

MUSIC 670

Elementary Teaching Unit

Call and Response (Including Syncopated
Rhythms)

2nd Grade

Fall 2016

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Unit Plan Introduction

The main focus of this unit plan is dealing with Call and Response (i.e. question and answer) and including syncopated rhythms within the songs in the second grade classroom. The USD 383 Manhattan District Scope and Sequence is an important model for this unit as it acts as the previous knowledge that students should already know. The second grade students will already have previous knowledge of the concept, verse and refrain. The students have previously studied and will continue to grow in the concepts, Same/Different, AB Form, Phrases, and the elemental forms such as (AAAB, AABA, ABAC) while learning the new concept of Call and Response. Through the rest of the second grader's year they will continue development in phrases of each song while learning how the role of Call and Response is significant in music. Every student in the classroom will experiment learning Call and Response with the use of hand drums, body movement, and other world percussion instruments. The main objective of this unit is to transfer new knowledge of concepts from the information the students already know.

With the added syncopation concept added the second graders will also focus on concepts of Duple Rhythmic Building Blocks written in 4/4 time, concepts of whole rests, and half rests and fermatas. The students will continue to review concepts learned previously in 1st grade pertaining to half notes, quarter notes to eighth notes, and quarter notes vs. quarter rests. While it is important to visually see and aurally hear the rhythmic concepts, applying them to subdivision in the student's cognitive intelligence is a foundation that will help student be successful in steady beat. While applying the musical concepts of rhythm, it is important to also learn about the historical context of each song and how the form is developed from knowing the cultural background. Students will have the opportunity to learn about each song and how it developed into a significant skill set model for teaching effectively the concepts, Syncopated Rhythm and Call and Response. There is an opportunity to implement the literacy content and different languages of a song such as (Che Che Kule) and analyze the meaning behind the text!

For this unit, the focus is on 2nd grade and the activities, games, and songs are all appropriate for this grade level. Students will not learn just the concept of call and response, but criteria of knowledge, skills, and concepts experienced pertaining to observing text, interaction of movement, tone, rhythmic skills, improvisation and expression in the music. Students will use instruments from various countries to explore rhythmic call and response but also to going back to the importance of steady beat. The unit will consist of exploring many different connections to the songs with writing activities, dance, styles of music, text, and focused listening activities. As

with many other concepts in music, the students will observe and analyze language, traditions and historical importance of each song.

Pre-Assessment:

Before learning about Call and Response, it is important that they can recognize already phrase shifts in a piece and different forms like (AB, ABAB, AABA, etc.) An activity to assess what they know already is a small five-song form quiz and having them write down the answer to the categories of Same/Different and AB-ABAC. After the short quiz I will have the students check off if they were successful in determining the different forms of the songs. If the students are struggling in figuring out what the differences are in the form of each song it will be important to review the concept.

- Pre-Assessment Quick Quiz: 5 Songs! Below are sample songs
- Take Five
- Hill and Gully Rider (**sample call and response – *something different***)
- Mary Had A Little Lamb
- Star Wars
- James Bond Theme

1) What type of song do you hear?

- a) A
- b) AB
- c) AABA
- d) Neither of the answers above are correct: my idea is _____ (CALL AND RESPONSE)

- ✚ Another idea is having students hold up two big cards, to check how students are at recognizing phrases in music that says YES THIS A NEW PHRASE, or NOT A PHRASE.



- ✚ Another student/teacher assessment is having the students write in a KWL about the previous concepts they have already reviewed in 1st grade and what they want to learn more about in the 2nd grade music classroom.

What I KNOW	What I WANT to Know	What I LEARNED

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Post-Assessment (Quiz Reflection and Labeling Music Assessment on the last page of the document)

To help assess student learning a short comparison/contrast quiz will be given to the students to check for their learning of call and response. Three songs for listening will be played at random and will have the concept of AB forms, Call and Response mixed so the students will have to circle which one is correct. A second activity is visual and is having the students circle from a sample song we learned the “call” section vs. the “response” section in the music. A third activity goes from a reflection of a KWL chart on what they know already about the call and response, what they want to know, and finally what we learned through the Present, Prepare and Practice sessions. At the end of the unit, the students will present to their other grade levels 2 songs and a game they learned from the module. The students will discuss with their peers what call and response means and then perform the two songs! The teacher throughout the module will have a rubric for the song performances. Students will reflect using a rubric of the performance. This is on the last page of the document for the performance in front of their classmates!

Outline of Elementary Unit

Prepare Stage:

The prepare stage gives the options for students to experience the styles and variations of call and response before they aurally hear or talk about the keyword “Call & Response.” The applications of collected material utilize games, dancing, songs and other designs that compliment the themes of this unit. The instructor is in charge of selecting appropriate material for the music classroom that is not highly complex to where no student understands the material but rather focuses on review of prerequisite and a carefully constructed plan to design the call and response model. During this stage the instructor assesses students performing the model of call and response in the songs complimented for the unit. The model is formulated from students playing games, active movement, and working on the song patterns.

Repertoire/Activities

1. “Hill and Gully Rider” – This song is a traditional call and response model from the country of Jamaica. After each line contains the lines “*Hill an’ Gully*”. The people from this country are Jamaican Creole. This work has an English translation and the original Jamaican dialect. It is important to understand literacy in the music we learn and the meaning behind the lyrics. The term “gully” as defined from the Oxford English Dictionary is: A ravine formed by the action of water. This song was sung from the workmen constructing new roads (i.e. a general work song). Many of the folk songs back in history were used for social or religious situations. For example the United States tried to split the expiree of singing and playing vs. people playing instrumental music. In many folk songs the styles of dance and music are combined to represent historical and cultural meaning.
 - Sources: <http://www.mamalisa.com/?t=es&p=4406>
 - <http://pancocojams.blogspot.com/2013/12/hill-and-gully-rider-general.html>
 - <https://www.youtube.com/watch?v=sOuMX86JMoA>
 - <http://flmusiced.org/FLmusicApps/Sessions/Handouts/2012/ComplimentaryConnections1Hepburn.pdf>
 - Locke, E. (1981). *Sail Away: 155 American Folk Songs to Sing, Read, and Play*. New York: Boosey & Hawkes. p. 30.
2. “Pizza, Pizza, Daddy-O” – This song is contextually very significant as it pertains to the flow and change of girls’ playground games at an elementary school in Los Angeles, CA. This song occurred in a 1960’s playground in a low socioeconomic part of Los Angeles. The instructor will show the film to the class about the folk song so that the students can get a sense of what the game will look like. The game was starting to branch out across

the country and what a high dynamic type of game for the young students. This activity will involve lots of active movement and was created by several African American children. The game continually gets passed down in varying stylistic manners and foundations. The game creates high energy, active listening, involvement, creativity, and curriculum integration of different content areas.

- Sources: <http://www.folkstreams.net/film,73>
 - <http://kodaly.hnu.edu/song.cfm?id=547#analysis>
 - www.schools.utah.gov/CURR/fineart
 - <http://www.folkstreams.net/context,112>
 - <http://www.bethsnotesplus.com/2013/02/pizza-pizza-daddy-o.html>
 - <http://www.makemusicrock.com/2012/10/pizza-pizza-daddy-o.html>
3. “Kyekye Kule” – This lesson incorporates many different features of the application call and response. This work has African American ties to the piece and students will aurally and visually learn about the historical context of the folksong from the country Ghana. Hand drums will play an important role for working on the rhythms of steady beat and syncopation. The game applied can be interchangeable and work for other West African songs. This song dives into memory exercises, rhythmic challenges, and opportunities for improvisation. The instructor will act as leader first, in order to teach the song correctly and also incorporate body gestures to help with the “call” portion of the song. Students will have the opportunity to freely improvise using their body motions, body percussion and variations of switching leadership roles.
- http://media.smithsonianfolkways.org/liner_notes/folkways/FW77855.pdf

Present Stage:

The present stage sets the students to understand the known term of Call and Response. One of the songs from the Prepare stage is reintroduced with different version for the students to listen to. The students will hear and see the term Call and Response represented through a series of activities. Listening and psychomotor activities are also engaged, since now the students can apply the term to what they are hearing through a series of examples. Examples are in the Present Stage model.

Practice Stage:

The practice stage lets student focus on games since they have already known the term Call and Response and have experienced what it sounds like. Now, we take it to the next level for improvisation and having the students apply other important musical terms inside the model of Call and Response. There are a series of songs in the module that bring out games and fun activities for the students to experience kinesthetically, cognitively and with psychomotor skills. The songs involved are:

Lesson Plans

Prepare: Lesson 1

Hill and Gully Rider

Standards Being Addressed:

MU:Pr4.3.4a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

MU:Pr6.1.4a: Perform music alone or with others, with expression and technical accuracy, and appropriate interpretation.

