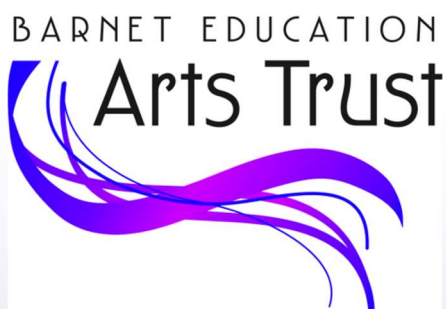


Resource Pack for Teachers



Welcome to the Barnet Schools Music Festivals 2023!

This pack contains vocal music and supporting notes for the six songs that we will be performing as a massed choir at this year's festivals. There are also additional resources (lyrics, piano parts etc.) that can be downloaded from our website – check your email for the password and follow the links from www.beatrust.org.uk.

The six songs have been selected as useful repertoire for Key Stage 2. If you are bringing a class or a choir, it's a good idea to use some of the material for assemblies, class music lessons or performances in school. Some of the repertoire is ambitious; bringing schools together enables us to achieve something exciting in performance, but there are suggestions throughout for how you can make them work in school. **The pack also includes ideas for classroom activities. These are not compulsory – for the festival, your students just need to be able to sing the six songs.**

Some of the songs are in parts; once all the participating schools have been allocated a date for their festival, I will be able to tell you **which part you will be singing in each song**. This will enable you to focus on your own part as you prepare for cluster rehearsals. However, you can get on with learning the material straight away.

As in previous years, we invite schools to play instruments on two of the massed items. **Drumming schools** will be playing for *TāReKiTa* (if you have applied to be a drumming school, I will be in touch soon about this). All schools are also invited to bring a small number of **instrumentalists** to play on *Whup! Jamboree*. ("Small number" is deliberately vague as it is flexible and depends on the schools coming each night). Flexible parts for this are included in the downloadable resources.

Don't forget that we would love you to perform **your own school item** in the concert. There will be a pianist and a house band (keyboard/bass/kit) that you can use to accompany you if you wish. I will be in touch with each school about this.

If you would like help and support in school with teaching these materials, or have any practical queries, please don't hesitate to get in touch.

Very best wishes – I hope you enjoy the songs.

Ros Savournin

ros.savournin@beatrust.org.uk

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For copyright reasons, please use this pack for printing, distribution and performance use in schools only.

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Additional resources to download

Paper resources (pdf): Lyrics sheet; Set of piano scores; *Whup! Jamboree* flexible instrument parts.

Whiteboard resources (ppt): *TāReKiŦa* structure (structure of the arrangement with each voice part highlighted).

Recording & Video playlist

TāReKiŦa	Full mix, Parts 1-4
All Things Pass	Full mix, Part 1, Part 2, Piano only, BSL video
Chattanooga Choo Choo	Full mix, Parts 1a, 1b, 2a, 2b, Piano only
Ani Ve'ata	Full mix, Melody, Harmony, Piano only
Whup! Jamboree	Full mix, Parts 1-4, Piano only, Piano loop for instrumental
Dare	Full mix, Part 1, Part 2, Piano only

PLEASE REMEMBER YOU DO NOT NEED TO DO EVERYTHING IN THIS PACK

For your cluster rehearsal you need to:

- Learn to sing your part in each of the six songs

For your festival you need to:

- Keep practising those songs!
- Prepare instrumentalists and drummers (optional)
- Prepare your own performance (optional)

TāReKiṬa

A vibrant Indian fusion piece by Reena Esmail

Reena Esmail (1983-) is an Indian-American composer. She is Composer In Residence at the Los Angeles Master Chorale and the Seattle Symphony, and the Artistic Director of Shastra, a non-profit organisation promoting cross-cultural collaboration between Indian and Western musical traditions.

In the Indian classical tradition, rhythm patterns for tabla and other instruments, as well as for dance, are learned orally and spoken as part of the process of teaching, learning and improvising. *TāReKiṬa* uses sounds similar to those used in syllabic notation for Indian instruments, and in Indian dance languages. The melodic framework of the piece is an Indian rāga (the equivalent of a scale in Western music) called Jog, which incorporates both major and minor modalities into a single scale.

TāReKiṬa was originally composed for Urban Voices Project, a choir from Los Angeles whose members have experienced homelessness. Esmail describes the process of writing it as “a single moment of inspiration” following a spontaneous session teaching Indian rhythms with the choir. The piece has since been performed by choirs around the world and is published by Oxford University Press. It has been slightly altered for our festivals – not simplified, but re-jigged so that it can be learned more readily using the piece’s building blocks.

There are 3 basic building blocks which I have called: a drone part (which can be high or low), a riff (which comes in 2 versions, with or without a “push”) and a melody (which is in 2 sections, A and B). These are shown overleaf. Before you learn these, though, it is highly recommended that you watch with your students Reena Esmail’s online videos which teach the pronunciation of the sounds in the song.

There are three short videos which can be found here

<https://global.oup.com/booksites/content/9780193540750/>

(or search **TaReKiTa OUP** and follow the link **Companion website**)

These videos cover all of the sounds in the song. Children are natural aural mimics, so let them hear and copy these sounds repeatedly. You may have students of South Asian heritage who speak or hear Indian languages at home; they will be experts at demonstrating the sounds correctly. There is also a written pronunciation guide at the end of this chapter.

Building blocks of TāReKiṭa

The piece is built up of 16 bar sections. The drone and riff are both 4 bars long, so they are repeated 4 times to make up a section.

Riff



Dhā tā - re - ki - ṭa Dhūm tā - re - ki - ṭa Nōm tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

Start slowly with the rhythm. You can encourage a dancing, 1 in a bar feel by clapping the crotchet notes (Dhā, Dhūm and Nōm) and patting alternate hands on your chest for all the other notes (it's a good challenge to do this at speed). Then chant it, then sing the tune. Finally, practise singing it in sets of 4 so that it loops around. To hear this, listen to the opening of Part 2.

Repeating the riff over and over again leaves you nowhere to breathe – this happens a lot in this piece. Don't worry about it. Encourage children to sing until they think they need a breath, then to stop singing, silently breathe in and join back in again. They shouldn't keep going until running out of breath starts to affect their vocal quality, and they definitely shouldn't have to gasp for air! In a large group (or even in a relatively small group in school) the overall sound will be fine as long as everyone doesn't breathe at the same time.

