

4 The Zulu warrior

RESOURCES ▶ CD track 5 ▶ Warm ups: Nos. 8, 16, 20 21

Information

This great piece from Africa comprises a chant and a calling song, and appeals to children of all ages. It is also used as a chant at rugby matches. It is made up of two distinct melodic and rhythmic phrases which together herald the arrival of the warrior. The refrain has an infectious melody in the minor key, with a lively, repetitive rhythm, anticipating the warrior's appearance. The verse is in the major key and the vocal style is different—now the words celebrate the arrival of the warrior, with awe and recognition—and there is a greater pitch and rhythmic range.

Starting

- The words of the refrain have satisfying 'z' sounds: 'zzzim-', 'zzzay-', so warm up with some strong 'z's.
- Chant the words of the refrain and clap on each 'z'; this encourages an instant connection between words and actions. Sing to a D drone.
- Warm up with some scales or exercises that will stretch the range a little (over an octave in this song). If you can, finish higher than a D so the pitch on 'See' comes as no surprise.
- Otherwise refrain and verse are simple enough, so get on to the song as quickly as possible!

Teaching and rehearsing

- Teach the refrain and verse separately, perhaps in two separate sessions, so as not to confuse the two. The refrain should be sung with increasing vigour, dynamism, and enthusiasm; exaggerate the 'z's.
- When learning the verse, concentrate on singing the octave leap accurately (sung as you repeat in the verse, and also found between refrain and verse). Encourage a good breath, so singers 'float' the top note.
- Encourage a slight crescendo on 'there' so that the long note doesn't die away.
- Sing through the phrase towards 'warrior' and 'chief'; the first syllable of 'warrior' could have a little triumphant accent. End the verse with an emphatic 'Yo!', and maybe punch the air.
- Concentrate at all times on producing a good tone.

Ideas

- Try the verse as a two-part round, part 2 entering at *.
- Sing the D drone from Starting as a second part in the refrain.
- The children could add actions to the song, as a literal warm-up exercise and to enhance the words.
- For junior warriors try this backing to the refrain, chanted to 'zim' and 'zaya':



(tea, tea, tea, cof-fee, tea, tea, cof-fee, tea.)

Use the words to teach the rhythm if you like.

- With the group sitting cross-legged on the floor, get them to slap their knees on the crotchets and clap on the quavers. Now do this *and* sing!
- Try the same rhythm standing: slap thighs or hips on the crotchets and chests on the quavers.
- Add some accompaniment to the refrain. The piano part has just two chords: D minor and C major. Using the rhythm pattern learnt, try notes from these chords on tuned percussion.

Listen out

- Make sure there is a good tone on the word 'there' in the verse. Focus on an open vowel sound (the 'ere' sounds like the start of 'aeroplane')—lifting the eyes and cheeks will help.
- Make sure that an 'a' doesn't appear on the second 'zay' of the refrain.
- Keep the rhythms accurate and precise.
- Make sure singers distinguish the major and minor of verse and refrain, with the F's and F#s clearly sung.

Performing

- A good performance will be strong with crisp rhythms and words. Consider whether to add any actions or movement.
- Decide how many verses to sing and whether to use any rhythmic accompaniment for the refrain.

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4 The Zulu warrior

♩ = 124

Refrain Trad. Zulu

f (last time)

Voice

I come a zim-ba, zim-ba za - ya, I come a zim-ba, zim-ba zay.

Piano left hand

Fine

5 Verse *mf* *

See him there, _____ the Zu - lu war-ri - or, _____ See him

8 1. 2. *D.C.*

there, _____ the Zu - lu chief, chief, chief. See him chief, chief, chief. Yo!

7 Under the lemon tree

RESOURCES ▶ CD track 8 ▶ Warm ups: Nos. 6, 7, 25

Information

This traditional Bengali song has exotic imagery suggesting its Indian location (elephant-house, lemon-tree) and provides a useful way of approaching Hindu culture. Musically, the Mixolydian mode on D and the irregular phrase-lengths underpin this flavour. The song is sung by the proud bridegroom-to-be, wanting the best for his new wife.

