



Tunes and Groove

in Folk and Bhangra



English Folk Dance and Song Society

At the English Folk Dance and Song Society, we champion the folk arts at the heart of England's rich and diverse cultural landscape. EFDSS is the national development organisation for folk music, dance and related arts, based at Cecil Sharp House, a dedicated folk arts centre and music venue, in Camden, North London. Cecil Sharp House is also home to EFDSS' Vaughan Williams Memorial Library (VWML), England's national folk music and dance archive, which provides free online access to thousands of searchable folk manuscripts and other materials. EFDSS creates and delivers creative learning projects for children, young people, adults and families at Cecil Sharp House, across London and around the country, often in partnership with other organisations. Learning programmes draw on the diverse and vibrant traditional folk arts of Britain and beyond, and our youth activities include London Youth Folk Ensemble, Inclusive Folk and the National Youth Folk Ensemble.

www.efdss.org/learning

Kent Music

Kent Music is a registered education charity and lead partner for the music education hub in Kent. They deliver instrumental and vocal teaching, ensemble classes and courses, music labs, county orchestras and choirs and the historic Kent Music Summer School for thousands of eager young musicians throughout the county, all year round! From supporting young orchestral musicians to fostering new bands and providing creative spaces for young musicians to experiment, they support music making in all its forms. Kent Music is a partner in music education with Kent County Council and the hub is funded by the Department for Education through Arts Council England. www.kent-music.com

Resource credits

Resource produced by the English Folk Dance and Song Society (EFDSS), 2022

Teri Meri: by Kuljit Bhamra, arranged and performed by Kuljit Bhamra, Sam Partridge, Grace Smith

Mill in the Wod: traditional, arranged and performed by Kuljit Bhamra, Sam Partridge, Grace Smith

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Bank: www.efdss.org/resourcebank

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About this resource

This resource was originally created for Ashford Creative Orchestra Project 2022, run by Kent Music in partnership with EFDSS. The project aimed to give secondary school students in Ashford an authentic introduction to folk and bhangra music through aural learning and creative exploration. The project was led by musicians Grace Smith, Kuljit Bhamra and Sam Partridge, who are Music Leaders for EFDSS' National Youth Folk Ensemble.

The films in this resource intend to give inspiration for brand new instrumental arrangements created by participants and teachers. The films present building blocks for two pieces of repertoire, which can be adapted for different groups:

Mill in the Wod - an 18th century traditional Kentish jig

Teri Meri – a modern bhangra tune, composed by Kuljit Bhamra

Each piece of repertoire has a set of six accompanying films to support young musicians and teachers in the learning process. Each film series comprises the following:

- Demonstration
- Learn the Rhythm
- Learn the Tune
- Own the Groove
- Learn the Chords
- Create a Structure and Play

How to use this resource

- Teachers and participants are encouraged to use these films as modular resources. There is no pressure to learn all of the sections and films can be chosen to suit each instrumentalist or group of musicians.
- Teachers and participants can pause and repeat sections from the films as much as needed to try out their own musical ideas and take their time learning the material.
- The film resources can be used in tandem with the supporting notes in the following pages.
- There is a basic score of each tune at the end of this resource as a point of reference, but we recommend you work entirely by ear.
- It is common in folk music for tunes to be adapted and played in other keys.
- EFDSS has also created a **Folk Music Starting Points** series. We recommend you watch the first film – Learning a Tune by Ear – before you teach or learn the *Teri Meri* and *Mill in the Wod* tunes.

www.efdss.org/startng-points

About the repertoire and creative process

Bhangra music is a popular form of song and dance that has evolved in England since the 1980s. It is based on a dance and rhythm that folk troupes use to depict stories of mythological and historical characters to audiences at fairs (melas) in the Punjab in northern India.

Mill in the Wod is an instrumental dance tune from England. This interpretation is adapted from the version found in the Mittell manuscript from New Romney, Kent (1799).

In folk traditions in England, the Indian subcontinent and many parts of the world, tunes and songs are often passed on through oral (or aural) transmission – people teaching and learning by ear. In time, as the tunes and songs are passed between people and places, the tunes may change so you can find different versions of the same tune in different places.

Folk music is often used to accompany traditional dancing and you can also hear folk music at concerts, festivals, sessions and celebrations. Folk music is often traditional in origin, meaning that the music has been passed down the generations and the knowledge of who first wrote or played the tune has been lost through time. The tunes have lived on through being played and appreciated by musicians and listeners over the decades and centuries.