Riff with push



Dhā tā - re - ki - ṭa Dhūm tā - re - ki - ṭa Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

Once you know the riff, try adding a push at the end of a set of 4. To hear this, listen to the opening of Part 3. You sing the riff 3 times, and then the 4th time you start the riff as before, but the last 2 bars are replaced by the “push” – a rising phrase with the words “Takadīmī Takajanū Takadīmī”. If you want to try this with body percussion, do the claps and chest pats as before and then change to knee pats for the push.

These 3 words produce a pleasing cross-rhythm of 2+2+2 across the 2 bars (3+3). This effect is sometimes used in Western classical music, where it's called a *hemiola*.

The crescendo (getting louder) through the push each time creates forward momentum from section to section throughout the piece.

Drone

Hum _____ tā nā nā

The drone is much easier. The “Hum” should close to a “mm” sound immediately to get the right effect. Don’t clamp the lips together, they should touch loosely so that the sound is still vibrant. Again, the faster notes to “tā nā nā” at the end of this pattern create forward momentum. The drone can be high (see above – listen to the opening of Part 1) or low (see below – listen to the opening of Part 4). The low version is quite low for children’s voices – when doing it, encourage them to sing it gently and not to push out the sound too much if it feels low for them.

Hum _____ tā nā nā

Once your students are confident with each of these building blocks, try combining them in pairs and then all three together. This combination makes a really interesting accompaniment for the melody part.

Melody A

Nā _____ nā nā

nā _____ nā nā nā nā

_____ nā nā nā nā

Rather than being repeated in 4 bar blocks, both versions of the melody are 16 bars long. These float over the top of the rhythmic accompaniment. You can hear melody A in Part 1 (bar 17, straight after the first 16 bars of high drone). Notice the inflection that is added by the grace notes (the little notes at the beginning and throughout the melody that decorate the tune). There are also slides – shown in the music with straight lines joining the notes – don’t overdo these. If in doubt, copy the recording.

Melody B

Melody B is presented in three staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The second staff continues with a dotted quarter note C5, a quarter note B4, and a half note A4. The third staff concludes with a quarter note G4, a dotted quarter note F#4, and a half note E4. The lyrics 'nā' are written below the notes, with horizontal lines indicating the duration of each note.

Melody B is very similar to Melody A but there are some key differences which it's important to learn accurately from the beginning. In the first half, the only difference is 2 extra notes after the initial long note. The second half, though, is quite different; the tune takes a different route around the same notes. Listen to it carefully with your students, following the up/down contours of the tune with your hands. You can hear it in Part 1 (bar 33, straight after Melody A).

Melody in canon

The 'Melody in canon' section is shown in two systems of two staves each, in 3/4 time. The first system shows two parts of the melody. The top staff starts with a treble clef and a key signature of one sharp. The bottom staff starts with a bass clef. Both parts play the same melody, but the bottom staff begins one bar later than the top staff. The lyrics 'Nā' and 'nā' are written below the notes, with horizontal lines indicating the duration of each note. The second system continues the canon, with the top staff starting a new phrase and the bottom staff following it one bar later.

Later on, the melody appears in canon – so that one part starts (Part 2, bar 65) and another copies a little later (Part 3, bar 66). It's not a strict canon; the gap at first is just one bar, but then the echoing part holds that note for longer, so that the gap between the parts is increased to 2 bars after that. That sounds a lot more confusing than it is – if you listen, the effect makes musical sense.

Once you are familiar with the building blocks, you can play around with them and you may decide to make your own version of the piece to perform in school.

Of course, you will be allocated one of the four parts to learn and your students will all be singing the same part on the night. Once you know which part you are singing, then you can start to sequence and learn the full arrangement. Once you do this, there are a couple of extra things to learn – some linking phrases for the key change in the middle, and an exciting build up at the end – but I would recommend doing these once you know which part you are singing.

The structure of the whole piece is shown below. This is also available as a Powerpoint which can be downloaded separately.

	bars 1-16 p1	bars 17-32 p2	bars 33-48 p3	bars 49-64 p4	bars 65-80 p5	bars 81-96 p6	bars 97-119 p7-8
Part 1	High drone x4	Melody A	Melody B	Riff x 3½, pick up low drone	Low drone x4	Low drone x4	Low drone x3, ending
Part 2	Riff x4	Riff x4	Riff x4	Long notes link (F#), 1 st bar of push	Melody A, 1 st bar of push	Melody B	Build up, ending
Part 3	Riff x3½, push	Riff x3½, push	Riff x 3½, push	Long notes link (B), 2 nd bar of push	Melody A canon, 2 nd bar of push	Melody B canon	Build up, ending
Part 4	Low drone x4	Low drone x4	Low drone x4	Low drone x 3½, push	Riff x4	Riff x4	Riff x 3, ending

Key Change!

Each column of the table is 16 bars (and 1 page in the notated score, see p10) apart from the last one (which is longer for the extended ending).

On the night, we will have drums with this song – true to the fusion of traditions that is at the heart of this piece, we will be translating Indian tabla rhythms onto West African djembes, and there will be a drummed section in the middle. Drumming schools will be invited to a separate training session to learn these patterns and we will put it together at the cluster rehearsals.

Develop TāReKiā in classroom music

There is a lot of potential to develop this piece in school if you want to. The body percussion parts for the accompanying building blocks readily translate onto drums and hand percussion. The drone part works well on tuned percussion.



Why not work out your own arrangement – or get your children to write their own versions in groups – using body percussion, instruments and voices.

Pronunciation Guide for TāReKiṬa

These notes are reproduced from Reena Esmail's instructions in the score of TāReKiṬa. She explains and demonstrates them very clearly in her excellent instructional videos (see p4 of this pack for the link).

