O•2 De aquel cerro

On the Darkened Hillside

INSTRUMENTATION		
AM	C D □ □ G A □ □ □ □ □ □ □	claves, bells, triangle
AX	C D □ □ G A □ C D □ □ □ □	
Timp.	□ D □ □ □ □ □ C □ □ □ □ □	

FORM

Introduction:	Timpani alone plays whole song. Other instruments join the second time.
Song:	Voices with *tutti* instruments
Coda:	Two sets of improvisations play, one duet at a time, as other instruments accompany quietly

NOTEWORTHY

Melody:	F-pentatonic: D F G A C (*la* mode)
Rhythm:	𝅝 𝅗𝅥 𝅗𝅥. 𝅘𝅥 𝅘𝅥 𝄽 𝅘𝅥𝅯
Harmony:	crossover bordun

TEACHING THE ORCHESTRATION

1. Teach the alto xylophone part.

Have students:

- Pat the crossover pattern as they first speak, then sing pitch names for the first two measures:
  left hand on left thigh—D
  right hand on right thigh—A
  left hand across to outside of right thigh—D
  right hand on right thigh—A
  Follow the same procedure for the next two measures:
  left hand on left thigh—C
  right hand on right thigh—G
  left hand across to outside of right thigh—C
  right hand on right thigh—G
- Note change in harmonic pattern at the end.
- Transfer to AX.
- Play the AX part while singing the song.

2. Teach the timpani part.

Have students:

- Pat and sing the part, start measure 1 with right hand and measure 5 with left hand, alternating hands. D on right thigh, C on left thigh.
- Note harmonic change at the end.
- Transfer to the timpani, then combine with AX while singing the song.

3. Teach the alto metallophone part.

Have students:

- Listen to the AX part and clap quietly on each first beat, noting the harmonic changes.
- Transfer the clap to AM and play with AX and timpani while singing the song.

4. Teach the bells part.

Have students:

- Clap the rhythm while speaking the words: *dark hills in Pe-ru,* ending with three claps on the beat.

5. Teach the claves part.

Have students:

- Clap the rhythm while speaking the words: *night fal-ling, night fal-ling.*
- Transfer the clap to the claves.

6. Teach the triangle part.

Have students:

- Watch and clap quietly with the teacher the half note at the end of each phrase.
- Transfer the clap to the triangle.
- Combine unpitched percussion, then play with melodic percussion.

7. Combine all instrument parts with the singing of the song.

OPPORTUNITIES FOR CREATIVITY

Have students:

- Create improvised dialogues: Working at one glockenspiel, first student uses the lower notes of the scale (C, D, F) to make a melody that lasts as long as the first two measures. Second student uses the upper notes (G, A, C) to make a melody of the same length. Use the dialogue improvisations as a coda. (See Form above.)

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