

Jeremy Woolstenhulme, Arranger

Tingalayo

Caribbean Folk Song

Correlated with String Basics™, Book 1, page 18



SAMPLE

Steps to Successful Literature presents exceptional performance literature – concert and festival pieces for beginning to intermediate string orchestras. Each piece is correlated with a specific location in **String Basics™ – Steps to Success for String Orchestra Comprehensive Method** by Terry Shade, Jeremy Woolstenhulme, and Wendy Barden. Literature reinforces musical skills, concepts, and terms introduced in the method. Sometimes, a few new concepts are included. They are officially introduced and described in the score.



The Arranger

Jeremy Woolstenhulme received his Bachelor of Music Education degree from Brigham Young University and a Master of Arts degree in cello performance from University of Nevada, Las Vegas.

Mr. Woolstenhulme currently serves as the orchestra director of four orchestras at Northview High School in the Fulton County School District (Georgia). The Northview Chamber Orchestra had the honor of performing at the 2022 Midwest Clinic under his direction. Mr. Woolstenhulme is also the director of the Atlanta Festival Symphony Orchestra and the Atlanta Festival Chamber Orchestra, both integral divisions of the Atlanta Festival Academy.

Prior to 2020, Mr. Woolstenhulme was orchestra director for 17 years at Hyde Park Middle School in Las Vegas, Nevada. During his tenure at Hyde Park, his award-winning orchestras performed at the Midwest Clinic and the ASTA National Conference. In 2015 and 2019, his orchestra earned first place honors at the ASTA National Orchestra Festival

in the middle school division. Mr. Woolstenhulme also traveled with his orchestras to major cities around the United States and Europe. Additionally, he founded the Las Vegas String Workshop, an innovative weeklong summer camp for string students. Woolstenhulme also conducted the Las Vegas Youth Philharmonic Orchestra.

With a growing number of original and arranged works to his credit, Mr. Woolstenhulme is a commissioned and published composer, many which have been performed around the world. His works are included as J.W. Pepper Editors' Choice selections and can be found on many state festival repertoire lists. He is co-author of **String Basics Books 1, 2, and 3**, and is author of curriculum supplements including **Vibrato Basics, Intonation Basics**, and a wealth of supplemental repertoire collections and performance literature. His specialty is to write for middle and high school orchestras where he composes to teach, challenge, and inspire.

Jeremy Woolstenhulme and his wife Taryn live in Georgia with their four children. They are dedicated to church activities, enjoy traveling, and love the outdoors.

Basics About the Composition

Tingalayo translates to "run little donkey run." It's a children's folk song originating in the Caribbean but has become popular in many parts of the world including much of North America and Australia. The catchy song picks up on the musical styles popular in the Dominican Republic which includes fast moving tunes with percussion instruments. This arrangement includes claves and cabasa which greatly enriches this piece, however, any one or both instruments are optional. Clapping in the string parts is included as another form of rhythmic enhancement.

Instrumentation List (Set C)

8 - 1st Violin	5 - String Bass
8 - 2nd Violin	2 - Percussion
5 - 3rd Violin (Viola T.C.)	Claves
5 - Viola	Cabasa
5 - Cello	1 - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to www.kjos.com.

Tingalayo

Caribbean Folk Song

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Full Conductor Score
Approx. performance time—2:15

Arr. Jeremy Woolstenhulme
(ASCAP)

Fast (♩ = 132)

Violins 1
Violins 2
Viola*
Cello
String Bass
Claves
Cabasa

7 8 9 10 11 12

*A 3rd Violin (Viola T.C.) part is included.

Musical score for measures 13 through 22. The score is arranged in two systems. The first system covers measures 13 to 17, and the second system covers measures 18 to 22. The instruments are: Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), Clarinet (Clv.), and Cymbal (Cab.).

Measure 13: Vlns. 1 and 2, Vla., and Cello play eighth-note patterns. Str. Bass has a whole rest. Clv. and Cab. have rests.

Measure 14: Vlns. 1 and 2, Vla., and Cello play eighth-note patterns. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns. Dynamics: *f*.

Measure 15: Vlns. 1 and 2, Vla., and Cello have whole notes. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns.

Measure 16: Vlns. 1 and 2, Vla., and Cello play eighth-note patterns. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns. Dynamics: *f*.

Measure 17: Vlns. 1 and 2, Vla., and Cello play eighth-note patterns. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns. Dynamics: *f*.

Measure 18: Vlns. 1 and 2, Vla., and Cello have whole notes. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns.

Measure 19: Vlns. 1 and 2, Vla., and Cello have whole notes. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns.

Measure 20: Vlns. 1 and 2, Vla., and Cello play eighth-note patterns. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns.

Measure 21: Vlns. 1 and 2, Vla., and Cello play eighth-note patterns. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns. Dynamics: *f*.

Measure 22: Vlns. 1 and 2, Vla., and Cello play eighth-note patterns. Str. Bass has a whole note. Clv. and Cab. play rhythmic patterns. Dynamics: *f*. A box containing the number 22 is present above the Vlns. 1 staff and below the Cab. staff.

23 24 4 25 26 V 27

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Clv. *p*

Cab.

28 29 30 31 V 32 4

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *f*

Str. Bass *f*

Clv. *f*

Cab. *f*

33 34 35 36 37

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f*

Vla. *mp* *f*

Cello *f*

Str. Bass *f*

Clv. *mp*

Cab.

38 39 40 41 42

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *pizz.* *f*

Clv. *f*

Cab. *f*

43 44 45 46 47 48

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vla. *f* *p*

Cello *f* (set bow down)

Str. Bass *f*

Clv. *f*

Cab.

49 50 51 52 53

Vlns. 1 *f*

Vlns. 2 *f*

Vla. (set bow down) Clap

Cello Clap

Str. Bass *f*

Clv. *p* *f*

Cab. *f*

54 4 55 56 57 58

Vlns. 1

Vlns. 2

Vla. (get bow)

Cello (get bow)

Str. Bass *mp*

Clv. *mp*

Cab. *mp*

59 60 61 62 4 63

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *arco*

Clv. *f*

Cab.

64 65 66 67 68

Vlns. 1 2

Vla.

Cello

Str. Bass

Clv.

Cab. *f*

69 70 71 72 73 pizz.

Vlns. 1 2

Vla.

Cello

Str. Bass

Clv.

Cab. *mp*

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