Rhythm patterns on *tabla* (Indian hand drums), which pupils can join in with body percussion (eg patting knees) and also with bongos or similar hand drums.
- A falling tune on Indian flute using notes E', D, C#, A, F# and E. Pupils can try whistling along with this (perhaps moving their hands higher and lower to show the shape of the tune), or finding some of the notes on xylophones, wooden flutes, penny whistles or recorders.
- Quiet touches in time on finger cymbals, jingles, triangles and tambourines.
- Wiggly patterns using notes A, B, C#, D, and E. Pupils can improvise these on xylophone, glockenspiel, keyboards, ukulele, ocarina, etc.

The overall structure is like a conversation between the various elements and groups. You could practise a few times together so that pupils get to anticipate the timing of their performances.

TAKE TO THE AIR

This gentle, lilting piece gives children an opportunity to think about birds and the history of flight and to reflect on the impact of flying machines around the world. The music waltzes along in a quaint, Edwardian music hall style. Here are some tips:

- *Take to the Air* will work well as a sing along song with a catchy chorus which comes six times.
- Alongside lyric words in the video there are arrows and graphics which will help pupils quickly learn the ups and downs of the tune, going higher and lower. As well as singing the words, they can try humming and whistling along.
- The chorus features melody on glockenspiel, recorder, clarinet,

keyboard and guitar, with a tuba playing an 'oom-pah' bass. Kazoos could join in quietly with this bass line and ukuleles can strum the chords, which are C, Dm and G, shown in red.

- There are also four verses, each going gradually up a C major scale, about hot-air balloons in Verse 1 (xylophones might join in with this); kites, gliders and plane wings in Verse 2 (string instruments can join in with this); propellers and noisy plane engines in Verse 3 (keyboards and tuned percussion might join in with this); and jets zooming around the world in Verse 4 (steel pans and panpipes could join in with this).

Follow-up ideas can include having a competition to design the best paper planes; birdwatching in your school grounds; and experimenting with sticks, fabric and strings to make kites that fly. You could create some colourful kite designs together.

TRAVELLING, TRAVELLING

This thoughtful piece has elements of music drawn from many parts of the world to explore the early history of human movement and transport. There are lyrics about travelling by foot and boat across path, river, land and sea through all weathers; about using sledges horses and camels; and about using wheels to move carts, chariots and wagons. As well as saying or singing the words, the children can play various percussion patterns to evoke each method of travelling.

A few suggestions:

- The video has traditional notation for the melody of the chorus, using notes C, D, E, F, G, A and B. Panpipes, xylophones, glockenspiels, keyboards, recorders, ocarinas and string instruments could play along with the tune.
- Throughout the choruses, hand drums can play steady 'walking' rhythms, with lots of little variations to suit different transport types. Body percussion can pat or tap knees and thighs in the time.
- There is also a box with chord names shown (Dm, C, G, A and B flat)

for keyboards, guitars, ukuleles, autoharp, etc.

- Each verse has four lines. To the left on the video, a phrase from triangle or small bells introduces a type of transport (walking, sledges, horses etc). In the centre are images of some suitable instruments (drum, shakers, woodblocks, etc) to play rhythm patterns shown on the right, suggested by Xs. You can allocate pupils and groups to perform particular sounds and instruments; and then practise a few times to get the timing right. Feel free to change instruments to whatever you have available and to use body percussion instead, so that everyone has a part to play.
- At the very end, the last line of the chorus - 'Travelling, travelling on...' is repeated twice as a coda. Tambourines and drums conclude this with a snappy rhythm pattern show on screen. Again, practice with the track or video a few times to get the timing right.

TWELVE-BAR WALKABOUT

This fun piece evokes 1950s and 1960s rock 'n' roll and early pop styles. The idea is to learn how the 12-bar blues structure works, starting with single notes (one per bar), and then building up to two notes, then three, then four, then with different rhythm patterns going up and down. There are six verses altogether.

You could organise pupils into three special groups:

1. *Chord instruments* - such as ukuleles, guitars, keyboards (eg using electric organ sounds), piano and autoharp. They can use the backing track to practise the basic form together, which goes:

G /// | G /// | G /// | G /// |
C /// | C /// | G /// | G /// |
D /// | C /// | G /// | G /// ||

It can also be played with 7th chords (G7, C7 and D7) for extra bluesiness. As they practise, the group can focus on getting the right style and energy into their playing. Once started they carry on repeating this framework to the end of the piece.

2. *Drums* (eg bongos), *other percussion* (eg tambourines, cymbals and claves) and *body percussionists* (eg knee pats, foot stomps, chest slaps, head taps, claps and finger clicks) can work together as a rhythm unit, all aiming to sound like one rock'n'roll drum kit. They'll usually follow patterns in the backing track throughout the piece, but as they build confidence can occasionally improvise their own 'fills' and 'breaks'.

3. *Melody instruments*: the ones heard and shown on the video include xylophone, recorder and violin but you can choose any instruments which can play the notes G, A, B, C, D, E, F and a high G. As they practise, encourage them to try to play their notes and rhythms tightly together as a group.

The piece builds up like this:

- In the introduction the rhythm group gets the beat going joining in with the track, while melody instruments and chord instruments count out four bars of rests.
- In Verse 1 the chord instruments begin to play their basic form, while melody instruments play single notes at the start of each bar (G - - - | G - - - and so on), also following the 12-bar framework above.
- In Verse 2 melody instruments add the 'next note up' on the second beat of each bar (G ,A - - | G, A - - and so on).
- In Verse 3 they add another 'next note up' on the third beat of each bar (G, A, B - and so on).
- In Verse 4 they add yet another 'next note up' on the fourth beat of each bar (G, A B C and so on). On-screen arrows may help remind children of the direction at change points.
- In Verse 5 the same notes are played quickly as a 'run-up' (of four quavers then a crotchet) going G, A, B, C, D - and so on.
- In Verse 6 these 'run-ups' are turned into 'run-downs' going the other way (D, C, B, A, G - and so on).
- The coda is similar to the introduction, now with just three bars of rests for melody instruments, before a final run-down (D, C, B, A, G) to close. Drums, percussion and chordinstruments also join in this final rhythm pattern together: x x x x X!

ZERO ONE GO!

A musical adventure into the high-tech world of digital communications, computer science, smartphones, software and video games! It focuses on the way that digital information is transmitted as binary code - sequences of zeros and ones. There are words focusing on robotic system clocks ('tick tock tick tock') and on some of the funny sounds in early computer games ('beep, flop, dip, quack!').

On-screen, the video suggests joining in with electronic keyboards and ukuleles (as chord instruments); with glockenspiels, keyboards, electric-guitar, xylophone, melodica and panpipes (as melody instruments); and with claves, cymbals, drums, bongos, woodblocks and temple blocks (as rhythm instruments). Vary this list to suit what's available at your school.

Body percussionists can use finger clicks along with claves and assorted claps and slaps, etc. They could also perform the middle section ('beep, flop, dip, quack!') as a fun actions game, where each word is represented by tapping a different part of the body (eg knees, toes, hip, nose!)

The overall plan is:

- In the *Introduction*, chord instruments play: C - - - | Am - - - | C - Am - | C - - - | and body percussion play a rhythm shown on the left of the screen. Four taps on claves lead to:
- *Part 1*, where notes A and C are shown on-screen by a 'code' of round, black blobs (short notes) and rectangles (slightly longer notes). Some children can sing along with the words ('Zero One...' etc) and instruments can join in the A and C notes, all keeping together. (NB for ukuleles, A is the first string open and C is played on the same string with a finger placed at the third fret).
- Then, Part 2 has standard rhythm notation and note names alongside the 'beep, flop, dip, quack!' words. Note the 'quacks' at each A note, and the drums playing loudly at 'STOP!'

- In Part 3 everyone can say or play robotic 'tick-tock' rhythms, with the help of drums, claves, castanets, woodblocks and temple-blocks.
- The 'Link' is just like the Introduction, leading to...
- Part 1 again as before.
- Then a Coda, where the 'Zero One' line is repeated three times, followed by a quiet cymbal shimmer and everyone joining in with a 'Shhhhhh...', getting quieter and quieter.