MU:Cn11.0.2a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Objectives:

- 1) Students will learn about the traditional Jamaican culture, and view the meaning of the word “gully” in its respected context and how it related to the historical context of the piece.

- 2) After listening to a recording of Hill and Gully Rider, students will form understanding of repeating text through guided questioning.
- 3) During the lesson, students will create a call and response singing and with percussion steady beat.
- 4) By the end of the lesson, students will perform “Hill and Gully Rider” incorporating the concept of call and response.

Materials of Instruction:

- 1) Lord Composer Arrangement of Hill and Gully Rider

https://www.youtube.com/watch?v=J4O_m4EA38s

- 2) Video showing the BBC exploring the history of Jamaican music!

<https://www.youtube.com/watch?v=iwKe4hsvHV8>

- 3) Percussion instruments: ; jawbone, guiro, claves, maracas, congas.
- 4) Worksheets for student reflections.
- 5) Sheet music for the song so S can circle similar rhythms in the partner activity.

Lesson Sequence

Activity 1:

1. T will sing the song with a guitar to the class as they walk through the door as a meet and greet session.
2. S will observe and listen to the song and the teacher. T hands out lyrics to the song.
3. T will ask a question, what is this song about?
4. S will have 2 min. of discussion with their neighbor.
5. T will show a mini presentation on the historical cultural relevance and the instruments used in Jamaica.

6. S will listen to the various listening examples and write down on worksheet: What is the song about? What instruments could you hear? Compare/contrast the two listening examples.
7. S will out a chart of focused listening for the two listening examples.
8. T will briefly go over the traditions involving music in Jamaica.
9. T will see if there are any questions from students.

Activity 2:

1. T introduces call and response game.
2. S will grab an instrument and the teacher will create rhythms with their partners from the lyrics of the song so the students can get used to hearing rhythm. One partner will keep steady beat and play the “Hill and Gully” (Response), the other student will play the melody line. (Call)
3. T will hand out worksheet for students to verify where in the music repeating rhythms occur (Unknown term – Call and Response)
4. After S have decided where the repeated rhythms are the students, T will collect worksheets and then have the class mimic repeated rhythms from the melody.
5. S will mimic what the teacher calls out to the students and they will respond.
6. If time allows, S will create rhythms with their partners and then mimic rhythms in the style of the song. Rhythms are below. Using various percussion instruments; jawbone, guiro, claves, maracas, congas or body percussion the S will practice the rhythms with teach other finding similarities and differences. (i.e. students finding rhythms that line up with each other and then reflecting on it later) (Melody line call/vs. response line).
7. T will ask the class what activity is this called? (Check for student progress) “We might see more of what this form is later on in the week.”

Transition/Closure:

1. Wonderful job today students. This will the first song we will open up with for our performance to our other classmates in different grade levels.
2. S will put away instruments and go back to their desk and fill out the short reflection questions.

Song Lyrics: **ALT. VERSION:**

(Chorus)

Hill and Gully Rider

(Hill an' gully)

Hill and Gully Rider

(Hill an' gully)

I took my horse an' comin' down,

(Hill an' gully)

But my horse done stumble down

(Hill an' gully)

An' the nighttime tumble down

(Hill an' gully)

Oh the moon shone bright down,

(Hill an' gully)

Ain't no place to hide in down,

(Hill an' gully)

An' a zombie come a ridin' down

(Hill an' gully)

Oh, my knees they shake down

(Hill an' gully)

An' my heart starts quakin' down

(Hill an' gully)

An' I run 'til daylight breakin' down.

(Hill an' gully)

Well that's the last I sat down,

(Hill an' gully)

I pray the Lord don' let me down.

(Hill an' gully)

Ain't nobody goin' to get me down.

(Hill an' gully)

I Hear...	...And that makes me wonder	Now I wonder...

Assessment:

- 1) Check the students on their understanding of call and response and reacting back and forth on their instruments.
- 2) Students and Instructor will also have a mini reflection at the end of the lesson.
- 3) Teacher will observe students making sure they are on task during the activity and listening portion of the lesson.
- 4) Teacher will collect the music and see where the students circled the repeating sections to check for accuracy.

What does the term “gully” mean?	
What is the historical context of this song?	
Did you find something different in your partner activities? Same vs. Different?	
Were you able to find similarities in the rhythms you and your partners played? If so, describe where?	

$\text{♩} = 60$

Voice
Hill 'n gul-ly ri - der hill 'n gul - ly Hill 'n gul-ly ri - der hill 'n gul - ly took myhorse 'n come down

Jawbone

Claves

Maracas
duck now I like my now I like my head!

Guiro
rise- bright - moon

Congas

Voice
hill 'n gul-ly but myhorse done stum-ble down hill 'n gul-ly

Jaw.

Clv.

Mrcs.

Gro.

Congas

Checklist for Teacher Reflection:

<p>Were my students paying attention to the video about Hill and Gully Rider?</p>	
<p>Were my guided questions helpful during the class session?</p>	

Were my students on task during the partner activity?	
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Checklist for Students Reflection:

Questions:	Yes or No Format
<ul style="list-style-type: none"> Was I able to improvise my own rhythms during the activity? Did I find out repeated rhythms in the partner activity? 	

Song Analysis Table:

Tone Set:	F Major
Range	So, La, Mi, Do, Re
Form	Call and Response (with syncopation)

Song's Pedagogical Use Table:

Melody	Focusing on the call: and always responding back "Hill and Gully"
Rhythms	Eighth note to quarter note syncopation.

Prepare: Lesson 2

Pizza, Pizza, Daddy-O

Standards Being Addressed:

- 1) **MU:Pr4.3.4a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
- 2) **MU:Pr6.1.4a:** Perform music alone or with others, with expression and technical accuracy, and appropriate interpretation.
- 3) **MU:Pr6.1.E.5b** Demonstrate an awareness of the context of the music through prepared and improvised performances.
- 4) **MU:Re7.1E.5a** Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Objectives:

- 1) By the end of the lesson, students will perform “Pizza, Pizza, Daddy-O” incorporating the concept of call and response with included syncopation.
- 2) During the lesson, students will use body percussion to help with the pulse and syncopated beats.
- 3) From moving around, and singing students will individually create their own response in the piece.

Materials of Instruction: Source: Maureen Kenney

- 1) Pizza, Pizza, Daddy-O Recording Sample: <https://www.youtube.com/watch?v=sAJhXYUEtfc>
- 2) <http://kodaly.hnu.edu/song.cfm?id=547#analysis>
- 3) Pizza, Pizza, Daddy-O Game Video: https://www.youtube.com/watch?v=-kaFt_m72tk
- 4) Pizza, Pizza, Daddy-O: Historical Context Video: <http://www.folkstreams.net/film,73>

Pizza Pizza Daddy-O

Folk song

Leader: Class: Leader: $\frac{3}{4}$ Class:

An nie has a boy-friend, Piz - za, piz - za dad-dy - o. How do you know it? Piz - za, piz - za dad-dy-

Leader: Class: Leader: Class: Leader:

o. Let's rope* it. Rope it, rope it, dad-dy o. Let's swim* it. Swim it, swim it, dad-dy o. Let's duck* it.

Class: Leader: Class:

Duck it, duck it, dad - dy o. Let's twist* it. Twist it, twist it, dad - dy

Leader: Class:

o. Let's end+ it! End it, end it, dad - dy o!

bethsnotes.com

Students in a circle, one student "leader" in the middle:

"Pizza pizza daddy o" = feet motions: feet out to side, feet together with R foot in front, feet out to side, feet together with L foot in front, both feet together

*act out the lyrics

+Person in the middle closes his/her eyes, spins around while pointing. Stop on "o!"
Person who is being pointed to is the new "it."

Lesson Sequence

Pattern exercises will be used to help reinforce the syncopated rhythms. Students will work in partners at the beginning of each class period with the music up on the projector. Students will keep a steady pulse while their partner will work out the repeating "response" line (i.e. the song title)

Class:



Piz - za, piz - za dad-dy - o.