Today, folk musicians often learn tunes from other musicians, recordings, videos and manuscripts. There is now also a lot of folk music that is contemporary – the composers are known, and many are still living, composing and playing. Contemporary folk tunes, songs and dances may use the styles, forms and structures of the traditional material for inspiration, as well as being influenced by other traditions and other types of music.

The music and processes used in these films were developed by the musicians – Kuljit Bhamra, Sam Partridge and Grace Smith - working together during two dedicated days of R&D, as well as teaching together with the National Youth Folk Ensemble. The musicians agreed a shared framework and approach to apply to both tunes. They looked at the meeting points between folk and bhangra as well as recognising the distinctive qualities of each tradition. The films introduce features that are found in the two traditions, including creativity, collaboration, groove, playing by ear, and personal interpretation.

Mill in the Wod: Supporting Notes

FILM 1. DEMONSTRATION

- Watch the performance
- Listen out for time signature (6/8), key signature/tonality (E natural minor) and structure (Intro, AABB x4)

FILM 2. TEACH THE RHYTHM

- Listen and copy the rhythms

FILM 3. TEACH THE TUNE

- The tune is in E natural minor - try playing an E natural minor scale to start.
- The range of the tune is one note lower than the scale's starting note, up to the E at the top of the scale (D to E). The notes of our range are: D, E, F#, G, A, B, C, D, E. Try to play this too.
- A part: first note is C (this is the upbeat)
- B part: first note is C (this is the upbeat)

FILM 4. OWN THE GROOVE

- Listen and copy the groove patterns

FILM 5. LEARN THE CHORDS

- Play the chords with Sam. Possible chord sequence to play with the tune:

A part

Em /// G / D /

Em /// G / D Em :II

B part

G /// Em / D /

G /// C / D C :II

FILM 6. CREATE A STRUCTURE AND PLAY

- Join in with Grace, Kuljit and Sam
- Take the components you've learnt in each film and create your own new arrangement!

Teri Meri: Supporting Notes

FILM 1: DEMONSTRATION

- Watch the performance
- Listen out for time signature (4/4), key signature/tonality (E dorian mode) and structure (AAAA, BB, C, DD. The music is then repeated once)

FILM 2: TEACH THE RHYTHM

- Listen to Kuljit clapping and saying the rhythms, then join in with Grace and Sam

FILM 3: TEACH THE TUNE

- Listen to Kuljit play each phrase, then join in with Grace and Sam
- This tune is in the E dorian mode. This is the same as an E natural minor scale, but with a C# (instead of a C natural).
The notes are: E, F#, G, A, B, C#, D, E. Try to play this mode to start.
- The range of this tune is B (below the E of our scale) to D (from our scale).
The notes of our range are: B, C#, D, E, F#, G, A, B, C#, D. Try to play this.
- A part: first note is B
- B part: first note is E
- C part: first note is E
- D part: first note is G

FILM 4. OWN THE GROOVE

- Listen to Kuljit play the rhythm and play along with Grace on an E

FILM 5. LEARN THE CHORDS

- Play along with Sam. Possible chord options to play with the tune:

A part	B part	C part	D part
Em	Em ///	Em	C / D / Bm/ Em/ C / D / Bm ///

FILM 6. CREATE A STRUCTURE AND PLAY

- Join in with Grace, Kuljit and Sam.
- Take the components you've learnt in each film and create your own new arrangement!

Music Leader Biographies

Grace Smith is a fiddle player and graduate of the BMus Folk and Traditional Music degree and MMus at Newcastle University. Grace is an experienced performer, playing with the Grace Smith Trio, Cri du Canard, and Monster Ceilidh Band. In 2018, she was awarded a Seed Funding bursary from the English Folk Dance and Song Society as part of the PRS for Music Foundation Talent Development Partnership, and this project led to the formation of her trio. Grace is also a dedicated music educator, having taught for organisations including National Youth Folk Ensemble, Newcastle University, Folkworks Junior Summer School, North East Fiddle School, Liverpool Philharmonic Youth Company, Band on the Wall, and Sage Gateshead. Passionate about music education, she completed a PGCEi in Group Instrumental Teaching run by Music Masters in 2021.