Starting

- Draw the group into the song by talking about India and Indian culture. Describe what is happening in the song.
- Sing the last two bars of the refrain, which also end each verse, and get the group to repeat. Don't worry too much about precise accuracy on 'my'; the effect wanted is a short, graceful decoration, sung as part of a fluid, downward-moving phrase.
- Teach the rest of the refrain in call and response style, aiming for a confident performance. Aim to sing the first three bars without taking a breath.

Teaching and rehearsing

- Now move on to the verses. Break up the phrases into short sections and teach by rote with lots of repetition until secure. However, reassemble as soon as you can to keep a sense of flow.
- Decide where to breathe. Perhaps sing through the opening of each verse ('I will go into the stable') and then snatch a quick breath before 'and pick out the best of all'. Can the group manage bars 10–12 in one breath?
- Sing the verses over and over until the group picks up the song through familiarity and practice. In India the most famous instrument is the sitar, a long-necked lute with metal strings and a body made from a half-gourd. Typically, an experienced sitar-player would expect an apprentice to listen and learn by imitation, so teaching by repetition is to be truly authentic!
- There's a lot of repetition in the words, so give prominence to those which change. How might different dynamics be used for the different animals in the verses (elephant vs. hen)? What could be the message behind the oft-repeated line 'Don't pick the lemons my dear'? (*bitter fruit*)
- The beauty of this style of music grows from its harmonic and melodic relentlessness. In rehearsal, try to develop the notion that the song needs to be 'worked through' in the fashion of the sitar-player.

Ideas

- Given that the song has a lot of repetition, there's a good opportunity in classwork to hear children sing a phrase or two in small groups or individually. Organize this before you begin and signal to children when their turn approaches.
- A simple drone makes an effective accompaniment. Try using the notes D and A. These can be hummed by a small group to accompany the others, or played on a keyboard or D tuning for guitar. Other useful and authentic sounds may be found on electronic keyboards.
- Try adding Indian bells or other suitable percussion effects.
- Try adding the instrumental interlude between verses or as a contrast before the last verse only.
- If you can, play a recording of a sitar; this will really help focus the group and give ideas as to the desired style or idiomatic embellishments which can be added.

Listen out

- Make sure the singers are breathing deeply to sustain the long melodic lines without flagging.
- The words of the verses need to be well learnt, so that the piece flows. Make sure the words and rhythms are clear in bars 7 and 10–11.

Performing

- A good performance will be expressive and colourful, with the melody sung clearly and simply and with clear words.
- A performance of the song can be framed by the group humming the refrain, with a rise and fall in dynamic level to help shape the whole and create atmosphere.
- A simple drone, either hummed or played, is enough for an accompaniment. A little bit of exotic dissonance in bars 5 and 14, as suggested in the piano accompaniment opposite, will enhance the magical atmosphere created.
- Alternatively, accompany with guitar, detuning the guitar to a D chord (see p. viii); this can be used throughout, with the fingers sliding up a fret for the penultimate chord.

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7 Under the lemon tree

♩ = 120

Trad. Bengali

Refrain

Un - der the le - mon tree the hap - py bride - groom dress - es him - self.

4

Verse

'Don't pick the le - mons my__ dear.'

1. I	will	go	in - to the sta -
2. I	will	go	in - to the e - le - phant -
3. I	will	go	in - to the hen -

8

- ble	and	pick out	the best	of ____ all.	Pick	out a horse	whose
- house	and	pick out	the best	of ____ all.	Pick	out an e - le - phant	that's
- house	and	pick out	the best	of ____ all.	Pick	out a hen	whose

11

teeth	are__ heal - thy	and	give it	to my wife.	'Don't pick the le - mons my__ dear.'
strong	and might - y	and	give it	to my wife.	
eggs	are__ tas - ty	and	give it	to my wife.	

Piano accompaniment

RH plays melody throughout

Interlude

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9 Tinga Layo!