Activity 1:

1. T will sing the song with a guitar to the class as they walk through the door as a meet and greet session.
2. S will see eighth notes in one circle and quarter notes in another circle. The T will split up the room in half.
3. T will ask the question, what happens when we have beats not on the downbeat? What could that mean? Is there a word for this? How does it sound different? T will project on the overhead the song Pizza, Pizza, Daddy-O.
4. S will look through the music and see if they can find anything relating to *syncopation*.
5. T will ask why do you think I chose this piece? (S respond)
6. T goes over the term *syncopation*.
7. T has everyone pat along the pulse (quarter note) of the piece. (S join in on quarter note) T stops the 8th note group and asks them to watch me. (T starts the melody one line at a time) (Call and response) (*Body percussion*)
8. T will now have the eighth note people play eighth notes while quarter note people respond from the teacher's call and response learning the melody. (Sung)
9. Once both groups have gotten it down. The whole class will listen together for the call (T) and then respond! (S) (*Switch from body percussion to voice*)
10. T has students stand up and stomp to the pulse while singing!

Activity 2: Game

- 1) T will have S get in a circle and for presenting the lesson the T will act as "leader" who is in the middle of the group.
- 2) The T (in the middle of the circle) will act out the actions to the rest of the circle.

3) The sequence is listed below:

4) **Game Directions:** <http://kodaly.hnu.edu/song.cfm?id=547#analysis>

- 5) Formation: Players stand in a circle facing the center - the named child in the center.
- 6) On each "Pizza, pizza daddy-o," all including the one who is "it," does a five beat foot pattern:
 - 7) Beat 1 - jump landing with feet crossed, right foot in front.
 - 8) Beat 2 - jump landing with feet together.
 - 9) Beat 3 - jump landing with feet crossed, left foot in front.
 - 10) Beat 4 - Same as Beat 2.
- 11) The song is great for reminding students the term of *phrases* that they learned in 1st grade.
- 12) At the end of each "Pizza" phrase, everyone stands in whatever position they land until the end of the next Pizza phrase. The motions listed below are done from the person in the center and from everyone involved in the circle.
- 13) At "Let's rope it," swing an imaginary rope over the head with large circular motion.
- 14) At "Let's swim it," arms do the Australian crawl to the beat.
(Improvise other verses/motions as desired.)
- 15) At "Let's end it," players in the circle stand still. Child in the center turns around with eyes closed and finger pointed to choose the next player to be "it."
- 16) Each S will get the opportunity to be in the center (leader).
- 17) T will close it by getting in the center and doing the last action.

Transition/Closure:

1. Excellent job today students, we will continue adding more actions later on in the coming weeks.

Assessment:

1. T will have a checklist and an exit ticket that S will fill out on self-evaluation card asking if they felt comfortable with syncopation. (Yes, No, or I don't understand it)
2. T will check off rhythmic accuracy and if each student was involved with the body percussion and doing the correct part. T will walk around the room to make sure every student is participating and is involved with the circle activity in part 2 of the lesson.

Checklist for instructor evaluating student learning and involvement:

Task	Yes	No
Incorporated movement with the lyrics?		
Participated in the center?		
Lyrics were sung with accuracy?		
Rhythmic accuracy from students.		

Song Analysis Table

Tone Set	M sl (tonal Center = Mi)
Range	P4
Form Analysis	ABCBCB Call and Response/Motivic Form
Rhythm Set	Eighth notes, quarter notes, half notes, triplets,

Song's Pedagogical Use Table

Melody	Focusing on Question vs. answer with interactive movement.
Rhythm	Focus on syncopation with quarter to eighth note timing.
Other	Leadership roles and enacting personal body expression with the lyrics of the song.

Instructor's organized list to check off people who have been in the center: Below

Pizza, Pizza, Daddy-O

Homeroom Teacher:

Student's Name	Order	Action (Let's _____ it.)
	1	
	2	
	3	
	4	
-----	5	End

Prepare: Lesson 3

“Kye Kye Kule”

Standards Being Addressed:

1. **MU:Pr4.3.4a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
2. **MU:Pr6.1.4a:** Perform music alone or with others, with expression and technical accuracy, and appropriate interpretation.
3. **MU:Pr6.1.E.5b** Demonstrate an awareness of the context of the music through prepared and improvised performances.
4. **MU:Re7.1E.5a** Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Objectives:

1. By the end of the lesson, students will perform “Kye Kye Kule” incorporating the concept of call and response.
2. Students will learn Kyekye Kule by rote with little to no mistakes from the aspect of question and answer.
3. During the lesson, students will use percussion instruments to help keep a steady beat.
(Drums from West Africa are preferred)

Materials of Instruction:

1. Hand drums from West Africa to keep steady time and then eventually work on rhythms.
2. Music notation for the piece.
3. Background GarageBand track that keeps steady pulse once students transfer body percussion and hand drums.
4. Laptop and speakers.
5. Piktochar
6. Listening Example: <http://www.songsforteaching.com/folk/kyekyekule.htm>

Source:

- Traditional West African Call and Response Song (Also known as Je Je Kule or Che Che Kule). MP3 example on website
- <http://www.cansing.org.uk/caneuon/can.php?id=4&iaith=en>

- <http://www.songsforteaching.com/fol>



Where is Ghana?



Map Viewpoint. What Continent?



Ghana's Country Flag



Instruments such as the agyegyewa, brekete, and Ewe drums are all involved with Ghanaian music.



Percussion is involved with the music of Ghana. Many ensembles play every day for many hours!

Kye Kye Kule

Traditional Ghanaian

The musical notation is presented in three systems, each on a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. Above the notes, boxes labeled 'Call' and 'Response' indicate the structure of the song. The first system consists of four measures: the first two are 'Call' and the last two are 'Response'. The second system also has four measures: the first and third are 'Call', and the second and fourth are 'Response'. The third system has three measures: the first and third are 'Response', and the second is 'Call'. The lyrics are: 'Kye kye ku - le, Kye kye ku - le, Kye kye kof - fi - sa, Kye kye kof - fi - sa, Kof - fi - sa lan - ga, Kof - fi - sa lan - ga, Cha cha shay lan - ga, Cha cha shay lan - ga, Kum a dee day, Kum a dee day.'

Call Response Call Response

Kye kye ku - le, Kye kye ku - le, Kye kye kof - fi - sa, Kye kye kof - fi - sa,

Call Response Call

Kof - fi - sa lan - ga, Kof - fi - sa lan - ga, Cha cha shay lan - ga,

Response Call Response

Cha cha shay lan - ga, Kum a dee day, Kum a dee day.

Pattern Work: Below this paragraph is the pattern work for the Kye Kye Kule song. Students will be focusing on the rhythms while the teacher presents the call after the students have learned by rote. They will now view the notation and practice the rhythms utilizing body percussion and instruments from the West African country, Ghana. Below are the important rhythms to teach to

the students so that they are ready to respond once the call has been given out. These rhythms below will be used as rhythm card exercises and once the students have the rhythms down, they will be tested to see if they can remember the “call” without looking at the music. (Testing for memory)

Lesson Warm up below!

Response Response Response

Kye kye kof-fi - sa, Kye kye ku - le, Kof - fi - sa lan - ga,

Response Response

Cha cha shay lan - ga, Kum a dee day.

Activity 1:

1. T will begin the lesson with students walking in and playing West African music.
2. T will ask students once the song is over, what type of music is this? What instruments did you hear or see? (Guiding questions)
3. T introduces the West African unit briefly describing the instruments, culture and traditions via computer Piktochart.
4. T introduces the song and the translations with it.
5. S will get in a circle. T starts call and response at the beginning of the song. T will model the body movement from the translation below!
6. T will pulsate with the body movement using hands so the S can stay on a good pulse.
7. S will have an opportunity to act leader, T will have music on the project and the rest of the S will model them. (Call and response).
8. After S have cycled in and out, T will introduce pulse on the West African drums. (Djembe preferred)
9. S will grab instruments to keep pulse and sing along to the song.
10. T recaps at the end about West African traditions and reviews call and response.

Activity 2:

1. T will introduce the different “responses” from the song using rhythm cards from above.
2. S will have the opportunity to play the game of figuring out what the “call” was by using a hand drum.
3. S respond back to the T by playing a call rhythm and the T will reveal whether this answer is correct or not. (Assessment)
4. S will reflect on paper if they were able to figure out the call portion of the songs.

Assessment:

1. Checklist format using an informal assessment throughout the lesson. The instructor will be listening closely for accuracy of the correct lyrics, pitch accuracy, and focus of a steady pulse. Teacher will assess the comprehension level of the unknown term, “call and response” during the lesson. The teacher will record the lesson to monitor student involvement and check for accuracy of rhythms during the game portion.

