

MAYOR OF LONDON

**THE LONDON CURRICULUM
MUSIC KEY STAGE 3**

GLOBAL CITY



LONDON CURRICULUM

PLACING LONDON AT THE HEART OF LEARNING

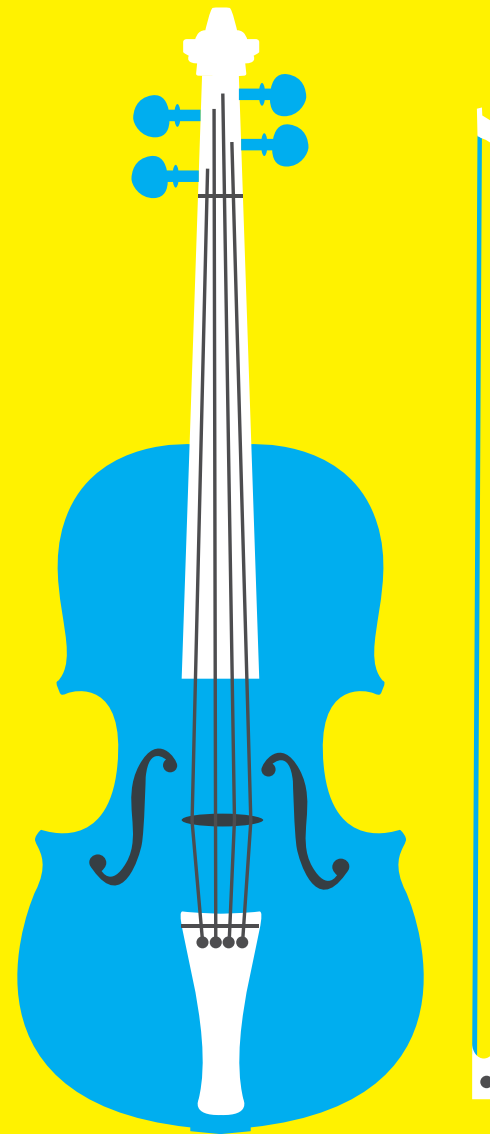
The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. London lends itself to learning unlike anywhere else in the world. The London Curriculum aims to bring the national curriculum to life inspired by the city, its people, places and heritage.

To find out about the full range of free resources and events available to London secondary schools at key stage 3 please go to www.london.gov.uk/london-curriculum.

Music in the London Curriculum

The diversity of London's music scene is unrivalled and it is estimated that London hosts over 17,000 musical performances every year. London Curriculum teaching resources aim to support music teachers in helping their students to:

- ♦ **Discover** music inspired by the city or key to the city's rich and diverse cultural life.
- ♦ **Explore** the music of London's festivals, celebrations and cultural performances and the sounds of the city itself.
- ♦ **Connect** learning inside and outside the classroom to develop their own compositions, inspired by the city and its musicians past and present.



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OVERVIEW



DIWALI CELEBRATIONS IN TRAFALGAR SQUARE
© Hayley Madden.jpg

UNIT AIM AND ACTIVITIES

Students will explore and experience the way London's global heritage and maritime history have shaped and enriched today's rich musical scene in the capital. They will study music ranging from early work songs brought from rural areas of England and from around the world by those who made London their home, to sea shanties and sea songs inspired by London's maritime past. Students will learn about a variety of musical devices and styles from different times and places and draw on this in their composing and performance.

KEY STAGE 3 NATIONAL CURRICULUM

This unit addresses some core requirements of the new key stage three national curriculum. It provides specific opportunities for students to:

- ♦ Play and perform confidently – in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expressions.
- ♦ Improvise and compose and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions.
- ♦ Develop a deepening understanding of the music that they perform and to which they listen and its history.

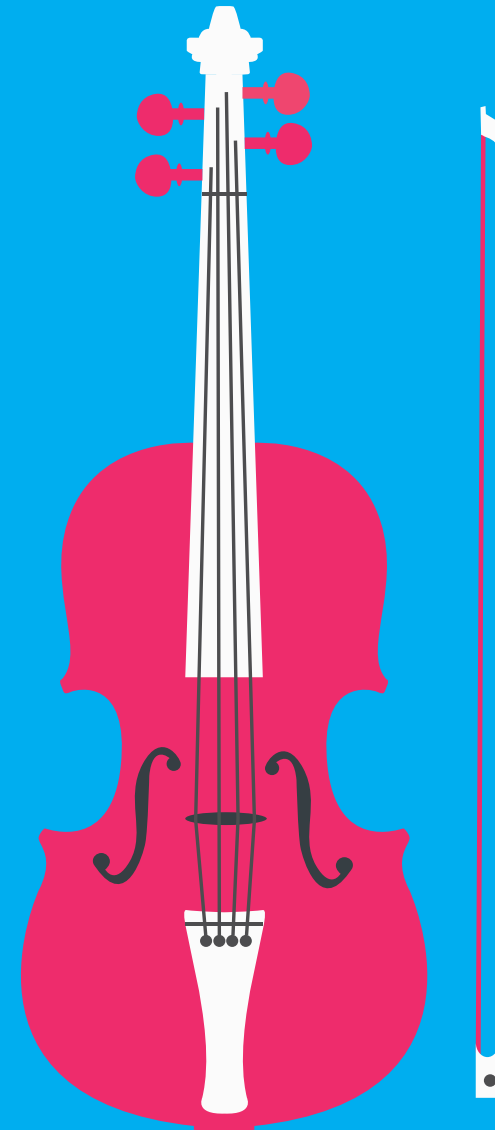
In meeting some of the requirements of the national curriculum, this teaching unit contributes to its aims for key stage three students, which include:

- ♦ To develop and use the voice as a means of developing musical ideas.
- ♦ To develop a performance using ‘call and response’ and improvisation whilst drawing on other musical devices and stimuli introduced within the unit.

- ♦ To explore common musical roots through a range of world, folk and traditional music, performed during the numerous festivals and localities of London such as the Last Night of The Proms, the Notting Hill Carnival, or the London Mela.
- ♦ To develop a sense of curiosity about festivals of London, their opportunities for learning and encourage participation for both students and their families.

DISCOVER

This section provides the musical stimulus for a study of festivals and a variety of musical techniques through field hollers, folk songs, sea shanties and melisma. With an increasingly complex vocal warm up at the start of each lesson, students build their understanding of the music and performance techniques and actively participate in these types of music.



LESSON 1

MUSIC FESTIVALS



THE BIG IDEA

This lesson focuses on simple vocal techniques, such as how to create vocal sound, as well as musical devices such as call and response, both of which will support further work in this unit. Pupils will learn about festivals and performances which take place in the city each year such as the Notting Hill Carnival.



