

Working Repertoire Unit Plan

Vox Auri - Winter 2023

Repertoire: "Chanukah, O Chanukah" (Traditional/arr. Mark Hanson)

Standards

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Career Readiness Practices

CRP1. Act as a responsible and contributing citizen and employee.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social, and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP9. Model integrity, ethical leadership, and effective management.

CRP12. Work productively in teams while using cultural global competence

Context and Background:

Hanukkah (Chanukah) is the Jewish eight-day, wintertime "festival of lights," celebrated with nightly menorah lighting, special prayers, and fried foods. The Hebrew word Chanukah means "dedication" and is thus named because it celebrates the rededication of the Holy Temple. Hanukkah is observed for eight nights and days, starting on the 25th day of Kislev according to the Hebrew calendar, which may occur at any time from late November to late December in the Gregorian calendar. The festival is observed by lighting the candles of a candelabrum with nine branches, commonly called a menorah or hanukkiah. One branch is typically placed above or below the others and its candle is used to light the other eight candles. This unique candle is called the shamash (שַׁמָּשׁ, "attendant"). Each night, one additional candle is lit by the shamash until all eight candles are lit together on the final night of the festival. Other Hanukkah festivities include singing Hanukkah songs, playing the game of dreidel, and eating oil-based foods, such as latkes and sufganiyot, and dairy foods.

In the second century BCE, the Holy Land was ruled by the Seleucids (Syrian Greeks), who tried to force the people of Israel to adopt Greek culture and beliefs rather than mitzvah observance and belief in God. Against all odds, a small band of faithful but poorly armed Jews, led by Judah the Maccabee, defeated one of the mightiest armies on earth, drove the Greeks from the land, reclaimed the Holy Temple in

Jerusalem, and rededicated it to the service of God. When they sought to light the Temple's Menorah (the seven-branched candelabrum), they found only a single cruse of olive oil that had escaped contamination by the Greeks. Miraculously, they lit the menorah, and the one-day supply of oil lasted for eight days, until new oil could be prepared under ritual purity conditions. To commemorate and publicize these miracles, the sages instituted the festival of Chanukah.

“Chanukah, O Chanukah” is an English version of the Yiddish “Oy Chanukah” (Yiddish: חנוכה אוי חנוכה Khanike Oy Khanike). The English words, while not a translation, are roughly based on the Yiddish. “Oy Chanukah” is a traditional upbeat playful Chanukah children’s song about dancing the Hora, playing with dreidels or sevivon (ספֿיבֿון), eating latkes, lighting the candles, and singing happy songs. Mordkhe (Mark) Rivesman wrote the music, and it was first published in Susman Kiselgof’s 1912 Lider-Zamlbukh [song anthology].

Learning Plan

1. Teacher asks students to look at the piece and perform a simple score study. Teacher asks students: “What musical elements can you identify looking at this piece?”
 1. Students respond by identifying musical elements such as time signature, articulation, repeat sign, etc.
2. If students do not mention the key, teacher prompts students to answer what key the piece is in by asking them to look at the key signature.
3. Teacher asks students to identify where “do” lives on the staff.
 1. Students respond with: “Do” lives on the first space and fifth or top line of the staff.
4. Teacher asks students to identify whether the piece is in a major key or minor key.
 1. Teacher asks students how they can identify which key its in.
 1. Minor
 1. Piece starts and ends on D
 2. C# appears throughout - would not see this in major
5. Teacher explains that in a key there are collections of notes and that they are called scales.
6. Teacher explains that there are three forms of the minor scale. Teacher notates all three on board. Teacher asks students to differentiate between the three.
 1. Natural minor - built off of the 6th scale degree of the major key
 2. Harmonic minor - same as above with a raised 7th scale degree (changes sol to si)
 3. Melodic minor - same as above with a raised 6th and 7th scale degree (changes fa to fi and sol to si)
7. Teacher asks students if anyone can identify which one of the three minor scales is used in this piece.
 1. Harmonic minor because C# is used instead of C (sol/si)
8. Teacher and students sing all natural minor and harmonic minor scales on la-minor solfege emphasizing the difference between the two.
9. Teacher has SATB read their part on a neutral syllable (S/A: doo & T/B: doo-doot) from the beginning up until mm. 10.
 1. Teacher asks T/B why specific syllable was chosen for their part.
 1. Articulation - tenuto & staccato

