

CGE556

Also available: *Three-part Mixed (CGE274); Two-part (CGE557)*

TB



**SING!** edited by **Victor C. Johnson**

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL

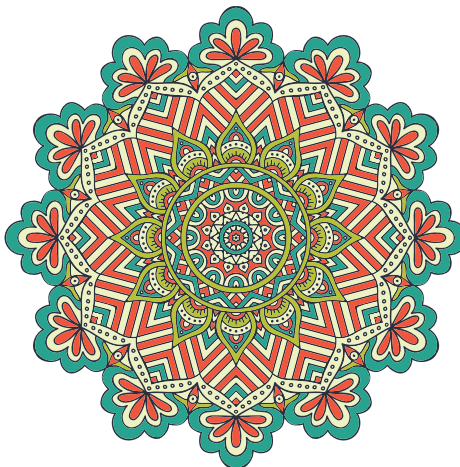


choristersguild

# Zum Gali Gali

Arranged by

**Victor C. Johnson**



[www.choristersguild.org](http://www.choristersguild.org)

**CREATING**

Imagine (#1)  
Plan & Make (#2)  
Evaluate & Refine (#3.1)  
Present (#3.2)

**PERFORMING**

Select (#4.1)  
Analyze (#4.2)  
Interpret (#4.3)

**REHEARSE, EVALUATE & REFINES (#5)**  
Present (#6)

**RESPONDING**

Select (#7.1)  
Analyze (#7.2)  
Interpret (#8)  
Evaluate (#9)

**CONNECTING  
PERSONAL EXPERIENCES  
(#10)**

Varied Contexts (#11)



# Zum Gali Gali

PERFORMING

Musicians **REHEARSE, EVALUATE & REFINES**: To improve the quality and expression of performances, applying appropriate criteria, persistence, and new ideas are important when practicing and rehearsing.

Throughout history, **work songs** have emerged as a means for easing the monotony and physicality associated with repetitive work.

- A. When rehearsing, attention to exploring differences in and between **rhythm, melody, expression, and texture** can help bring out this work's **style**.
1. When does the rhythm best reflect 'work'?
  2. Why does the melody reflect being a **folk song**, a song of the people?
  3. How are changes in dynamics important to understanding and reflecting 'work'?
  4. Where and under what conditions might solo, unison, part singing, and adding new parts enhance and reflect characteristics of 'work'?

- B. How can descriptions such as 'bored', 'excited', 'exhausted', 'useless', 'done' influence rehearsing? How can these be reflected in the posture and facial expressions of choir members? Demonstrate a non-verbal understanding of a work song.

*EXTEND: It is important to consider when a work should be presented. What are some rehearsal characteristics that should be exhibited to decide when this work is ready to be shared with others?*

CONNECTING

Musicians are influenced by **PERSONAL EXPERIENCES**: Creating, performing, and responding to a work is influenced by a person's experiences, interests, ideas and knowledge.

This folk song originated with and aided pioneers who were helping to establish and develop the State of Israel.

- A. How does the **text** of the work provide a 'window' into the lives of the pioneers? What are individuals, groups, and the community thinking about their role? Develop a picture of the people's lives and actions.
- B. How can knowledge and understanding of the background of folk songs aid in their performance? Compare and contrast how experiencing this and other folk songs would be similar and different.

*EXTEND: Develop arguments for and against the position that similar experiences might be the origin of a folk song and a composed song. What support do you have for a position? Are there similarities between both sides of the argument? How 'personal' is a position?*

## KEY VOCABULARY

Work songs, Rhythm, Melody, Expression, Texture, Style, Folk song, Text

# Zum Gali Gali

3

TB *a cappella*  
with Optional Hand Drums and Finger Cymbals\*

Traditional, alt.

Israeli Folk Song  
Arranged by Victor C. Johnson

Musical notation for Tenor and Bass parts. The Tenor part is written on a treble clef staff with a key signature of one flat and a 2/2 time signature. The Bass part is written on a bass clef staff with the same key signature and time signature. Both parts consist of a single melodic line.

**Spirited**  $\text{♩} = 72-76$

Musical score for Finger Cymbals, Hand Drums, Tenor, and Bass. The score is in 2/2 time and one flat. It includes a large 'PREVIEW' watermark.

**Finger Cymbals**  
**Hand Drums** *mp*

*Continue through m. 40*

5 T  
B *mp*  
Zum ga - li ga - li ga - li, Zum ga - li ga - li,

7  
Zum ga - li ga - li ga - li, Zum, zum, zum.

9 *mp*  
8  
Zum ga - li ga - li ga - li, Zum ga - li ga - li,  
Zum ga - li ga - li ga - li, Zum ga - li ga - li,

Performance time: ca. 1:10

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CGE556

11 *mf*

Zum ga - li ga - li ga - li, Zum zum, zum. From the

Zum ga - li ga - li ga - li, Zum, zum, zum. From the

13

dawn 'til set - ting— sun, there is work for all to be

dawn 'til set - ting— sun, there is work for all to be

16

done. From the dawn 'til set - ting—

done. From the dawn 'til

18

sun, there is work for all to be done.

set - ting— sun, there is— work to be done.

21 *mp*

Zum ga - li ga - li ga - li, Zum ga - li ga - li,

Zum ga - li ga - li ga - li, Zum ga - li ga - li,