LESSON OBJECTIVES

Students will develop a greater awareness of the way London's history as a global city has shaped the music we hear at festivals and other performances in the city today.

Students will be able to perform a vocal piece in pairs, or groups (be it arranged or composed) that draws on the stimulus explored through the unit.

Students will learn about the role of call and response in this context and practice and apply the technique to their own compositions with increasing skill and confidence. Some pupils will begin to develop their own vocal style using a range of musical ideas of their own or presented in the lesson.

Students will evaluate their own work and the work of others with increased understanding of musical devices used.



YOU WILL NEED

- ♦ Music samples – either audio compilations or video footage
- ♦ Whiteboard
- ♦ Recording materials

LESSON 1: MUSIC FESTIVALS

KEY LANGUAGE

KEY WORD	EXPLANATION
Call and response	A succession of two distinct phrases normally involving two or more musicians, where the second phrase is heard as a direct commentary on or response to the first
Posture	The position in which you hold your body (in vocal work this will relate to straightening the back and sitting or standing upright)
Articulation	Clarity in the production of vocal sounds and words in songs
Chant	The rhythmic speaking or singing of words or sounds, often primarily on one or two main pitches
Collaboration	Working together in small or larger groups
Cooperation	The process of working together for a common or mutual outcome
Acoustics	Relating to the properties of sound

LESSON 1: MUSIC FESTIVALS

SETTING THE SCENE

The music festival is not just confined to tents in muddy fields over long summer weekends. In London, festivals are staged all year round in the many open spaces and iconic venues in the capital. Bringing together large audiences for events – whether for one day or longer – is a growing part of London’s cultural scene, but is not new to the city.

From pleasure gardens to the Proms

In the mid-18th century, the city’s pleasure gardens played host to musical concerts where Londoners gathered to stroll and listen. Later on, in 1895, Robert Newman and composer Henry Wood conceived ‘Mr Robert Newman’s Promenade Concerts’ in a successful attempt to attract new audiences to indoor orchestral concerts. Lower ticket prices combined with a more informal concert series brought new audiences. The season became the internationally renowned BBC Proms, a leading annual music festival broadcast direct from the Royal Albert Hall, which became its home in 1944. Each year’s rendition of ‘Land of Hope and Glory’ now extends to a Hyde Park congregation for the ‘Last Night of the Proms’.



THE DANCING PLATFORM AT CREMORNE GARDENS, WEST OF
BATTERSEA BRIDGE, C 1864

Phoebus Levin © Museum of London



NOTTING HILL CARNIVAL, 1997
© Museum of London

Notting Hill Carnival

Another internationally famed festival is the Notting Hill Carnival, which started in 1964. The Carnival brings thousands of festival-goers from across London into Notting Hill's streets, to celebrate the music, dance and culture of the Afro-Caribbean community, every August Bank Holiday weekend. Traditional Caribbean music plays alongside DJ sets featuring drum 'n' bass, hip hop, garage, Latin jazz and reggae.

The London Mela

At Gunnersbury Park in Ealing, the London Mela Festival has attracted tens of thousands of people each year since 2003. Audiences can enjoy traditional and contemporary performances 'inspired by South Asia and the Diaspora'. The word 'mela', which comes from the Sanskrit 'to meet', is used to describe the coming together of people in celebration.

Hyde Park

Hyde Park is another London park with a significant festival history. Between 1968 and 1976, sixteen free concerts were staged in the park attracting crowds of thousands. Pop and rock fans have enjoyed the likes of Pink Floyd, The Rolling Stones, Fleetwood Mac and Queen. Subsequently, Hyde Park has become home to regular ticketed summer music festivals such as Wireless Festival.

Music across the city

Many music festivals in London unite multiple venues, large and small, and may span several days or even several months. The London Jazz Festival, originating at the Camden Festival during the 1970s, now stretches across the city. At the



SUMMER MUSIC FESTIVAL IN HYDE PARK, 1970
© Henry Grant Collection/Museum of London

renowned festival site of the Southbank Centre, a curated season of music, art and performance called Meltdown has been running since 1993.

The popularity of a music festival lies with both the enjoyment people seek from the music itself together with their collective, shared experience. From the long-established local park festivals of the borough neighbourhoods to huge annual events such as Lovebox in Victoria Park, the city offers a diverse range of musical experiences from the cutting edge and experimental to the mainstream.

LESSON 1: MUSIC FESTIVALS

ACTIVITIES

STARTER

Begin with a series of warm ups that start to develop vocal confidence.

Working in a circle, introduce rhythmic body pattern over four beats at a steady tempo. These are repeated in response. Repeat several times, then pass the leadership to others in the circle.

Do the same with vocal sounds, continuing with the 'call and response'. For example, 'Eee', 'Ohh', 'Jjj' 'Shh', etc.

Lead a simple 'call and response'. For example, *I don't know what you came to do* (based on the C Minor Blues Pentatonic scale).

Encourage students to focus on posture, e.g. standing tall but relaxed, arms and legs unfolded, feet under shoulders and rooted to the floor, relaxed knees, heads held straight and eyes up. Think of Tai Chi and yoga – relaxed, but strong.

An example of a call and response activity might be using the following:

Call: I don't know what you came to do

Response (all): We came to sing our song to you

MAIN

Lead into the theme of festivals by asking students where they have performed outside the school environment.

Ask them to share some of the music that they may have performed. Show some images or footage from some of the better-known London festivals such as the Notting Hill Carnival, the London Mela and other musical gatherings which celebrate singing and the aural tradition as well as instrumental music.

In pairs, students should discuss the role of 'call and response' between musicians, between singers, between audience and onstage performers.

In small groups the students create a short 'call and response' rhythmic phrase, pitched or un-pitched.

Each group then performs the 'call and response', inviting the whole class to join in with the response.

Complete the lesson by singing a song together.

This song should be drawn from the aural tradition and relate to an aspect of London. It might be a folk song, a spiritual or hymn or a song which features both verse and chorus. This may be a song in unison or in

parts. The purpose of this will be to further develop posture and vocal technique as well as introducing whole class singing.

Differentiation opportunities

Some students may be asked to lead in group work and group performance, while others may take a less demanding but equally important role to ensure the success of their group performance.

Some students will apply a broader range of ideas, vocal techniques and performance skills to high impact. Others may complete tasks to a more basic level.

PLENARY

Ask students to express how it feels to be connected with the group through call and response – both as the caller and as a group responding.

Homework idea

Ask students to research festivals that take place in their part of London, and explore songs from their own heritage with help from their family. Are there songs that have been handed down? What stories do these songs tell? Have they been written down?