10. Teacher chunks S/A & T/B and works on achieving the desired sound.
 - a. Teacher assesses, addresses issues that arise and moves on.
11. Teacher asks students which part is more important in the overall texture of the piece: S/A or T/B?
 - a. S/A because they have the actual words of the piece + S has melody
 - b. T/B be careful not to cover melody
12. Teacher asks students to sing their parts SA/TB keeping in mind the overall texture of the piece.
 - a. Teacher assesses, addresses issues that arise and moves on.
13. Teacher asks students if they notice a difference between mm. 1-10 and mm. 11-18 in terms of the way the piece should be sung based on score markings.
 - a. If students do not give the answer teacher is looking for, teacher prompts students by asking them to analyze the articulation markings.
14. Teacher explains that the articulation style from mm. 1-10 is light and bouncy, and smooth and connected from mm. 11-18. Two different articulation styles.
15. Teacher has S/A read their part on “doo” from mm. 11-18.
 - a. Teacher assesses, addresses issues that arise and moves on.
16. Teacher has S/A lightly sing their part on a staccato “pum” & has T/B read their part on “doo” from mm. 11-18.
 - a. Teacher assesses, addresses issues that arise and moves on.
17. Teacher has SATB sing their part on “doo” from mm. 11-18.
 - a. Teacher assesses, addresses issues that arise and moves on.
18. Teacher has SATB sing their part on “doo”/“doo-doot/doo” from mm. 1-18
 - a. Teacher assesses, addresses issues that arise and moves on.
 - b. Teacher assesses, addresses issues that may arise and moves on.
18. Teacher models pronunciation of the word “Chanukah” for students. Students echo.
19. Teacher has S/A continue to sing their part on solfege, while T/B sing their part on “Chanukah”
 - a. T/B actively apply articulation markings from “doo-doot” to “Chanukah”
 - b. T/B actively listen to make sure they are not singing louder than S/A.[1] [2]
20. Teacher and students review content.
 - a. mm. 1-10: S/A on solfege, T/B on “doo-doot”
 - b. mm. 1-10: S/A on “doo”, T/B on “solfege”
 - c. mm. 1-10: S/A on “doo”, T/B on “Chanukah”
21. Teacher asks students if they notice a difference between mm. 1-10 and mm. 11-18 in terms of the way the piece should be sung based on score markings.
 - a. If students do not give the answer teacher is looking for, teacher prompts students by asking them to analyze the articulation markings.
22. Teacher explains that the articulation style from mm. 1-10 is light and bouncy, and smooth and connected from mm. 11-18. Two different articulation styles.
23. Teacher has S/A read their part on solfege from mm. 11-18.
 - a. Teacher assesses, addresses issues that may arise and moves on.
24. Teacher has S/A lightly sing their part on solfege & has T/B read their part on solfege from mm. 11-18.
 - a. Teacher assesses, addresses issues that may arise and moves on.
25. Teacher has T/B sing their part on solfege and has S/A sing their part on “doo”

- a. Teacher assesses, addresses issues that may arise and moves on.
26. Teacher has S/A sing their part on solfege and has T/B sing their part on “doo”
 - a. Teacher assesses, addresses issues that may arise and moves on.
27. Teacher has S/A sing their part on “doo” and T/B sing their part on “doo”
 - a. Teacher assesses, addresses issues that may arise and moves on.
28. Teacher and students sing mm. 1-18.
 - a. S/A on “doo”
 - b. T/B on “Chanukah” and “doo”
29. Teacher and students review content from Day 2.
 - a. mm. 1-18: S/A on solfege, T/B on “doo-doot” and “doo”
 - b. mm. 1-18: S/A on “doo”, T/B on “Chanukah” and “doo”
30. Teacher and students discuss form of piece.
 - a. Sing mm. 1-2 twice
 - b. Sing mm. 1-18 (1st ending), then repeat mm. 3-19 (second ending), mm. 20-end.
31. Teacher and students sing following the form of the piece until mm. 19.
32. Teacher has S/A sing their part on solfege from mm. 20-end
 - a. Teacher assesses, addresses issues that may arise and moves on.
 - b. Point out similarity between mm. 20-21 and mm. 15-16 in S/A
33. Teacher has S/A lightly sing their part on “doo” and has T/B sing their part on “solfege”
 - a. Teacher assesses, addresses issues that may arise and moves on.
 - b. Point out similarity between mm.15-17 and mm. 20-22 in T/B
34. Teacher has S/A and T/B sing their parts on “doo”
 - a. Teacher assesses, addresses issues that may arise and moves on.
35. Teacher and SATB sing from mm. 3-end taking the second ending.
36. Teacher and SATB sing entire piece from beginning to end with repeats and first/second ending.
 - a. S/A on “doo” entire time
 - b. T/B alternating between “Chanukah” and “doo”

Day 4 - Add Diction

37. Teacher and students review content from Day 3.
 - a. mm. 19-end: S/A on solfege, T/B on “doo”
 - b. mm. 19-end: S/A on “doo”, T/B on solfege
 - c. mm. 19-end: S/A on “doo”, T/B on “Chanukah” and “doo”

Objectives:

Students will be able to...

- Utilize music reading skills to learn notes and rhythms.
- Understand how to correctly identify and perform solfege to assist with music reading.
- Understand the text’s meaning and its connection to their own experiences, and the world around them.
- Have a basic understanding of the form of the piece and how it’s constructed by the composer.
- Utilize and understand good technique for singing, as well as appropriate tone color, articulation, and style.
- Perform the piece correctly and expressively.