WAYS TO JOIN IN AND SUGGESTIONS FOR INSTRUMENTS: BODY PERCUSSION AND BEYOND

Copying games, echo games and circle games using just body percussion sounds make a great warm-up to music, even before picking up any instrument. Focusing on just essential details of rhythm, sound textures and dynamics (louder and quieter) will help pupils become more aware of their own coordination, of each other, and of how they can quickly cooperate to create an effective performance together.

The staple activities may often be clapping hands, clicking fingers, tapping knees, slapping thighs and stamping a foot or two! But there are many variations to explore and try out. Working up the body, these could include:

- Feet: tapping them with fingers, stamping (try different surfaces), clicking heels together.
- Toes: tapping them on the floor (try different surfaces), tapping them with fingers.
- Legs: patting, rubbing and stroking them, slapping thighs.
- Knees: tapping them with hands, knocking them together.
- Stomach: patting it like a drum.
- Chest: tapping it with knuckles, or with different parts of the hands.
- Arms: patting, rubbing and stroking them.
- Hands: tapping palms with fingers, clapping different cupped shapes, clapping flat hands, rubbing (front and back), rolling rhythmically.
- Fingers: clicking them, tapping fingernails, tapping fingertips, knocking knuckles.
- Shoulders: tapping rhythms with hands and knuckles.
- Neck: tapping it with fingertips.
- Mouth: flicking cheeks (while changing mouth cavity shapes), popping fingers in mouth rhythmically, gently tapping teeth with fingers.
- Head: gently tapping different areas of the skull with fingertips, knuckles, thumbs, etc.

These can all be refined into activities like ‘hambone’ (playing solos all over the body) and clapping games in pairs (or groups of 3 to 4), with different combinations of left, right, solo and together. Great examples can be seen and heard online, from all around the world. All the above can make an ideal method of joining in instantly with many kinds of music individually, in groups or as a whole class.

A next stage can be to extend to perform using informal sound makers in your immediate environment - eg creating performances on different floor surfaces (hard and soft), walls, doors, tables, chairs, classroom furniture, with brushes and brooms (stomp style), or devising instruments made from paper and stationery.

Another interesting aspect for groups to experiment with is the effect of their performing using these informal sounds in different spaces and acoustics around the school - eg small room, large room, hall, shiny room, curtained room, indoors, outdoors, stairwells, nature areas and so on. How does each acoustic change the way they join in together?

VOICES AND MORE

Several of the *Join in with Music* pieces are built around a song form, with the lyrics shown as words for groups to join in, alongside any instruments used. The audio tracks should prove a useful tool towards enabling pupils to pick up each tune fairly quickly, simply by listening through together several times, while focusing on the shape of the melody and helping memory to do its work.

The human voice is also an instrument in its own right, perhaps the most expressive one of all.

Don’t forget that, as well as sounding out words in different languages, a number of vocal techniques provide fun and inventive ways to join in, for example:

- Humming and chanting: either with lips together or with various mouth shapes such as different vowels - a, e, i, o and u.
- Singing drones: these can sometimes provide a simple, sustained harmony to support a tune from underneath. Very often, humming the home note of a tune’s key works.
- Nonsense syllables: making up language-like snippets to fit part of a tune, especially creating patterns with abstract consonants.
- Scat singing: a special jazz method of developing nonsense sounds into a real improvisation art, sometimes imitating the ups and downs of jazz solos on saxophone, trumpet and so on (‘doo-be-doo-wahhh...’ etc)
- Bass lines and drum sounds: many children will enjoy invented inventing funky bass lines with the low part of their voices (‘dm, dm, DM....’ etc) and/or performing drum kit-like solos using high consonants (‘tssss, t, p, k, tsss...’ etc).
- Beat boxing: this is a further development which grew out of hip-hop, using the voice, lips, tongue, sucking, blowing and other mouth sounds to imitate drum machines, synths, turntables, DJ-type scratching and more.

For all these, there are great examples online. Whistling is yet another useful skill for joining in. It does need practice - keeping the lips wet, puckering them into a ‘U’ shape like a kiss without smiling, adjusting position of tongue and teeth, breathing steadily in or out but not blowing too hard, perhaps adding *vibrato* and *trills*.

UKULELES

Over recent years, ukuleles have become an ideal way for many primary schools to help get children exploring and joining in with music. They are small and portable, very sociable and can be twanged note by note, strummed chord by chord, or just gently tapped to explore simple, fun rhythms. After discovering open strings, children can pick up a few chords, riffs, scales and tunes. The ukulele will adapt to a wide range of styles and is great for crossing the generations.

As a way to encourage pupils and adults to learn together in a fun way, why not get a range of teachers, assistants and other members of staff involved, as well as parents and more? All ages will enjoy strumming along. And how about forming a Ukulele Club as a way for different age groups across the school to help each other with tuning, fingerings, rhythms and so on?

Whether sitting or standing, it's usually best to hold a ukulele against the body with the right forearm, for right-handed children. This *Join in with Music* resource gives opportunities for ukuleles to join in with lullaby, samba, blues, techno, rock and lots more styles.

Here are a few pieces to try:

- *Jump like a Flea*: a tune to help become familiar with the notes to tune to (GCEA). The children will play by plucking with the right-hand some and/or fingers on the open strings, one at a time.
- *Hush Little Baby*: gently strumming chords F and C7.
- *Little Turtle*: changing smoothly between chords C, F and G7, while gently swaying with the ocean waters.
- *Zero, one, Go!* The chorus uses just two notes on the first string (A and C).
- *Rattly Old Car*: can pupils improvise around the pentatonic notes of D, E, G, A and B and make some of the notes sound bendy and bluesy?
- *Twelve-Bar Walkabout*: a twelve-bar blues form, using chords G, C and D (or their bluesy seventh versions - G7, C7 and D7).
- *Boats Afloat*: as well as chords C, F and G7, try two minor chords: Em and Am.
- *Take to the Air*: the introduction notes can be played on open strings (C, G, A, E, D, A, G). In the chorus, can the children strum chords C, D minor, G7 and D7 with a gentle waltz feeling, perhaps swaying in time gently?
- *Scaling Up and Down*: an opportunity to practise several variations of a C major scale - C, D, E, F, G, A, B, C' - going up and down in different styles.

GUITARS

As a cultural phenomenon, the guitar in all its forms has an iconic presence that virtually all children can identify with, recognise and perhaps aspire to. It's a natural extension of the human body which, even when learning early stages, quickly develops the coordination of mind, hand and body and - many would say - heart and soul!

Guitar is ideal for learning to distinguish your left from your right. Much can be achieved by learning just a few chords and then varying strumming and plucking patterns. Some four-string chords make a good start (eg G, C and D7) and three six-string ones to experiment with, to get a feel for the guitar's natural resonance, are E minor, E major and A minor. Guitar is also a great medium to learn to carry a tune.

Ukulele can be a great way into guitar for smaller fingers; then the 'classical' or 'Spanish' guitar often proves suitable for primary-age pupils as the nylon strings are kinder to young fingers than metal strings. Some reasonable quality student-size models (eg 3/4 size) are available.

Classical guitar technique is also great for acquiring a self-disciplined approach and gives a flexibility which can be adapted to other acoustic styles such as folk and country, or electric styles such as rock and jazz.

Metal string acoustic guitars may be playable in primary years if fitted with light-gauge strings. Some pupils may have access to electric guitars at home. These can be a rich source of sound discovery and don't necessarily need loud amplifiers. Many apps explore this territory. But if children are using headphones to do so, make sure there are good safeguards to avoid hearing damage.

The piece *Open to the World* is an opportunity to clearly hear the sound of the guitar's open strings, focusing on the notes to tune to (E, A, D, G, B and a high E). In *Rattly Old Car* can pupils improvise around the pentatonic notes of D, E, G, A and B and make some of the notes sound bendy and

bluesy? For lots of the other pieces in this *Join in with Music* resource, try joining in with some of the chords shown on screen or in the music pages.