RESOURCES ▶ CD track 11 ▶ Warm ups: Nos. 15, 18, 20

Information

This is the kind of song that children love to listen to and sing themselves. I once heard it performed by a lovely, elderly West Indian woman as she worked with children at an arts workshop in Birmingham: gentle, rhythmic singing, communicating with her voice and manner the humour of the words. But equally, the ostinato clapped vigorously by a group of youngsters can have a stunning and stirring effect, transforming the song into something much livelier.

Starting

- Start by singing the chorus to the group (top line only where it divides) and getting them to sing it back. It's simple, with two phrases repeated, the second ending lower than the first.
- Fill in with the verse and ask singers to follow with the chorus. Sing the whole song: chorus—verse—chorus—verse—chorus, with the group joining in the choruses. It's catchy and the words are fun, and the singers will soon get the feel of the verse melody and the shape of the song.

Teaching and rehearsing

- Introduce the two-bar ostinato as a warm up to the next session by clapping it and singing to the words. This fits with both the refrain and verse of the song. Use your judgement as to when the group is ready to add this to the song.
- Teach the melody of the verse and point out its melodic shape: 876/765/654/543 and how the rhythm of the melody emphasizes certain words ('walk', 'talk', 'eat', 'fork').
- If you like, teach the second part in the chorus to a small group—simple thirds below the melody on 'Tinga Layo'.
- Once all the elements are learnt, go for a run-through to give shape to the song.

Ideas

- In the verses, a small group can echo and sing with the main choir—see ostinato line, bars 7–8. If preferred, the verse can be sung through twice each time before repeating the chorus, as on the CD.

- This can be a fully fledged number with backing rhythms and accompanying instruments, or is just as effective as a simple single line. In rehearsal, consider the different ways the song can be sung and how best to communicate changes to the structure by simple signals, for example:
 - ~ 'T' hand signal indicates singing the ostinato
 - ~ putting your hands together indicates clapping the ostinato.
- Colour the minims of 'La-yo' with a little idiomatic slide, as on the CD.
- Try adding a bass-line on tuned percussion: G–F#–E–D. Each note is worth two crotchet beats. This can accompany both chorus and verse.
- Consider adding other percussion effects. The ostinato could be played on claves or other dry percussion.
- Chords are provided for guitar accompaniment. The rhythm of the guitar might follow the ostinato pattern.

Listen out

- The 'pick up' for each verse is likely to catch out all but the most attentive, so make sure singers are ready to go on with the verse at the end of the chorus and breathe quickly.
- Check that words are always crisp and clear. Work on the vowel sounds of the refrain and make sure no diphthongs creep in: 'Teen-ga *Laer*-yo'.

Performing

- Settle on the final shape of the song as the performance approaches and whether any actions might be added. One arrangement might look like this:
 - ~ whole group sings the melody alone, chorus and first verse
 - ~ divide in two and add the lower-part harmony in the chorus
 - ~ introduce the ostinato, sung or clapped for verse 2 and final chorus
 - ~ the ostinato can be repeated to end.
- An alternative scheme is performed on the CD.

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9 Tinga Layo!

Trad. West Indian
arr. Kevin Stannard

♩ = 112

D A D Chorus G D

Voices

Tin-ga La - yo!

Ostinato

Tin-ga La-yo, Tin-ga La-yo, come, lit-tle don-key come.

Bass-line

Fine

4 A D G D A D Verse

come, lit-tle don-key come; Tin-ga La - yo! come, lit-tle don-key come. 1. My don-key
2. My don-key

7 G D A D

walk, my don - key talk, my don - key eat with a spoon and fork. Tin - ga
eat, my don - key sleep, my don - key kick with his two hind feet.

(walk, talk, eat with a spoon and fork.)
(eat, sleep, kick with his two hind feet.)

13 Kookaburra

RESOURCES ▶ CD track 16 ▶ Warm ups: Nos. 18, 20, 32

Information

This is a well-known Australian favourite, though the second verse is heard less often, and works as a round in two to four parts. The melody of 'Kookaburra' uses every note in the major scale, and may be sung accompanied or unaccompanied. The simple piano arrangement here provides a rhythmic drive and can be used as an introduction to get things going.