Vowels

ā as in car

a as in about

e as in fed

ī as in sit

ī as in tree

ō as in note

ū as in good

u as in thumb

ū as in food

Consonants (when different from English pronunciation)

t as in **the** (dental)¹

d as in the Spanish word **dos** or **dónde** (dental)

r as in the Spanish word **rojo** or **rosa** (flipped)

Sounds with no equivalent in Romance languages

To make the sound “**Dh**”

- touch your tongue to your teeth, as if you were saying the word “the” (dental consonant)
- as you say the consonant, push extra air through it (if you hold your palm a few inches in front of your mouth, you should be able to feel a puff of air)

To make the sound “**ṭ**”

- curl your tongue back, so the underside of the tip is touching the top of your mouth (retroflex consonant)
- then bring it forward to pronounce the “ṭ”

¹ The “t” is the most critical consonant to pronounce correctly in this piece, as a small number of singers using a conventional English “t” sound can drown out the subdued attack of all the other dental “t”s.

TāReKiṭa

adapted R Savournin

words & music by
Reena Esmail

mp Joyfully $\text{♩} = 60$

1 *mp* Hum* tā nā nā Hum

2 *mf* Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

3 *mf* Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

4 *mf* Hum* tā nā nā Hum

7

1 tā nā nā Hum

2 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

3 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

4 tā nā nā Hum

12

1 tā nā nā Hum tā nā nā

2 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

3 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Ta-ka-dī-mī Ta-ka-ja-nū Ta-ka-dī-mī

4 tā nā nā Hum tā nā nā

17

1 *f*
Nā _____ nā nā nā _____

2 *f mp*
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

3 *f mp*
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

4 *f mp*
Hum _____ tā nā nā Hum _____

23

1 _____ nā nā nā nā _____

2 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

3 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

4 _____ tā nā nā Hum _____

28

1 nā nā nā nā _____

2 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

3 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Ta-ka-dī-mī Ta-ka- ja-nū Ta-ka-dī-mī

4 _____ tā nā nā Hum _____ tā nā nā

33

1 *f*
nā nā nā nā nā nā

2 *f mp*
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

3 *f mp*
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

4 *f mp*
Hum tā nā nā Hum

39

1
nā nā nā nā nā

2
Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

3
Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

4
tā nā nā Hum

44

1
nā nā nā nā

2
Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

3
Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Ta-ka-dī-mī Ta-ka-ja-nū Ta-ka-dī-mī

4
tā nā nā Hum tā nā nā

49 *f mf*

1 *f mf*
 Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

2 *f mf*
 Dhā Hum

3 *f mf*
 Dhā Hum

4 *f mf*
 Hum tā nā nā Hum

55

1 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

2 Hum

3 Hum

4 tā nā nā Hum

60

1 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Tā tā nā nā

2 Hum Ta-ka-dī-mī Ta-ka - ja

3 Hum ja-nū Ta-ka-dī-mī

4 tā nā nā Hum Ta-ka-dī-mī Ta-ka - ja-nū Ta-ka-dī-mī

65 *f* *mf*

1 Hum tā nā nā Hum

2 Nā nā nā nā

3 Nā

4 *f* *mf*
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa

70

1 tā nā nā Hum

2 nā nā nā nā

3 nā nā nā nā nā nā nā

4 Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

76

1 tā nā nā Hum tā nā nā

2 nā nā nā nā *mf* Ta-ka-dī-mī Ta-ka - ja

3 nā nā nā nā *mf* ja-nū Ta-ka-dī-mī

4 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

81

f *mf*

1 Hum tā nā nā Hum

2 nā nā nā nā nā

3 nā nā

4 *f* *mf*
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa

86

1 tā nā nā Hum

2 nā nā nā nā nā

3 nā nā nā nā nā

4 Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

91

1 tā nā nā Hum tā nā nā

2 nā nā nā

3 nā nā nā nā nā

4 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

97 *p*

1 Hum tā nā nā

2 *p* Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

3 *p* Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

4 *p* Dhā tā - re - ki - ʔa Dhūm tā - re - ki - ʔa Nōm tā - re - ki - ʔa Ta - ka - dī - mī - ta - ka

101 *mp*

1 Hum tā nā nā

2 *mp* Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

3 *mp* Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

4 *mp* Dhā tā - re - ki - ʔa Dhūm tā - re - ki - ʔa Nōm tā - re - ki - ʔa Ta - ka - dī - mī - ta - ka

105 *mf*

1 Hum tā nā nā

2 *mf* Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

3 *mf* Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

4 *mf* Dhā tā - re - ki - ʔa Dhūm tā - re - ki - ʔa Nōm tā - re - ki - ʔa Ta - ka - dī - mī - ta - ka

109 *f*

1 Hum tā nā nā Hum tā nā nā

2 *f* Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

3 *f* Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

4 *f* Hum tā nā nā Hum tā nā nā

113

1 Hum tā nā nā Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

2 Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

3 Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

4 Hum tā nā nā Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

117

1 Dhā Dhā Dhā

2 Dhā Dhā Dhā

3 Dhā Dhā Dhā

4 Dhā Dhā Dhā

All Things Pass

A beautiful setting by Bob Chilcott of an ancient Chinese poem by Lau-Tzu

Lau-Tzu (6th century BC)

Bob Chilcott

$\text{♩} = 80$

With conviction **poco rit.** **a tempo**
mp espress.

All things pass, A sun-rise does not last all morning.

All things pass, A cloud-burst does not last all day. All things pass, -

Nor a sun - set all night. All things pass_____

S. All things, all things pass. All things

A. All things pass, A sun-rise does not last all morning. All things pass, A

S. pass_____ All things

A. cloud-burst does not last all day. All things pass, -

S. pass_____ All things pass_____

A. Nor a sun - set all night. All things pass_____

poco più mosso
dim.

2

22 *mp* *unis. mf*
 What al-ways chan- ges?_ What al-ways chan- ges?_ Earth,

27
 sky, thun- der, moun- tain, wa- ter,___ Earth, sky, thun- der, moun- tain, wa- ter,___

33 *f* *unis. mp espress.*
 _ Wind, fire, lake. These change, And if these do not last,

40
 and if these do not last, Do man's vi- sions last? Do man's il- lu- sions last?

46 *p* *poco rit.*
 S. Take things as they come, take things as they come.
 A. Take things as they come, take things as they come.

50 **Tempo I** *poco rit.* *mp espress.*
 All things pass, A sun- rise does not last all mor- ning.

55 *mf*
 All things pass, A cloud- burst does not last all day. All things pass,___

58 *mp* *rit.* *p* *slower*
 Nor a sun- set all night. All things pass. All things pass.

