



BARRA BID-DAQQ - RESOURCE PACK

*Produced by Perkuss'hawn Maracatu & KazinSka
Commissioned by ŽiguŽajg 2018*

Music Workshop for ages 5+

Summary

This school pack consists of the present booklet and the attached music track. It will serve the purpose of aiding class teachers in familiarising students with the song “Il-Parata”, providing instructions for the construction of a simple percussion instrument from common household items and providing background information about some of the instruments that will be demonstrated during the workshops.

“Il-Parata” - Festival Signature Tune

“Il-Parata was written, performed and recorded specifically as the signature tune for ŽiguŽajg 2018. It was written by Mary Anne Zammit and arranged for Street performance by Perkuss’hawn Maracatú and KažinSka. Please find attached the track in MP3 format.

On the day of the ŽiguŽajg parade, the aim is for the children to bring along their homemade percussion instrument and sing and play along with the street performers. Below are the complete lyrics to the song. Depending on their age, students may be taught all the lyrics or only the responses in orange. For very young pupils, it will be enough to learn the refrain to the song (marked Ref.).



II-Parata Legend

BLACK = Caller (Lead singer)

ORANGE = All sing together

BLUE = Percussion Accent

Żbogħna wiċċna bil-kuluri
U xeddejna l-qorq f'kull sieq;
Ingħaqadna mat-tfal l-oħra
Biex nerħulh' għal għonq it-triq.

Parata! Parata!

Żigużajg!

Ġejja l-Parata

Żigużajg!

x2

Parata! Parata!

Żigużajg!

Donnha Xalata

Żigużajg!

Żbogħna wiċċna bil-kuluri
U xeddejna l-qorq f'kull sieq;
Ingħaqadna mat-tfal l-oħra
Biex nerħulh' għal għonq it-triq.

Ara ftit xi ġmiel ta' ħwejjeg!

Ajma qalbi xi pjaċir!

Ħaffu ftit ħa nibdew nimxu

Għax il-ħin dalwaqt isir.

Ref.:

U lajla lijla

U lajla lijla

x2

U lajla lijla

U lajla luuu

Ara ħej ħares ftit lejna!

X'aħna sbieħ min jaf jarana!

Briju sħiħ ta' żfin u reċti

Waqt li ntuha għad-daqq u l-għana.

Festa kbira għat-tfal kollha;
Għal kulhadd għamilna post.
Xejru jdejkom, iċċaqalqu,
Komplu magħna, ħudu gost.

Ref.:

U lajla lijla
U lajla lijla x2
U lajla lijla
U lajla luuu

Parata! parata! Ġejja l-parata!
Parata! parata! Donnha xalata! x2

Parata! Bumm
Parata! Bumm bumm
Ġejja l-parata! Bumm bumm bumm
Parata! Bumm
Parata! Bumm bumm
Donnha xalata! Bumm bumm bumm

Parata! Bumm (ALL instruments STOP)
Parata! Bumm umm
Ġejja l-parata! Bumm bumm bumm
Parata! Bumm
Parata! Bumm bumm
Donnha xalata Bumm bumm bumm

Żbogħna wiċċna bil-kuluri
U xeddejna l-qorq f'kull sieq;
Ingħaqadna mat-tfal l-oħra
Biex nerħulh ' għal għonq it-triq.

Ara ftit xi ġmiel ta' ħwejjeg!
Ajma qalbi xi pjaċir!
Ħaffu ftit ħa nibdew nimxu

Għax il-ħin dalwaqt isir.

Ref.:

U lajla lijla

U lajla lijla

x2

U lajla lijla

U lajla luuu

Ara ħej ħares ftit lejna!

X'aħna sbieħ min jaf jarana!

Briju sħiħ ta' żfin u reċti

Waqt li ntuha għad-daqq u l-għana.

Festa kbira għat-tfal kollha;

Għal kulħadd għamilna post.

Xejru jdejkom, iċċaqalqu,

Komplu magħna, ħudu gost.

Ref.:

U lajla lijla

U lajla lijla

x4

U lajla lijla

U lajla luuu

Parata! Parata!

Žigużajg!

Ġejja l-Parata

x2

Žigużajg!

Parata! Parata!

Žigużajg!

Donnha Xalata

Žigużajg!