Assessment opportunities

Student performances can be recorded (audio and/or video) for self, peer and teacher assessment. Assessment for learning will be ongoing as part of every lesson, with built-in opportunities to consolidate progress at the end of each lesson. Full assessment against the set learning objectives should occur at the very end of the entire unit.

FIND OUT MORE

- ♦ Bradley, Lloyd (2013) *Sounds Like London: 100 Years of Black Music in the Capital*. Serpent's Tail.
- ♦ Time Out *Sounds to Define the City* – 100 songs about London CD
- ♦ Du Noyer, Paul (2010) *In the City: A Celebration of London Music*. Virgin Books
- ♦ English Folk Dance and Song Society and Sing London (2009) *Singing Histories: London* (song booklet, audio files and teachers' notes). Freely downloadable from www.efdss.org

LESSON 2

EARLY WORK SONGS



THE BIG IDEA

In this lesson the focus will be specifically on those songs from the aural tradition. These range from early work songs as well as songs brought to the city by those from rural areas of the UK, Africa and field hollers from the Americas.



LESSON OBJECTIVES

Students will learn about early work songs, such as field hollers from the Americas, the purpose and power of this form of music and its influence on contemporary music.

Students will understand the roots of 'call and response' and 'sitting back on the beat' in music as a result of studying early work songs and field hollers and will explore the vocal and percussive rhythms of this music.

Students will explore simple intervallic relationships found in the blues pentatonic scale and will develop greater awareness of the breathing for vocal performance and how it informs a confident, safe vocal tone.

Students will compose short original songs, based on the basic C minor blues pentatonic scale with some applying various musical devices such as 'call and response'.



YOU WILL NEED

- ♦ Whiteboard
- ♦ Recording materials
- ♦ Audio examples of work songs and field hollers such as collections from America by Alan Lomax (www.culturalequity.org) and English collections at the Vaughan Williams Memorial Library (VWML) held at Cecil Sharp House (www.vwml.org)
- ♦ Online sound recordings from the British Library from all over the world including music and oral history (www.bl.uk/sounds)

LESSON 2: EARLY WORK SONGS AND FIELD HOLLERS

LANGUAGE AND LANDMARKS

KEY WORD	EXPLANATION
Vocal tone	The voice in relation to pitch, quality and strength
Blues pentatonic scale	A minor (or major) five note gapped scale
Chest tone	The resonating of lower sung notes that are felt in the chest
Head voice	The vibration of higher sung notes is felt in the head
Projection	The strength of singing where the voice is used loudly and clearly
Breath control	Controlling the amount of breathe needed to control vocal sounds
Diaphragm	A muscle beneath the rib cage which helps support sounds created when singing
Field holler	A type of vocal piece closely related to early American work songs which often uses call and response
Work songs	A piece of music to be sung often whilst conducting a task

LESSON 2: EARLY WORK SONGS

SETTING THE SCENE

Songs and work

Work songs might echo the particular rhythms of the labour. They are associated with repetitive, collaborative work in noisy workplaces such as factories, maintaining synchronisation by requiring all workers to respond together to the caller and match the pace of their activity.

There are few examples of traditional work songs in the British Isles but there is a wealth of folk songs about work. These include the well-known *Poverty Knock* which tells of the hardships endured by textile mill workers. In London, as elsewhere, street cries were songs which were sung to sell or advertise wares.

London became the largest manufacturing centre in Britain in the 18th century and remained highly industrial throughout the 19th century despite increasing competition from northern towns and cities. Companies paid a premium to be in the capital so that they could remain close by the world's single largest marketplace for manufactured goods. London's industrial workforce ranged from highly skilled craftsmen producing fine furniture to 'sweated' casual labourers assembling artificial flowers.



FACTORY GIRLS OUTSIDE AN EATING HOUSE C1900

© Museum of London

African American field hollers

Work songs represent far more than a passive submission to the task at hand; cooperative music also expresses common experience, creativity and resilience. Folklorist Alan Lomax recorded a seminal collection of African American field hollers in Mississippi State Penitentiary

(prison) in 1947 and explained: 'They were born out of the very rock and earth of this country, as black hands broke the soil, moved, reformed it, and rivers of stinging sweat poured upon the land under the blazing heat of Southern skies, and are mounted upon the passion that this struggle with nature brought forth.'

African American field hollers served as a precursor to the blues, and still remain at the root of worldwide popular music genres such as RnB and rock 'n' roll. The technique of a call and response carries through in both religion and entertainment. The Pentecostal church is an example of the former, while at concerts, artists encourage audiences to throw back refrains to the stage. Consequently, the influence of traditional work songs and field hollers can still be felt in London today.

Such songs were also rooted in the experiences of enslaved Africans and in the West African societies from which they came and provided a cultural counterbalance to racism and oppression. *Trouble So Hard*, sung by Vera Hall in the 1930s and sampled by Moby for *Natural Blues* in 1999, is reminiscent of congregations singing without hymnbooks or musical accompaniment. The pattern of a lead singer's call and the congregation's increasingly forceful response stems from African religious practice. This tradition spiritual song is connected with the transatlantic slave trade and thereby with London, one of the most significant slaving ports.

Londoners working in Kent

In London itself, a simultaneous but distinct tradition of field song echoed its own social and cultural origins. Each September working families from the East End would join travellers making their way to the hop fields of Kent for harvest. During these working holidays, the hop pickers sang about the nature of the work and of their family and community bonds until well into the 1950s, leaving rare, late examples of British work songs such as *Hopping Down in Kent*:

***Now when I went a hopping,
hopping down in Kent
I saw old mother Reilly a sweeping
out her tent
With me Tee-i-o, tee-i-o, Tee-I ee-I oh***



HARVESTING THE HOPS (detail), 1952

© Henry Grant Collection/Museum of London

LESSON 2: EARLY WORK SONGS

ACTIVITIES

STARTER

Revisit a traditional call and response, or one of the call and responses devised in the last lesson.

Remind students about posture and draw attention to the breathing and vocal tone production. Encourage them to imagine singing outdoors in the breeze and/or on the move.

Count in the group to ensure their steady breathing. Breathe in for an even count of 4, hold the breath for 4, and breathe out noisily for a count of 8. Practice this again, making the period of breathing out longer and stronger, lasting over counts of 12, 16 and 20.

The students soon learn that they need to take a deep breath to sustain the exhalation. Repeat the exercise, but add a pitched sound for the long held exhalation count at the end.

Using the 'call and response' chant, students are reminded to breathe in preparation for singing as well as during. They should be encouraged to 'feel' the steady, rooted beat of repetitive work rhythm, leaning back on the beat rather than racing and speeding up the tempo. Even those resistant to singing are likely to participate in this exercise, as they would a crowd chant.

