

ENFIELD MUSIC SERVICE

Summer Sounds Partnership Festival Summer 2021

In this resource pack, for each song you will find:

- Performance example track
- Backing track
- Song lyrics
- Suggestions and extra activities to help you learn the song
- Scores for each song can be found in the separate pack

The four songs for this year's festival are:

- *Bala Bala* Trad warm up song
- *Ma ku tu meh* Trad source unknown
- *Book Song* by Elena Browne
- *Space Oddity* by David Bowie

Track downloads

[Bala Bala Performance example track](#)

[Bala Bala Backing track](#)

[Ma ku tu meh Round Performance example track](#)

[Ma ku tu meh Backing track](#)

[Interwoven Tapestry Performance example track](#)

[Interwoven Tapestry Backing track](#)

[Space Oddity Performance example track](#)

[Space Oddity Backing track](#)



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Bala Bala

Trad warm up song

Lyrics

Bala bala bala pata zoom zoom zoom

Bala zoom zoom zoom, bala zoom zoom zoom

Bala bala bala pata zoom zoom zoom,

Bala zoom, pata zoom, bala zoom

Introduction

- Welcome your singers and warm up with this nonsense brain teaser which will challenge your coordination!

Starting out

- Using a funky upbeat backing track, keep the steady pulse with different actions ie; tapping your knees/clapping/stamping. Do some funky dance moves in time. Ask children to lead.

Learning the song

- Listen to the performance track and ask the children to listen and watch carefully.
- When you have finished, ask them how many different actions you were doing? (3)
- Perform again and ask which actions match up with which words:
 - Bala = click (just one)
 - Pata = tap the knees separately in the rhythm of the word pa=R, ta=L
 - Zoom = clap
- Work without the backing track initially. This will enable time to absorb the pattern and practise the coordination in your own time before getting up to speed.
- Chant the words very slowly and try altogether.
- Display the words and give a few minutes to practice in pairs slowly!
- Bring the group together. Can any pairs show what they have done? Are they able to do it?
- Which do they think is the hardest part to get right? Discuss and practice these lines.
- To help remember the last line, think of a sandwich or a burger! (ABA structure) where:
 - *Bala zoom* = the bread/bun
 - *Pata zoom* = the filling
 - *Bala zoom* = the bread/bun

Take Note

- Slow practice will pay off in the end!
- Take time to go through slowly and give time in pairs to practice.



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Try this

- Use as a brain gym activity in the morning to get the brain ticking for the day ahead!
- Change the actions and make up your own key:
 - Bala =
 - Pata =
 - Zoom =
- Children can make up their own versions in small groups or pairs. Try some out as a whole class.
- Use your sounds and key to make graphic scores – great for classroom display



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Ma ku tu meh

Traditional – source unknown

Lyrics

Words

Ma ku tu meh tu meh pa pa
Ma ku tu meh tu meh pap x 2

Actions

Palms up, raise arms up
Palms down, arms coming down

Choo choo eh choo choo eh pa pa
Choo choo eh choo choo eh pap x 2

Sweep to the right and clap, then to the left and clap
Sweep to the right and clap, then to the left and clap

Yell aye yell aye yell aye eh!
Yell aye yell aye yell aye eh!

Arms above head, wave to the right, then left, right, left
Arms above head, wave to the right, then left, right, left

Introduction

- Singing this energising action round will start your day with a smile.
- The exact source, origin and language of this round are unknown
- The structure of our arrangement is:
 - All 3 voices sing sections 1, 2 and 3 in unison, then sing as a round and repeat the last section until everyone singing Yell aye section to finish:
 - Voice A: 1 2 3 1 2 3 3 3
 - Voice B: 1 2 3 1 2 3 3
 - Voice C: 1 2 3 1 2 3

Starting out

- Have a good stretch and a yawn.
- Stand tall and flop down low. Swoop all the way back up to the top and reach up to the sky.
- Have a shake up and down and to the side, roll your arms to the sides and up and down.
- Listen to the performance track.
- Explain that we do not know where this song comes from and that this can happen when a song has been passed down over many years through history.
- Discuss the aural tradition of learning songs. Perhaps the children know songs that have been passed down through their families.
- Although we do not know what the words mean it is still a lovely song to sing altogether and enjoy the combination of sounds and actions.



