

O•12 Achshav

Now


INSTRUMENTATION														
SG/AG	□	□	□	□	□	A	B \flat	C	D	E	□	□	□	finger cymbals, temple blocks,
SM	C	□	□	F	□	A	B \flat	C	D	E	□	□	□	tambourine, hand drum
AX/AM	C	D	□	F	□	□	□	C	□	□	□	□	□	
BX	C	□	□	F	□	□	□	C	□	□	□	□	□	
CB	C	□	□	F	□	□	□	□	□	□	□	□	□	

Note: This orchestration compliments the excitement exhibited in the melody and complements its song form. Make sure instrumental volume does not cover vocal volume. Use fewer numbers of instruments to balance voices such as deleting SG/AG and HD in the A section and deleting SM and tambourine in the B section. Another option is to include more singers. Use mirror technique to teach low to high relationships.

FORM

Introduction: Drumming, then add CB, SM
 Song: Voices and *tutti* instruments
 Interlude: Mm. 1–4 of song
 Coda: CB mm. 1–4 with all voices shouting 'Hey!' after last note

NOTEWORTHY

Melody: *so, do re mi fa so*. Range: octave. Repeated *so, do* motive
 Rhythm:  anacrusis
 Harmony: I–V

TEACHING THE ORCHESTRATION**1. Teach contrabass bars and soprano metallophone part (A Section).**

Have students:

- Sing the patterns using pitch syllables. Pat high pitch on right leg and low pitch on left leg, alternate hands.
- Transfer part to CB bars and SM.
- Sing the song with the CB and SM parts.

2. Teach the bass xylophone, alto xylophone/alto metallophone, and soprano glockenspiel/alto glockenspiel (A Section).

Have students:

- Pat the BX rhythm, patting right leg for higher pitch and left leg for lower pitch, alternating hands. Note rest at end.
- Transfer to BX and play with song.
- Pat the AX/AM part with low C with left hand and low D and high C with the right hand. Notice the half note.
- Transfer to AX/AM and play with song.
- Pat SG/AG part, alternating hands. Note motive with eighth rest.
- Sing SG/AG pattern using pitch syllables.
- Transfer to SG/AG and play with song.

3. Teach unpitched percussion (A section).

Have students:

- Practice hand drum pattern using one hand as drum and other hand as 'striker' to practice strokes. Pat the syllables that are not underlined. Snap the finger cymbal part on the underlined syllables. Use the chant: *Land of Is-ra-el, To-day in Is-ra-el.*
- Transfer to hand drum and finger cymbals.
- Sing song with hand drum and finger cymbals.

4. Teach pitched parts for B Section in similar manner.

Have students:

- Pat the contrabass bar rhythm on left leg for C and right leg for F; sing with pitch syllables, transfer to instrument and play with B section.
- Echo pat BX, AX/AM patterns, moving the left hand to the outside of the thigh for the low C to showing chordal changes.
- Clap SM pattern; sing with pitch syllables while touching space above head to show melodic direction. Transfer to instrument, then play with B section.

5. Teach unpitched percussion (B Section).

Have students:

- Echo-clap temple blocks pattern, then practice clapping with other instrument parts. Transfer to instrument, playing measures 1, 3, 5, 7 striking both hands at the same time and measures 4 and 8 with alternating hands.
- Echo-pat two measures of tambourine pattern, then four, then eight, alternating hands, Transfer to tambourine, and play with the other parts. Have one student hold instrument (horizontal to the floor) while another student plays.

OPPORTUNITIES FOR CREATIVITY

Have students:

- Discuss sounds inferred in B section (drums).
- Play word pattern four times on drums, beginning soft then gradually getting louder as an extension of the introduction. Play prior to CB and SM parts. (See Form above.)