

23 White banana (Barbados)

RESOURCES ► CD track

Information

This is a wonderful and lively song from Barbados with a Caribbean beat. There are two versions here: one with guitar and optional percussion, and the other an extended arrangement with piano and percussion. This song is fun to sing, perhaps at the end of the week, and it really gets the body feeling and moving with the music.

Starting

- There are two ways to approach this song: either speak the text rhythmically or just dive into the melody. Either will work, so long as the approach has energy and 'attitude'.
- Start with the first four bars. Say or sing the words to your group in rhythm, including a clap at the *. Putting a movement in these rests will help to keep this rhythm accurate.
- Keep the diction crisp, clean, and with plenty of 'attitude'.
- Now sing the phrase with the group echoing each bar, and then sing the whole phrase together.
- Follow the same process with each four-bar phrase.

Percussion

- There are two percussion accompaniments for this song, both using the same instruments. The first, used in the arrangement, is the most suitable for this age group, while the second is more complex. Both are based on keeping a steady pulse. Don't try to add all the instruments in your first session!
- When using the first set of parts, count the four beats 1, 2, 3, 4, then gradually add the instruments. Pat alternate knees with the maracas, and have your conga and cowbell/clave players say 'sh' with hands apart in the rests.
- Think of the percussion parts as belonging to a selection of repertoire patterns that can then be used to accompany other songs. Once a pattern (rhythmic or melodic) is learned, re-using it will help your group to develop aural memory and can lead to developing music-reading skills.

Ideas

- If you are comfortable with playing guitar or piano, try beginning with the accompaniment. This should be lively and happy, and let the group move to the music. To keep your singers listening and focused, get them to 'freeze' when the music stops. Do this several times as a game.
- Vary how your group moves. The main rule is that no one touches anyone else!
 - Sitting down, move a specific body part (head, shoulders, arms, face, etc.).
 - Standing, move anything except the feet (keeping balance could be a challenge).
 - Standing, move everything, but stay in place.
 - Move to the music around the room, not touching anyone else and keeping the space 'looking full'. This keeps the children focused not only on their own movement but on the spacing of the group, so that everyone is moving safely.
- This would be a great piece to come back to in future years, for developing sight-singing and rhythm-reading skills.

Performing

Both versions work well as performance pieces, but the best thing about all the songs in this section is that they can be sung anywhere. Always try to include singing as part of your day. It doesn't always have to be beautiful, but it should be natural and joyous.

- Sing the song with guitar and add any or all of percussion set 1.
- The arrangement starts with a percussion introduction, the instruments added gradually until a pattern is built up. Sing the song accompanied by percussion set 1 (shown in the score), or set 2 if your group is more able.
- The ending reverses the introduction, gradually taking out the percussion as the repeated last phrase is sung more quietly each time until the final whisper.

23 White banana (Barbados)

Trad. Barbados

Happily ♩ = 75

Percussion

arrangement overleaf

Set 1

Set 2

23 White banana (Barbados)

Happily ♩ = 75

Trad. Barbados

The first system of the musical score includes five staves: Maracas, Conga, Cowbell, Voice, and Piano. The Maracas staff features a rhythmic pattern of quarter notes marked with 'x' and a dynamic marking of *mf*. The Conga staff has a similar pattern of quarter notes with a dynamic marking of *mf*. The Cowbell staff shows a pattern of quarter notes. The Voice and Piano staves are currently empty, with a treble clef and a key signature of one sharp (F#).

The second system of the musical score includes five staves: Maracas, Conga, Cowbell, Voice, and Piano. The Maracas staff continues with a rhythmic pattern of quarter notes marked with 'x'. The Conga staff continues with a pattern of quarter notes. The Cowbell staff continues with a pattern of quarter notes and a dynamic marking of *mf*. The Voice staff remains empty. The Piano staff begins with a melodic line in the right hand, starting with a dynamic marking of *mf*, while the left hand remains empty.

9

mf

Three white hor - ses in the sta - ble, Hey, hey we go off to-mor-row.

13

Off to-mor-row is a break - up day, Come a-long with your shal - low plate,

17

shal - low plate 'tis a white ba-na - na, Hey, hey we go off to-mor-row.

21

Hey, hey we go off to-mor-row, Hey, hey we go off to-mor-row,

25

mp *pp* *mp* *pp* *mp* *pp*

Hey, hey_ we go off to-mor - row, Hey, hey_ we go

28

mp *pp* *mp* *pp* *mp* *pp*

off to-mor - row. (whisper) Off to-mor - row.