

SING!

edited by

Victor C. Johnson

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



choristersguild

CGE557

Also available: Three-part Mixed (CGE274); TB (CGE556)

Two-part



Zum Gali Gali

Arranged by

Victor C. Johnson



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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 & REFINED (#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 & REFINED**: 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

Two-part *a cappella*
with Optional Hand Drums and Finger Cymbals*

Traditional, alt.

Israeli Folk Song
Arranged by Victor C. Johnson

Part I Part II

Spirited $\text{♩} = 72-76$

Finger Cymbals
Hand Drums *mp* Continue through m. 40

I
II *mp*
Zum ga - li ga - li ga - li, Zum ga - li ga - li,

I
II
Zum ga - li ga - li ga - li, Zum, zum, zum.

I *mp*
II
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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CGE557

11 *mf*

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

II Zum ga - li ga - li ga - li, Zum, zum, zum. From the *mf*

13

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

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

16

I done. From the dawn 'til set - ting —

II done. From the dawn 'til

18

I sun, there is work for all to be done.

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

21 *mp*

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

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