Kuljit Bhamra is a prolific composer, musician and record producer whose main instrument is the tabla. He is best known as one of the record producers who pioneered the British Bhangra sound and for his many collaborations with musicians from different genres and continents. Kuljit has worked on numerous film scores, including Bhaji on the Beach, A Winter of Love, Bend it Like Beckham and appearances on The Guru, The Four Feathers and Charlie & The Chocolate Factory. He also appeared in Andrew Lloyd Webber's hit musical Bombay Dreams as on-stage percussionist. He went on to write the Indian music for the West End musical The Far Pavilions and more recently, he co-orchestrated the music for the west end musical adaptation of Bend it Like Beckham in which he also performed on stage. He is the recipient of many awards including a platinum disc for outstanding record sales presented by the much-loved BBC Radio DJ, John Peel, who was a big fan of his music. His cutting-edge projects and ground-breaking educational work earned him the prestigious honor of MBE in the Queen's birthday list 2009

Sam Partridge is a multi-instrumentalist and composer most often seen performing on timber flute, whistle and English concertina. After falling in love with folk music through local weekly sessions in Glossop, he chose to study on the Folk and Traditional Music Degree at Newcastle University. He spent time at the Irish World Academy of Music and Dance at the University of Limerick and subsequently embraced traditional English music through a Masters degree at Newcastle University. Sam is a member of Pons Aelius, The Rachel Hamer Band, Jordan Aikin and Bad Phantom, and the Grace Smith Trio. Sam is a highly skilled and committed educator who is current Artistic Director of the National Youth Folk Ensemble and has experience teaching on the Folkworks programme at Sage Gateshead; tutoring at Newcastle University; and leading other folk music learning projects across the north of England.

Further Learning Resources

Resources from Kuljit Bhamra

Keda Music – Demystifying Indian Music: <https://keda.co.uk/>

Bhangra Music – the genre: <https://youtu.be/UofeDSpofnq>

Bhangra dance and rhythm – from 0:59: <https://youtu.be/ZyWyy-hPMKI>

Resources from the English Folk Dance and Song Society

Visit EFDSS' award-winning resource bank with free, downloadable materials for using English traditional folk song, music, dance, drama and other arts in teaching and learning: www.efdss.org/learning/resources. Examples include:

Exploring English Folk Music – an interactive performance for secondary schools with Sam Sweeney, Rob Harbron and National Youth Folk Ensemble alumni musicians: www.efdss.org/learning/resources/resources-listing/55-resources/learning-resources/10674-exploring-english-folk-music

Folk Music Starting Points – a series of films by the National Youth Folk Ensemble team, to introduce young musicians to folk music: www.efdss.org/startng-points

Folk and Traditional Music – learning activities to accompany an interactive performance by the National Youth Folk Ensemble and acclaimed folk band Leveret: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/folk-and-traditional-music-to-accompany-a-performance-by-the-national-youth-folk-ensemble-and-leveret

Learning By Ear – Music Leadership Training module created by Orchestras for All and London Youth Folk Ensemble: www.efdss.org/learning-by-ear

Six Folk Arrangements for Youth Ensembles – Laurel Swift and David Delarre's arrangements of traditional English folk tunes that were created for use on EFDSS' youth programme: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/six-folk-arrangements-for-youth-ensembles

Working By Ear – ideas for learning and teaching music by ear, by Rob Harbron and Miranda Rutter: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/working-by-ear-by-rob-harbron-and-miranda-rutter

Mill in the Wod

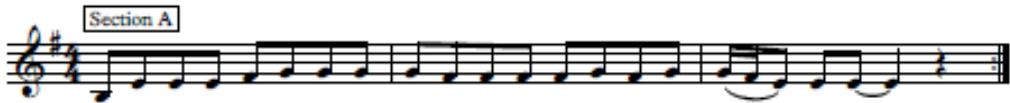
Trad.



Teri Meri

Kuljit Bhamra / Trad.

Section A



This section consists of three measures of music in common time (indicated by a 'C') with a key signature of one sharp (F#). The notation shows eighth-note patterns primarily on the first and second strings of a guitar or similar instrument.

4 Section B



This section begins at measure 4 and continues through measure 6. It features eighth-note patterns on the first and second strings, with a slight change in rhythm and harmonic texture compared to Section A.

8 Section C



This section begins at measure 8 and continues through measure 10. It maintains the eighth-note patterns on the first and second strings established in the previous sections.

12



This section continues from measure 12, maintaining the eighth-note patterns on the first and second strings.

16 Section D



This section begins at measure 16 and continues through measure 18. It introduces a new rhythmic pattern where the first and second strings play eighth notes together, while the third string provides harmonic support.

Resource Bank

Inspire learning with folk

Explore free online materials for using English traditional folk song, music, dance, drama and other arts in your teaching and leading.



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