MAIN

Introduce the concept of work songs to your students, drawing on the information in 'Setting the scene.'

Play several examples of field hollers. For the first round, simply ask students to listen. Then play the songs a second time and encourage students to sing along with the responses.

In pairs, students should briefly discuss:

- ♦ The vocal tone used and why.
- ♦ The intention of the text: is it devotional, as in a call to prayer? Is it a story song, intended to increase productivity while reducing feelings of boredom? Is it a political song?

Guide the feedback, encouraging reflection on the context in which these songs were sung. For example, outdoor acoustics sung while completing hard physical work.

Working in groups, the students will develop one of the field hollers they've heard, or create a modern day chant to lead the rest of the class. Ask them to focus on an intention – perhaps to describe the work being

completed, to express a longing for their families, or to communicate a secret message to other workers.

Student work songs should:

- ♦ include a repetitive 'working' mime which will add rhythmic movement to the song
- ♦ be up to around 30 seconds in length
- ♦ include a chorus, or developed section

For example, a 'call and response' repeated four times (with different callers/text/dynamics), followed by an eight bar chorus.

Differentiation opportunities

Students strongly resistant to singing can be encouraged to use rhythmic sounds, vocal percussion, or body beats to add to the effectiveness of the piece.

PLENARY

Ask each group to perform their work song, inviting the rest of the class to join in on the chorus. Encourage each group to discuss their piece and performance with the rest of the class, exploring what worked well and what they might do differently next time to create the energy of a compelling work song.

To conclude the lesson introduce some examples of work songs to sing or listen to which relate to Londoners working. Examples might include *Hopping Down in Kent* (a traditional song but also recorded by The Albion Band).

Homework idea

Watch and listen to a range of excerpts from the Notting Hill Carnival, or similar, and find an aspect using call and response to involve the audience.

Assessment opportunities

Student performances can be recorded (audio and/or video) for self, peer and teacher assessment. Assessment for learning will be ongoing as part of every lesson, with built-in opportunities to consolidate progress at the end of each lesson. Full assessment against the set learning objectives should occur at the very end of the entire unit.

Find out more

- ♦ Bradley, Lloyd (2013) *Sounds Like London: 100 Years of Black Music in the Capital*. Serpent's Tail.
- ♦ Du Noyer, Paul (2010) *In the City: A Celebration of London Music*. Virgin Books.
- ♦ Gioia, Ted (2006). *Work Songs*. Duke University Press Books.
- ♦ Korczynski, Marek et al (2013). *Rhythms of Labour: Music at Work in Britain*. Cambridge University Press.
- ♦ www.history.org/history/teaching/enewsletter/february03/worksongs.cfm
- ♦ www.soundsurvey.org.uk A website containing a sound survey of London including historical references to work and street songs.

LESSON 3

SEA SHANTIES AND SEA SONGS



THE BIG IDEA

In this lesson students will learn more about London's maritime past through the sea songs and sea shanties which were brought to the city through trade.



LESSON OBJECTIVES

Students will listen to and sing sea songs and sea shanties, reflect on their roots. They will reflect on Britain's maritime past and influence the development of patriotic 'national' songs at the annual Proms at the Royal Albert Hall.

Students will perform a short sea shanty/ sea song or piece of music which invites the audience into the performance.

Students will learn the D Dorian scale (2nd mode of C Major) with some students extending their work into other modes, such as the Aeolian and Phrygian.



YOU WILL NEED

- ♦ Video clips of sea songs and dances recorded as part of the BBC's *Last Night of the Proms*, for example, *Hornpipe Dance* and *Rule Britannia*
- ♦ A recording of *Fantasia on British Sea Songs*, arranged by Sir Henry Wood
- ♦ Music and lyrics for songs used
- ♦ Video clips of contemporary performances of sea shanties by groups such as shanty specialists Fishermen's Friends, or Kimber's Men, or folk groups such as Bellowhead.
- ♦ There are many compilations of sea shanties readily available

LESSON 3: SEA SHANTIES AND SEA SONGS

KEY LANGUAGE

KEY WORD	EXPLANATION
Mode	A type of scale
Dorian	A type of minor scale that begins on the note D
Folk song	A song often passed down through the aural tradition
Sea shanty	A type of song which was sung by working sailors on ships
Shantyman	A lead sailor often chosen for his seamanship not musicianship who would incant a chant to his fellow sailors inviting a sung response
Long-drag shanty	Sung with the job of hauling on halyards on a ship
Halyards	A line of rope that is used to hoist a sail
Capstan shanty	Sung whilst hoisting the anchor (using a capstan wheel)
Anchor	A device made of heavy metal which is lowered from a ship to the sea bed

LESSON 3: SEA SHANTIES AND SEA SONGS

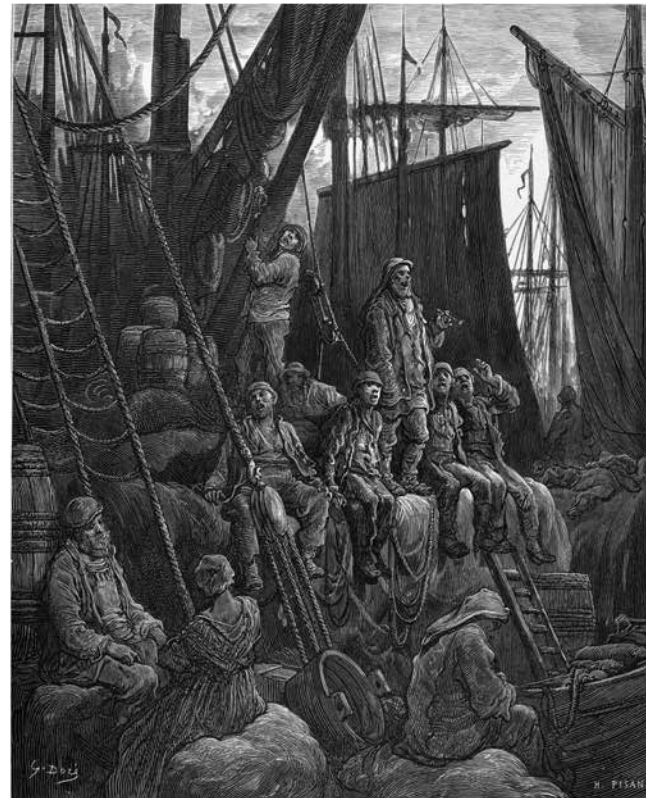
SETTING THE SCENE

Sea shanties

Sea shanties are a type of folk song first sung on sailing ships. The earliest clear reference to a sea shanty was made in a manuscript dating back to 1400. At this point, London was England's most important port. The capital city's position on the River Thames, its ever-expanding population and its wealth of successful merchants and traders meant that, by 1500, London handled two thirds of the country's overseas trade.