Construction of a Basic Shaker

Below are instructions for the building of a basic shaker-type percussion instrument. These may be built in the classroom in preparation for the actual workshop. Alternatively, the process is simple enough for students to make the instruments themselves at home, with guidance from an adult, and then decorated in class.

- a. Remove the opener ring from an empty soft drink aluminium can. Make sure that it is completely empty and let it dry out well overnight. It is important that the can is properly dry inside before continuing.
- b. Add roughly a tablespoon of dry rice, a tablespoon of dry lentils and a tablespoon of dry beans to the inside of the can.
- c. Cover the can's hole using regular scotch tape, making sure to close the hole well enough to keep the contents inside. Multiple criss-crossed taping will do the trick.
- d. Some coloured tape may be used to decorated the top and bottom edges of the can or the scotch tape may be blacked out using black or coloured permanent marker. The body of the can may be decorated too, but only sparingly, as this is the resonant part of the instrument and must not be occluded.
- e. For best playing results, the shaker may be held horizontally as shown below when played rhythmically.



Fig.1: Ideal playing position for the shaker.

Maracatú Instruments

The song “*Il-Parata*” was adapted to a mixture of two musical styles. Namely they are Maltese marching band music using familiar brass instruments (tuba, trombone, saxophone and trumpet) together with percussion instruments and rhythms used in a style of music known as Maracatú. Maracatú originates from Northeastern Brazil (See Figs. 2 and 3) and is a style of music that is played outdoors by musicians that play percussion instruments and sing as they walk along. Below is a short introduction to the main instruments used in this style of music that may be shown to the students in class before they are demonstrated during the actual workshop. Material is sourced and edited from Wikipedia.

Fig. 2: Map of the World highlighting Brazil



Fig. 3: Map of Brazil highlighting Pernambuco State (Northeastern Brazil)



The **alfaia** is a Brazilian, wooden drum made of animal skin tensioned or loosened through ropes placed alongside the body of the instrument. The drumheads are clamped to the body through large wooden hoops, and it is played with distinctly-shaped thick wooden drum sticks. The drum is traditionally strapped over the shoulder when played.





The **agbê** is percussion instrument consisting of a dried gourd with beads woven into a net covering the gourd. The instrument is common in West African and Latin American folk traditions as well as some of the popular music styles. In performance it is shaken and/or hit against the hands. The agbê is made from vine gourds that grow on the ground. The shape of the gourd determines the sound of the instrument and it is made by drying the gourd for several months then removing the pulp and seeds. After it is scrubbed, skilful bead work is added as well as colour.

The **gonguê** (cowbell) is a metal hand-percussion instrument that is held in one hand and played with a drumstick held in the other hand. To avoid fatigue, players normally support it against the body. Due to its size, the Gonguê has a very loud and bright sound, more than smaller cowbells. In a group there may be only one gonguê since this functions as the rhythmic guide for the other instruments to follow.



A **caixa** is much similar to the snare drum used in Maltese marching bands. It is usually a metal drum that produces a sharp sound when struck, due to the use of a series of stiff wires held under tension against the lower skin. The snare drum is easily recognisable by its loud cracking sound. It is constructed of two heads—both usually made of plastic—along with a rattle of metal wires on the bottom head called the snares. The top head is typically called the batter head because that is where the drummer strikes it, while the bottom head is called the snare head because that is where the snares are located.



The **ganzá** is a Brazilian rattle used as a percussion instrument, especially in maracas and samba music. The ganzá is cylindrically shaped, and can be either a hand-woven basket or a metal canister which is filled with beads, metal balls, pebbles, or other similar items. Those made from metal produce a particularly loud sound. They are usually used to play a rhythm underneath the rest of the band.



Additional Preparation for Barra Bid-Daqq Street performances in Valletta

Other songs besides “Il-Parata” shall be played live during the ‘Barra Bid-Daqq’ performances as part of ŻiguŻajg Festival. The chosen repertoire shall consist of new arrangements of songs written in the 80s/early 90s by Mary Anne Żammit and taken from her publication Għanijiet it-Tfal. It is suggested that children become familiar with these songs too namely “Żinn, Żinn, Żinn, Żinn”, “Il-Ħanzir”, “In-Nemel”, “Banda ġewwa d-dar”, “Il-Fulu” and “Fir-Razzett”.