Translation Lyrics: Song Facts: <http://www.mamalisa.com/?t=es&p=3215>

- "'Kye Kye Kule' is a widely understood phrase that is meant to get others' attention to chant or sing folk songs in unison.
- Kofi is the name of a person. 'Kye Kye Kofi Sa' is getting Kofi's attention.
- 'Kofi Sa Langa' is an attempt to derive words from the 'Kofi Sa' in the previous line.
- 'Kaka Shi Langa' does the same and bears some semblance to what a native English speaker may consider rhyming lines.

- 'Adende Kum' describes the action of bending to touch the feet. 'Adende' literally means a 'see-saw' or up-and-down motion and 'Kum' is an onomatopoeia associated with the downward motion. If a child were learning the accompanying actions, the 'Kum' portion naturally coincides with the downward motion." -William

Song Analysis Table

Tone Set	G
Range	D-B treble clef La- Mi
Rhythm Set	Eighth notes, Quarter notes, Eighth note rests
Form	Call and Response

Song's Pedagogical Use Table

Melody	Syncopated
Rhythm	Quarter to eighth note syncopation

Evaluation: Students will circle answers below:

1. Was I able to remember the “Questions” the teacher response to me? If not, please explain why?(Short Answer)
2. Describe the history and meaning behind Kye Kye Kule?
3. Would you like to learn more about these songs?

Present: Lesson 1:

“Call and Response”

National Standards Addressed:

MU:Pr4.3.4a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

MU:Pr6.1.4a: Perform music alone or with others, with expression and technical accuracy, and appropriate interpretation.

MU:Cr2.1.2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

MU:Re8.1.2a: Demonstrate knowledge of music concepts and how they support creators’/

performers' expressive intent.

Objectives:

1. As a class, students will demonstrate their understanding of the term, question and answer transitioning it to Call and Response.
2. As a class, students will hold up a card titled RESPONSE when I play the two variations of the song "Hill and Gully Rider." This should occur when it is the appropriate time to hold up the card after the "call" section has been played in the recording. This is the time where the teacher has to monitor student learning while the student's eyes are closed during the activity so that no one can look off each other to see the correct answer. The teacher will assess that no mistakes will be made during this part of the unit.
3. During the end of the lesson, students will create a call and response singing and with percussion instruments with accurate rhythmic and notes at the end.

Materials of Instruction:

1. <https://www.youtube.com/watch?v=tCpTkfYVHpQ> (Mento Version of Hill and Gully Rider)
2. <https://www.youtube.com/watch?v=-w01TrLoNX8> (The Charms Version of Hill and Gully Rider)
3. Laptop
4. Speakers
5. Wi-Fi access to YouTube

Lesson Sequence:

Pattern Work is going to be used to reinforce the concept of Call and Response. The students will have instruments and half the room will play the "Call" portion and half on the "Response" part.

Warm up: Reinforcing the syncopated response line while students are clapping or patting their thighs will work as warm up.

Students can also use instruments from below to warm up and practice syncopation in partners!



Hill 'n Gully Rider

arr. BA Hepburn

Jamaican Folk Song

$\text{♩} = 60$

Voice

Hill 'n gul-ly ri - der hill 'n gul - ly Hill 'n gul-ly ri - der hill 'n gul - ly took myhorse 'n come down

Jawbone

Claves

Maracas

duck now I like my now I like my head!

Guiro

rise- bright - moon -

Congas

o

Voice

hill 'n gul-ly but myhorse done stum-ble down hill 'n gul-ly

Activity 1:

1. T will sing the song with a guitar to the class as they walk thorough the door as a meet and greet session.
2. T greets the class “Good morning class, today’s lesson will be a blast! To start off, everyone listen and watch me and echo what I do!”
3. T will clap eighth notes and quarter notes with syncopated rhythms and then will signal to the S to repeat the exact same rhythms the T performed. This is the time for the T to assess that no mistakes are made during the echo portion the students present.
4. T will now have the students experiment with their neighbor next to them and will perform what each other came up with.
5. T will perform his own “Call” rhythms *improv*. S will perform what their partner taught them for a 4 beat rhythm! (Response) The T and S are allowed to use body percussion.
6. T will now have the S repeat back exactly what the T performs and will assess to check for rhythmic accuracy. Everyone must pass with 100% accuracy and no mistakes to move forward.
7. T will ask a question: What was that activity called? What does it mean when you answer back from my question? S will discuss with their rhythm partners for 1 minute. T looks for answers, and finally mentions, we call this activity “Call and Response!”
8. Call and Response is a lot like a two way street of communication, there is a person that starts to talk about a subject/song (call) and then the other person reacts back at the person (response). Call portion goes first in the form of the song and then the response section!
9. T says, “class do you remember about a week ago when we started learning Hill and Gully Rider?” Do you think it is possible that there is Call and Response inside that song?
10. T gets out Hill and Gully Rider recording and the class will listen and hold up a card titled YES/NO for if there is a form such as Call and Response.
11. S will get in groups of four and talk amongst them to decide whether each version has implemented the Call and Response format.
12. Once students have listened to the song once, T will bring out the sample music and will play the recording one last time to circle where in the music the Call/Response portion occurs!

Activity 2:

1. T will ask the question; do you remember from last week what Hill and Gully Rider is about?
2. S will have 1 minute discussion with their neighbor.
3. T will have S look at the “call and response” measure – 2 or 4. Have the students pat along, while we sing just that measure.
4. T asks the S, that sounds kind of funny, lets add the next measure and compare the two rhythms.
5. T will show a mini presentation using Piktochart on the historical cultural relevance and the instruments used in Jamaica.
6. T will briefly go over the traditions involving music in Jamaica.
7. T will see if there are any questions from students.
8. T introduces call and response game.
9. S will grab an instrument and the teacher will create rhythms from the lyrics of the song so the students can get used to hearing the rhythms not by rote.
10. S will mimic what the teacher calls out to the students and they will respond.
11. T will ask the class what activity is this called? (Check for student progress)

Assessment:

1. Check the students on their understanding of call and response and reacting back and forth on their instruments and/or use of body percussion from the 1st part of the lesson.
2. Students as an exit ticket will complete a exit chart of three questions over the topic Call and Response and the teacher will view the student’s comprehension of the form.

For practicing rhythms as a warm up, the students will stomp and sing the syncopated response lines. This is important to feel steady pulse and syncopation at the same time!

3 - 2 - 1 *Exit Ticket*

Name : _____

Date: _____

3 Things you learned from the lesson

2 Questions you still have

1 Idea that stuck with you

www.mrelementarymath.com

If there is not a lot of time the T will simply ask a couple of students what they learned for the lesson.

Practice: Lesson 1

Long John and *Pizza, Pizza Daddy-O!*

Standards Being Addressed:

1. MU:Cr2.1.2b: Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.
2. MU:Pr6.1.2a: Perform music for a specific purpose with expression and technical accuracy.
3. MU:Re7.2.2a: Describe how specific music concepts are used to support a specific purpose in music.

Objectives:

1. By the end of the lesson, students will learn hand-clapping games from the African American tradition to practice movement, listening, and rhythm skills.
2. Students will explore the role of children’s games in African American culture and around the world.
3. Students will practice singing the song “Long John” utilizing the form Call and Response.
4. Song Analysis Table:

Tone Set:	Starting pitch Bb
Range	Do, Mi, Me, Sol, Re
Form	Call and Response (with syncopation)

Song’s Pedagogical Use Table:

Melody	Focusing on the call: repeating after each leader.
Rhythms	Eighth note to quarter note syncopation.

Materials of Instruction:

1. Cups
2. Hand Drums
3. <http://www.folkways.si.edu/african-american-lets-sing-play-clapping-games/childrens-ragtime/music/tools-for-teaching/smithsonian>
4. Pizza, Pizza, Daddy-O Recording Sample:
<https://www.youtube.com/watch?v=sAJhXYUEtfc>
5. “Long John” by Ella Jenkins from *Adventures in Rhythm* (SFW45007)
<http://www.folkways.si.edu/ella-jenkins/long-john/childrens/music/track/smithsonian>
6. Body Percussion
7. Speakers
8. Auxiliary Percussion
9. <https://www.youtube.com/watch?v=TApyIvDYoBU>

Activity 1:

1. Ss enter the classroom and sit in assigned groups of four.
2. Inside each group will be varied African instruments of humdrums, and bells.
3. T will present the steady beat up on the board as a visual aid for the listening example.
4. The circles below will represent an aid for the students’ pulse that they will be patting along to.
5. Half of the people in the group will put the “Call” words to the circles (Downbeats) and putting the syncopated beats away from the circle (offbeat) to assess knowledge of rhythmic accuracy.
6. The other half of the group will label the “Response” section.
7. S will play at their respected times either during the Call or Response selection with their auxiliary percussion.
8. T will now play the song Long John and ask students guided questions.
9. T asks questions: “What type of country do you think the song is from? Can you identify the instruments in the song? Is there any Question and Answer going on in this song? Any type of Call and Response?”
10. S will talk amongst their group for 1 minute about the guided questions and then responds.
11. T, “Good job, yes there is Call and Response in this song we are starting to practice this now!”
12. T plays the song once more and asks S what is constant throughout the song?
13. S think and refer back to the circle visuals above about steady pulse.
14. T has S look at the notation and needs to put circles on the downbeats where the syncopation occurs.
15. T has S repeat same activity for Pizza Pizza, Daddy-O.

