



## Handout Resources

**Workshop 1, 20th March 2024**

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*As your group gathers, start without using your voice.*

## **1 SIMULTANEOUS COPY (a pure sounds experience)**

Rub hands together *when they are all copying change to*

Pat on knees *lots of little pats making a continuous sound*

Pat on chest

Pat on head/shoulders

Pat on cheeks *change mouth shape to change the sound*

Pat with one finger on the palm of the other hand

Two fingers -three, four, and clap

Try flat clap and hollow clap (Samoan 'Pati' – flat 'po' - hollow)

## **STOP and move to**

## **2 ECHO PATTERNS**

*"my turn" "your turn"*

Four beat patterns using combinations of body sounds.

Once established, invite each child to lead a pattern for the group to echo.

## **3 SELECTIVE PLAYING**

To the tune of "Skip to my Lou":

Listen to the music "1 2 3"

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Listen to the music.

This song can begin with body percussion eg. "Play it on your knees, 1 2 3" and then introduce simple instruments (eg. Rakau). Use varied repetition eg. "Play it very softly 1 2 3", "Play it up high 1 2 3", "Play it very quickly", "Play it with a partner 1 2 3" etc etc.

# FIRST YOU MAKE YOUR FINGERS CLICK

- Can be either sung or spoken as a chant.
- Repeat it for days and weeks until confident, then divide into 2-4 groups and do it as a round.
- Use challenges and variations to make repetition interesting:
- Try leaving out the action word each time you do the actions.
- Then try leaving out *all* the words and listening only for the body percussion sounds. Achieving this last step, as a round in four parts, is a pinnacle of teamwork.

The image shows a musical score for a four-part round. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of four staves, each with a treble clef and a key signature of one flat. The lyrics are written below the staves, and asterisks (\*) are placed above specific notes to indicate when actions should be performed.

1 F \*  
First you make your fin - gers click,

2 \*  
Then you stamp your feet.

3 \*  
Both hands slap your knees and

4 \*  
clap on the beat.

Make the appropriate action at each \* as the word is sung.

# ECHO CHANTING

Most teachers in New Zealand already use a chanted echo (or a body percussion echo) for “crowd control” every day. Try adding varied, creative chanted echoes to bring more enjoyment, social interaction, and motivation into your daily programme.

## EXPRESSIVE VOICE WARM-UP

Have you brought your speaking voice? (*echo: yes, I've brought my speaking voice*).

Have you brought your whispering voice? (*all echoes same format*)

Have you brought your calling voice? [a “tall” sound that projects a long distance, but only medium-loud]

Have you brought your grumpy voice / silly voice? [exploring emotions, high and low sounds, always avoiding shouting]

Have you brought your singing voice? [any sing-song tune]

## CAN YOU DIG THAT CRAZY GIBBERISH?

Can you dig that crazy gibberish? (echo)

Can you dig it? (echo) Can you dig it? (echo)

Can you dig that crazy gibberish? (echo)

Can you dig it? (echo) Can you dig it? (echo)

Hey look there's a chicken on the barnyard fence (echo)

Hey look there's another one comin' down the road (echo)

Ma??? (echo) Ma??? (echo)

Get that sun-of-a-gun off my tractor (echo)

Can you dig that crazy gibberish? etc.

# SENUAH DEDEDE SENUAH

A traditional song from Ghana enjoyed by teachers around the world. Sources give varied information about the meaning of the song but it is widely accepted to refer to an eagle or vulture.

First, gain confidence by singing together. Option to add big arm circling actions like a bird in flight.

To sing as a round in 2 parts, start the second group after one bar, so that Group One is singing “senuah” on a low note at the same time as Group Two begins with “senuah” on a higher note.

\*  
Sen-uah de-den - de      Sen-uah de-den - de      sen-uah.  
Sen-uah de-den - de,      sen-uah de-den - de,      sen-uah de-den - de      sen-uah.

# 77 A ram sam sam

## PARTNER SONGS

# 78 Pease pudding hot

**G**  
A ram sam sam, a ram sam sam, gu-li gu-li ram sam sam. **A**

**D7**  
Pease pud - ding hot, pease pud - ding cold.

**D7**  
ra - fi, a ra - fi, gu - li gu - li ram sam sam. **G**

Pease pud - ding in the pot, nine days old.

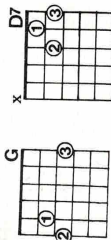
A ram sam sam, a ram sam sam,  
Guli guli guli guli ram sam sam.  
A rafi, a rafi,  
Guli guli guli guli ram sam sam.

*Words and music: traditional Israeli*

### Chords for instruments

<b>G</b>	<b>D7</b>
D	C
B	A
G	F#
	D

### Guitar chords




Pease pudding hot,  
Pease pudding cold,  
Pease pudding in the pot,  
Nine days old.

*Words and music: traditional English*

# BALA PATA ZOOM

- An action song where the actions are added cumulatively after learning the words.
  - Start with the foot: one foot stomp for every “bala”.
  - Add a thigh pat for every “pata”, both hands together.
- start with a simple clap on “zoom”, then try clapping with a neighbour. Standing in a circle and clapping with both hands outwards to both neighbours is an amusing challenge for some groups.

melody



Ba-la ba-la pa-ta zoom zoom zoom ba-la zoom zoom zoom pa-ta zoom zoom zoom

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The melody is written in a simple, rhythmic style. The notes are: Ba (quarter), la (quarter), ba (quarter), la (quarter), pa (quarter), ta (quarter), zoom (quarter), zoom (quarter), zoom (quarter), ba (quarter), la (quarter), zoom (quarter), zoom (quarter), zoom (quarter), pa (quarter), ta (quarter), zoom (quarter), zoom (quarter), zoom (quarter).