Shanties coordinated manual work aboard ship, setting a rhythm for the task at hand and providing a distraction from the toil. The leader, called a shantyman, would sing the verse and the remaining sailors would join in on the chorus or refrain. The shape of song was matched to the work being done, with heaving songs for continuous tasks like pumping water and hauling songs for intermittent tasks like adjusting the sails.

Shantyman would improvise verses between established choruses. These would often reflect popular songs of the day, and would make reference to ports they docked at, or a longing for home. In this way, no matter where the sailors were in the world, London was ever-present through the medium of song.



OFF BILLINGSGATE, 1872

Gustave Doré © Museum of London

The growing port of London

During the 16th and 17th centuries, the city and port of London continued to prosper and expand. The Thames became a merchant shipbuilding centre, where warships were constructed and trading companies based their business.

Sea songs and shanties often told of triumphs and disasters at sea. One example, *Bold Benjamin*, recounts a ship returning to Blackwall, a ship building yard for the Royal Navy and the East India Company on the north bank of the Thames. At sea, 439 of 500 men on board had been lost:

***And when we come to Blackwall,
oh my boys-O***

When we come to Blackwall-O

And when we come to Blackwall

Our captain so loudly did call

Here comes the bold Benjamin-O

Between 1700 and 1795, trade going through the port almost quadrupled. By the late 18th century, London could no longer cope with the huge numbers of vessels. Great building projects such as the West India and East India Docks

increased trading capacity while riverside neighbourhoods like Wapping grew up to meet the needs of the multitude of sailors passing through.

In 1852, Reverend Thomas Beames wrote about the areas surrounding the docks:

“Go there by day and every fourth man you meet is a sailor... Public houses abound in these localities... fitted up with everything which can draw sailors together... in a third class of house were professional thieves... they were evidently preying upon the drunken sailors whose ill luck had led them to places where they were little acquainted.”

The wayward behaviour of sailors at sea and in port made their way into sea shanties such as *Drunken Sailor* and many more bawdy examples.

As the 20th century arrived, the age of sail ended, and sea shanties lost their original purpose. They are now more likely to be heard on occasions such as during the Last Night of the Proms, or adapted by contemporary folk musicians.



THE POOL OF LONDON, 1801
Thomas Luny © Museum of London

LESSON 3: SEA SHANTIES AND SEA SONGS

ACTIVITIES

STARTER

Using the D Dorian scale (or other commonly used folk mode such as the Aeolian or Phrygian modes), introduce a game element. For example, gradually adding a pitch in the scale one at a time, from one to eight: 1, 1-2-1, 1-2-3-2-1, 1-2-3-4-3-2-1 etc. Then, as part of the game, sing and/or play the scales while missing out one of the pitches and replacing with a silent beat.

Lead the whole class in singing the ascending and descending Dorian scale using different made up phrases, such as 'Sing a song; a sing a song; a sing a song a sing a song; or set the sails and off we go and set the sails and off we go!'. You can prepare these in advance. Compare the D Dorian scale to the sound of the major scale.

MAIN

Introduce students to London's maritime past and sailors' work songs known as sea shanties.

Play students a selection of sea shanties. Ask them to listen closely to the human stories of home comfort, the work rhythms and to take note of the responses.

As a whole class, ask them to sing *What Shall We Do With The Drunken Sailor* which is in the D Dorian Scale (second mode of C Major), or a similar sea shanty such as *Santianna* (also in D Dorian mode) or *South Australia*.

Students should be reminded about posture and breath. Draw attention to the mouth, facial mask and articulators: lips, tongue, teeth, hard and soft palette.

Ask students to intersperse the performance of *What Shall We Do With The Drunken Sailor* with tongue twisters between verses, such as *Unique New York* or *Six Thick Thistle Sticks*. They will need to ensure that the tongue twisters are clearly enunciated. This will enable them to get a sense of how important clear and strong communication is needed on a ship during a sea storm.

In groups, ask students to discuss lyrical context such as meaning. Is it political, communicating secretly in times of oppression, such as in field hollers? Or is it a song to raise spirits in the face of hardship? Does the song tell a story?

Introduce both the *Hornpipe Dance* and *Rule Britannia* to the class. Explain to the students that these pieces come

from the *Fantasia on British Sea Songs* arranged by Sir Henry Wood, and that these are traditionally played during the Last Night of the Proms, an annual festival of music that takes place mainly at the Royal Albert Hall.

Ask students to listen out for audience participation in these pieces. They should identify major, minor or modal scales, and take note of any aspect of 'call and response'. Encourage students to join in with the responses.

In small groups, students should discuss each piece taking into consideration the choice of major or minor scale, and any elements of instrumental or vocal 'call and response'. They should consider the difference in vocal tone achieved by different singers in *Rule Britannia* (operatic/natural voice of audience) and what the involvement of the whole auditorium adds to the meaning.

There should be a whole class discussion, exploring the contrast or connections between early sea songs and shanties and how they've been adapted for the Last Night of the Proms or by other musicians.

Differentiation opportunities

The work can be extended into other modes, such as the Aeolian and Phrygian, for students wanting a greater challenge in the time available for this unit.

PLENARY

The teachers asks the class to identify any similarities between work songs and sea shanties demonstrating that sea shanties come from an even longer tradition of English folk music.

Homework idea

Ask students to research sea shanty stories and bring what they learn to the next lesson to share with their classmates.

Assessment questions and opportunities

Student performances can be recorded (audio and/or video) for self, peer and teacher assessment. Assessment for learning will be ongoing as part of every lesson, with built-in opportunities to consolidate progress at the end of each lesson. Full assessment against the set learning objectives should occur at the very end of the entire unit.

Find out more

- ♦ Du Noyer, Paul (2010) *In the City: A Celebration of London Music*. Virgin Books.
- ♦ Hugill, Stan (1994). *Shanties from the Seven Seas (Maritime)*. Mystic Seaport Museum.
- ♦ Palmer, Roy (2001). *Boxing The Compass: Sea Songs and Shanties*. Herron Publishing.

LESSON 4

BHANGRA MUSIC



THE BIG IDEA

In this lesson students learn more about the music and festivals developed by those that have come from other countries to London. Whilst there have been many global influences on music in London, such as Afro-Caribbean music showcased at the Notting Hill Carnival, this lesson focuses on the Bhangra tradition which can be heard at the London Mela.



LESSON OBJECTIVES

Learn a song from the Bhangra tradition.