Activity 2:

1. Can you name any instruments in the song?
2. T explains about the historical context of Long John.

3. Have S write down a sentence on how the song plays a role in their life, and what do they think it is about?
4. T describes about the significance of Long John.
5. T will have the students set the steady beat for the class. The room will be split up into 1/3. 1 section of the room playing steady beats by passing cups down next to each other. One section of the room playing the call and one section playing the response.
6. T says “Great we will switch when we all can do this activity with 100% accuracy!” The groups will switch after the T assesses rhythmic accuracy and steady pulse.
7. T will now keep the steady beat on a hand drum and will have S repeat back to her for each phrase of the song.
8. S learn the song by rote (call and response).
9. Have S get with their partners and work on one creating a rhythm while the other is keeping steady beat. The S have an option to play off one another (call and response)
10. Sing the song with CD and add instruments now along with accompaniment.
11. S will get in their split 1/3rds again and switch once everyone has played the accuracy of rhythms and playing when they are supposed to.

Transition/Closure:

1. T says, “Great job today everyone! We will also preform this song in front of our classmates in different grade levels!” Lets line up quietly at the door in 10 seconds.

Assessment:

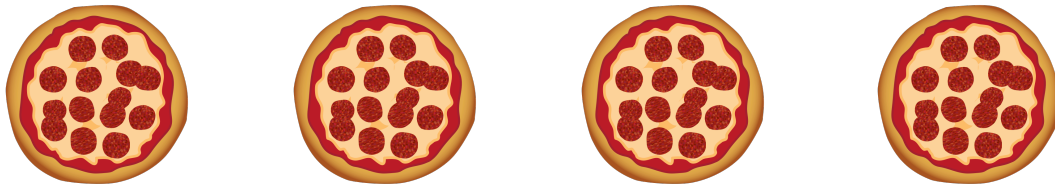
1. T will be informally assessing during the entirety of the activity. Specifically, the T will be looking for steady beat accuracy in the cup-passing portion. The T will also look for the other S coming in correctly at the right time for both songs knowing their role in ensemble.

Reflection: S will have a worksheet filled with African drums and Pizza that look like quarter notes and will have to put all of the words that go on the downbeat to assess the steady pulse vs. syncopations.

Visual for Steady Beat for Long John.



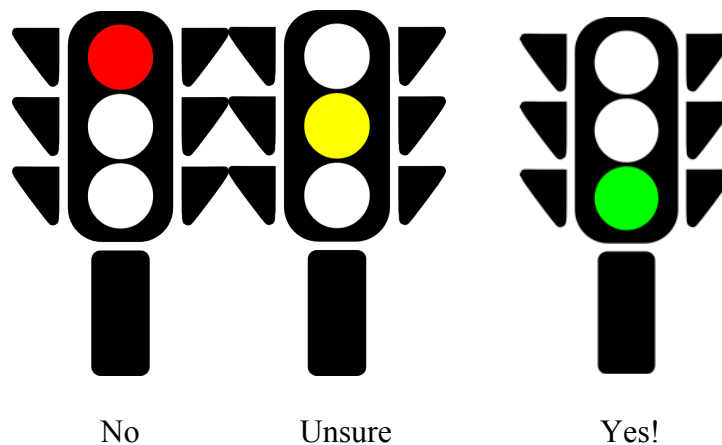
Pizza, Pizza Quarter Note Block



Below is a student reflection addressing ideas of syncopation and call and response.

Three lights are below please circle the one on how you felt with the activity today for these two questions.

- I am comfortable with call and response, I am unsure on how I feel with call and response or the third answer, I am not confident on the topic of call and response.
- I am having trouble with syncopation and don't understand how it works.



Practice: Lesson 2

“Oh, John the Rabbit: From Story to Song”

Standards Being Addressed:

MU:Cr1.1.2a: Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

MU: Re7.1.2a: Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

MU:Pr6.1.2a: Perform music for a specific purpose with expression and technical accuracy.

Objectives:

- Practicing steady beat and mimic rhythms.
- Learn call-and-response format
- Practicing the musical form through singing the “call” part and leading peers in the new song.
- Relating the historical context behind the song, describing what is the story about.
- Applying reflection by using writing skills and motor skills during the call and response section.

Materials of Instruction:

- “Oh, John the Rabbit” by Elizabeth Mitchell and family, on the Smithsonian Folkways album Sunny Day <http://www.folkways.si.edu/elizabeth-mitchell/sunny-day/childrens/music/album/smithsonian>
- Hand drums
- Hand Clapping
- <http://kodaly.hnu.edu/Scores/ohjohnt1.pdf#viewer.action=download>

• Tone Set:	Key of E Major from YouTube Link
Range	Do, Re, Mi, Sol, La, Fa
Form	Call and Response (with syncopation) Replying Yes Ma’am

Song’s Pedagogical Use Table:

Melody	Focusing on the call: repeating after each leader. Leader starts the song.
Rhythms	Eighth note to quarter note syncopation.

Activity 1:

1. T will have Oh, John the Rabbit playing while the students walk in so they can get an aural sense of how the song goes.
2. T greets them after all the students have got into the class and says “Good morning 2nd graders, I am ecstatic to begin our activity. The song we are focusing on today is the story about a rabbit named John! Lets listen to this recording and on the sheet in front of you write down what you think the song is about.
3. T plays recording by Elizabeth Mitchell and family.
4. T now says, “S find another student across the room you have not talked with yet on lessons and talk with each other for about 1-2 minutes about what you think the story is about!
5. S then share after a minute what John the Rabbit is about.
6. T starts to sing Oh John the Rabbit

Activity 2:

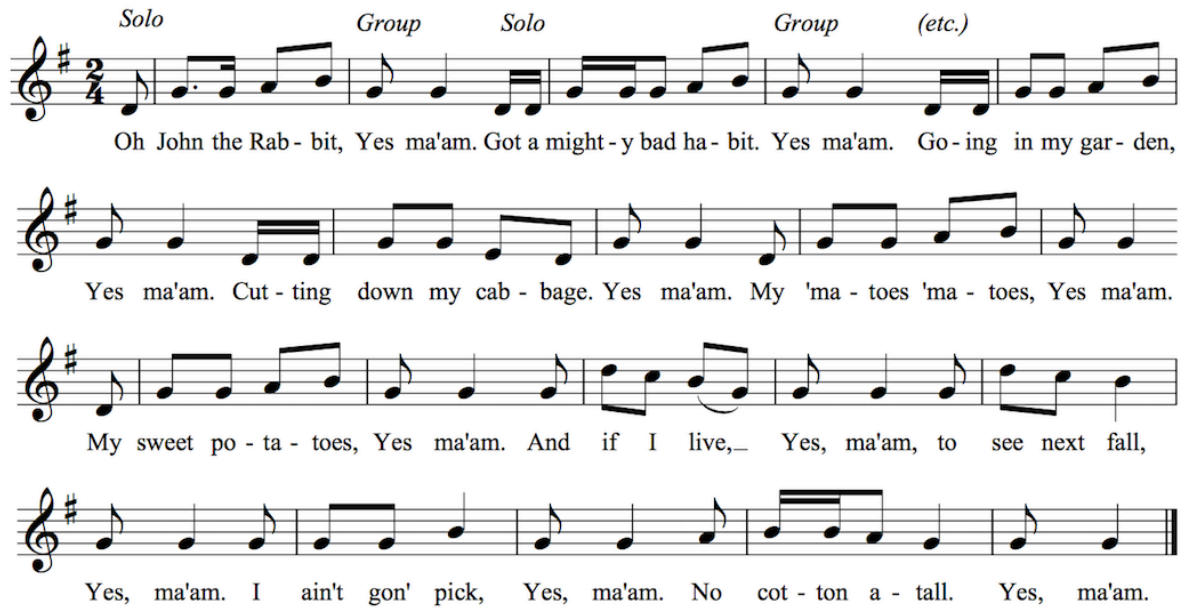
1. T gets in the middle of the room while starting the song. S circle around the teacher.
2. The T is the group leader (Call) and the S will initiate the (Response)
3. The T will step out of the circle and asks who wants to be in the middle? (T selects person if no one raises their hand)
4. T will have the students split up into halves for the context of call and response.
5. S will play the Response part on a hand drum and hand claps the steady beat. The rest of the class is working on the Call.
6. Have the students write about how the character John the Rabbit relates to him.
7. The class will switch roles and have new assignments for the Call and Response.
8. Visual portion: With the notated music on the overhead the S will now circle where in the music the response is on paper with colorful markers.
9. T will check for accuracy on labeling and will review if S are not 100% accurate on where the Call portion exists.
10. Students will get in a circle once again, but this time march around the group leader. Steady pulse should be monitored by the T and student accuracy for entrances on the Response.
11. S will fill out an exit ticket writing about the lesson and if they were able to find the Response portion.