Bob Chilcott (1955-) is a British composer. Before becoming a successful composer, he was a long standing member of the famous group *The King's Singers*. He writes prolifically for choirs and his works are accessible and popular with amateur and professional choirs alike. He writes especially well for young voices.

Lau-Tzu is an ancient Chinese philosopher from the 6th century BC, an extremely important figure in Chinese culture, and considered the founder of Taoism. (Although historians debate the authorship of the *Tao Te Ching*, it is attributed to him).

This song's message of serenity is something we can all benefit from.



A depiction by Ming Dynasty artist Zhang-Lu of Lau Tzu riding an ox through the Han Valley Pass, as he wrote his famous Tao Te Ching (National Palace Museum, Taipei)

The massed choir will be performing this song using British Sign Language, so it is a good idea to incorporate this into the learning process from the beginning. Use the video (in the online resources) to learn the signs, which were devised in consultation with the Barnet Education and Learning Service Deaf and Hearing Support Team.²

The video has been filmed with the intention that you mirror it (as students naturally will when watching and copying the video). This will produce right-hand dominant signs (if the signs are not symmetrical). It will look really lovely when the whole choir do it together. It is important that everyone does things the same way round, which means that if, when you are rehearsing in school, you want to lead your children from the front, you should do it the other way around (ie. with left-hand dominant signs, as I am doing in the video).

The BSL signs are actually a great help with this song, as they support and encourage a connected, flowing sound through the musical phrases.

Take learning this song slowly, with careful attention to detail, especially taking care to hold on the long notes for the right length. The signs are designed to support this, so in the video you will notice that the signs at the ends of phrases are held until the end of the note.

² One of the festivals will also be fully interpreted in British Sign Language for the audience. If you have a child or parents who could benefit from this, please make sure you let us know so that we can allocate you to this performance.

Chattanooga Choo Choo

A classic big band tune made famous by Glenn Miller

arr. Mac Huff

Harry Warren / Mack Gordon

♩=152 Swing, not too fast

5

Part 1a
All a-board!___

Part 1b
All a-board! All a-board!___ All a-board!___

Part 2a
All a-board!___ All a-board!___

Part 2b
All a-board!___ All a-board!___ All a-board!___

10 **4** *mf*
Par-don me boy_____ is that the Chat-ta-noo-ga Choo Choo?___

17
Track twen-ty nine,___ boy can you give me a shine___

21
Well, I can af-ford_____ to board the Chat-ta-noo-ga Choo Choo_____

mf
I can af-ford___ to board the Chat-ta-noo-ga

25
I've got my fare___ and just a tri-ple to spare___ You leave the

Choo Choo___ I have got my fare and just a tri-ple to spare___ You leave the

30

1 Penn-syl - va - nia sta-tion 'bout a quar-ter to four, read a ma - ga-zine and then you're
When you hear the whis-tle blo-win' eight to the bar, Then you know that Ten-nes-see is

2 Penn-syl - va - nia sta-tion 'bout a quar-ter to four, read a ma - ga-zine and then you're
When you hear the whis-tle blo-win' eight to the bar, Then you know that Ten-nes-see is

33

1 in Bal - ti - more Din - ner in the di - ner,
not ve - ry far Sho - vel all the coal in,

2 in Bal - ti - more No - thin' could be fi - ner
not ve - ry far Got - ta keep it rol - lin'

36

1. than to have your ham and eggs in Ca-ro - li - na Woo woo Chat-ta-noo-ga, there you are_

2.

40

1 There's gon-na be a cer-tain par - ty at the

2 There's gon-na be *mf*

46

1 sta - tion Sa - tin and lace,

2 A cer-tain par - ty at the sta - tion Wea - ring sa - tin and lace

49

I used to call fun-ny face _____ Well, they're gon-na cry _____ un-til I tell 'em that I'll

54

cresc.

1 ne-ver roam _____ So Chat-ta-noo-ga Choo Choo Won't you choo choo me home

cresc.

2 ne-ver roam _____ So Chat-ta-noo-ga Choo Choo Won't you choo choo me home

58

mp

1 Chat-ta-noo-ga, Chat - ta-noo-ga _____ *cresc.* Chat-ta-noo-ga, Chat - ta-noo-ga _____

mp

2 Chat-ta-noo-ga, Chat - ta-noo-ga _____ *cresc.* Chat-ta-noo-ga, Chat - ta-noo-ga _____

62

1 Chat-ta-noo-ga Choo Choo Won't you choo choo me home All a-board _____ *fp*

2 Chat-ta-noo-ga Choo Choo Won't you choo choo me home All a-board _____ *fp*

67

f

1 There's gon-na be _____ a cer-tain par-ty at the sta-tion _____

f

2 There's gon-na be _____ a cer-tain par-ty at the

70

1 Sa - tin and lace___ I used to call fun-ny face___

2 sta - tion___ Wea - ring sa - tin and lace I used to call fun-ny face___

74

1 Well, they're gon - na cry___ un - til I tell 'em that I'll

2 Well, they're gon - na cry___ un - til I tell 'em that I'll

77

1 ne-ver roam___ So Chat-ta-noo-ga Choo Choo Won'tyou choo choo me home

2 ne-ver roam___ So Chat-ta-noo-ga Choo Choo Won'tyou choo choo me home

81

1 Chat-ta-noo-ga, Chat - ta-noo-ga___ Chat-ta-noo-ga, Chat - ta-noo-ga___

2 Chat-ta-noo-ga, Chat - ta-noo-ga___ Chat-ta-noo-ga, Chat - ta-noo-ga___

85

1 Chat-ta-noo-ga Choo Choo won't you choo choo me home All a-board!___

2 Chat-ta-noo-ga Choo Choo won't you choo choo me home All a-board!___

Chattanooga Choo Choo was made famous by **Glenn Miller** who recorded it with his famous orchestra for the 1941 movie *Sun Valley Serenade*.

The song became a huge hit, staying at number 1 in the American Billboard charts for 9 weeks in 1941. The following year it was the first song to receive a Gold Record, having sold an incredible 1.2 million copies.