Experiment with vocal, or instrumental improvisation and explore how vocal improvisation is used in this style of singing.

Reflect on the common 'roots' of a range of world music including Bhangra and on how festivals bring the people of London together through music.



YOU WILL NEED

- ♦ Whiteboard.
- ♦ Tuned percussion, keyboards or similar.
- ♦ Relevant YouTube extracts.
- ♦ Recording equipment.
- ♦ *Ame Sau Vala Tara Bal*. Available via the Sing-Up website with song sheets, backing tracks, etc. www.singup.org/songbank/song-bank/song-detail/view/20-ame-sau-vala-tara-bal/

You may also want to source footage of the annual London Mela, the free music festival focussing on South Asian culture.

Other suitable Bhangra songs include:

Om Jai Lakshmi Mata – Lakshmi Aarti,
Bhangra Bhistar – Sunidhi Chauhan and
Alisha Chinai, *Jai Ho* – from the film
'*Slumdog Millionaire*'

LESSON 4: BHANGRA MUSIC

LANGUAGE AND LANDMARKS

KEY WORD	EXPLANATION
Bhangra	An upbeat type of popular music associated with Punjabi culture
Melisma	The singing of a single syllable of text while moving between several different notes in succession
Vocal improvisation	Creating melody with the voice in a way that appears free and unplanned
Melodic movement	The way that a tune or melody is structured in a linear way
Raga	A form of scale which uses five or more notes and which is most commonly used in the music of India, Pakistan and Bangladesh
Microphone technique	A use of the microphone
Dhol	A double headed drum most commonly used in Pakistan, Bangladesh and Northern India

LESSON 4: BHANGRA MUSIC

SETTING THE SCENE

Bhangra

One of the biggest annual festivals in London is the London Mela, which celebrates the Indian, Bangladeshi and South Asian heritage of many Londoners. One of the main types of musical influences imported from this part of the world is Bhangra.

Bhangra has its roots in celebratory folk music and dances of the Punjab region of India and Pakistan. It became popular in Britain in the 1980s as a fusion of this traditional music and western musical styles, such as rock and pop. It also draws on 'call and response' as a connection between the lead and chorus, and often contains vocal improvisation in performance.

Southall and Bhangra in Britain

Southall, in the London borough of Ealing, played an important role in the development of Bhangra in Britain. In 1982, the Southall band Alaap released an album called *Teri Chunni De Sitaray*, which attracted much attention and quickly became popular with young people in Asian communities throughout Britain. The leader of the band, Channi Singh, became known in the West as

the 'godfather of Bhangra' and was awarded an OBE in 2012 for 'services to Bhangra music, charity and to the community in Hounslow, West London'.

Today, Bhangra features widely in Bollywood films and has influenced non-Asian music and dance around the world. As high-energy dance music, it is often performed at Asian weddings and parties. The upbeat Bhangra sound is dominated by drums, but also draws on acoustic and electric guitars, keyboards and a range of Punjabi string and percussion instruments such as sarangi, tumbi, sitar, dholki and dafla. Bhangra lyrics are sung in Punjabi and often consider subjects such as love and marriage, or topical issues.



SS DANCE AT THE LONDON MELA

© Hayley Madden

LESSON 4: BHANGRA MUSIC

ACTIVITIES

STARTER

Ask students to form a circle. Use a range of warm up vocal exercises with the class, remembering posture, breathing and articulation, but now adding awareness of tone. Pick a field holler or sea shanty from previous lessons. Lead the class to sing the chosen song using a variety of vocal tones: deep and yawning, nasal and 'witchy', or with a nasal 'twang', in a shouting tone, and with natural open voices.

Help the students take a first step towards improvisation by experimenting as a whole group with sliding from one note to the next in a given scale. They can experiment with adding a passing note before each step, and mix this up with sliding and so on. Continue the experimentation in a 'call and response' structure.

MAIN

To begin a discussion, ask students to volunteer any prior knowledge, identifying key features of Bhangra.

Play students an example of a Bhangra song, for example, *Ame Sau Vala Tara Bal*. Ask them to listen to the 'call and response' structure of the whole piece.

Help them analyse the scale or raga in which the piece is written, for example, Myxolydian mode or Indian equivalent. Encourage the students to learn the chorus, singing the response to the call as a whole class.

Allocate students to groups to work from a lyric sheet, choosing a line from the song to experiment with vocal improvisation. They should explore the placement of the language and how it informs the quality of the sound.

Differentiation opportunities

For students uncomfortable with singing, this could be an instrumental task using keyboards or tuned percussion. They can improvise using a raga scale and the rhythmic stimulus of the word.

For students who are keen on the technical side, you may want to set up a microphone for singers to experience their voices amplified and improve their microphone technique. This might include the avoidance of 'popping' when singing hard consonants and moving the microphone a little further away from the mouth for any sudden increase of dynamics.

PLENARY

Invite each group to perform some short examples, keeping to the style and using the language as far as possible. This short performance can also involve the participation of the rest of the class.

To conclude the lesson show videos examples of Bhangra music dance as well as other related musical examples taken from the London Mela or other South Asian festivals in London.

Homework ideas

Research early Bhangra music, and the fusion of East meets West. Find one early example of early Bhangra artists using 'call and response' to engage their audience.

Assessment questions and opportunities

Student performances can be recorded (audio and/or video) for self, peer and teacher assessment. Assessment for learning will be ongoing as part of every lesson, with built-in opportunities to consolidate progress at the end of each lesson. Full assessment against the set learning objectives should occur at the very end of the entire unit.

Find out more

- ♦ Bakrania, Falu (2013) *Bhangra and Asian Underground: South Asian Music and the Politics of Belonging in Britain*. Duke University Press Books.
- ♦ Dudrah, Rajinder Kumar (2007) *Bhangra: Birmingham and Beyond*. Birmingham Library Services.
- ♦ Du Noyer, Paul (2010) *In the City: A Celebration of London Music*. Virgin Books.

