

Hullabaloo

ALAN BAYLOCK

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	4th Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	

**PREMIER
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NOTES TO THE CONDUCTOR

This piece was commissioned and premiered by the Young Sounds of Arizona, directed by Barb Catlin.

Hullabaloo has a catchy little tune that has the potential to get stuck in your head for weeks (trust me, I know!). There's nothing subtle about this piece, and with the exception of measures 53–64, the band should play at a strong volume. Articulation is as always, critical. Play the *marcato* or rooftop accents (▲) detached but not too short or clipped.

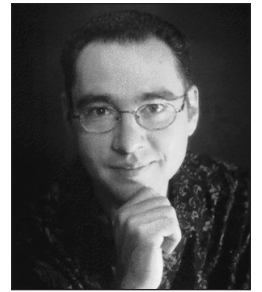
There are several effects that I've written into the melody in order for it sound more authentic New Orleans. These include scoops, quick falls, slow bends, and drops. All of the scoops should be exaggerated, especially the ones marked as "big scoop." For the "slow bend," start on the first note and very gradually bend to the next note. It's easiest to do on trombone, and the other instruments should try to emulate that unique sound. The "drops" also should be dramatic. Start on any higher note and quickly drop to the written note. The drop should be as loud as the target note. Also for the best result, make the staccato notes very short.

The intro bass line may be repeated as needed to set the groove. I suggest the melody horns—alto, tenor, trumpet and trombone—stand for the opening statement. For the melody, articulation and interpretation must be played as one. The guitar part bounces between playing lines with the rhythm section and the sax section. Caution the guitarist on volume and blend.

For the solo section, the soloist should consider this an opportunity to construct the perfect solo—start easy, gradually build in intensity/complexity/range then ease it back down a little to conclude. Pacing is important.

I sincerely hope you enjoy "Hullabaloo."

–Alan Baylock



**Alan
Baylock**

Alan Baylock holds the position of Staff Arranger with the United States Air Force Band in Washington, D.C. and is the chief arranger for the Air Force's premier jazz ensemble, the Airmen of Note. Alan holds a Bachelor of Music Education degree from Shenandoah University (VA) and a master's degree in jazz studies from the University of North Texas.

CONDUCTOR
26887S

HULLABALOO

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NEW ORLEANS STREET BEAT $\text{♩} = 94$

Musical score for "Hullabaloo" by Alan Baylock. The score is for a 9-measure piece in 4/4 time, marked "New Orleans Street Beat" with a tempo of 94. The key signature is one sharp (F#). The score includes parts for 1st and 2nd Eb Alto Saxophone, 1st and 2nd Bb Tenor Saxophone, Eb Baritone Saxophone, 1st, 2nd, 3rd, and 4th Bb Trumpet, 1st, 2nd, 3rd, and 4th Trombone, Guitar, Piano, Bass, and Drums. The saxophones and trumpets have a "Big Scoop" instruction at the end of the piece. The piano part features a rhythmic accompaniment with chords. The bass part has a steady groove. The drums part includes a "Solo Fill" at the beginning and a "Groove" section.