Glenn Miller's Orchestra on the set of Sun Valley Serenade

Glenn Miller's Orchestra was a hugely successful and popular touring swing band, playing frequent radio broadcasts before and during World War II. In the four years from 1938-1942, Miller had 16 number one records and 69 top ten hits – more than Elvis Presley and The Beatles in their careers. Other hits still well-known today include *In the Mood*, *Moonlight Serenade* and *Pennsylvania 6-5000*. You can find recordings on youtube and it's well worth listening to help your students get an idea of the style.

From 1942, Miller volunteered to join the US military to entertain troops, where he ran the *Major Glenn Miller Army Air Forces Orchestra*. He went missing in action on a flight over the English Channel in December 1944 and was declared dead a year later.

Tips for learning Chattanooga Choo Choo

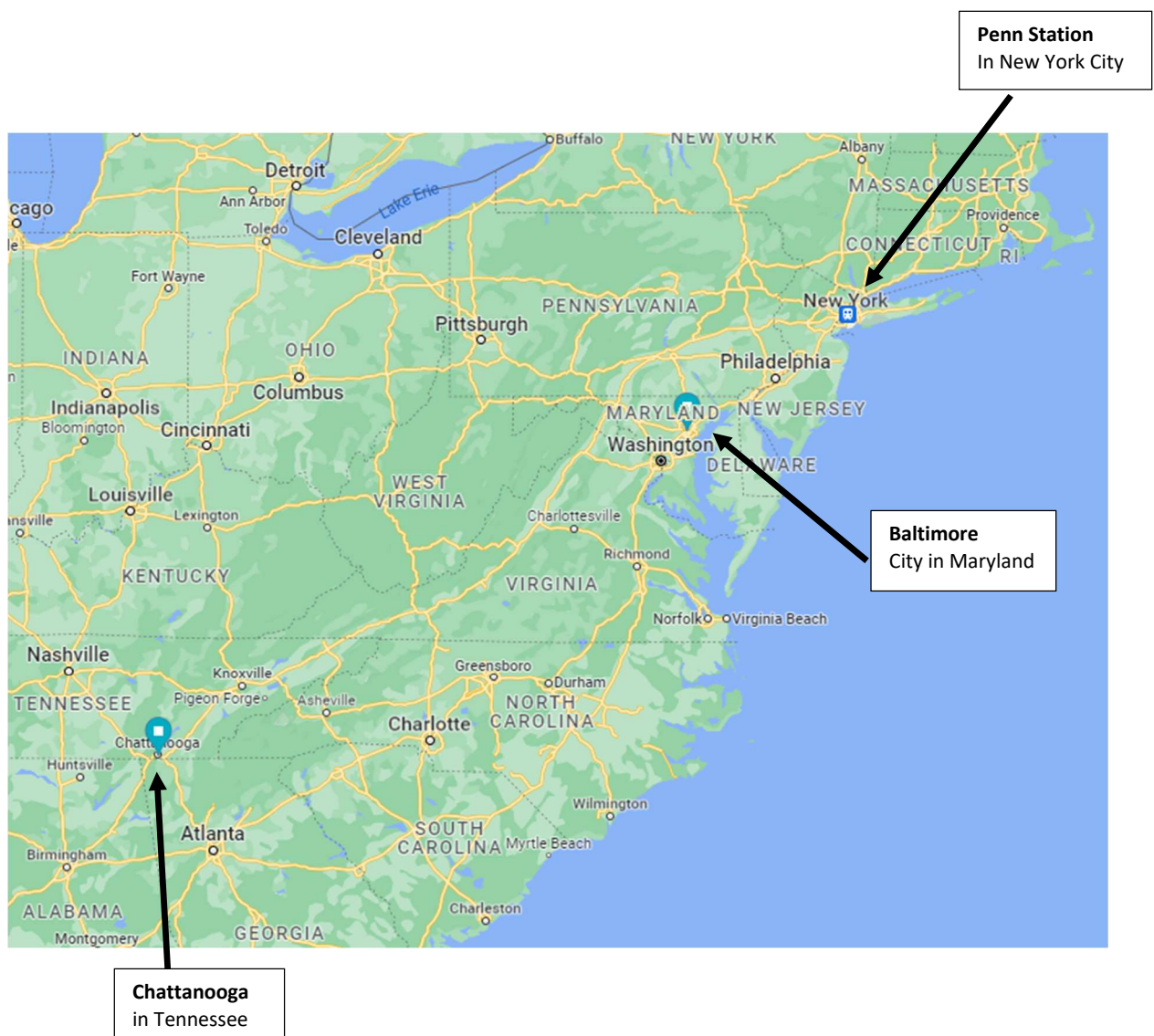
The arrangement is simpler than it looks. Whilst there are 4 parts, we will only be split into four for the opening few bars, where we all sing “all aboard” one after another, getting higher each time. For the remainder of the song, Parts 1a and 1b are identical and Parts 2a and 2b are identical.

Until you know which part you have been allocated, I suggest leaving the “all aboard” section and then learning Part 1 for the rest, which is the main melody of this famous song. Once you know your part, you can go on to learn the harmony if you are given Part 2.

The song is American, so whilst we don't need American accents, we should use soft American "t"s, especially in the word *Chattanooga*. It's wordy in places, so start by chanting the lyrics slowly, but still with a relaxed, "swing" feel. Pay particular attention to the words in bars 29-34 (*You leave the Pennsylvania station... and When you hear the whistle blowin'...*).

Notice the unusual marking *fp* just before the key change (bar 64). This means that you start the long note loud then immediately quieter. There's then a gradual crescendo (getting louder) building up to the key change.

