

Hey Ya Na

Traditional Native American song

Arranged for Orff and voice by Doug Edwards

Lesson suggestions by Doug Edwards

Suggested Grades: 3–8

Target Concepts

Rhythm: Patterns of short and long sounds

Beat: Strong and weak beats

Expression: Contrasting loud and soft

Genre: Native American music

Form: AB form

Vocabulary: *fortissimo*, *mezzo forte*, and *accent*

Music-Making Activities

Singing

Playing instruments

Reading eighth- and quarter-note rhythms

Listening for dynamic changes

Materials

- Barred and varied percussion instruments
- Recorders (optional)
- A copy of the arrangement for teacher use and student reference
- A recording of this Orff arrangement
- Several small objects, such as small stones or acorn-sized nuts
- Video demonstration of game play and Orff parts found at www.teachertube.com and www.facebook.com/pages/Activate/40614731957

Perf.  Acc. 

Hey Ya Na was shared with me years ago, and I found it to be a terrific song and game for experiencing Native American music, as well as for reinforcing beat with my students. I cannot confirm the meaning of the words or the song's origins, though it is usually credited to the Apache. The game plays out in a way that is typical for Native American games: that is to hide and find an object. The melody and Orff accompaniment also provide lots of opportunities for strong singing and playing, which seems to appeal especially to the boys.

—Doug Edwards, Arranger

Lesson Suggestions

Students will:

1. Listen to the recording of *Hey Ya Na* (found on Track 9) and discuss its genre as Native American music.
2. List the characteristics of this Native American song. For example, the lyrics are in the native language, the accented rhythm of the percussion instruments is common in Native American music, and traditional Native American instruments are used.
3. Demonstrate the beat of the music by patting legs during the A Section and clapping in the B Section.
4. Learn to sing the song and play the following Apache hand game:
 - Ask students to sit in a single circle.
 - Practice the hand movement for passing the object in the A section: First, place the left hand, palm up, on the left knee. Place the right hand on top of it, palm down. Next, practice moving the right hand from this position to the neighbor's hand on the right, as if giving them something. Initially, having the students say, "neighbor, me" while moving their hands will help them to coordinate this skill in time with the beat. Once they are successful with this movement, try it again with an object, passing it around the circle from person to person. Add another object or two to the game, but spread the objects around the circle so that they don't all bunch up in one area.
 - In the B section, stop the "neighbor, me" hand movement. Instead, make a fist around the object with the right hand, concealing it, and pound it on the beat with the left hand. Those who do not have the object do the same, pretending to have it.
 - Once the above skills are secure, choose one person to sit in the middle of the circle.



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Sing the song again with the movement activity.

- At the conclusion of the song, the person in the middle guesses who has the object(s). During the game, this person may keep his or her eyes open or shut to increase or decrease the difficulty of play.

On another day students will:


1. Review the song, recalling the characteristics of Native American music discussed in the last class.
2. Demonstrate the dynamic contrast between the two sections through singing and playing instruments.
3. Learn to play the Orff arrangement.



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Teaching Tips for the Orff Arrangement


- To streamline things, teach the simple Orff parts to a small group of students through demonstration and rote as others continue with game play. Rotate kids from the game to the Orff parts after several rounds, but have the first group teach their Orff part to the new group before moving to the game. This is a valuable experience for both the student who is learning and the one teaching.
- The two harmonic patterns shown below are the only patterns used in this piece. I call the D–A pattern, found in the A section of the alto part, the “A Pattern” and the D–G pattern, found in the B section, the “G Pattern.” (Notice that the D remains constant in both patterns.) Naming the patterns in this way helps the students quickly find their note when the pattern changes. It also allows me to call out the changes when they occur until the students understand it on their own. These labels work for the bass part as well.



Alto

Bass

G Pattern



Alto

Bass

A Pattern

- Emphasis on the beat, accents, and rhythm can be taught as these parts are learned. I have found that initially, the accent is troublesome for students, especially for those who haven’t had much mallet experience. It tends to throw their eighth-note pattern out of time until they become comfortable moving the mallets following these words, “strong, weak, weak, weak.” Sometimes the problem is motor-movement and sometimes it’s a counting issue. To help them comprehend the pattern, visually show the eighth-note pattern and count “1, 2, 3, 4” with the accent mark on 1. With just a little practice, most kids will be able to demonstrate this pattern correctly.

Extensions

- Students can experience the rhythm of the eighth-note pattern through a step/hop movement, typical in Native American dances. Step and hop on one foot, then step and hop with the other foot. I relate it to a skipping movement, except done with an even pattern in the feet and a much smaller hop. Keeping the knees a little bent when doing this movement also will help to make it feel more natural.
- Have the students play the melody on their recorders for a nice addition to the piece.
- Use this song around the Thanksgiving holiday season to establish the historical connection between the Pilgrims and Native Americans, as well as to reinforce cross-curricular learning with your classroom teachers. Many classroom teachers may even want to add this singing game to their holiday celebrations.

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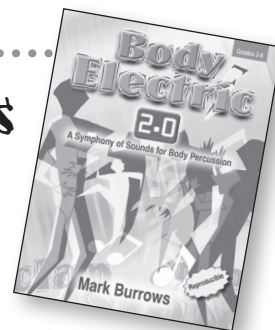
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A

mf

Unison

Hey ya na, hey ya na. O ha— le ya na ya.

Alto

Bass

Drum

Percussion

Shaker

B

5

ff *mf*

A

B

Perc.

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