

# O•19 Hill an' Gully

INSTRUMENTATION	
AG/AX	□ □ □ □ G □ □ □ □ □ G □ maracas, güiro, cowbell, bongo drums
AX	C D □ □ □ □ □ □ □ □ □ □ □ □
BX	C □ □ □ G □ □ C □ □ □ □ □ □ □

## FORM

Introduction: All instruments for four measures  
 Song: Voices with *tutti* instruments, including improvised verses

## NOTEWORTHY

Pitch: F pentatonic, low *so* and *la*  
 Rhythm: quarter notes and rests, eighth note pairs, syncopation  
 Form: ABA, verse/refrain, call-and-response  
 Harmony: bordun

## TEACHING THE ORCHESTRATION

### 1. Teach the bass xylophone part.

- Have students:
- Echo the two-measure rhythm of the bass line.
  - Sing the song as they pat the pattern.
  - Transfer the pattern to low F on the BX.
  - Sing the song with the BX part.

### 2. Teach the alto xylophone part.

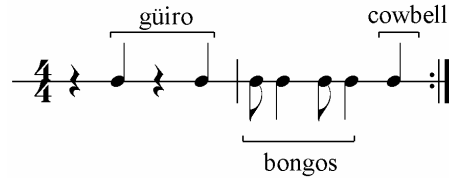
- Have students:
- Echo the two-measure rhythm of the AX part.
  - Sing the song as they pat the pattern.
  - Transfer the pattern to low C on the AX.
  - Sing the song with the BX and AX parts.

### 3. Teach the alto glockenspiel/soprano xylophone (opt.) part.

- Have students:
- Clap the rhythm of AX part as you snap the rhythm of the AG/SX part. Notice how the two eighths of the AG/SX fit with the AX part.
  - Transfer the pattern to low and high C (L R) on the AG/SX.
  - Sing the song with the accompaniment learned so far.

### 4 Teach parts for güiro, cowbell and bongo drums.

- Have students:
- Watch as you write the follow pattern on the board. (This pattern is a combination of all three unpitched instrument parts.)



- Sing the song, clapping the entire pattern.
- Form three groups, one for each instrument; then, in each group, echo and mirror you to learn their assigned part.
- Sing the song with each group individually doing their pattern with body percussion.
- Sing the song with all the patterns on body percussion.
- Transfer the patterns to the instruments.
- Sing the song with the accompaniment learned so far.

### 5. Teach the maracas part.

- Have students:
- Sing the song, patting eighth notes with alternating hands.
  - Transfer the patterns to the maracas, shaking lightly.

### 6. Sing the song with the complete accompaniment.

## OPPORTUNITY FOR CREATIVITY

- Have students:
- Improvise their own solo "calls" to create new verses. (See Form above.)