The route of the Chattanooga Choo Choo train



Whup! Jamboree

A homeward bound Sea Shanty

arr. E Burke & R Savournin

Sea Shanty

♩=88

Em D C D Em D C D Em Em Unison D

Now my lads be of good cheer, for the

8 C D Em D C D

I-rish land will soon draw near In a few more days we'll sight Cape Clear, Oh Jen-ny get your oat-cakes

Em (clap) Em D

done Whup Jam - bo - ree, Whup Jam - bo - ree, oh ye

14 C D Em D

one time sai - lor hauls u - pon the line, Whup Jam - bo - ree, Whup Jam - bo - ree, Oh

16 C D Em D C D

Jen-ny get your oat-cakes Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

Jen-ny get your oat-cakes Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

Jen-ny get your oat-cakes Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

Jen-ny get your oat-cakes Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

19 Em D C D Em Em

1 Jam-bo-ree, Jam - bo-ree, Jen-ny get your oat-cakes done

2 Jam-bo-ree, Jam - bo-ree, Jen-ny _____ get your oat-cakes done

3 Jam-bo-ree, Jam - bo-ree, Jen-ny get your oat-cakes done

4 Jam-bo-ree, Jam - bo-ree, Jen-ny get your oat-cakes done

23 Unison
Em D C D

Now Cape Clear it is in sight, we'll be off Ho - ly-head by to-mor - row night We'll

25 Em D C D Em

steer a course by the Old Rock Light, Oh Jen-ny get your oat-cakes done

28 (chest)
Ch X

1 Whup Jam-bo-ree, Whup Jam bo-ree, oh ye one time sai - lor hauls u pon the line, Whup

2 Jam-bo-ree, Jam - bo-ree, Jam - bo-ree Whup!

3 Jam-bo-ree, Jam - bo-ree, Jam - bo-ree Whup!

4 Jam-bo-ree, Jam - bo-ree, Jam - bo-ree Whup!

Repeat these 4 bars³
ad lib with instruments

31 Em D C D Em

1 Jam-bo-ree, Whup Jam-bo-ree, Oh Jen-ny get your oat-cakes done

2 Jam-bo-ree, Jam - bo-ree, Jen-ny get your oat-cakes done

3 Jam-bo-ree, Jam - bo-ree, Jen-ny get your oat-cakes done

4 Jam-bo-ree, Jam - bo-ree, Jen-ny get your oat-cakes done

37

1 *pp cresc.* Jam-bo-ree Jam - bo-ree Jam - bo-ree Jam - bo-ree

2 *pp cresc.* Jam-bo-ree Jam - bo-ree Jam - bo-ree Jam - bo-ree

3 *pp cresc.* Jam-bo-ree Jam - bo-ree Jam - bo-ree Jam - bo-ree

4 *p cresc.* Jam-bo-ree Jam - bo-ree Jam - bo-ree Jam - bo-ree

Now my lads we're round the rock, all ham-mocks lashed and chests all locked, We'll