Oh John the Rabbit

Informant/Performer:
Four girls
Amory, MS, 1939

Source:
Library of Congress AFS 2975 A3
Collected by Herbert Halpert

Solo *Group* *Solo* *Group* *(etc.)*



Oh John the Rab-bit, Yes ma'am. Got a might-y bad ha-bit. Yes ma'am. Go-ing in my gar-den,
Yes ma'am. Cut-ting down my cab-bage. Yes ma'am. My 'ma-toes 'ma-toes, Yes ma'am.
My sweet po-ta-toes, Yes ma'am. And if I live, Yes, ma'am, to see next fall,
Yes, ma'am. I ain't gon' pick, Yes, ma'am. No cot-ton a-tall. Yes, ma'am.

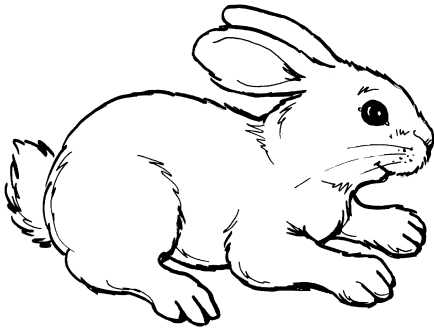
Transcribed by Cynthia Stuck

Historical ties to John Brown! Show students the historical connection in the lyrics. (If time allowed in class!) <http://www.historynet.com/john-brown>



WS for activity on Practice Lesson 2!

Questions:

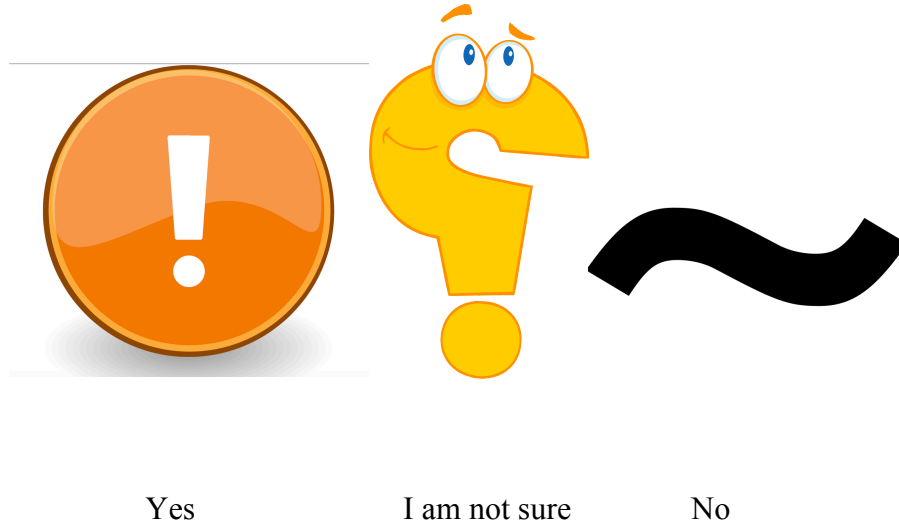


1. After hearing the song, what is the song about?

2. After singing through the song and hearing John the Rabbit, how does he relate to you?
Are there habits you have in your household?

3. What type of form is this song in?

4. Circle below if you were successful in finding the Call portion of the song?



Transition/Closure: S will put away hand drums and line up in a straight line quietly to head to the next class period. T samples song for tomorrow

Assessment:

1. Teacher will assess students from the entirety of the lesson checking for understanding of the format Call and Response. Teacher is also assessing who is paying attention and rhythmic accuracy and steady beat.
2. Teacher will ask students what is one thing they learned about call and response and seeing if they can recall some historical history behind the piece.
3. Teacher assesses formally using a student reflection and labeling excerpt to see if the students were confident on labeling the Call.

Practice: Lesson 3

“Monta no Jumento Embolada” studying Brazilian rhythms with Call and Response practice!

Standards Being Addressed

1. MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
2. MU:Pr6.1.2a: Perform music for a specific purpose with expression and technical accuracy.

Objectives:

1. By the end of the lesson students will learn about the historical traditions of Brazilian music.
2. Students will learn musical components of Brazilian rhythms while focusing on the form of Call and Response from the song “Monta no Jumento Embolada.”

Materials of Instruction:

1. Recording of Monta no Jumento Embolada - <https://www.youtube.com/watch?v=Xw30D7G2r28>
2. Speakers
3. Laptop
4. Piktochart
5. Woodblocks, pandeiro, Brazilian drums

Resources:

Carlin,R(2008). *Worlds of sound: The story of Smithsonian Folkways*. New York:Smithsonian Books.

Murphy, John P.(2006). *Music in Brazil: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Darién J.Davis(2009) *White Face, Black Mask*:Michigan: Michigan State Press McGowan, C and Pessanha,R(1991). *The Brazilian Sound.Samba, Bossa Nova, and the*

Poplar Music of Brazil.NY. Watson-Guption Publications.

Notes for Brazilian Folk music:

http://media.smithsonianfolkways.org/liner_notes/folkways/FW06953.pdf

Song Analysis Table:

Tone Set	Tonal center = A Major
Melodic Context	
Range	Sol, La, Do, Re, Fa
Rhythm Set	Running eighth notes, Quarter notes
Form	Call and Response

Song's Pedagogical Use Table

Melody	Solo vs. Group (Call and Response)
Rhythm	Running 8 th notes
Other	Historical Context : http://media.smithsonianfolkways.org/liner_notes/folkways/FW06953.pdf

Activity 1:

1. T plays intro of the song “Monta no Jumento Embolada”
2. T asks the students to list the different instruments on a sheet of paper.
3. Ss are to get into pairs with each other and talk about what they heard.
4. T plays example again and asks S to write about what country you think this song is from?
5. T shows mini presentation about the country of Brazil, describing the traditions, music, rhythms and the culture.
6. S will write down and take notes.
7. T asks guided questions such as “What does this song mean? What language do you think this is? What instruments do you hear? Can you pat out the steady beat? Does this piece have Call and Response in it?”
8. T has S write down their thoughts as an informal assessment. The T will go through and have the students listen to the Brazilian piece once again and see if they can identify while looking at the notation where exactly the Call occurs at and the Response.

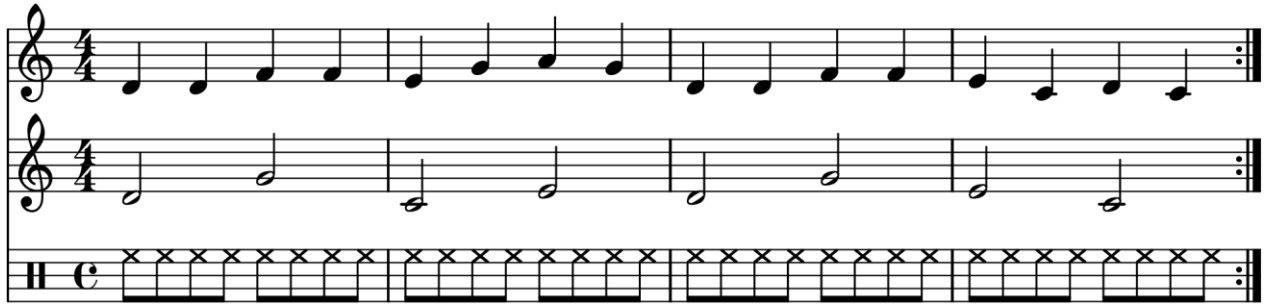
9. S will need to listen closely for who is in charge of the melody of the song. They will need to write this down on their worksheet.
10. Transition over to showing video of Brazilian people performing the song Embolada.