Starting

- Warm up with some scales to stretch the voice. Sing them to 'Kookaburra' or 'merry, merry' to develop familiarity with the words of the song. Aim for a light and bouncy style.
- Ask the group if they know what a kookaburra is (Australian kingfisher). What other animals from Australia can they think of? (kangaroo, koala, duck-billed platypus . . .).

Teaching and rehearsing

- This is an easy song which is probably known by at least some of the group. Sing it through and then teach a phrase at a time.
- Start at a comfortable pitch, bearing in mind that the second half begins a 4th higher. D major is the suggested key, which will encourage singers to use head tone (rather than chest voice). Find a key which suits the group.
- Breathe in two-bar phrases, singing through each two bars and not snatching any cheat breaths along the way. A quick breath will be needed at the end of bar 4. Try singing four bars without a breath. The natural inclination is to breathe, but in order to develop tone, encourage children to 'sing through'.
- When the melody is confident, try as a two-part round, the second part entering at the asterisk. When this is working well, and if the group is big enough, try in three and four parts.

Ideas

- When singing rounds it is generally a good idea to position singers on the same part together, but it encourages confidence if you split the groups up. With the group in a block before you, try dividing into parts in a random fashion—months of birthdays, hair colour, food likes and dislikes, etc.; if you then try as a round, most of the singers are likely to be more on their own

and will work harder at their part.

- Try singing the melody at different speeds. Singers need to move the mouth quickly and overdo the consonants a little to articulate the words clearly. Try just voicing or whispering the words and see how clear they can be. See how fast you can sing the song without the words becoming an indistinct blur—excellent practice for articulation!
- Split the group in two and sing the melody alternating a bar at a time. Aim for a smooth transition from one group to the other.
- To check accuracy of intonation and rhythm, and as a fun activity, sing to the nonsense syllables, 'Digger digger boom'. When this is known, try singing just the 'digger's—singers need to hear the tune in their heads to come in accurately and in time. Now try the other way round, this time missing out the 'digger's and singing all the other syllables. If you're feeling brave, try both at once by splitting the group in two again, with one singing just the 'digger's and the other singing everything else. You either have an extremely proficient group on your hands or one dissolved in laughter!
- Add the accompaniment if singers need support or if you want to change the style. The song will need to be sung a little slower, and it gives a nice funky feel.

Listen out

- The song should present few problems. Make sure words are always clear and the sound is light.
- To help singers pitch the top note, encourage them to smile and lift the cheeks.

Performing

- Sing with lots of panache and verve and the song can't fail to impress. Try singing the verses in unison first and then breaking into a round.

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13 Kookaburra

♩ = 84

Trad. Australian



1. Koo-ka-bur-ra sits in the old gum tree, — mer-ry, mer-ry king of the bush is he. —
 2. Koo-ka-bur-ra sits in the old gum tree, — eat-ing all the gum-nuts he can see. —



Laugh, Koo-ka-bur-ra, laugh, Koo-ka-bur-ra, gay your life must be!
 Stop, Koo-ka-bur-ra, stop, Koo-ka-bur-ra, leave some there for me!

Piano



Digger Digger Boom



Dig-ger dig-ger boom dig-ger boom cha boom cha, dig-ger dig-ger boom dig-ger



boom cha boom cha, Hey! dig-ger dig-ger, Ho! dig-ger dig-ger, boom cha boom cha - long!

23 Land of the silver birch

RESOURCES ▶ CD tracks 31 (performance) and 32 (backing)
▶ Warm ups: Nos. 11, 16b, 23, 26b

Information

This is a native Canadian song, again using the pentatonic scale. Many traditional songs are built on this scale, and they provide excellent repertoire for young singers as there are no chromatic notes or 'small semitones' to worry about. This is a strong, colourful song offering flexible performance possibilities.

Starting

- The range of the melody is an octave, D-D, and is shaped with arpeggios. Start with these warm ups to stretch the voices and to begin to learn the tune:

1

2

3

Hi - a - ya, hi - ya,

Sing the first to 'la' and get the group to echo back. Try without taking a breath halfway through, to fix the mind's ear on the precise pitch of the high D.