www.bhangra.org/

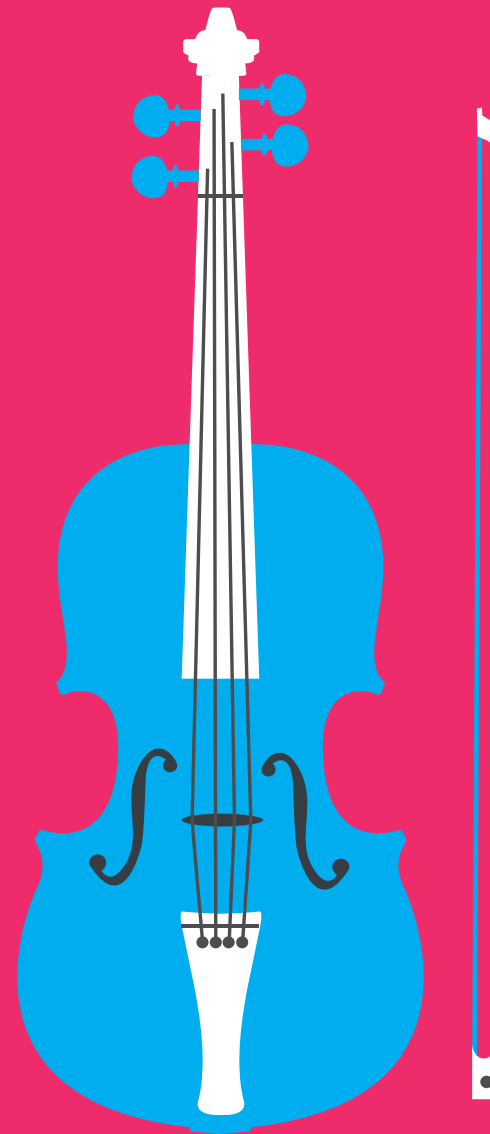
www.houseofbhangra.co.uk/

www.bbc.co.uk/schools/gcsebitesize/music/music_dance/group_dance3.shtml

EXPLORE

Students should attend a performance linked to any of the musical traditions discussed. They should be encouraged to arrange a visit with their friends and families to a local festival in their area.

Students can also take advantage of the many museums and galleries in London, which may add context to their understanding of the development of musical traditions in the capital.



EXPLORE

ATTENDING A LIVE PERFORMANCE



THE BIG IDEA

In this section students are encouraged to learn more about and visit local festivals and events in their own communities as well as knowing more about the other global music influences in London.



LEARNING OBJECTIVES

To recognise musical ideas and techniques in folk music, work songs, sea shanties and world music in London.

To consider how various musical elements that originated in other parts of the world have become integrated into music they can see and hear today.

To understand how performers use particular venues when performing to audiences.

EXPLORE: ATTENDING A LIVE PERFORMANCE

KEY LANGUAGE

KEY WORD	EXPLANATION
Music festival	A time limited (weekend/week/fortnight/month) event geared towards music that is sometimes presented with a theme such as musical genre, nationality or locality of musicians. They are commonly held outdoors but included a wide variety of types of music
Museum	An institution that holds a collection of artifacts and other objects (artistic, cultural, or historical importance) and makes them available for public viewing through exhibits that may be permanent or temporary
Gallery	An institution that holds mainly a variety of works of art
Festival	As for music festival but including other cultural activities such as food and cooking, fashion, literature as well as music and the arts
Migration	The movement by people from one place to another with the intention of settling in the new location
Musical heritage	Music of different genres and places often relating to specific communities which can be traced back over time

EXPLORE: ATTENDING A LIVE PERFORMANCE

PLACES TO VISIT

EXAMPLES OF CURRENT
LONDON FESTIVALS

Coin Street Festival (June/July)
www.coinstreet.org

Last Night of the Proms (September)
www.bbc.co.uk/proms

London Jazz Festival (November)
www.londonjazzfestival.org.uk

London Mela (September)
www.londonmela.org

Lord Mayors Show (November)
www.lordmayorsshow.org

Meltdown (June) <http://meltdown.southbankcentre.co.uk>

Notting Hill Carnival (August)
www.thenottinghillcarnival.com

Spitalfields Music (Summer and Winter)
www.spitalfieldsmusic.org.uk

OTHER VENUE SUGGESTIONS

The theme of this unit lends itself to a number of museums and galleries in the capital city which explore the multicultural history of London and how it became a centre for trade globally. A visit to an appropriate museum would put into context the conditions for seamen who might have used music. It would also help students to understand how the pattern of migration has enriched the musical repertoire available to Londoners today.

Horniman Museum and Gardens.
100 London Rd, SE23 3PQ

Music making from around the world is represented by the Horniman's collection of musical instruments, one of the most comprehensive in the UK. The museum has over 8,000 objects made to produce sound. The oldest is a pair of bone clappers in the form of human hands made in Egypt around 3,500 years ago. Electric guitars and synthesizers are among the most

recently acquired. The Horniman aims to acquire sound and video recordings for each new instrument.

www.horniman.ac.uk

Museum of London Docklands
West India Quay, Canary Wharf, E14 4AL

The Museum of London Docklands tells the story of the Port of London and the East End; students can learn more about London's maritime past and global connections.

www.museumoflondon.org.uk/docklands

National Maritime Museum and the Cutty Sark

Romney Rd, Greenwich, SE10 9NF

The world's largest maritime museum, the National Maritime Museum is filled with inspirational stories of exploration and endeavour at sea. Students can explore sea shanties and the context for sailor work songs.

www.rmg.co.uk

EXPLORE: ATTENDING A LIVE PERFORMANCE

PLACES TO VISIT

English Folk Dance and Song Society

**Cecil Sharp House, 2 Regent's Park Rd,
NW1 7AY**

Based in Camden EFDSS has an extensive programme of weekly classes, concerts and events associated with English and UK folk music as well as folk music from around the world. There is also an extensive library.

www.efdss.org/efdss-contact-us

The Museum of Asian Music in Acton

1 Bradford Rd, W3 7SP

One of the best places in London to visit for information on Asian music and instruments.

www.amc.org.uk/museum

Wiltons Music Hall

Graces Alley, E1 8JB

Wilton's, the world's oldest surviving Grand Music Hall, is close to the river and St Katharine Docks. It has a close connection with London's maritime history, having once been a sailor bar and then music hall attended by dock workers.