VIOLINS AND CELLOS

If there's a scheme in your school or your area for involving children in learning orchestral string instruments, such as violin and cello, these will help pupils develop a wide range of coordination and self-discipline skills, and can make a great contribution towards the sound of classroom ensembles.

The starting-point is often learning to pluck the open strings (G, D, A, E on violin and C, G, D, A on cello) before learning some of the in between notes in different positions (eg D, E, F#, G on the D string) and exploring a range of *pizzicato* patterns and basic bowing.

Playing in groups alongside other instruments can encourage string players to explore opportunities and techniques such as playing drones using a slow bow, or using the bow to create special timbres like *tremolo* (moving it back and forth on the same note), *collegno* (tapping the string gently with the wood of the bow), *glissando* (sliding up and down in pitch) and growling, shimmering or vocal sounds.

Playing tunes involving pentatonic (5-note) scales is a great way in to the basics of learning fiddle-playing traditions, for which there may be special support in primary schools in several regions of the UK, via music services and specialist organisations and teams.

Pentatonic tunes include *Boats Afloat*, *Chum Chum Pah*, *Gamelan Gong Gong* and *Rattly Old Car*. Other pieces here focus on groups of two to three notes - including *It's in the BAG* and *Zero, One, Go!* and on building up simple note patterns - eg *Scaling Up and Down* and *Twelve-Bar Walkabout*.

Pizzicato Plink is an opportunity for violin players to hear the sound of their

open strings clearly and to pluck along in time with the track. *Pizzicato Plonk* gives the same opportunity for cello players.

OTHER STRING INSTRUMENTS

Pupils who have a little experience on one of the more common string instruments - such as ukulele, guitar, violin and cello - will often enjoy exploring less conventional types from around the world, such as zithers, mandolins, bouzoukis, folk harps, banjos, balalaikas, hammered-dulcimer, Appalachian dulcimer, psaltery, pipa, erhu and koto, if opportunities arise. Various specialist folk and world music suppliers can help, if your school would like to explore this field.

Two useful ways in are the lap harp (or melody harp) which has a limited number of strings, and also the autoharp. This is a kind of board zither which has special bars which are pressed down on the strings to easily select which notes will sound, making common chords automatically. These notes then ring out in a very satisfying way when strummed or plucked.

Many of these instruments will integrate well into the *Join in with Music* pieces and contribute enjoyable and interesting textures.

RECORDERS

The recorder has been a portable and popular instrument in schools since the 1930s. Its history goes back to at least the early medieval period and is an end-blown kind of fipple flute, with a slotted mouthpiece to catch the flow of air. If played so that it 'sings', it can carry a tune clearly.

To do this, children need to learn to breathe in the right places so that the music flows. Descant recorders are by far the most widespread and cheaply available for primary schools. For keen players, other sizes such as sopranino (tiny), treble (bigger), tenor (even bigger) and bass or or contrabass (bigger still) are played by enthusiasts.

The descant recorder is normally held between the left-hand, near the mouthpiece at the top, and the right hand, with its thumb giving support further down. It's usually held diagonally, rather than straight out or straight down. Children then put the tip of the mouthpiece gently between their lips, with their tongue behind the top teeth. For clear notes the trick is to whisper 'tu' or 'doo' gently, evenly and steadily: they can try this with short and long notes.

The first notes learnt are usually B (holding down just left thumb and first left-hand finger), then A (adding the next finger) and G (adding the next finger too). Keeping those fingers down children might next learn E (adding two fingers of the right hand). For a high C, they will play like A but lifting the first finger. For a low C, they will cover all finger holes using both hands, but blowing very gently to avoid squeaks.

It's in the BAG focuses especially on the recorder's three 'first notes' above (B, A and G) played in different orders. The other pieces in this resource give the opportunity for recorder players to join in with lots of different styles using just a few known notes.

PENNY WHISTLES, TIN WHISTLES AND MORE

The penny whistle or tin whistle - sometimes called the flageolet - is also a fipple flute with a mouthpiece, popular for Irish and Scottish music, usually with a soft, breathy tone. It has just six finger holes, which are very sensitive to exact finger position so that the instrument can be played very expressively, for example with 'scooping' notes.

As with the recorder, the left hand is normally held near the mouthpiece and children should use the flat pad of their fingers, rather than fingertips. Having just six holes means that it's possible to play a lot of tunes quite easily, without thinking about thumbs or little fingers.

Penny whistles in C are available but they are more common in D; other keys are available too, often marked or printed on the instrument. So a

major scale in the relevant key will start with all holes covered and children will then take off one finger at time (starting with the right hand third finger) going up the scale; for the top note of the scale they'll cover up all holes, except the left hand index finger.

Other wooden or bamboo whistles from different parts of the world often have similar fingering and different, interesting sound qualities.

There's also the ocarina which is a 'vessel flute' (also with a fipple mouth-piece) traditionally made from clay, ceramic, bone or wood, and known from ancient Neolithic versions in Europe, as well as China, South America and other parts of the world, with varying numbers of holes. A modern synthetic plastic version with just four or six holes has proved popular in many primary schools.

The swanee whistle, or sliding whistle, has a mouthpiece (like a penny whistle) and also a special plunger, which is pulled and pushed to make the pitch higher or lower, swooping and scooping up and down. Various sizes are available, not just factory-made metal or plastic ones but also wooden or bamboo versions imported from different parts of the world.

Join in with Music provides opportunities for whistle players to join in with lots of different styles using just a few known notes.

FLUTES AND PANPIPES

The cross-blown flute is an ancient family of blowing instruments, originally made from wood, bone, bamboo, shell, horn or even stone. Modern ones are usually metal and some student flutes are very playable, with good tone. Lighter plastic or synthetic types have been developed recently, also the plastic 'fife', which can be an excellent way-in for beginners.

The finger technique is similar to recorder but as the flute is 'transverse' (held horizontally) and notes are produced by blowing across an open hole (like blowing across a bottle), it needs a special 'embouchure', or mouth

shape. The flute is usually held against the centre of the lower lip (which may need to stick out a bit) and you then blow across the hole towards the other edge. It frequently needs experiment, experience and practice to get a good, clear sound, although some pupils may pick up how to do this quickly.

As with the recorder, 'tonguing' involves using a 'tu' or 'doo' syllable to set the note going. And if played so that it 'sings', the flute can also carry a tune clearly. To do this, children need to learn to breathe in the right places so that the music flows. They might also experiment with getting sound effects and special sounds like *staccato* (very short notes), *flutter-tonguing* (rolling the tongue while playing) and *vibrato* (varying the air-flow to make the note 'wobble').

Panpipes are a set of vertical pipes tied or fixed together and known from all around the world for at least 4000 years. They are well known in pictures of stories from Ancient Greece, where they were connected with the god Pan, and have been discovered in old Viking settlements in the UK. Their sound is particularly familiar in South American music, especially Peru and Colombia, and traditional versions of the instrument have appeared in places like Romania, Ukraine, Italy and Portugal, as well as Laos and Thailand. Educational suppliers can provide versions with limited numbers of notes made from bamboo, wood and plastic.

Join in with Music gives opportunities for flute and panpipe players to join in with many different styles using just a few known notes.

CLARINETS, SAXOPHONES AND WOODWIND

The 18th century clarinet grew out of an earlier single reed instrument called the *chalumeau*. It soon became popular in classical orchestral music, where its warm timbre and vocal qualities helped blend together contrasting sounds around it. In the 20th century its versatility made it central to the growth of jazz, where it often took a leading role in lively solos. The clarinet's mellow tones and voice-like expression will provide

warmth and punch to balance other classroom instruments.

Early saxophones appeared in the 19th century, made from metal (unlike the clarinet, which was wooden) giving them a brassiness similar to the trumpet family, suitable for outdoor bands, theatre music and eventually the growth of jazz.

Various plastic or synthetic clarinets and saxophones in C are available and can be very suitable for beginners. They are smaller than the standard instruments and use fingering similar to a recorder, so will integrate easily and well into classroom pieces.