Activity 2:

1. T discusses the performance of the piece Embolada and looks and sees if there are any questions from S.
2. T talks to S about the conversation of the piece and how it occurs in this question and answer type of fashion.
3. T educates S about Embolada and how it is focused mostly on elements of improvisation, involving a percussion instrument (pandeiro) in between verses.
4. T has the S listen to the song once more starting right with the steady beat and then half of the room is going to be split up listening for the rhythms incorporated into the song and then clapping along to them.
5. S will switch roles so the other students can listen for the rhythms over the recording and the other half will play steady beat.
6. T asks the question: "Does the pattern repeat in the music?"
7. T will teach the accompaniment line by rote.
8. Once the S have down the rhythmic lines for the melody and accompanying lines the T will have the students move to woodblocks, pandeiro, xylophones, to work on improvisation. Half of the S will play instruments and half will be vocal using their voices.
9. The entire class will be in a circle and there will be two circles and the inner group will consist of instrumentalist and the outside group are the voices.
10. With the backing track of a GarageBand metronome in the style of Brazilian music, the students will create an improvised session with the inner group acting as the Call line and the outside circle are the people that Respond.
11. Now, once the students have improvised different rhythms, they will now use the notation below to play accurately the pitches and rhythms. T will aurally assess and visually watch for the correct pitches and rhythms

Assessment:

1. In part 1 of the lesson the teacher will observe informally on whether the students were active participants during the lesson. (were students able to keep a steady pulse?)
2. The teacher will observe and collect worksheets and grade in the means of a formal assessment. (i.e. were the students able to identify the call and response moments of the piece?)
3. In part 2 of the lesson the teacher will observe the active participation in the instrument portion of the lesson.
4. The teacher will assess accuracy of the Brazilian rhythms and note accuracy towards the end of the second activity.
5. The teacher will assess if the students were understanding the concept of Call and Response and how it relates historically to the Brazilian music style.



Call and Response Review Quiz (Brazil)

Please write your name here: _____

1. Write down what Brazilian music utilizes?
2. How does call and response work with Brazilian music?
3. Is improvisation a form of call and response?

Practice: Lesson 4

“Shoo Turkey”

Standards Being Addressed:

1. MU:Pr6.1.2a: Perform music for a specific purpose with expression and technical accuracy.
2. MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
3. MU:Cr1.1.2a: Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

Objectives:

1. By the end of the lesson students will be able to incorporate call and response and find out where it exists in the song.
2. Students will be able to improvise while implementing the form of call and response in the piece.

Materials of Instruction:

- YouTube Video - https://www.youtube.com/watch?v=D_xpkr345Jw
- Laptop
- Speakers and projector
- Worksheet for students over song
- Brief cultural reference-
http://media.smithsonianfolkways.org/liner_notes/smithsonian_folkways/SFW40031.pdf
-
- <http://kodaly.hnu.edu/Scores/shootur1.pdf#viewer.action=download>

Activity 1:

1. T begins class by playing recording of the song while S are walking in the classroom. (<https://www.youtube.com/watch?v=OjjYvNm8gD8>)
2. T has S listen once again for the lyrics specifically, and has the students write about the meaning behind the story by a worksheet.
3. T hosts an open discussion about what rhythms did you hear? Are you able to play it using body percussion? What do you think the form of the piece is?
4. S will talk amongst their neighbors and come up with a possible idea.
5. T guides students to the correct answer with a hint... (“Class, this example is another part of the many lesson we have done in the past weeks...”)
6. Since it is around the holiday season, the T will ask S can you relate this song to any of the seasons or months in America? (Thanksgiving)
7. Discuss the meaning behind the song.

Activity 2:

Game for the song!

1. T will have S get into 3 rows, straight lines and will start clapping on pulse in 4/4 time quarter notes.
2. T goes briefly over the story behind the song and then says, “Class whenever I ask you a question you will answer “Yes Sir!”
3. T utilizes the question to see which students are paying attention: “Are you all going to be able to sing this song?” S should reply “Yes Sir!”

4. T uses body percussion for steady pulse and will tap with hand gestures to show when the S are supposed to respond during the song.
5. The game is described to the S as such: It is a “stylized conversation between the leader and the group of children who stand in a line facing the leader. The children will then turn and create a snake dance –going throughout the room and will *shoo* away the turkeys by waving their hands on each side.”
6. T has students freeze, and asks “Why do we shoo away the turkey?”
7. S have 1 minute to share with their partners about why we focus on that action.
8. S will go back into the game and then the T will get back
9. T hands out exit tickets and will have students line up quietly at the door.

Shoo, Turkey

Voice

Lit-tle girl, lit-tle boy, Yes, ma'am, Well did you go to the barn?

Vo.

(See below) Get rea-dy let's go. Shoo tur - key, shoo, shoo, (Repeat, ad lib.)

Above is the simplified version of this song so that it is easier to read when the T introduces the notation visually.

Song Analysis Table:

Tone Set	Tonal center = do. Starting pitch – G Sol, la, Do re mi (Pentatonic) sol
Melodic Context	s,-d
Range	P8
Rhythm Set	Quarter notes, Eighth notes, Eighth notes with a triplet feel (swing).
Form	Call and Response

Song's Pedagogical Use Table

Melody	Solo vs. Group (Call and Response)
Rhythm	Cut time incorporating triplet feel in the quarter notes and eighth notes/half notes.
Other	Historical Context

Worksheet for song "Shoo Turkey"



Leader:

Group:

Yes, ma'am. Yes, ma'am.

Yes, ma'am. Yes, ma'am. Yes, ma'am

Yes, ma'am. Yes, ma'am.

Yes, ma'am.

So, so. So, so.

Little girl, little boy?

Well, did you go to the barn?

Did you feed my turkey? Well, did you get any eggs?

Well, did you bring them home? Did you give 'em to your mama?

Well, did she put 'em in the bread? Well, is my turkey gone?

Which way did he go? Which way did he go?

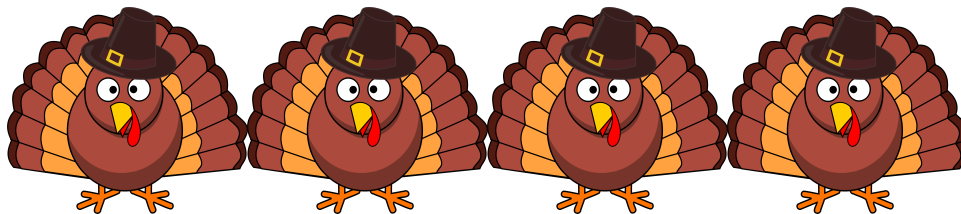
(hands to the side on "so, so")

Well will you help me to find him? Yes, ma'am. Get ready let's go

Shoo, turkey, shoo, shoo Shoo, turkey, shoo shoo Shoo, turkey, shoo, shoo

(with turkey shooing motion)

1. From the lyrics above highlight in blue ink the Call portion of the song and then highlight in orange the Response portion! Remember to use the turkey as beat blocks for the lyrics to see how it lines up the pulse of the song!



Transition/Closure:

- 1) Great work everyone! Please head back to your seats quietly. You all connected really well to the game, and when you get back to your seats you will see a paper on your desk. I want you to write down one new thing you learned today and what concept was emphasized in today's lesson?

Exit Reflection for Students!

1. What is one new thing you learned from today's lesson?

Assessment:

1. Teacher will collect the exit ticket to see what the students have learned.
2. Teacher will collect the lyric exercise to see if the students' understood where each portion of the "Call" and "Response" line went.

Shoo Turkey

Informant/Performer:
Bessie Jones
Brunswick, GA, 1973

Source:
So Glad I'm Here
Rounder Records 2015

$\text{♩} = 88$ *Solo* *Group* *Solo*

Lit - tle girl, lit - tle boy, Yes, ma'am. Well did you go up to the barn?

Group *Solo* *Group* *Solo*

Yes, ma'am. Well did you feed my tur-keys? Yes, ma'am. Well did ya get an - y eggs?

Yes, ma'am. Well did ya bring them home? Yes, ma'am. Well did ya give them to your ma- ma?

Yes, ma'am. Well did she put 'em in the bread? Yes, ma'am. Well did she give you some?

Yes, ma'am. Well did my tur-keys go? Yes, ma'am. A-which-a way did they go?

So - so... A-which-a way did they go? So - so... A-will ya help me to find them?

Yes, ma'am. Well get a - read - y let's go. Shoo tur- key shoo, shoo.