mf *f* Em

1 Jam-bo-ree Jam - bo-ree Jen-ny get your oat-cakes done Whup

2 Jam-bo-ree Jam - bo-ree Jen-ny get your oat-cakes done

3 Jam-bo-ree Jam - bo-ree Jen-ny get your oat-cakes done

4 *f* haul her in to the Wa-ter-loo dock, Oh Jen-ny get your oat-cakes done

(thigh)
Ch Th X

45 Em D C D

1 Jam - bo-ree, Whup Jam - bo - ree, oh ye one time sai - lor hauls u - pon the line, Whup

2 Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

3 Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

4 Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

47 Em D C D Em

1 Jam - bo-ree, Whup Jam - bo - ree, Oh Jen-ny get your oat-cakes done Whup

2 Jam - bo-ree, Jam - bo - ree, Jen - ny get your oat - cakes done

3 Jam - bo-ree, Jam - bo - ree, Jen - ny get your oat - cakes done

4 Jam - bo-ree, Jam - bo - ree, Jen - ny get your oat - cakes done

49 Em D C D

1 Jam - bo-ree, Whup Jam - bo - ree, oh ye one time sai - lor hauls u - pon the line, Whup

2 Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

3 Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

4 Jam - bo-ree, Jam - bo - ree, Jam - bo-ree Whup!

51

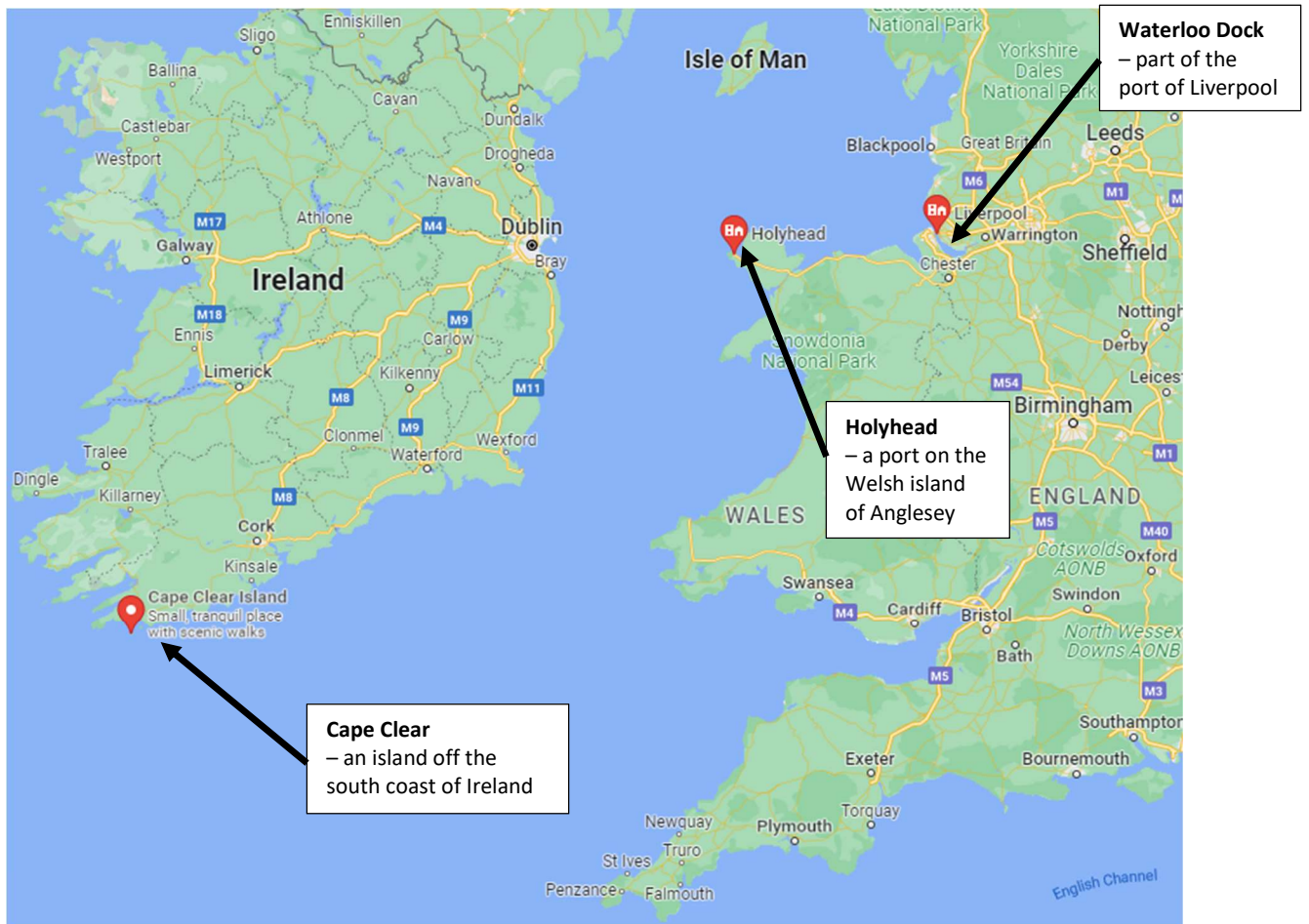
Em D Cm C D Em

1 Jam-bo-ree, Whup Jam-bo ree, Oh Jen-ny_____ get your oat-cakes done!

2 Jam-bo-ree, Jam - bo ree, Oh Jen-ny_____ get your oat-cakes done!

3 Jam-bo-ree, Jam - bo ree, Oh Jen-ny__ get your oat-cakes done!

4 Jam-bo-ree, Jam - bo ree, Oh Jen-ny__ get your oat-cakes done!



Sea Shanties

Sea shanties are a genre of folk song derived from sailors working on tall ships. Tall ships required large crews who had to do hard physical labour and suffer privations whilst on sea voyages lasting for months.

Sea shanties are strongly rhythmic because they were frequently used to help sailors co-ordinate with each other whilst working as a team – for example pulling together on a rope to raise a sail – this also determines the tempo (speed) of most sea shanties, which will usually allow for a rope-hauling action. They often have a repetitive element, sometimes include call and response, have the potential for making up new lyrics, and are fun and energising to sing. The subject matter is often not suitable for children (I would discourage googling of sea shanties in class, including this one) as sailors were on the whole a rough lot – but common themes that children can relate to involve complaining about terrible food and looking forward to getting home.

It is quick and easy to learn the basics of *Whup! Jamboree* as the verse and chorus basically have the same tune. The arrangement for the festivals has a bit more to it as there are some harmony parts which get introduced after the first chorus, and then accompany the remaining choruses – but it's fairly quick and easy to pick up.

Notice that when singing the word “done” (*Jenny get your oatcakes done*), you should close quickly to the “n” sound, as on the recording.

There is a small amount of body percussion to learn, which introduces each chorus. It builds up through the song – the first time a clap, the second time a chest pat and then a clap, and then the third time a chest pat – knee pat – clap (this is faster). Listen to the track to get the timing of these. The third one takes a bit of practice.

Flexible Instrument parts

You can download a set of parts for the instrumental section. These are intended for players of all levels, including beginners, and include: BAG part (eg. for recorder), Clarinet, Alto Sax, Trumpet, Trombone, Violin, Cello, Ukulele, Guitar and Bass as well as the melody written out for C, B flat and E flat instruments.

The PIANO LOOP track can be used in class for practising the instrumental parts.

I will be in touch with you about bringing instrumentalists on the day. Please get in touch with me if there are any additional parts you would like.

Ani Ve'ata

A song about changing the world made famous by Israeli star Arik Einstein

lyrics by Arik Einstein
music by Miki Gavriellov

♩=70

4

Em Em C

Lai lai__ la lai__ La la la la la la la__

8

D Em A Em A

Doo doo doo doo doo__ Doo doo doo doo__

13

Em A B7 Em

A - ni ve'-a - ta__ ne - sha-neh__ et ha' - o - lam__
ne - na - seh__ me - ha - tcha - lah__

17

Em A B7 Em D7

A - ni ve'-a - ta__ az ya - vo' - u kvar_ ku - lam__
Yih - yeh la - nu ra__ ein da - var__ zeh lo__ no - ra__

21

G D G B7

Am - ru et zeh ko - dem le - fa - nai__ lo me-sha-neh__

25

Em A B7

1. Em

A - ni ve'-a - ta__ ne - sha-neh__ et ha' - o - lam__

29

A Em A

2. E A G#m F#m E E E A G#m F#m

36

Em Em D C D

Harmony

Melody

Lai lai__ la lai__ La la la la la la la__
Lai lai__ la lai__ La la la la la la la__

2

40 Em A **last time to Coda** Em A

Harmony

Melody

Oo Doo doo doo doo Doo doo doo doo

44 Em A B7 Em

Harmony

Melody

A - ni ve'-a - ta ne - sha-neh et ha' - o - lam

48 Em A B7 Em D7

Harmony

Melody

A - ni ve'-a - ta az ya - vo' - u kvar ku - lam

52 G D G B7

Harmony

Melody

Am - ru et zeh ko - dem le - fa - nai lo me-sha-neh

56 Em A B7 Em **D.S. al Coda**

Harmony

Melody

A - ni ve'-a - ta ne - sha-neh et ha' - o - lam

Coda 60 Em A rit.

Harmony

Melody

Oo Doo doo doo doo

Arik Einstein (1939-2013) was an Israeli singer and pioneer of Israeli rock music. Nicknamed “the voice of Israel”, he is Israel’s most recorded musician, with over 500 songs and featuring on 34 albums. In a long and illustrious career spanning 50 years, he was also a successful comedian and actor as well as receiving critical and popular acclaim as a musician. When he died in 2013, thousands of people gathered to pay their respects.



Picture by Yaakov Saar, Israeli Government Press Office

Einstein worked collaboratively with other artists throughout his musical career. He had a long standing collaboration with folk/rock songwriter and performer Miki Gavrielov, and *Ani Ve’ata*, released in 1970, is one of their co-written hits.

Einstein was regarded as a humble and modest musician who shied away from the limelight and the more ostentatious aspects of fame and the music business, saying “This profession has its field mines: success is accompanied by fame and a form of adoration, and I really don’t get along with that.” In the early 1980s, he stopped performing live, preferring the studio. He continued to collaborate with other artists and often preferred to work with lesser known and younger musicians.