Those learning and exploring the orchestral versions will usually learn on B flat clarinets, which means that usual note names will need to be transposed up a tone for them, so that concert pitch C would be called D, concert pitch D would be called E, and so on. Beginner saxophone players usually start to learn on alto sax which is in E flat, for which concert pitch C would be called A, concert pitch D would be called B and so on.

Double-reed instruments, such as oboe and bassoon, occasionally appear in primary schools and children's models are available but they are challenging to learn at this age, needing a special 'embouchure' (mouth shape). Their history goes back to at least Ancient Egypt. The ancient Greek *aulos* had two such instruments played side-by-side.

Join in with Music provides opportunities for woodwind players to join in with many different styles using just a few known notes.

HARMONICAS, SQUEEZE-BOXES AND MELODICAS

The harmonica or mouth organ is a fixed-reed instrument, with lots of little metal prongs that vibrate in the air flow. There are two main types. The 'diatonic' model - also known as blues harp - is based around a major scale; the 'chromatic' harmonica has a button-pushed sliding mechanism to get sharps and flats. This is fun to try but quite complicated.

The diatonic kind is available in several keys, such as C major. It is usually held in the left-hand with the holes facing you, so that by cupping your lips around just the middle holes (4, 5 and 6) and blowing gently, you can play a three note triad or chord of C major (C+E+G). If you draw - ie suck - in the same place, you will get a chord of D minor (D+F+A).

To get single notes, you need to either pucker your lips to make a small, round hole (to 'tongue block', which involves moving your tongue to select which holes the air blows through); or to 'curl' your tongue (not everyone can do this!). Whichever method, with a little practice it's possible to work out a C major scale.

Blues harmonica players experiment by using their tongue, air flow and whistling-type techniques to 'bend' the notes. They will also vary their handshake between open-cup' and 'closed-cup' to get *vibrato* and wah-wah-like effects.

The melodica began appearing in schools during the 1950s. It has fixed metal reeds, like harmonicas and squeeze-boxes, activated by a small organ-type keyboard. The instrument can be hand-held with a mouth-piece, or rested on a desk when played through a flexible tube. As well as being expressive, cheap and portable, it provides a useful introduction to keyboard skills and can play many styles of music.

If children see and hear squeeze-boxes at community events, folk festivals or in the media, it can be tricky to tell which are accordions, melodeons, concertinas and so on. These each have a bellows-system and there are several different kinds of fingering-system using lots of buttons, or a piano-type keyboard, both of which take a bit of getting used to for beginners. But in several areas of the UK, they are sometimes seen in primary schools and are great for playing chords, picking out a tune and then busking along!

Join in with Music provides opportunities for melodica, harmonica and squeeze-box players to join in with many different styles.

BUZZERS

Kazoos are a kind of *mirliton* - an instrument with a vibrating membrane. They are widely and cheaply available, providing a quick way to put over a tune with a rather unique sound texture, by humming through them, or singing 'tu' and 'doo' sounds.

Though often thought of by adults as just annoying, they can build pupils' confidence and help develop speech, use of the voice and improvisation skills. Kazoos can play a useful part in ensemble pieces, as well as imitating the sounds of brass instruments, saxophones and electric guitars. In addition to factory-made ones, home-made and classroom-made ones - such as comb and paper, or tracing paper fixed to a cardboard or plastic tube - can work successfully.

The didgeridoo is a long pipe originally made from either eucalyptus wood or bamboo, and is associated with the Aboriginal (First Nations) Australian people, linking them to their ancestors, special places and all their stories going back many centuries. The instrument is buzzed by the performer vibrating their lips with a 'raspberry' action at one end for a sustained drone, which can be varied with catchy rhythms and voice-sounds. The technique is similar to playing a trumpet, horn or trombone but with special breathing-patterns to keep the sound going. Children can discover a similar effect by buzzing cardboard tubes, or plastic piping, if made safe first.

Didgeridoo sounds are featured in the piece *Pathlines and Songlines*.

TRUMPETS, BUGLES, CORNETS AND OTHER BRASS

Lip-blown instruments, where the player's lips are vibrated with a 'raspberry' action to make a special buzzing sound at the end of a tube, go back into prehistory, with conch shells, wooden sticks and metal cone shapes all adapted to get a range of 'harmonic' notes. The Ancient Greeks used maths to describe what's called the 'harmonic series', which follows the laws of physics.

Their loudness often made them suitable for uses outdoors, such as announcing events and royal occasions, coordinating battles and hunting, or on stagecoaches. Various horns, trumpets, bugles and cornets developed curvy, curly tubes to make them into a portable shape, or to wrap around the performer, who would often play fanfare-like calls, tunes and patterns. You can discover similar effects by buzzing with plastic hosepipes!

In areas where there is a strong brass band tradition, some pupils may be familiar with the valves on trumpets, bugles, cornets, euphoniums and tubas, or the slides on trombones.

Changing the gap between the player's lips in different ways and adjusting the speed of air enables several harmonic notes to be obtained from each fingering pattern or slide position.

Various plastic and synthetic trumpets, cornets and trombones - including mini versions and an early-years slide-buzzer - have proved very successful in some primary school schemes around the UK.

Join in with Music provides opportunities for brass players to join in with many different styles using just a few known notes.

TUNED PERCUSSION

There are two main types of tuned percussion or mallet instruments: those with metal bars (glockenspiels, metallophones and vibraphones) and those with wooden bars (especially xylophones and marimbas). For 'Orff-type' instruments with removable bars, taking off those notes which are not part of the melody or pattern for a particular piece can really help give some children confidence in finding and playing their part.

Most schools will have a selection of the smaller diatonic types (eg C major scales of glockenspiels and xylophones), perhaps some chromatic ones (ie including sharps and flats) and maybe some alto metallophones.

Specialist educational suppliers can enrich this selection with world music types, such as the larger wooden marimba, the west African *balofon* and gamelan-like metallophones. Instruments like the African *mbira* and *kalimba/karimba* have rows of metal tongues fixed to a wooden box and are sometimes called 'thumb pianos'. They will provide a fascinating texture for pieces such as *Chum Chum Pah*.

Sets of single-note chime bars are an interesting and useful way to divide out a tune or pattern between several players, requiring good listening and awareness of other performers. Hand chimes and handbells, played with a swinging action, extend this in a very cooperative way.

Educational and beginner versions of steel pans or steel drums are available, some with clearly marked note names, and would be great for joining in Caribbean-influenced pieces, such as our arrangements of *Hush Little Baby* and *Little Turtle*.

On all tuned percussion, experiment with different kinds of beater or mallet (eg with felt, rubber, plastic or wooden heads) to get different qualities of 'hard' or 'soft' sounds.

Pentatonic (5-note) tunes in *Join in with Music* include *Boats Afloat*, *Chum Chum Pah*, *Gamelan Gong Gong* and *Rattly Old Car*. Some pieces focus on groups of two to three notes - *It's in the BAG* and *Zero One Go!* - and on building up simple note patterns: *Scaling Up and Down* and *Twelve-Bar Walkabout*. Other pieces give the opportunity for tuned percussion to join in with many different styles using just a few known notes.

DRUMS

This is a list of some types of hand drum from around the world to consider including in your school collection:

- *Djembes*, *dundun drums*, *talking drums*, *ewe* and *udu* (pot drums) from Africa

- *Damaru, dhol* and *tabla* from India
- *Congas, timbales, cajons* and *bongos* from South and Central America, Cuba and the Caribbean
- *Doumbeks, darabukas* and *riqs* from the Middle East
- *Taiko* drums from Japan; *bangu* and *tanggu* from China; *pellet/rattle* drums from East Asia
- *Frame drums, tambours, floor drums* and *shamanic drums*; *ocean drums*; the *bodhran* from Ireland.

Exploring just one drum with different parts of the fingers and hands (and beaters if played very carefully) can motivate pupils to discover a wide variety of different sounds.

For drums played with sticks or brushes, why not explore some of the quieter sounds and textures they can contribute (not just the hard hitting ones!) in group pieces? The *Join in with Music* resource provides opportunities for young drum players of all kinds to join in with many different styles, rhythms and grooves, with the emphasis on listening to each other.

