

TEACHER'S NAME: Jeff Oliveira

SUBJECT AREA: General Music

GRADE LEVEL: Peirce Elementary, 5th Grade

NUMBER OF STUDENTS: 25

LESSON TOPIC: World Music Celebrations - Israel/Jewish

LESSON CONTEXT: This is the second lesson of the world music celebration unit, towards the end of the school year.

LESSON RATIONALE: One of the more popular melodies we've borrowed from other cultures, many students will recognize this song from somewhere in their life. They'll be even more surprised and excited to learn the correct lyrics, pitches and the dance that goes with it!

COMMON CORE AREA STANDARDS:

1. MU:Pr4.2.5c Explain how context (such as social, cultural, and historical) informs performances.
2. MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
3. MU:Cn11.0.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

NATIONAL STANDARDS:

1. 1c. Sing music representing diverse genres and cultures, with expression appropriate for the work being performed
2. 9c. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed

LEARNING OBJECTIVES:

1. SWBAT sing a melody with accurate pitch, rhythm, diction and expressive qualities.
2. SWBAT perform choreography while simultaneously singing in a foreign language.

LANGUAGE DEMANDS:

Hora - meaning "circle", a traditional dance found in Eastern Europe and the Middle East
Hava Nagila - traditional Jewish song used for celebrations, translation on teacher resource 159.
Grade level knowledge of musical terms

DIAGNOSTIC, FORMATIVE, AND SUMMATIVE ASSESSMENTS RELATED TO THIS LESSON:

1. Informal: Scan room for participation, mouths moving, dance moves being done, correct posture and breathing, listening for proper phonation and use of head voice.
2. Formal: direct students to repeat phrases after me, perform different parts in groups, show their choreography, then put it all together at the end if there is time.

MATERIALS/RESOURCES/TECHNOLOGY:

1. Hava Nagila recording (for intro only, in a different key) -

<https://www.youtube.com/watch?v=86nUKdxcAQ>

2. Piano
3. Sheet music (attached)
4. Room to dance
5. Board and marker for writing lyrics (or transparency, projector, etc)

LESSON INSTRUCTIONAL PROCEDURES

1. Write lyrics to the song on board before class starts. Introduce song by playing a recording and ask students if anyone has ever heard the song before. Make sure students are following along with their sheet music. Discuss song - What language is it, where does it come from, etc. A song sung for weddings, bar/at mitzvahs, festive occasions associated with the holidays of Judaism (see teacher resource page 159 for more).
2. Review what an accelerando is and how this is trademark of Middle Eastern music.
3. Listen again, this time having students clap along with the beat, paying close attention to the accelerando and keeping claps in sync with each other.
4. Slowly speak the Hebrew words together by phrase.
5. Learn the melody on a neutral syllable
6. Add the lyrics to the melody at a VERY slow tempo WITHOUT accelerando. As they improve on this, add the accelerando.
7. Learn the dance either on page 158 or in the reference page 343.
8. If time, do the dance only with the recording, then see if they can do the dance AND sing!

ADDITIONAL INFORMATION:

Adapted from -

Silver, Burdett and Ginn. *The Music Connection, Grade 6, 6th edition*. 1995. Print.

NEXT STEPS:

Continue learning the dance and song, increasing tempo as mastery of the language progresses. Compare this song to another Jewish dance, "Mayim! Mayim!".

DANCE—A WORLD TRADITION

FOCUS A JEWISH DANCE STYLE

OBJECTIVE Perform a Jewish folk song and dance

MATERIALS	VOCABULARY
<ul style="list-style-type: none"> • "Hava Nagila" (Track A Track), CD 7-1 • <i>Mayim! Mayim!</i> (Dance—Practice Tempo), CD 7-2 • <i>Mayim! Mayim!</i> (Dance—Performance Track), CD 7-3 	<ul style="list-style-type: none"> hora accelerando tempo

START

- 1 Have the class read the text above the song on p. 158.
- 2 Play the recording of the song while students follow the notation in their books. (Point out that "Hava Nagila" is printed in Hebrew. The pronunciation guide is printed under the Hebrew words.)

