

O•24 De allacito carnavalito


The Carnival Is Coming

| INSTRUMENTATION | | | | | | | | | | | | | |
|-----------------|---|---|---|---|---|---|---|---|---|---|---|---|---------------------------------------|
| SG/AG | □ | □ | E | □ | □ | □ | □ | □ | E | □ | □ | □ | triangle, maracas, conga or bass drum |
| AM | □ | □ | □ | □ | □ | □ | □ | □ | E | □ | □ | | |
| AX | □ | □ | E | □ | □ | □ | □ | □ | □ | □ | □ | | |
| BX/BM | □ | □ | E | □ | □ | A | □ | □ | □ | E | □ | □ | |

FORM

Introduction: A section, *tutti* instruments
 Song: Voices with *tutti* instruments
 Improvisation: Improvisation over the accompaniment

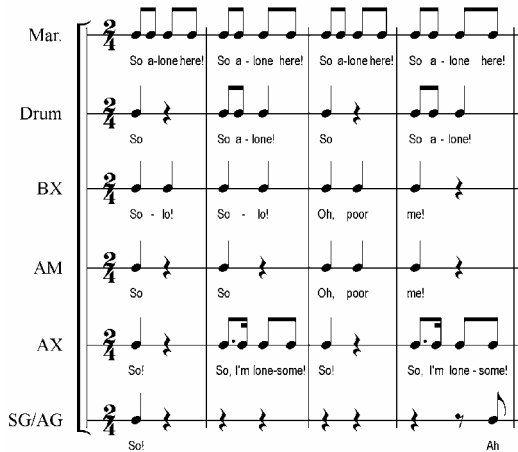
NOTEWORTHY

Pitch: A minor pentatonic
 Harmony: i-V
 Rhythm: 
 Form: repeated sections

TEACHING THE ORCHESTRATION

1. Teach the rhythms of all parts.

- Have students:
- Sing the song noting the two repeated sections.
 - Read (from the board) or echo these patterns:



- Form six groups, each group to learn a part.
- Sing the song with the six groups doing their assigned body percussion pattern.

2. Teach the bass xylophone/bass metallophone part.

- Have students:
- Sing the song as you play the BX/BM part, noting the lyrics in the place where the patterns changes. (last note in each section, on *me*)
 - Say the chant and mirror you patting the A-E; pat in the air to one side for the low E.
 - Sing the song patting the BX/BM pattern.
 - Transfer the pattern to the BX/BM.

3. Teach the alto xylophone part.

- Have students:
- Echo the rhythm of the AX part, saying the chant.
 - Transfer the pattern to low E on the AX. (The claves part on page 269 has the same rhythm.)
 - Sing the song with the parts learned so far.

4. Teach the alto metallophone/triangle part.

- Have students:
- Echo the rhythm of the AM part, saying the chant.
 - Transfer the pattern to the triangle and to high E on the AM, thinking the chant.
 - Sing the song with the parts learned so far.

5. Teach the maracas part.

- Have students:
- Echo the rhythm of the maracas part, saying the chant.
 - Transfer the pattern to the maracas.
 - Sing the song with the parts learned so far.

6. Teach the conga (bass drum) part.

- Have students:
- Echo the rhythm of the conga (or bass drum) part, saying the chant.
 - Transfer the pattern to the conga or bass drum, thinking the chant.

7. Sing the song with the complete accompaniment.

OPPORTUNITY FOR CREATIVITY

- Have students:
- Form pairs and take turns improvising eight-beat phrases in A-minor pentatonic (A C D E G A) between repetitions of the song. For question-and-answer style improvisations, the first person ends on *mi* (E), the other on *la* (A). They may use the rhythm of the song as a basis for their improvisation. For an accompaniment, all instruments continue with the exception of the BX/BM who play only A and high E for the improvisation. (See Form above.)