OTHER UNTUNED PERCUSSION

This is a list of some types of untuned percussion from around the world to consider including in your school collection:

- Bells and chimes. These can include metal, wooden and ceramic ones. Special types include *agogo bells, banana bells, bell rings, bell clusters, bell shakers, bell trees, brass bells, cencerros, chungroos, cowbells* of different sizes, *dundun bells, handbells, leg bells, sleigh-bells, triangles* of different sizes, *wind chimes* and *wrist bells*.
- *Castanets*, whether in pairs (elasticated or not) or mounted on handles.
- *Clackers, bones* and *spoons* made from various kinds of wood and metal.
- *Claves* made from different woods and Australian *clap sticks*.
- *Cymbals* and *gongs* of varied sizes, including hand-held pairs or single ones secured to stands; also *high-hats, table chimes, tingshas* and

Indian *finger-cymbals*.

- *Rain sticks, rain makers, ocean drums, wave drums, friction drums* and *thunder tubes*.
- *Scrapers*, including *guiros* (wooden, bamboo or metal), *frogs, washboards* and *reco-recos*.
- *Shakers and rattles*, including *basket shakers, bell rattles, cabaças/cabaras* (gourd or metal), *cas cas, egg-shakers, foot shakers, maracas* (various kinds and sizes), *seed shakers, shell shakers, shekeres, tube shakers* and *vibraslaps*.
- *Tambourines* of different sizes (with and without jingles and skins) including *foot tambourines, half-moon tambourines, heel tambourines* and *jingle sticks*.
- *Woodblocks*, such as *tone blocks, tulip blocks, temple blocks, tongue drums* and wooden *agogo blocks*.

Join in with Music provides opportunities for percussionists to join in with many different styles, rhythms, grooves and textures, with the emphasis on listening to each other.

KEYBOARD INSTRUMENTS, MUSIC TECHNOLOGY AND PIANO

A range of portable electronic keyboards can provide a wide selection of instrumental 'voices' via in-built speakers. However, full-size keyboards are more likely to offer touch-sensitivity - which enables more expressive playing in classroom ensembles - and the opportunity for two players to perform side-by-side.

Many can be linked to computers, which themselves offer great scope for audio/video recording, plus many apps and software for virtual instruments, sequencing, modifying sounds, and using beats and loops. These devices can also work as performance 'switches' and 'triggers', a field where MIDI and assistive technologies may play a useful role.

If it's possible to use a school piano as part of your performances - eg in the school hall - this will encourage children as performers and listeners to

focus on some of the special tactile and physical characteristics that make the piano a special instrument. For example, with just a few easy notes or phrases, individuals or pairs could try:

- using the pedals
- contrasting louder/softer dynamics
- contrasting shorter *staccato* and longer/smooth *legato* phrases
- discovering bass and treble sounds
- playing broken-chords (between left/right hands)
- playing chords as *arpeggios* across several octaves
- improvising note clusters, and so on.

Pentatonic (5-note) tunes in this *Join in with Music* resource include *Boats Afloat*, *Chum Chum Cha*, *Gamelan Gong Gong* and *Rattly Old Car*. Other pieces here focus on groups of two to three notes (*It's in the BAG* and *Zero One Go!*) and on building up simple note patterns and scales (*Scaling Up and Down* and *Twelve-Bar Walkabout*). And there are opportunities here for keyboard players to join in with many different styles in a group setting, using just a few known notes and chords.

A FEW EXTRA NOTES - IMPROVISING AND PLAYING BY EAR

- Using the open strings on stringed instruments and selecting or marking bars and keys on tuned percussion can boost some pupils' confidence to quickly become a part of the performance, without having to be on the spot.
- With pieces in C, just finding the notes of C and G and using them to play along at special moments in the track can be a reassuring experience. In some cases they could play these notes as a drone. Use D and A if in key of D, and so on for other keys.
- Improvising around, up and down the notes of a home chord or triad - eg C+E+G for C major - venturing into same name notes in different octaves can be a satisfying way to discover pitch and pattern.
- You can help develop the art of improvising music by limiting and homing in on just one aspect. For example, playing a repeated rhythm

while varying how it's played; choosing just two to three notes for a particular piece; or repeating an *ostinato* pattern.

- Improvising is a personal and individual thing, in which pupils' previous experiences, family setting, cultural background, languages, confidence and community setting all come into play, often in exciting and enriching combinations.
- The art of joining in 'by ear' and then learning to 'play by ear' is a skill that you can actively encourage and nurture in your classroom setting. Try listening carefully to a piece's audio track together several times, having alerted the children beforehand of things to listen out for. This will help them get to quickly identify events, features and textures, and realise when to expect them to occur within the overall structure of the piece.
- The children can then use rhythm, note patterns or physical actions on an instrument as a natural response to their understanding of the form of the music, in a spontaneous way.
- Sometimes, listening to one of the backing tracks with eyes closed for just a couple of minutes together can itself be a powerful tool for focusing the mind, improving concentration and developing a sense of group calmness and stillness for you all, within your busy day of teaching and learning.

Blow, blow, blow

Gently swaying

C F C F C

1. *Blow blow blow,* Win-dy wea-ther, Win-dy wea-ther, *Blow blow blow...*

9 Am⁷ Fmaj⁷

2. *Blow blow blow,* Boat on wa-ter, Boat on wa-ter, *Blow blow blow...*

17 C/G

3. *Blow blow blow,* Huff and puff and huff and puff and *Blow blow blow...*

23 Am⁷

4. *Blow blow blow,* Whis-tle, Pan-pipes, Whis-tle, Pan-pipes, *Blow blow blow...*

5. *Blow blow blow,* Flute, Re-cor-der, Flute, Re-cor-der, *Blow blow blow...*

33 Fmaj⁷ C/G

6. *Blow blow blow,* Ree-dy wood-winds, Ree-dy wood-winds *Blow blow blow...*

7. *Blow blow blow,* Horn and trum-pet,

43 Fmaj⁷

Horn and trum-pet, *Blow blow blow...*

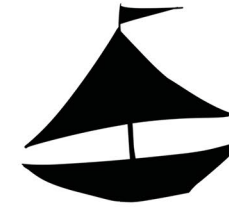
8. *Blow blow blow,* Win-dy - wea-ther, Win-dy wea-ther,

50 CODA C F C F C F C F C F C

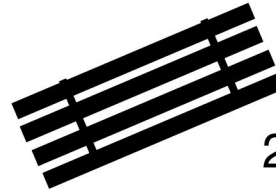
Blow blow blow... *Blow blow blow...* *Blow blow blow...* *Blow blow blow...*



Boats Afloat

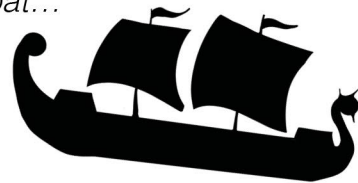


- 1 Water wash (boats afloat)
Splish and splosh (boats afloat)
Water flow to and fro, boats afloat...



- 2 Make a raft (boats afloat)
Voyage on (boats afloat)
Water flow to and fro, boats afloat...

- 3 Add a sail (boats afloat)
Catch the wind (boats afloat)
Water flow to and fro, boats afloat...

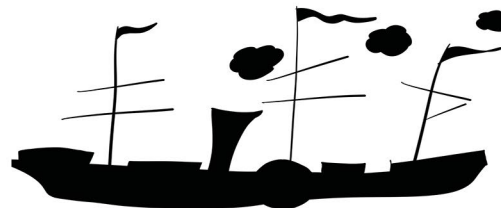


- 4 World explorers (boats afloat)
Cross the seas (boats afloat)
Water flow to and fro, boats afloat...

- 5 Bow and stern (boats afloat)
Mast and anchor (boats afloat)
Water flow to and fro, boats afloat...

- 6 Carrying cargo (boats afloat)
Under steam (boats afloat)
Water flow to and fro, boats afloat...

- 7 All the ships (boats afloat)
Round the earth (boats afloat)
Water flow to and fro, boats afloat...