Ani Ve’ata is really nice to sing. We have opted for a straightforward arrangement so as not to get in the way of this lovely, simple folk rock song with its powerful message: *You and I, we’ll change the world*. Prepare for it to be stuck in your head.

You can find the original track from 1970 performed by Arik Einstein and Miki Gavrielov on youtube. We are performing it in the original key and with their vocal harmonies. The only difference is that we will vocalise the guitar solo which forms the introduction and which recurs throughout the song.

If you want to develop this song with instruments in class, try playing the sung introduction (the “lai”s, “la”s and “doo”s) on tuned percussion – a standard xylophone or metallophone with F# substituted will allow you to play this melody, which is mostly stepwise and intuitive to play.

E F# E G C B A G F# E D E A G F# E A G F# E

אני ואתה

אני ואתה נשנה את העולם
אני ואתה אז יבואו כבר כולם
אמרו את זה קודם לפני
לא משנה
אני ואתה נשנה את העולם

אני ואתה ננסה מהתחלה
יהיה לנו רע, אין דבר זה לא נורא
אמרו את זה קודם לפני
זה לא משנה
אני ואתה נשנה את העולם

Transliteration from Hebrew

Ani ve'ata neshaneh et ha'olam
Ani ve'ata az yavo'u kvar kulam
Amru et zeh kodem lefanai
lo meshaneh
Ani ve'ata neshaneh et ha'olam

Ani ve'ata nenaseh mehatchalah
Yihyeh lanu ra ein davar zeh lo nora
Amru et zeh kodem lefanai
lo meshaneh
Ani ve'ata neshaneh et ha'olam

English Translation

You and I, we'll change the world
You and I, by then all will follow
Others have said it before me, but it
doesn't matter
You and I, we'll change the world

You and I, we'll try from the beginning
It will be tough, no matter, it's not too bad
Others have said it before me, but it
doesn't matter
You and I, we'll change the world

Dare

Uplifting song written by Gary Barlow & Tim Firth for the musical *Calendar Girls*

♩=140

8 8 *mf*

Find the rules you knew__ and break__them

20

Find the roads you knew,__ don't take__them

What-e-ver's tel-ling you

26

no, what-e-ver's chan-ging your mind, There's a cou-rage you on-ly e-ver

31

find__ is there__ if you dare,__ Just for once__don't stop and stare,__ spread your wings

36

__and trust the air,__ when you feel_you've gone too high,__ keep climb - ing if__you dare,

41

__ Take it all__one step too far__ then look down__ at where you are,__ there are views

46

__ you on - ly share__ if you dare__

52

f

Take the maps they gave__ and burn__ them

56

Take the les - sons and__ un - learn__ them

61

Who-e-ver's hold-ing you down, what-e-ver's chan-ging your mind,

65

there's a road you will on-ly e-ver find__ is there__ if you dare,__ Just for once

70

__ don't stop and stare,__ spread your wings__ and trust the air,__ if you think

74

__ the ice looks thin__ run fas - ter if__ you dare,__ Take the jump__ wi-thout the fear

79

__ and the far__ side will ap - pear__ of a land__ you find is there__

84

if you dare

89

Whoa

Whoa

95

subito p

subito p

__ If you dare,__ There are coast - lines in the heart__ you won't reach

__ If you dare,__ There are coast - lines in the heart__ you won't reach

100

ff

ff

__ if you don't start,__ set a course__ for off_ the chart__ and keep sai - ling if__ you dare,

__ if you don't start,__ set a course__ for off_ the chart__ and keep sai - ling if__ you dare,

105

Part 1
— Leave the ground — see a thou

Part 2
— Take a run — and leave the ground, — take a se - cond and look down, — see a thou

110

Part 1
- sand arms up there — if you dare, —

Part 2
- sand arms up there — if you dare, There are coast - lines in the heart,

115

Part 1
— if you dare, —

Part 2
— if you dare, You won't reach — if you don't start, —

120

Part 1
— if you dare, —

Part 2
if you dare, Set a course — for off — the chart,

123

Part 1
— if you dare! —

Part 2
— if you dare! —

Dare is from *Calendar Girls The Musical* (based on the 2003 film *Calendar Girls*) with music and lyrics by Gary Barlow and book by Tim Firth.

Gary Barlow's pedigree as a successful songwriter speaks for itself. He has written 13 number one singles and 24 top ten hits, and has received 6 Ivor Novello Awards for his songwriting including the award for Outstanding Services to British Music. He is well known as a singer – both as a solo artist and with the band Take That – as well as being a TV personality and talent show judge.

He really knows how to craft a catchy tune and write an affecting lyric, and if you are not familiar with his backlist, it's well worth a look as there are lots of great songs.

Once you've learned the words, *Dare* pretty much sings itself. Follow the recording and/or the music closely to ensure that rhythms are sung correctly. For example, notice the subtle difference in rhythm between the lines "Take a run and leave the ground" and "take a second and look down" (bars 105-8). Using the recording to learn from will help your children to learn the correct rhythms naturally.

The song is full of metaphors for dreaming big that, if taken literally, amount to terrible advice. Make sure your children know that it's not really a good idea to burn the maps, forget the lessons, keep climbing higher once they think they've already gone too high etc. We wouldn't want to be responsible for any accidents!

The main danger with this song is to do too much too soon. It's so singable that it's tempting to over-sing right from the beginning. The first chorus (bar 33) should be gentle, along with the high piano part – this then provides the opportunity for an exciting moment when the rhythm and bass drop back in at bar 41. Try also to leave something in the tank for the key change at bar 89.

By all means watch and listen to the original – there is a nice video on youtube of Gary singing the song in a recording studio backed up by the musical's cast – but be aware that our version is in a completely different key to suit the children's vocal range, and that Gary's poppy vocals include slides and other vocal effects that are not in our version, as they don't work well with lots of voices singing together.

This song will work really well in school. You can pick and choose the harmonies for performance in school to suit your children – Part 2 makes a good unison version (perhaps opting for the Part 1 harmony in bars 89-95). The two parts at the end (from bar 112) are very pleasing and definitely achievable in a singing assembly or in class. (Just be sure to teach the children that are coming to the festivals their allocated part for the night!)