Ba-la ba-la ba-la pa-ta zoom zoom zoom ba-la zoom pa-ta zoom ba-la zoom.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The melody is written in a simple, rhythmic style. The notes are: Ba (quarter), la (quarter), ba (quarter), la (quarter), ba (quarter), la (quarter), pa (quarter), ta (quarter), zoom (quarter), zoom (quarter), zoom (quarter), ba (quarter), la (quarter), zoom (quarter), pa (quarter), ta (quarter), zoom (quarter), ba (quarter), la (quarter), zoom (quarter).

# Boomalena

My heart is happy

Children of the Baka rainforest, Camaroon,  
as taught by Sue Hart,  
adapted for classroom use by Julian Raphael

Rhythms

Vegetable

With

Metal

Skin

ket - chup

Give me

Ham

with ket - chup

fish and chips

bur - ger, cheese

with

and

bur - ger

Song

A

D

E

A

Boo - ma le - na

ee ah ee ay

boo - ma le - na

ee ah ee ay

Vocal call - 3 groups



Clapping (cup hand to ear in the rests)



Ending



Here is a song to make your heart happy!  
Through repetition and relaxed concentration this music  
will stimulate ideas for group performance and creativity.

Perhaps the main focus should be on *listening*, an activity  
crucial to survival in the Baka rainforest. For the rhythms  
to work, everyone must listen closely to each other, and  
nothing should be allowed to get too loud.

There are lots of ingredients here -  
mix them up and see what results.

Remember that the children don't have to sit still;  
encourage movement such as walking to the beat and  
listening out for sounds in the forest and in the trees.

# “FOUND SOUNDS”

Percussion instruments made from sticks and stones often make a far more engaging sound than store-bought sets. Explore the different sounds that a simple object can make when tapped, scraped, etc. and choose sounds to use as a next step after a body percussion rhythm activity, or to accompany a story,

# PASS THE RAKAU

This little song can be sung while passing out any equipment. The older version of the lyrics are a great miming game:

“Hot potato, pass it on / hot potato pass it on, get rid of the hot potato”.  
Try “wobbly jelly” next and then invite the children to suggest imaginary objects to pass around.

The musical score is written for a guitar and voice. It is in the key of D major (two sharps: F# and C#) and 4/4 time. The melody is written on a single staff with a treble clef. The lyrics are: "Pass the Ra-kau pass them back, pass the Ra-kau pass them back, the Ra-kau." The melody consists of a series of eighth and quarter notes, with some rests. The guitar accompaniment is indicated by chords D, G, and A placed above the staff. The melody starts with a D note, followed by a G, then an A, and continues with a series of eighth and quarter notes. The lyrics are written below the staff, aligned with the melody. The guitar accompaniment is indicated by chords D, G, and A placed above the staff. The melody starts with a D note, followed by a G, then an A, and continues with a series of eighth and quarter notes. The lyrics are written below the staff, aligned with the melody.

# KOROMIKO - BY ANGELINE HAMIORA

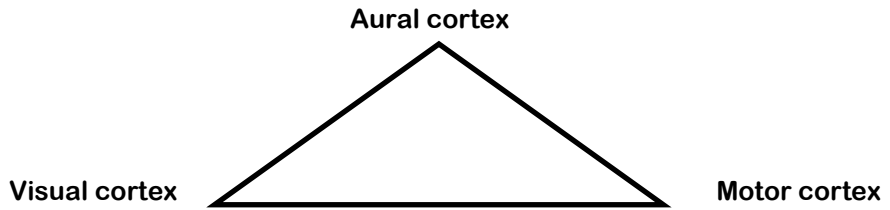
D G  
 Ko-ro-mi - ko Ka-ra-ka, Ka-ra-ka,  
 Ta-ra-ta - - - - - Ngai-o - - - - -  
 5 D D A7 D

Ti kou-ka Nga ra-kau o te nga-he - re  
 To - ta - ra - - - - - Nga ra-kau o te nga-he - re  
 9 A7 D G D

Nga ra-kau o te nga-he - re Ti-ti-ro ki nga pu-a - wai  
 Nga ra-kau o te nga-he - re. :||  
 13 G D G D

Ti-ti-ro ki - nga - rau He re-re-ke te - nei i te na -  
 17 A7 D A7 D

He re-re-ke he re-re - ke He re-re-ke he re-re - ke



Music and rhythm activities aid learning by making connections in the brain between the Aural, Visual and Motor cortexes. The physical movement oxygenates the brain and the social connections stimulate endorphins that help create positive well-being.

Music activities incorporate both Maths and Literacy which are consequently learned faster and more effectively.

#### Intended Outcomes of TAMM workshop:

Participants will experience replicable models of classroom music to use within your daily schedule to support the curriculum and the wellbeing of both children and teachers.

Teachers and school leaders may feel empowered to build musical activities into their schedule.

#### Our Next Workshop (date t.b.c: term 3 or 4)

Every school will be invited to perform one or two short items for the other participating schools and to join together in a massed item. There will be no adjudicator or “winner”.

We will send out a learning track well in advance for the massed item, but we ask for the schools’ performances to be fully unplugged - not using any backing tracks. Schools who do not have a teacher who can confidently play an instrument are encouraged to use body percussion, “found sounds”, rhythmic chanting, movement, etc. etc. instead of a backing track.