<https://wiltons.org.uk/>

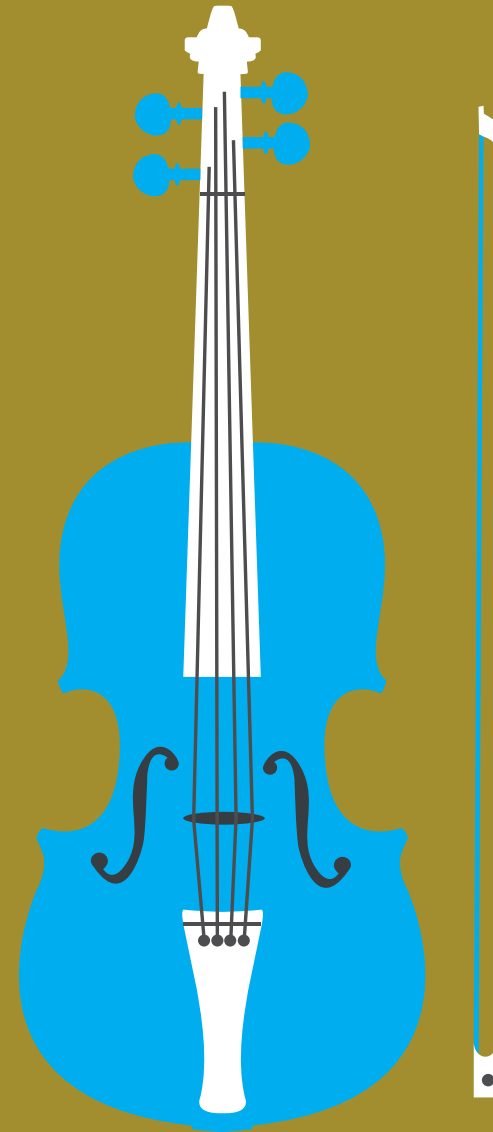
PREPARING TO LISTEN

Do try and arrange for your students to go to a concert. Depending upon the nature of the concert, you should prepare students in advance. Provide them with a list of musical ideas that they need to try to spot during the performance. They should also consider how performers use the space when performing to a large audience

CONNECT

Students will apply the knowledge and musical skills they have learnt across the unit to develop a composition for a festival celebration. They can then perform their original piece.

The final performances could take place in the classroom. Students could also be encouraged to arrange their own in-school music festival, performing at an assembly or concert. Alternatively, they could perform the piece at a local event.



LESSON 5

CELEBRATE! COMPOSING FOR A FESTIVAL



BIG IDEA

Drawing on their learning and ideas from the previous lessons, students will compose and perform a piece of music for a festival celebration.



LEARNING OBJECTIVES

Students will draw on the skills and competences from the previous lessons and units to create a vocal/group performance.

Students will demonstrate their singers' skill and vocal dexterity, ensuring good posture, breath control, articulation and confident vocal tone as well as improving their performance skills and technique.

Students will work collaboratively whilst developing a whole-class culture of appraisal and redrafting of performance.



YOU WILL NEED

- ♦ Instruments
- ♦ Recording and video equipment
- ♦ Performance space
- ♦ Assessment sheets provided by teacher

LESSON 5: CELEBRATE! COMPOSING FOR A FESTIVAL

KEY LANGUAGE

KEY WORD	EXPLANATION
Arranging	To reorganise musical ideas to suit a particular group or standard of musicians
Arrangement	The music that has been arranged for a specific group
Tempo	The speed or pace of a piece of music
Texture	The way melody, rhythm and harmonic materials are combined within a composition
Timbre	The way melody, rhythm and harmonic materials are combined within a composition
Improvise	To create and perform music seemingly without prior preparation or planning although a harmonic sequence is often planned in advance for the benefit of those performing
Ensemble	A group of musicians and performers
'Working the audience' or 'Working the stage'	A means of engaging the audience or performers often by active participation

LESSON 5: CELEBRATE! COMPOSING FOR A FESTIVAL

ACTIVITY 1

Devising and arranging an original piece

Set your students a brief to devise a new song for a festival performance.

In small groups students must:

Choose or invent a Festival Celebration, based on traditions of London, sports, music, food or culture.

Decide the appropriate style, language, tempo, indoor/outdoor acoustic, scale and mode to work in, remembering to consider that festivals are family occasions and the music needs to reflect this.

Student should begin by creating the text/lyrics for their performance piece, making sure it has opportunities for 'call and response' between performers and, if possible, between the performers and audience.

Experiment with and consolidate the main chorus. It could be a cappella, or include instrumental backing. Vocal percussion and body beats are encouraged.

Complete a group performance piece, including introduction; main verses; choruses and ending.

Ensure all aspects of good performance techniques explored during the unit are exploited, including good posture, breath control, articulation, confident vocal tone (singing, rapping, or vocal percussion as part of the group).

LESSON 5: CELEBRATE! COMPOSING FOR A FESTIVAL

ACTIVITY 2

Final rehearsal and class performance of festival song

In their groups, students focus on rehearsing and refining their performance, in readiness to perform for the class.

The groups then perform in the chosen performance space working to involve their classmates in the call and response elements.

The students appraise each other's performance based on content, performance and understanding of techniques.

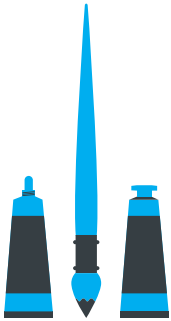
Assessment opportunity

Self assessment – against the main learning objectives; use of introduction, main verses, choruses and ending; performance techniques, good posture, breath control, articulation, confident vocal tone.

Peer assessment – each student gives feedback about what they felt was most successful in each performance in terms of musicality, technique and engaging the audience.

Student performances can be recorded (audio and/or video) for self, peer and teacher assessment. Assessment for learning will be ongoing as part of every lesson, with built-in opportunities to consolidate progress at the end of each lesson.

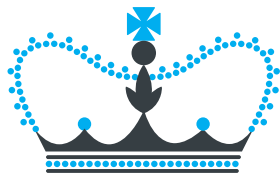
LINKS TO OTHER LONDON CURRICULUM SUBJECTS



ART AND DESIGN

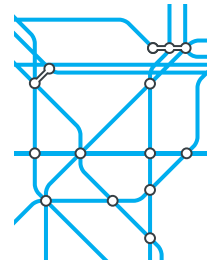
London people features the portraits and stories of some intriguing figures connected to London's global and maritime heritage.

Riverscape features the work of artists inspired by the River Thames.



HISTORY

World City explores the history of London's trade and global connections and the impact on the city.



GEOGRAPHY

Mapping London looks at the development of the city over time, from London's Roman roots to migration from around the world, through the medium of maps.



ENGLISH

Tales of the River features a range of writers who have captured the River Thames in their work.

USEFUL LINKS

www.efdss.org

The website of the English Folk Dance and Song Society (EFDSS)

www.efdss.org/resourcebank

Freely downloadable materials for using folk music, dance and other arts in schools and informal learning

www.vwml.org

The website of EFDSS' Vaughan Williams Memorial Library (VWML), England's national folk music and dance archive – with free online access to thousands of searchable folk manuscripts and other materials

www.cecilsharphouse.org

The website of the folk arts centre and music venue in Camden which is home to EFDSS and the VWML

CREDITS

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Our collaborators on
the London Curriculum



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'I have found my London Curriculum Lessons fun and exciting'

key stage 3 student

'I think the curriculum is really fun and makes me learn more about the history of where I live. '

key stage 3 student

'In our year 8 class we have a very able music student, and the London Curriculum makes it really easy to motivate and stretch him, catering for the whole class as well. '

key stage 3 teacher