



THE
WARM ME UP...
SO I CAN CHILL OUT!
THE BADADADA GROOVE





The Badadada Groove

by Beth Morgan

THE
WARM ME UP...
SO I CAN CHILL OUT!
MINI BUNDLE

♩ = 96

Part 1
oo - - - - -

Part 2
Woah - - - - - woah - oh - oh -

Part 3
Ba da da da dah da da da Ba da da da da da

Part 4
Ba da da da dah da da da Ba da da da da da

Part 5
Ooo - - - - - oo ba-da-da-da

Part 6
Ooo - - - - - oo ba-da-da-da

Part 7
Ooo - - - - - oo ba-da-da-da

Part 8
Doo doo

Piano
Dm C
mf

2

9 Dm

P1
oo - - - - - oo - - - - -

P2
Woah Woah hey hey! Woah

P3
Ba da da da dah da da da Ba da da da da da Ba da da da dah da da da

P4
Ba da da da dah da da da Ba da da da da da Ba da da da dah da da da

P5
Oo oo oo oo Ooo - - -

P6
Oo oo oo oo Ooo - - -

P7
Oo oo oo oo Ooo - - -

P8
Doo doo

Pno.
Dm C Dm Dm



6

P1

P2

P3

P4

P5

P6

P7

P8

Pno.

C

Dm



4

8

P1

P2
Woah - - - - - hey hey!

P3
Ba da da da da da

P4
Ba da da da da da

P5
oo oo oo

P6
oo oo oo

P7
oo oo oo

P8
Doo doo doo doo doo

Pno.
C Dm

Detailed description: This is a musical score for a choir of 8 voices (P1-P8) and piano (Pno.). The score is in 4/4 time and features a key signature of one flat (Bb). The piece is marked with a tempo of 8. The vocal parts are arranged in a descending order of pitch. P1 has a long, sustained note. P2 starts with 'Woah' and ends with 'hey hey!'. P3 and P4 have a rhythmic pattern of 'Ba da da da da da'. P5, P6, and P7 have a simple 'oo' pattern. P8 has a 'Doo doo doo doo doo' pattern. The piano accompaniment consists of a simple harmonic progression in the right hand, with chords labeled C and Dm, and a simple bass line in the left hand.



THE
**WARM ME UP...
SO I CAN CHILL OUT!**
MINI BUNDLE

The Badadada Groove - Part 2 Theme

Part 2

$\text{♩} = 96$

Woah - - - woah - oh - oh - Woah -

Dm C Dm

Piano

mf

4

P2

Woah - hey hey! Woah - woah - oh - oh -

C Dm Dm C

Pno.

7

P2

- Woah - - - Woah - hey hey!

Dm C Dm

Pno.



THE
WARM ME UP...
SO I CAN CHILL OUT!
MINI BUNDLE

The Badadada Groove Parts 5-8

♩ = 96

Part 5
Ooo - - - - oo ba-da-da-da Oo

Part 6
Ooo - - - - oo ba-da-da-da Oo

Part 7
Ooo - - - - oo ba-da-da-da Oo

Part 8
Doo doo

4

P5
oo oo oo Ooo - - - - oo ba-da-da-da

P6
oo oo oo Ooo - - - - oo ba-da-da-da

P7
oo oo oo Ooo - - - - oo ba-da-da-da

P8
Doo doo

7

P5
Oo oo oo oo

P6
Oo oo oo oo

P7
Oo oo oo oo

P8
Doo doo



The Badadada Groove

THE
**WARM ME UP...
SO I CAN CHILL OUT!**
MINI BUNDLE

Context

This is a riff based vocal groove with a soft bluesy funk style.

With 8 parts to layer up and experiment with, it would be easily suited to singing in contemporary acappella style or with the backing track to help support your singers if they are more used to that.

I like pieces that use vocal syllables as it can help your singers enjoy the sound of the song texture without fretting over words.

Suggested starting points

There are various starting points depending on how you fancy approaching the piece and your purpose...

You could start with the main melody Part 2, and sing that with the backing really enjoying the strength of singing in unison with a stylistic blues feel. Can they hear when the 5th of the scale is flattened and when it isn't? Can your singers pick the notes which would be good to slide towards to create the blues style? eg. the first note of each of the 'woah' phrases.

You could also begin with Parts 5-8, layering up the backing. Encourage your singers to match their vowel sounds by matching mouth shapes and to be precise about the rhythm when they sing 'badadada' at the ends of the phrases. Can they also create a sense of shape and momentum through the long held notes?

Teaching and rehearsing

Say you started with the backing Parts 5-8, you could then introduce Part 1, which is actually has a decant feel about it. Again encourage the singers to listen for the blend of the parts, singing quietly if they need to.

Introduce Parts 3 and 4, starting with the lower part first. I imagine these parts sounding like a spritely muted trumpet - with a bright fanfare like sound. Encourage your singers to be attacking in their approach to the short 'bada da da' motive on the first beat. Although not exactly the same, there is a sense of imitation between this motive and the semiquaver motive at the end of the accompanying lines in Parts 5-7. Your singers could clap or speak the rhythm. Also they can have short stab accents on the notes marked as such.

At this point you can start to layer the parts up together. Ask your singers which parts they would like to sing and they can re-organise their positions to be near others singing their parts. This is good for mixing up your singers socially.

Alternatively, if you have the singers of each part standing together, you could play with the overall balance of the parts. Get experimental.....ask various sections to sing quietly and others to sing out. Spotlight various sections for 'solos' while all the other sections take a backing role. What would happen to the sound if all the even part numbers came to the fore? How about the odd number? The possibilities are endless! Could your singers direct the decisions?

The final challenge might be to see if your singers can sing in a way that they think is equally balanced.... There are opportunities here to invite singers to stand in the middle of the sound and listen.

Performing possibilities...

Although I don't necessarily envisage this piece as a performance piece, it could be used as an 'vocal' interlude. Perhaps if singers where moving staging positions.

less about performing to an audience, and more about performing in the moment, is the fun of improvisation. Once confident with the basic parts, could your singers improvise as a group to develop the piece further?