- No. 2 practises the arpeggio shapes in bars 6, 10, and 12. Try it a bar at a time, using the words from the song.
- Finally try No. 3. This needs a strong chest tone and punchy syllables.

Teaching and rehearsing

- If the warm ups are well done, much of the song will already be learnt. Teach it a phrase at a time, call and response style. The head tone in the higher register must be developed, so as to ensure an even tone throughout and so that the song does not 'weaken' when the melody goes higher.
- Enjoy the words of the verses, which are very evocative and have a real national flavour. Discuss with the group different dynamic levels: the second phrase, for example, will need to be louder in verse 1 for the 'mighty moose' and quieter in verse 3 for the 'water's edge, silent and still'.
- The phrase structure of the song is 4 + 4 + 4 + 7 bars. Try breathing four times only, so that there are three shorter phrases and one longer one. The last one may prove

more difficult, but persevere because an awareness of the need to breathe deeply and sing from the diaphragm can be developed.

Ideas

- Look at the 'Hi-a-ya, hi-ya' phrase (warm up No. 3). Get the whole group to sing this as a hypnotic chant, starting as quietly as you dare and working to a full, blood-curdling *fortissimo*. Keep the pulse steady and try a long decrescendo as well. Now split the group in two: one half repeats this chant as an accompaniment while the other half sings a verse right through; the two groups can come together on the final 'Ah'.
- Add some instruments. The beauty of the pentatonic scale is that all the notes harmonize—there are no 'wrong' notes. Use the notes of the song: DFGAC and the high D. Practise little ostinato patterns using fragments of the tune—for example, the 'Hi-a-ya, hi-ya' rhythm, on D and F or just D, the first two bars (DA), or other phrases.
- Try it as a two-part round, unaccompanied. Again, because of the pentatonic nature, there are various entry points for the second part: after one bar, two bars, or even four bars—the parts overlap and clash against each other in different ways. Add a tonic (D) pedal if you like, to help with pitch.

Listen out

- Take care to ensure that voices move seamlessly from lower to higher register.
- Check the breathing in long phrases.

Performing

- There are so many ways of performing this song: unaccompanied, as a round, accompanied with simple instrumental parts, with the piano part, and so on. The given piano accompaniment allows for a new 'take' on a traditional tune, introducing syncopated rhythms and a funky groove. Whatever the accompaniment does, encourage strong and determined singing.
- Try different approaches for the different verses: unaccompanied for verse 1, verse 2 as a round (perhaps with simple instrumental rhythms), verse 3 with piano. To end, try repeating 'Hi-a-ya, hi-ya' a few times, gradually getting quieter to a hushed close.
- As an introduction, play the first two bars of the accompaniment twice.

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23 Land of the silver birch

Trad. Canadian
arr. Kevin Stannard

Funky $\text{♩} = 86$

1. Land of the sil - ver birch, home of the bea - ver, Where still the
 2. Down in the for - est, deep in the low - lands, My heart cries
 3. High on a rock - y ledge, I'll build a wig - wam, Close by the

6
 migh - ty moose wan - ders at will.
 out for thee, hills of the north. Blue lake and rock - y shore
 wa - ter's edge, si - lent and still.

11
 I will re - turn once more. Hi - a - ya, hi - ya, Hi - a - ya, hi - ya, Hi - a - ya, hi - ya,

16
 Ah. last time

32 Heatwave

RESOURCES ▶ CD tracks 49 (performance) and 50 (backing) ▶ Warm ups: Nos. 16b, 24

Information

'Heatwave' is a fun song which harnesses a contemporary, rock style to a topical and important message. At the outset it could be an advertising jingle for this new suntan cream, but it turns into a warning about the dangers of being exposed to the sun. The song uses the 'blues' scale (which is also used in song No. 20, 'Hey diddle diddle') and the chromaticisms and rhythmic syncopations are challenging, but ultimately quite approachable by singers in the age-range, who will recognize the idiom.

Starting

- Warm up by singing the blues scale up and down (pick a scat syllable like 'do'). Start slowly to get the feel of the shape and intervals of the scale and then inject some rhythm.