- Water flow to and fro, boats afloat...
Water flow to and fro, boats afloat...

Boats Afloat

Words and music: Barry Gibson

Gently

The musical score is written for a single melodic line in treble clef, 9/8 time. It consists of four staves of music. The first staff begins with a treble clef, a 9/8 time signature, and a key signature of one flat (B-flat). The tempo/mood is marked 'Gently'. The first staff contains measures 1 through 6. Above the staff, the chords C, Em, C, Em, Dm, and G are indicated. The lyrics '1. Wa - ter wash (boats a - float) Splish and' are written below the staff. The second staff begins at measure 7 and contains measures 7 through 12. Above the staff, the chords Dm, G, C (labeled 'CHORUS'), Em, and F (labeled '1-6') are indicated. The lyrics 'splosh (boats a - float) Wa - ter flow to and fro, boats a - float' are written below the staff. The third staff begins at measure 13 and contains measures 13 through 18. Above the staff, the chords F, C, Em, and F are indicated. The lyrics 'float Wa - ter flow to and fro, boats a - float Wa - ter' are written below the staff. The fourth staff begins at measure 19 and contains measures 19 through 24. Above the staff, the chords C, Em, and F are indicated. The lyrics 'flow to and fro, boats a - float' are written below the staff. The score ends with a double bar line at the end of the fourth staff.

C Em C Em Dm G

1. Wa - ter wash (boats a - float) Splish and

7 Dm G CHORUS C Em F 1-6

splosh (boats a - float) Wa - ter flow to and fro, boats a - float

13 F C Em F

float Wa - ter flow to and fro, boats a - float Wa - ter

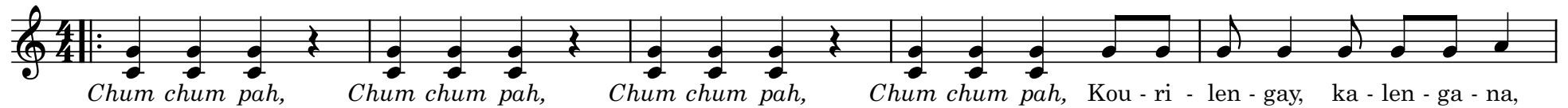
19 C Em F

flow to and fro, boats a - float

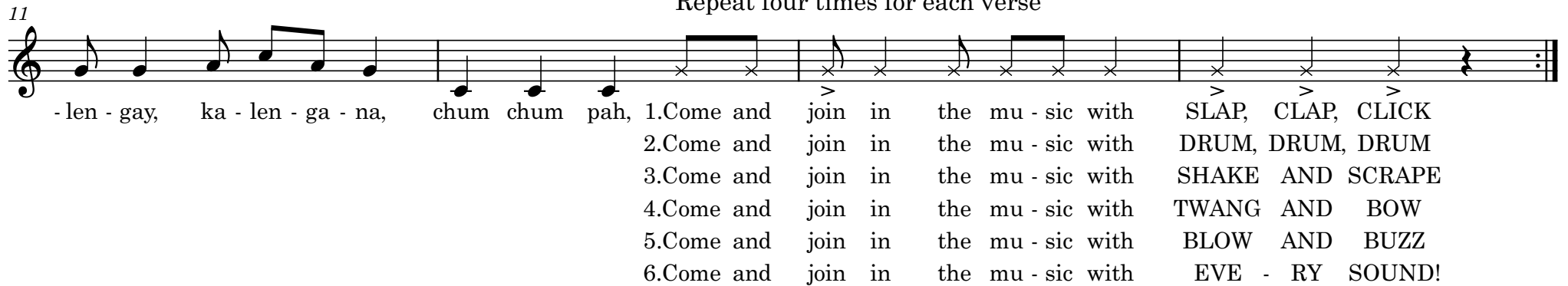
Chum Chum Pah

Words and music: Traditional Tanzanian (adapted Barry Gibson)

With lively excitement



Repeat four times for each verse



Group I:
Melody instruments
& metallophones



1 1+2 1+2+3 1+2+3+4 1+2+3 1+2 1

Hush Little Baby

Softly and calmly

Words and music: Traditional (adapted Barry Gibson)

8

F C

Hush lit - tle ba - by, don't say a word, Mam - ma's gon - na buy you a

mock - ing - bird. And if that mock - ing - bird don't sing, Mam - ma's gon - na buy you a dia - mond ring.

14

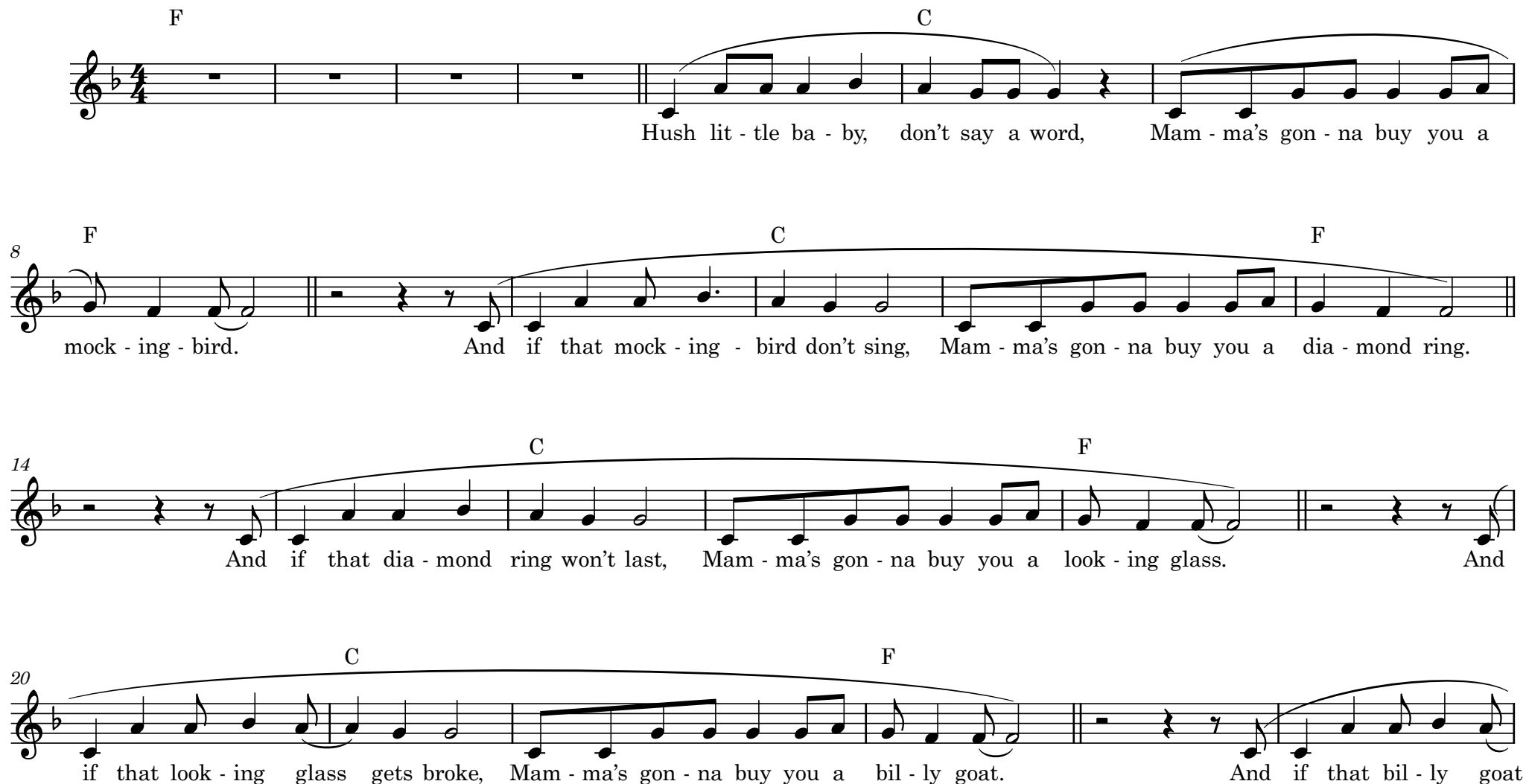
C F

And if that dia - mond ring won't last, Mam - ma's gon - na buy you a look - ing glass. And

20

C F

if that look - ing glass gets broke, Mam - ma's gon - na buy you a bil - ly goat. And if that bil - ly goat



Jump like a Flea

Words and music: Barry Gibson

With a gentle lilt

The musical score is written in 6/8 time, indicated by a treble clef and a '6/8' time signature. The melody consists of eighth and quarter notes, often beamed together. Chords are written above the staff, and lyrics are placed below the notes. The score is divided into three systems, with measure numbers 5, 9, and 13 marking the beginning of each system. The final measure of the third system ends with a double bar line and repeat dots.