DEVELOP

- 3 Introduce the concept of *accelerando*. Explain that this technique in which the tempo of a dance or song gets faster and faster is often found in Middle Eastern music.
- 4 If the words are difficult for students to sing, have them chant the Hebrew words slowly, one phrase at a time.
- 5 Have students clap along with the recording without singing. As the music gets faster and faster, have them follow as best they can, so that everyone claps together but gets faster. Point out that this is the way the song will be sung—everyone singing faster but staying together.
- 6 Encourage the class to sing along with the recording.

CLOSE

- 7 Assign small groups of students to learn to dance the hora, following the directions found in the next column. Then have each group perform it for the rest of the class as they sing the song.
- ASSESS**
Have students evaluate their own performance of the hora.
- ASK** Were you able to perform the steps?
Were the steps coordinated with the beat of the song?
Were the steps coordinated with the song as the beat got faster and faster?

Dance in the Jewish Tradition

America has a rich cultural heritage, much of it borrowed from other countries. Our country has adopted the spirit, traditions, and dance patterns of a multitude of immigrants. "Hava Nagila" goes with a popular circle dance called the hora.

Listen to another Jewish dance. How is it similar to "Hava Nagila"?

Mayim! Mayim! Traditional Jewish Dance

Hava Nagila

Jewish Folk Song

Guitar:

Ha - va na - gi - la, ha - va na - gi - la na - gi - la
 nah - vah nah - vah nah - vah nah - vah nah - vah nah - vah
 V' - nis - m' - chu. V' - nis - m' - chu. Ha - va na - gi - la, ha - va na - gi - la
 vah - nis - m' - chu. vah - nis - m' - chu. nah - vah nah - vah nah - vah
 ha - va na - gi - la, ha - va na - gi - la V' - nis - m' - chu.
 nah - vah nah - vah nah - vah nah - vah nah - vah nah - vah

Spotlight on . . .

The Dance This is just one version of the hora. For another version, see p. 343. Dancers are in a line or in a circle facing inward. The following instructions are for two measures of 4 meter.

- Count 1:** Step sideways to right with RF.
Count 2: Step sideways with LF, behind RF.
Count 3: Step right with RF.
Count 4: Hop on RF, swing LF forward.
Counts 5, 6: Take 3 quick steps (left, right, left), and rest.
Counts 7, 8: Place right heel forward and hold.

The Song Few dance songs are as well-known as "Hava Nagila." The dance itself is called the *hora*, meaning "circle," which is the dance's formation. It is related in its circle formation (and in its hops and grapevine steps) to the kolo dance found in parts of Eastern Europe, particularly in Croatia and Serbia. Note the Middle Eastern flavor of the melody, particularly the augmented second between the sixth (B) and seventh (F#) degrees of the scale. While the melody is set in harmonic minor, the cultural meaning of this song is more joyous than it is sad or melancholic.

SKILLS

Keyboard

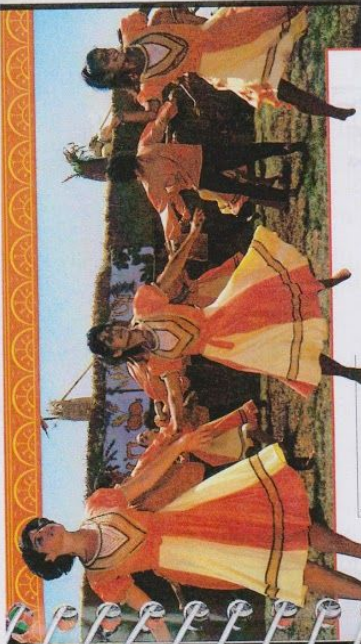
See p. 215 in the Resource Book for a left hand closest-position chordal accompaniment that reinforces a meter in 4.