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Learning the song

- Learn the actions first – this gives a chance for focussed listening to absorb the words. Listen to the song and follow the words and actions carefully.
- As you listen again, perform the actions (as though in your thinking voice).
- Go through the pronunciation of the words carefully. Say them clearly and ask the children to copy you.
- Chant the words rhythmically and the actions.
- Lastly, learn the melody, one section at a time. Sing through the whole phrase – like a long spaghetti!
- Sing in unison until secure and confident.
- When you are ready try in a two-part round before attempting three! Choose confident singers to lead each group.
- Alternatively, if you prefer, keep your performance in unison. Incorporate thinking voices – will look great.

Take Note

- Note the difference between *pa-pa* and *pap* – this can be tricky and requires concentration. Use hand gestures such as catching a small hard ball and wiggling fingers to indicate the difference.
- Conversely however, take care that the *pap* at the end of the phrase does not jump out! – keep it smooth.
- Discuss the crisp short rhythmic syllables of the first section and the longer vowel sounds of sections two and three.
- Make sure actions are coordinated and look tidy for a performance.

Try this

- Sing at the end of the school day with no backing and use your thinking voice for a calm and settled goodbye song.
- This round is a great way into part singing. Check out other examples of rounds. Use the tune of Frere Jacques and make up your own words as a welcome or warm up round.



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Interwoven Tapestry

By Elena Browne

Lyrics

All the children in our school, they really love their books
Step inside their magic world, come and take a look.

Horrid Henry and his pals, *Harry Potter* and his wizardry,
Tracy Beaker, *The Dork Diaries* and of course *The BFG*

Lost in a world of fantasy, lost in a world of fantasy and dreams

The Witches, *Matilda* and *Mr Stink*, *Flat Stanley* too
Diary of a Wimpy kid, the whole series for you
The Boy in the Dress and *The Rocking Chair*, books for you to read
Lots of different characters for you and I to meet

Lost in a world of fantasy, lost in a world of fantasy and dreams

Charlie and the chocolate factory, *James and the giant peach*,
The Hobbit and *The Suitcase kid*, all within your reach
Billionaire boy, *Gangsta Granny* and *The Iron Man*,
The Demon Dentist and *The Twits*, *Adventures with the Midnight Gang*

Lost in a world of fantasy, lost in a world of fantasy and dreams
Lost in a world of fantasy, lost in a world of fantasy and dreams

Introduction

- Celebrate reading in your school with this song about the magical world of books and stories.

Starting out

- The song should be sung with lots of expression to create a sense of magic. To enable this, open up the face by alternating exaggerated expressions of shock, surprise, excitement and anger.
- Stand or sit up straight: imagine strings are pulling up the head, chin, cheeks and eyebrows.
- Practise controlled breathing to prepare for the song's long sung phrases. Breathe in, to a count of 4, and then out to a count of 4. Repeat for counts of 6 and 8. Use a small mouth shape to control air flow.



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Learning the song

- Listen to the performance track and ask the children to count how many books they can identify in the song.
- Learn the refrain 'Lost in a world of fantasy, lost in a world of fantasy and dreams.' Listen to the song and encourage the children to join in with this line.
- Speak then sing each verse clearly and rhythmically, making sure children understand the rhythms of the words as this varies.
- Practise singing right to the end of a phrase; encourage singers to think about where they're going to breathe and how they're going to prepare for each phrase.
- Divide singers into smaller groups to encourage active listening. Is there a smooth and even tone quality with balanced, blended voices?
- At the end of song, after the backing track has finished keep going with the final refrain – how long can you keep it going gradually getting quieter and quieter to a whisper and thinking voice. Makes a great end to a performance,

Take Note

- Some of the lines are quite tricky to get your mouths around. Practise repeating lines in a spoken voice to really focus on the rhythm of the words.
- Encourage smooth, clean singing through the lines. Aim for all voices to sound as one.