System 1 (Measures 1-4):

- Chords: C, Em, C, Am, C, F, G
- Lyrics: (none)

System 2 (Measures 5-8):

- Chords: C, F, C, F, C, F, C
- Lyrics: Jump like a flea, U - ku - le - le, Yes, u - ku - le - - le,

System 3 (Measures 9-12):

- Chords: F, Dm, F, Dm, F, Dm, G
- Lyrics: G, C, E, A, Play eve - ry day, Yes, u - ku - le - - le,

System 4 (Measures 13-16):


- Chords: C, F, C, F, C, F, C
- Lyrics: Jump like a flea, Uk - ku - le - le, Yes, u - ku - le - - le.

Little Turtle

Gently and calmly

Words and music: Traditional Caribbean (adapted Barry Gibson)

11 *G7* *C* *F* *C* *G7* *C*
Swim, Lit - tle Tur - tle, swim. Now Tur - tle turn a - mong the fish, Now Tur - tle splash, Now Tur tle splish, Now find the

17 F C G7 C F C G7

 beach, Now swim to land, Now Tur - tle wig - gle a - cross the sand. *Lit - tle Tur - tle, Swim, Lit - tle Tur - tle,*

24 C F C G7 C
swim. Lit - tle Tur - tle, Swim, Lit - tle Tur - tle, swim.

Open to the World

Words and music: Barry Gibson

Steadily, with excitement

Em Am9 Em Bm7

5 Em Am9 Em Am9

1. O - pen to the world,
2. Wa - ter, earth and air,
3. It's a home for life,

O - pen to the world,
Wa - ter, earth and air,
It's a home for life,

9 Em Am9 Em Am

O - pen... O - pen... O - pen to the world, to the

13 Em Am9 Em (last time Am9) Bm7 Em Am9 Em

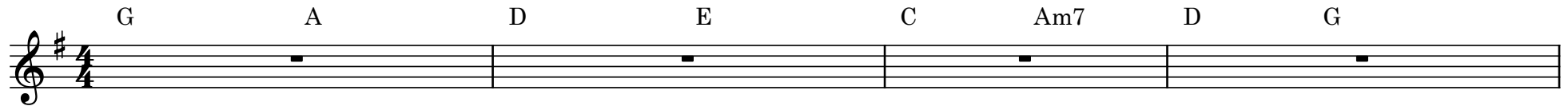
world.

Guitars roll open strings.

Pizzicato Plink

Steadily

Words and music: Barry Gibson



5

1. Vi - o - lin, It's the thing, String and string and string and string.
2. G, D, A, D, A, E, E, E, A, A, D, D, G.
3. Vi - o - lin, It's the thing, String and string and string and string.

9

Chorus (Last time twice)

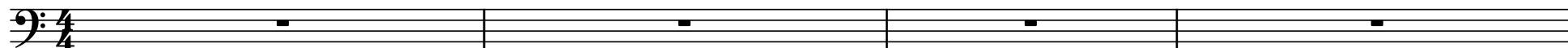
Piz - zi - ca - to plink! Piz - zi - ca - to plink! Piz - zi - ca - to, piz - zi - ca - to, piz - zi - ca - to plink!

Pizzicato Plonk

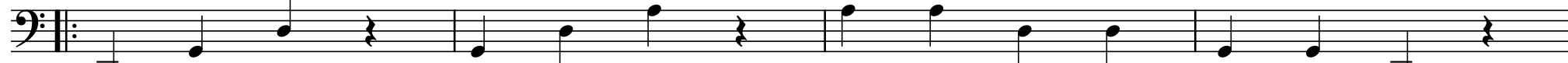
Steadily

Words and music: Barry Gibson

C D G A F Dm7 G C




5 C D G A F Dm7 G C



1. Cel - lo low, Go, go, go! String and string and string and string.
2. C, G, D, G, D, A, A, A, D, D, G, G, C.
3. Cel - lo low, Go, go, go! String and string and string and string.

9 *Chorus (Last time twice)* C D G A F Dm7 G C



Piz - zi - ca - to plonk! Piz - zi - ca - to plonk! Piz - zi - ca - to, piz - zi - ca - to, piz - zi - ca - to plonk!

Scaling Up and Down

Words and music: Barry Gibson

Slowly and steadily

THEME

C G C G C

Scal - ing up, up... Up, up, up, up... Scal - ing up, up... Up, up, up, up...

The musical notation for the Theme section consists of two staves. The first staff contains measures 1-10. Measures 1-2 are whole rests with notes C and G above. Measures 3-4 show an ascending scale (C4, D4, E4, F4) with a slur. Measures 5-6 are whole rests. Measures 7-8 show an ascending scale (C4, D4, E4, F4) with a slur. Measures 9-10 are whole rests. The lyrics 'Scal - ing up, up...' are under measures 3-4, 'Up, up, up, up...' under measures 5-6, 'Scal - ing up, up...' under measures 7-8, and 'Up, up, up, up...' under measures 9-10.

Scal - ing down, down... Down, down, down, down... Scal - ing down, down... Down, down, down, down...

The musical notation for the Theme section continues with measures 11-20. Measures 11-12 show a descending scale (F4, E4, D4, C4) with a slur. Measures 13-14 are whole rests. Measures 15-16 show a descending scale (F4, E4, D4, C4) with a slur. Measures 17-18 are whole rests. Measures 19-20 show a descending scale (F4, E4, D4, C4) with a slur. The lyrics 'Scal - ing down, down...' are under measures 11-12, 'Down, down, down, down...' under measures 13-14, 'Scal - ing down, down...' under measures 15-16, and 'Down, down, down, down...' under measures 17-18.

VARIATION 1

Scal - ing up, up... Up, up, up, up... Scal - ing up, up... Up, up, up, up...

The musical notation for Variation 1 consists of two staves. The first staff contains measures 19-24. Measures 19-20 are whole rests with notes C and G above. Measures 21-22 show an ascending scale (C4, D4, E4, F4) with a slur. Measures 23-24 are whole rests. Measures 25-26 show an ascending scale (C4, D4, E4, F4) with a slur. Measures 27-28 are whole rests. Measures 29-30 show an ascending scale (C4, D4, E4, F4) with a slur. The lyrics 'Scal - ing up, up...' are under measures 21-22, 'Up, up, up, up...' under measures 23-24, 'Scal - ing up, up...' under measures 25-26, and 'Up, up, up, up...' under measures 27-28.

Scal - ing down, down... Down, down, down, down... Scal - ing down, down... Down, down, down, down...

The musical notation for Variation 1 continues with measures 25-34. Measures 25-26 show a descending scale (F4, E4, D4, C4) with a slur. Measures 27-28 are whole rests. Measures 29-30 show a descending scale (F4, E4, D4, C4) with a slur. Measures 31-32 are whole rests. Measures 33-34 show a descending scale (F4, E4, D4, C4) with a slur. The lyrics 'Scal - ing down, down...' are under measures 25-26, 'Down, down, down, down...' under measures 27-28, 'Scal - ing down, down...' under measures 29-30, and 'Down, down, down, down...' under measures 31-32.