Moving

See p. 344 for complete dance directions to *Mayim!* Though the track was not recorded with an accelerando (in order to make the dance more accessible), the melody of *Mayim!* would suggest getting faster during the B section. Students may notice that both "Hava Nagila" and *Mayim!* are in minor tonalities.

Additional Resources

Resource Book, p. 215



Accelerando

U - ru a - chim, u - ru a - chim, u - ru a - chim, u - ru a - chim
 oo - roo ah - kheem buh-lev sah - may-ah'kh oo - roo ah - kheem buh-lev sah - may-ah'kh
 oo - roo ah - kheem buh-lev sah - may-ah'kh oo - roo ah - kheem buh-lev sah - may-ah'kh
 oo - roo ah - kheem buh-lev sah - may-ah'kh oo - roo ah - kheem buh-lev sah - may-ah'kh

Dance—A World Tradition 159

Literal Translation of "Hava Nagila"

Come, let us sing and be happy.
 Wake up, brothers, with a happy heart.

Integrating the Curriculum

Literature to Share Students may enjoy the following books about dancing.

Dancing Is by George Ancona (Dutton)—Numerous photographs of dancing celebrations and entertainment around the world help the reader experience what dancing is.

Imagine That! It's Modern Dance by Stephanie Riva Sorine (Knopf)—A photo-essay introducing modern dance to readers of all ages.

So You Want to Be a Dancer by William E. Thomas (Doubleday)—A good introduction to the world of the dance.

Cultural Connection

Jewish Americans trace their families to Russia and Eastern Europe, to Germany and other parts of Western Europe, and to Israel. Jewish migration has been continuous since the first group of 23 Jews arrived in New Amsterdam (later, New York) in 1654. Successive migrations brought Spanish-speaking Jews (Sephardim) and Jews from the German-speaking areas of central Europe and Poland (Ashkenazim). Twentieth-century Jewish Americans may still speak the languages of their ancestors, including Hebrew, Yiddish, Ladino, Russian, Arabic, German, Hungarian, and Spanish. Despite their cultural diversity the Jewish American population often continues to uphold the synagogue as the primary communal institution. "Hava Nagila" can be heard at weddings, bar and bat mitzvahs, and festive occasions associated with religious holidays.

Dance in the Jewish Tradition

America has a rich cultural heritage, much of it borrowed from other countries. Our country has adopted the spirit, traditions, and dance patterns of a multitude of immigrants. "Hava Naglia" goes with a popular circle dance called the hora.

Listen to another Jewish dance. How is it similar to "Hava Naglia"?

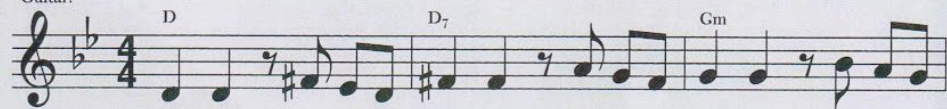


Mayim! Mayim!Traditional Jewish Dance

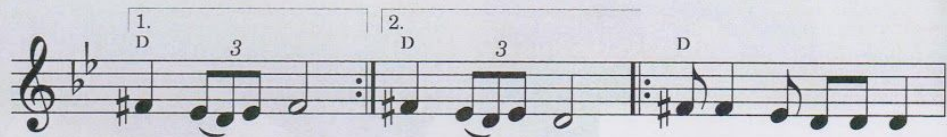
Hava Nagila

Jewish Folk Song

Guitar:



Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la,
 hah - vah nah-gee-lah hah - vah nah-gee-lah hah - vah nah-gee-lah



v' - nis - m' - cha. v' - nis - m' - cha. Ha - va n' - ra - n' - na,
 vuh - nis - muh-khah vuh - nis - muh-khah hah-vah nuh-rrah-nuh-nah



ha - va n' - ra - n' - na, ha - va n' - ra - n' - na, v' - nis - m' - cha.
 hah-vah nuh-rrah-nuh-nah hah - vah nuh-rrah-nuh-nah vuh - nis - muh-khah



