

# Hullabaloo

*ALAN BAYLOCK*

## INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar Chords

Guitar

Piano

Bass

Drums

**PREMIER  
JAZZ  
SERIES**

## 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.

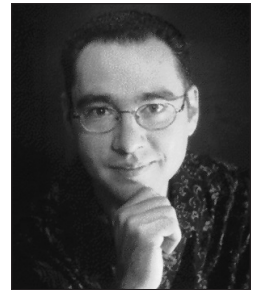
The intro bass line may be repeated as needed to set the groove. I suggest the melody horns—alto, tenor, trumpet and trombone—stand for the opening statement. For the melody, articulation and interpretation must be played as one. The guitar part bounces between playing lines with the rhythm section and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

ALAN BAYLOCK

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

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIUITAR

PIANO

BASS

DRUMS

SOLO FILL

GROOVE

Big Scoop

Big Scoop

Big Scoop

Big Scoop

1 2 3 4 5 6 7 8 9