Spin, Earth, Spin

Words and music: Barry Gibson

Moderato

D

5

G

Em

A⁷

D

G

Em

A

1. Spin, Earth, spin,
2. Spin, Moon, spin,
3. Pla - nets spin,

Wib ble, wob - ble, wib - ble,

Spin, Earth, spin,
Spin, Moon, spin,
Pla - nets spin,

Round and round and round _____
Spin a - round the Earth _____
Spin a - round the Sun _____

$$\overline{1, 2, 3}$$

10

D

Em

A⁷

| | | |
|-------|--------|-------|
| Spin, | Earth, | spin, |
| Spin, | Moon, | spin, |
| Pla - | nets | spin, |

Whirl and twirl and swi - vel,

| | | | | |
|-------|--------|-------|--------|-------|
| Spin, | Earth, | spin, | Earth, | spin. |
| Spin, | Moon, | spin, | Moon, | spin. |
| Pla - | nets, | pla - | nets | spin. |

14

Em

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It contains four measures: a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole rest.

Light to dark and dark to light.....

Feel the pull of gra - vi - ta - tion.....

19

D

A

Night to day and day to night.....

Worlds in or - bit, in ro - tat - tion.....

D.C. (repeat
verse 1 only,
going to CODA)

CODA

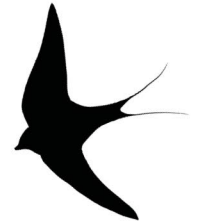
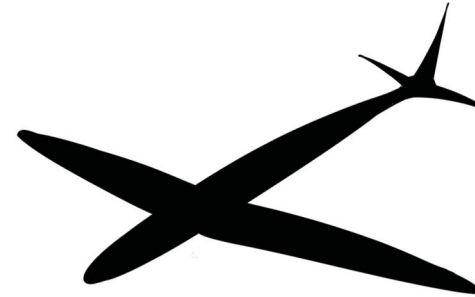
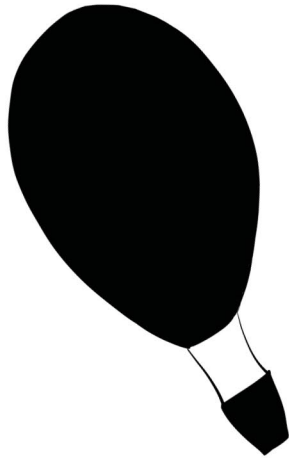
23

D

Spin, Earth, spin, Earth, spin, Earth, spin, Earth, spin._____

Take to the Air

*Take to the air
Float through the sky
Free as a bird
Drifting so high
Far from the crowds
Up in the clouds
Take to the air and fly!*



- 1** Here's a balloon
Filled with hot air
Up, up it goes
Who knows where?...

- 2** Experiments
With kite-sticks and strings
Gliders that glide
And aeroplane wings...

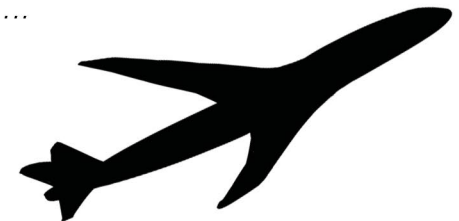
Take to the air.....

- 3** Propellers turn
Round and around
Plane-engines make
Such noisy sounds!....



Take to the air.....

- 4** Zooming so fast
Up in a jet
Right round the world
Are we there yet?...



Take to the air.....

Take to the air.....

Take to the Air

Words and music: Barry Gibson

Gently

Chorus

13

25

41

57

73

Take to the air, _____

Float through the sky, _____

Free as a bird, _____

Drift - ing so high, _____

Far from the crowds, _____

Up in the clouds, _____

Take to the air and fly. _____

Last time to EXTRA CHORUS

1. Here's a bal - loon Filled with hot air, Up, up it goes Who knows where?...

Take to the air, _____

Float through the sky, _____

Free as a bird, _____

Drift - ing so high, _____

Far from the crowds, _____

Up in the clouds, _____

Take to the air and fly. _____

Chorus

VERSE

EXTRA CHORUS

Chorus

Travelling, Travelling



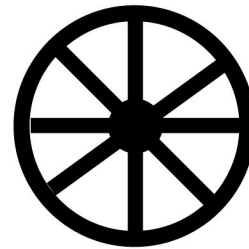
Travelling, travelling A to B
Path and river and land and sea
Sun, rain, wind and snow
All those years ago
Travelling, travelling on



1 Feet get walking x x x x / x x x x
 Sledges get pulling x x X / x x X
 Horses get galloping xxxxxxxx/ xxxxxxxx
 Camels get lolloping X X / X X

2 Logs get floating X / X
 Canoes get paddling x x x x / x x x x
 Oars get rowing X X / X X
 Sails get sailing xxxxxxxx/ xxxxxxxx

Travelling, travelling.....



Travelling, travelling.....

3 Wheels get turning x x X / x x X
 Carts get carrying x x x x / x x x x
 Chariots racing /.....
 Wagons get rolling xxxxxxxx/xxxxxxxx

Travelling, travelling A to B
Path and river and land and sea
Sun, rain, wind and snow
All those years ago
Travelling, travelling on

Travelling, travelling on...
Travelling, travelling on...

Travelling, Travelling

Steadily

Words and music: Barry Gibson

Chords: Dm G Dm C Dm G A Dm C G A

7 Dm C G A Dm G Dm C B \flat Am G

13 PERCUSSION PERCUSSION

19 PERCUSSION PERCUSSION

25 CODA Dm C B \flat Dm C Dm

1. Feet get walk-ing Sled-ges get pul-ling

Hor-ses get gal-lop-ing Ca-mels get lol-lop-ing

Tra - vel - ling, tra - vel - ling on. Tra - vel - ling, tra - vel - ling on.

Path and ri-ver and land and sea, Sun, rain, wind and snow All those years a-go, Tra-vel-ling, tra-vel-ling on. Last time to CODA

Twelve-Bar Walkabout

Words and music: Barry Gibson

With energy

Musical staff for the first section, 4/4 time signature, key of G major. The staff contains four measures, each with a whole rest. The lyrics below the staff are: (Rest) (Rest) (Rest) ready AND...

VERSE 1

Musical staff for Verse 1, measures 5 to 10. The staff contains six measures, each with a half note followed by a quarter rest. The notes are G, G, G, G, C, C. The lyrics below the staff are: G G G G C C.

Musical staff for Verse 1, measures 11 to 16. The staff contains six measures, each with a half note followed by a quarter rest. The notes are G, G, D, C, G, G. The lyrics below the staff are: G G D C G G.

VERSE 2

Musical staff for Verse 2, measures 17 to 22. The staff contains six measures, each with a half note followed by a quarter rest. The notes are G, A, G, A, G, A, G, A, C, D, C, D. The lyrics below the staff are: G A G A G A G A C D C D.

What's in the BAG?

Words and music: Barry Gibson

Steadily, with curiosity

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo/style instruction is 'Steadily, with curiosity'. The score consists of five systems of music, each with four measures. Chord symbols are placed above the staff: G, Em, G, D7, G, G, Em, G, D7, G in the first system; G, Em, G, D7, G in the second; C, G, C, D7, G in the third; D, Am, D in the fourth; and G, Em, G, D7, G in the fifth. The lyrics are: 'What's in the bag? What's in the bag? What's in the B A G?' (first system); 'What's in the bag? What's in the bag? What's in the B A G?' (second system); 'Now up - side down, Now up - side down, Now it goes G A B!' (third system); 'Turn it a - round, Turn it a - round, Now it goes B G A!' (fourth system); and 'Back in the bag, Back in the bag, It's in the B A G!' (fifth system). The score ends with a double bar line and repeat dots.

G Em G D7 G G Em G D7 G

What's in the bag? What's in the bag? What's in the B A G?

9 G Em G D7 G

What's in the bag? What's in the bag? What's in the B A G?

13 C G C D7 G

Now up - side down, Now up - side down, Now it goes G A B!

17 D Am D

Turn it a - round, Turn it a - round, Now it goes B G A!

21 G Em G D7 G

Back in the bag, Back in the bag, It's in the B A G!

Zero, one, GO!

Steadily and with mystery

Words and music: Barry Gibson

[illegible]