- Chant the words of the opening two bars; aim for energy and an accent on 'sun'.

Teaching and rehearsing

- Teach the first eight bars of the song, which simply go up and down the blues scale. From the start, sing with conviction and style and with good syncopations on 'sun-', 'slap it on', etc.; start hushed and crescendo up to 'enjoy yourself'.
- Try the link phrase 'and have some fun with', which leads back to the opening. This wants to be very smooth, with the words almost run together, in contrast to the punchy detached style of the first two lines. Sing through what you've learnt so far.
- Teach the middle 8 of the song (bars 9–16). Chant the words of bars 9–14 in rhythm; you'll find that these will 'stick' quickly because they are instantly memorable (and of course begin by quoting Noël Coward's classic song lyric). Then add in the tune.
- Chant the words of bars 15–16, aiming for a really big crescendo from quiet to loud; then add the notes.
- Bars 17–25 split into two parts, but for now sing the main tune, which is an exact repeat of the opening. Sing through to this point to give a sense of shape.
- To teach the descant part to bars 17–23, first sing the following descending phrase to 'ooh' (or you could sing to numbers: 8764). This could be a warm-up activity for a subsequent session:



Then develop this into the phrase itself. Make sure the syncopations are right. Split the group in two and try this section in two parts, listening carefully to ensure the lines are sung accurately and fit together; listen out especially for the last note of this phrase (the F), which clashes with the melody note G in bars 18 and 22.

- Finally, sing the coda. The first two bars need to be sung quite freely (here is the moral message—is this a parent nagging?); and then back to tempo and a strong sound for the last two bars. These two phrases could be taken by a soloist and then the group.

Ideas

- Offbeat finger-clicks would add to the style and would also provide a 'cool' fill to bars 25–6 (*and* help count these properly!). Alternatively in these bars the singers could imitate a drumkit roll.
- The first eight bars may be sung unaccompanied before adding the piano second time through.

Listen out

- Make sure intonation is accurate, with the semitones of the blues scale firmly in place.
- Check that the words are strong and clear. Use them to convey the images: exaggerate the 'p's of 'strip' and 'slap' and lick your lips; enjoy the words 'smooth and creamy'.
- The two parts need to be well balanced; don't let the upper part dominate and ensure the tune itself can be clearly heard.
- Practise the ending so that the singers understand and feel the changes of dynamics and speed; at the same time, it needs to sound spontaneous—almost an afterthought. Make sure singers can pitch the first note of the coda accurately from the previous melody note (C in bar 25).

Performing

- The song is sung through twice: go back to the beginning at the end of bar 26, second time through go to the coda; do the repeat at the start both times.
- If at all possible, add in some rock instruments to really lift the song.
- The backing track starts with a short introduction—count two bars.

32 Heatwave

Rock style ♩ = 150 Straight 8s

Kevin Stannard

mp

'Heat - wave' sun - tan lo - tion, Top - class so - phi-sti-cat-ed po - tion,
'Heat - wave' sun - tan lo - tion, Get hooked with pure de - vo - tion,

mp

5 *cresc.* *f* *mp*

Strip right off and slap___ it on___ en - joy your-self, and have some fun_ with
Smooth and crea-my, it's___ the biz: 'Heat -

cresc. *f* *mp*

7 *f*

- wave' it is!___ Mad dogs and___

f *f*

10

Eng-lish - men go out in the mid-day sun. —

13

Feel cool as you go to bed, — Wake up in the morn-ing with a

16

bo-dy red, red, red, red, red, red! 'Heat - wave' ooh —

'Heat - wave' sun - tan lo - tion,

19

'Heat - wave' ooh_____ 'Heat - wave' ooh

Top - class so - phi - sti - cat - ed po - tion, Strip right off and slap

22 D.C.

_____ en - joy your-self, and have some fun_ with me!

— it on_ en - joy your-self, and have some fun_ with me! 2nd time:
straight on

⊕ CODA

27 *mf* freely *f* tempo

How does it feel to peel? Fac-tor thir-ty - six from now on!_____

mf *f* *ff*