

O•1 Hullabaloo Balay

INSTRUMENTATION														
SG	□	□	□	□	G	A	□	C	D	□	□	□	□	tambourine, temple blocks, recorders
SX	□	D	E	F	G	A	□	□	D	□	□	□	□	
AM	□	□	E	F	G	□	□	□	□	□	□	□	□	
AX	□	D	E	□	□	□	□	□	□	□	□	□	□	
BX	□	D	□	□	□	A	□	□	D	□	□	□	□	

FORM

Introduction:	First four measures repeated
Song:	Voices with <i>tutti</i> instruments
Interlude:	First four measures repeated
Song:	Voices with chosen instrument and parts

NOTEWORTHY

Form:	call and response
Rhythm:	compound meter

TEACHING THE ORCHESTRATION

1. Teach the bass xylophone part.

Have students:

- Pat the rhythm of the BX part with the crossover bordun. Pat the left hand on the left thigh, the right hand on the right thigh and then cross the left hand over to touch the right shoulder; then reverse to pat the right thigh and then left thigh.
- Practice the pattern with three and seven pats followed by a rest to create both four- and eight-beat phrase lengths. Decide how to show these patterns on the board.
- Take turns playing the crossover bordun patterns on available barred instruments while singing the song.

2. Teach the unpitched percussion.

Have students:

- Pat the temple block rhythm using the text *Hul-la-ba-loo*. Perform this color part on temple blocks to echo the text in the song.
- Clap the rhythm of the tambourine part as a two-measure ostinato. A chant may be helpful: *Board-ing house? Stayed there. After three patterns, extend the pattern by repeating the question of the text three times before the answer.*
- Take turns playing the unpitched percussion with the BX as they sing the song.

3. Teach the alto xylophone and alto metallophone parts.

Have students:

- Pat the rhythm of the AM first with hands on top of thighs. Perform the rhythm pattern with left-right-left twice. Repeat the rhythm crossing the right hand over to pat the outside of the left thigh. Transfer the two patterns to the AM with the left hand playing on F. The right hand plays either E or G.

- Pat the AX rhythm beginning with the left hand on the left thigh. Move the left hand to the right thigh to perform the three eighths with alternating hands (R-L-R) and then move back to the left thigh to complete the pattern. Transfer this pattern to the AX on D and E.
- Take turns playing the instrumental parts as they sing the song.

4. Teach the soprano xylophone part.

Have students:

- Pat the left hand on the top of the left thigh while the right hand pats the right thigh moving from the inside, to the top, to the outside, and back to the top. Repeat the four-beat pattern a few times. Label this pattern as *oblique motion*.
- Pat both hands on the left thigh twice; and then pat left, pat right, snap left, snap right for the arpeggio.
- Transfer the arpeggio to the SX and add to the cadences while the students sing the song.
- Transfer the four-beat pattern to the SX to accompany measures 1-2, 5-6, and 7-8.
- Transfer the two left-thigh pats to D-F and D-E to form a passing tone to the D-minor arpeggio.

5. Teach the soprano glockenspiel or recorder 2 part.

Have students:

- Echo-sing measures 3 and 4.
- Echo-play measures 3 and 4 of the SG/recorder melodic ostinato. Then echo the four-measure pattern. (A visual may be helpful.)

6. Teach the recorder 1 part.

Have students:

- Echo-sing the melody with pitch letter names in two-measure groups.
- Echo-play the melody on recorder.

7. Sing the entire song with the accompaniment.

OPPORTUNITY FOR CREATIVITY

Have students:

- Decide how to arrange the SG two-measure patterns to accompany the song.
- Decide which two-measure AM pattern to play when. The two patterns are interchangeable.
- Experiment with different combinations of ostinatos, instruments, and singing.
- Decide what combinations to use in the final performance. Make a visual to show their work.
- Perform the song with any instrumental parts.