Try this

- When you are familiar with the song, make up your own verses and sing along to the backing track
- Use the song as a starting point for literacy work. Frame a discussion about the joy of reading and being drawn into magical worlds where we can lose ourselves in imagination.
- How many book titles can the children hear listed in the song? Ask if anyone has read any of the stories.
- Ask the children to write about their favourite book using expressive language. What do they like about it? Who are their favourite characters and why? Work on synonyms for words such as 'magical' or 'wonder'.
 - Working together fit the book titles into your own school version book song.
 - Use the four-line structure and chant your verse out loud to check it fits with the backing track.
- Discuss the title: what do the children think is meant by *Interwoven Tapestry*? Can they find other examples of tapestries that tell a story and describe them?



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Space Oddity

By David Bowie

Lyrics

Ground control to Major Tom. Ground control to Major Tom.
Take your protein pills and put your helmet on.
Ground control to Major Tom.
Commencing countdown, engines on.
Check ignition and may God's love be with you.

This is ground control to Major Tom.
You've really made the grade, and the papers want to know whose shirts you wear.
Now it's time to leave the capsule if you dare.
This is Major Tom to ground control.
I'm stepping through the door, and I'm floating in a most peculiar way
and the stars look very different today.

For here am I floating around my tin can, far above the world,
Planet Earth is blue, and there's nothing I can do.

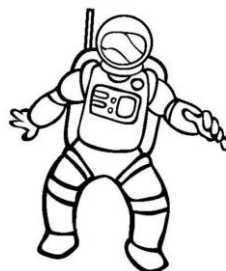
Though I'm past one hundred thousand miles, I'm feeling very still,
and I think my spaceship knows which way to go,
Tell my friends I miss them very much they know,

Ground control to Major Tom. Your circuit's dead, there's something wrong.
Can you hear me, Major Tom? X 4

For here am I floating round my tin can, far above the world.
Planet Earth is blue, and there's nothing I can do.

Though I'm past one hundred thousand miles, I'm feeling very still,
and I think my spaceship knows which way to go,
Tell my friends I miss them very much they know,

Ground control to Major Tom. Your circuit's dead, there's something wrong.
Can you hear me, Major Tom? X 4
10, 9, 8, 7, 6, 5, 4, 3, 2, 1.....



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Introduction

- Listen to our performance track to get to know the arrangement and feel of this well-known song that has a strong storytelling element.
- Written in 1969 around the time of the Apollo 8 space mission, this song was inspired by Stanley Kubrick's film 2001 A Space Odyssey.
- It was the song that kickstarted Bowie's career as a rock superstar, pioneering musician, actor and cultural icon.
- Do your preparation before working with the children as our arrangement differs in places to the original.

Starting out

- Listen to the story in the song – discuss what it is about and how it makes you feel? What important events were taking place to do with space around this time eg; first man on the moon and The Apollo 8 mission. What else was happening in the world at this time?
- Use vowel sounds such as Aah and Eee to go up and down. Choose children to lead, using arms to indicate ascending and descending pitch. Make your vowel sounds long and smooth.
- Find imaginary strings on eyebrow, cheeks, mouths and shoulders. Gradually take them up to open out the face body. Roll arms up high and back down. Turn heads gently to the left and right, then up and down. Create a sense of space and openness around you.

Learning the song

- Listen to the performance track with the lyrics displayed and follow carefully.
- This may be a well-known song, so emphasise the need for focused listening first.
- The song is interesting in that it does not have a real verse/chorus structure.
- Learn from the beginning and build up slowly. You do not need to learn the whole song in one session, it will be better to break it up into smaller sections.

Take Note

- This is a real opportunity to focus on storytelling in our singing.
- Discuss the musical ways in which we can sing to create an atmosphere? How do we need to use expression and our faces and eyes to convey the story?
- NB – the counting at the end can also be used at the start of the song and as in the original, underneath the line *Ground control to Major Tom, commencing countdown, engines on.*



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Try this

- Consider dynamics that would help paint the emotional picture behind the words. Discuss where the climax of the song might be – which would probably be the loudest moment?
- Listen to how dynamics are used in Bowie's original video from 1969 on YouTube, as well as the 1972 official video.
- The original recording of this song used two interesting, and not so well-known, instruments: the mellotron and the stylophone. Research the origins of these instruments and where they were played.



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