2.
D 3 Gm Accelerando

v' - nis - m' - ka. U - ru, u - ru a - chim,
vuh - nis - muh-khah oo - roo oo - roo ah - kheem

Gm

u - ru a - chim b'lev sa - me - ach, u - ru a - chim b'lev sa - me - ach,
oo-roo ah-kheem buh-lev sah-may-ah'kh oo-roo ah-kheem buh-lev sah-may-ah'kh

Cm

u - ru a - chim b'lev sa - me - ach, u - ru a - chim b'lev sa - me - ach,
oo-roo ah-kheem buh-lev sah-may-ah'kh oo-roo ah-kheem buh-lev sah-may-ah'kh

D D7 Gm

u - ru a - chim, u - ru a - chim b'lev sa - me - ach.
oo - roo ah - kheem oo - roo ah - kheem b'lev sah - may - ah'kh

❖ "HAVA NAGILA," p. 158

Formation: Single circle, boys and girls alternating, hands joined. Arms are bent at the elbows and held at shoulder level.

The fundamental step is a walking step to a count of 4.

Count 1: Step on the RF. **Count 3:** Step on the LF

Count 2: Bend the R knee. **Count 4:** Bend the L knee.

Always begin with the RF. In circling, turn the body in the direction of movement.

Measures 1-4: All circle to the right. Circle to the left for repeat.

Measure 5: Facing center of the circle, move into the circle.

Measure 6: Move back to place.

Measures 7-8: Repeat measures 5-6.

As the song continues, repeat the movements above.

Note: This dance can also be done with "Yibane Amenu," p. 40.

❖ KELO ABA W'YE, p. 157

Formation: Students stand singly around room or in lines.

Form: ABCA. The introduction is 8 measures in $\frac{2}{4}$ meter.

SECTION A

Measures 1-4: Beginning on right foot, bounce while taking 4 steps forward and 4 steps backward, 2 steps per measure. (These steps are repeated throughout the dance.)

Measures 5-8: Repeat steps for measures 1-4.

SECTION B

Measures 9-10: Bounce while taking 4 steps forward. At the same time, raise hands with both palms facing chest and move them forward and back at chest level.



Measures 11-12: While stepping backward

- On steps 1 and 2, swing right arm, palm up, across body with left arm in back.
- On steps 3 and 4 reverse arm movements.

Measures 13-16: Repeat measures 9-12.

SECTION C

Measures 17-18: Repeat measures 9-10.

Measures 19-20: While stepping backward, bend forward and move both arms up and down from floor to chest.

Measures 21-24: Repeat measures 17-20.

SECTION A

Measures 25-32: Repeat measures 1-8.

♪♪♪ NOTES ♪♪♪

Hava nagila

Abraham Zvi Idelsohn

p D D D D⁷ Gm Gm
 Ha-va na-gi-la, ha-va na-gi-la, ha-va na-gi-la,
 1. D Cm D 2. D Cm D *Fine* *mf* D Cm
 ve-nis - me-cha, ve-nis - me-cha, Ha-va ne -
 D Cm G⁷ Cm 1. Cm
 ra-nena, ha-va ne - ra-nena, ha - va, ha - va ne - ra-ne-
 läi, läi, läi, läi, läi, läi, läi, läi, läi,
 D 2. Cm D *f* Gm Gm
 na. ne - ra-ne-na. U - ru, u - ru achim, u - ru na achim be
 läi. läi, läi, läi, läi, läi.
 Gm Gm Gm D⁷
 lev sa-meach, u - ru na achim be lev sa-meach, u - ru na achim be
 D⁷ D D⁷
 lev sa-meach, u - ru na achim be lev sa-meach, u - ru na achim
 D D⁷ *rit.* D⁷ Gm *D.C. al Fine*
 u - ru na a - chim be lev sa me - - ach.