Transcribed by Russell Van Dewark

Sources:

- <http://kodaly.hnu.edu/Scores/shootur1.pdf#viewer.action=download>
- <http://www.makemomentsmatter.org/content/shoo-turkey-a-song-for-november>
- <http://herdingcatsgeorge.blogspot.com/2011/06/making-up-games.html>
- <http://www.littlehands.com/wp-content/uploads/2010/09/Shoo-Turkey.pdf>

Practice: Lesson 5

“May Go ‘Round the Needle”

Standards Being Addressed:

1. MU:Cr2.1.2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

2)MU:Re7.1.2a: Explain and demonstrate how personal interests and experiences influence

musical selection for specific purposes.


3)MU: Pr4.1.2a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Objectives:

1. Students will be able to sing and play four songs from African-American children's repertoire of the 1950s and 1960s ("May Go 'Round the Needle,")
2. Students will be able to compare and contrast African-American children's play-songs and freedom songs.
3. Students will be able to identify and describe the cultural context of African-American freedom songs.
4. Students will be able to perform or arrange a simple accompaniment for "May Go Round the Needle" on Orff instruments.

Materials of Instruction:

1. Recording of "May Go 'Round the Needle" <http://www.folkways.si.edu/ring-games-line-games-and-play-party-songs-of-alabama/african-american-music-folk-childrens/album/smithsonian>
2. Map of Alabama
3. Piktochart is below


May Go 'Round the Needle

Eg: Brett Butler
2ND GRADE MUSIC CLASS!

MAP OF ALABAMA!

WHERE IS IT?
 LOCATED IN THE
 UNITED STATES!

WHAT IMPORTANT
 EVENT OCCURRED IN
 THIS STATE?

Can you identify what this is?
 What about the year this
 occurred? Does it relate to
 the song lyrics or context?

presented by
 **Piktochart**
 Make information beautiful

4. Images of civil rights movement during 1960.

Activity 1:

1. T plays a recording of “May Go ‘Round the Needle” and asks questions to the S; what do you think this song is about? What type of instrumentation is used? What culture is this? Is there a

game associated with this song?

2. T plays recording again so the S can really key in to active listening.
3. S will write down on their own blank piece of paper their thoughts on what the piece is about.
4. T will go over what the song is about, and where it is from. T shows the map of Alabama.
5. T will say “Did you know this song was recorded back in the 1950s? Around 65 years!”
6. T asks the S is this song an example of Call and Response?
7. S answer yes, the T will have the S pinpoint and write down where exactly the lyric line occurs for the Response!
8. Listen to the song once more!
9. T will lead the song in a Call and have the S respond.
10. S will sing along to the recording with the activity of the call and response engaged.
11. Echo is an important concept of this song so the T will now go over the call portion of this piece with the lyrics below.

*May go 'round the needle
My silver thimble
Hey Dolores
Fly way, cross yonder
And look this way.*

Activity 2:

1. T will show the S how to use body percussion within the song!
2. S will hit in the correct order from left to right: left thigh, clap, right thigh and then clap again!

3. T will sing while the students are working out the quarter notes on their bodies!
4. With the T having taught the response portion already the students can work on body percussion and including the Response portion each time it comes around.
5. When the T analyzes that students are comfortable with the Response, half of the room will now do a split part for the song. Half on singing Response, half on the call!
6. T says, class it is time to turn this into a game! T has S get into two lines that face each other with a leader which is the T for instructional purposes the first time.
7. The group leader sings the Call portion and replaces Dolores in the lyrics to a S already in the room.
8. Once the lines “Fly way, cross over/ And look this way,” get pronounced whoever person’s name was announced will go over to the other side by marching at a steady pulse.
9. The game will come to a conclusion once everyone’s name has been called!

Song Analysis Table: May Go ‘Round’ The Needle

Tone Set:	Starting Pitch: E E minor
Range	Do, Mi, Fa, So
Form	Call and Response (with syncopation)

Song’s Pedagogical Use Table:

Melody	Focusing on the call: and always-responding back “Shoo, shoo!”
Rhythms	Eighth note to quarter note syncopation.

Exit Ticket

1. Compare the song we learned today to the song Shoo Turkey. How are they different?



Recording Source: <https://www.youtube.com/watch?v=ICKnHwymLPA>

Lesson Rhythms to practice: Students will practice the rhythm of the response while implementing body percussion to have a stable sense of pulse.

This excerpt below is a simplified version.

Shoo, Turkey

Musical notation for the song 'Shoo, Turkey'. It consists of two staves. The first staff is labeled 'Voice' and the second 'Vo.' (Vocal). Both staves are in 4/4 time and have a key signature of one flat (B-flat). The lyrics are: 'Lit-tle girl, lit-tle boy, Yes, ma'am, Well did you go to the barn?' for the first staff, and '(See below) Get rea-dy let's go. Shoo tur - key, shoo, shoo, (Repeat, ad lib.)' for the second staff. The second staff begins with a measure number '5' above the first measure.

and

Shoo Shoo

thigh clap thigh clap

A musical score consisting of two staves. The top staff is a vocal line with a treble clef, showing a half note on G4, a half note on A4, and a quarter rest. The bottom staff is a rhythmic line with a single eighth note on G4, followed by a quarter rest, another eighth note on G4, and a quarter rest. The word 'and' is written above the first measure of the vocal line. The lyrics 'Shoo Shoo' are written below the first two notes of the vocal line. The lyrics 'thigh clap thigh clap' are written below the first two notes of the rhythmic line. A blue horizontal line with a small square marker is located below the rhythmic line.

May Go 'Round The Needle

transcribed J. Kelley

African-American Line Game

The musical score is organized into three systems, each with three staves: Call, Response, and Rhythm. The time signature is 4/4.

System 1:

- Call:** May go 'round the nee - dle my sil - ver thim - ble
- Response:** Shoo Shoo
- Rhythm:** thigh clap thigh clap thigh clap thigh clap thigh clap thigh clap

System 2:

- Call:** Hey - Do - lor - es Fly a -
- Response:** Shoo Shoo Shoo Shoo
- Rhythm:** thigh clap thigh clap thigh clap thigh clap thigh clap thigh clap

System 3:

- Call:** -way, cross yon - der and look this way.
- Response:** Shoo Shoo Shoo Shoo
- Rhythm:** thigh clap thigh clap thigh clap thigh clap thigh clap thigh clap

Practice: Lesson 6

“Hill and Gully Rider”

Activity 1:

1. T will review the song to the students by having them just listen to it and refresh their memories. Link is below:

https://www.youtube.com/watch?v=J4O_m4EA38s

3. T reviews with the S and asks them what do you remember about the song and its historical context?
4. What type of format does this song have? In other words can you remember what the form of Hill and Gully Rider is?
5. S respond with “It is a call and response!”
6. T responds wonderful, and since you know what Call and Response is, lets review it with a mini game!

Activity 2:

1. Students will keep the steady beat with hand drums.
2. S while playing hand drums will be singing Hill and Gully Rider.
3. Next, the T will have students standup while the T plays the steady beat to see if they remember where Response occurs in the music.
4. After the mini-game, S will split up and half the room will be on the call on instruments (hand drums) and half singing the response line.
5. T says how wonderful you were at remembering the concept of call response and knowing the song, it is now the time to improvise!!
6. T will improvise for a bar and then the response line will come in and then again with a different improvised solo from the teacher.

7. T mentions you can improvise by using any instrument you find in the room or you can sing an improvisation!
8. For the game we will go around the circle so that everyone has the chance to participate!
9. The rhythms will consist of eighth notes to keep steady beat going!
10. Once everyone has participated which the T will take notes of below on a worksheet, the students will recap all together the main song with the focus on Call and Response one more time to close out the lesson!

Transition/Closure:

1. Great work class, S will put away their drums and line them up in the cabinet quietly and then transition to get in line for the next class period.

Assessment:

1. T will check off from a list (below) to see who participated in the event and how the understood the improvisation.
2. T will have S fill out a quick exit ticket worksheet assessing formally if they understand what improvisation is about and tying it into call and response.

Exit Ticket! (Student Post-Write)

What would you like to learn more about for call and Response?	
What is improvisation? How does it connect to Call and Response?	

Homeroom Teacher:

Student's Name	Order	How did the student improvise?
	1	
	2	
	3	
	4	
-----	5	End

Song Analysis Table: Hill and Gully

Tone Set:	F Major
Range	So, La, Mi, Do, Re
Form	Call and Response (with syncopation)

Song's Pedagogical Use Table:

Melody	Focusing on the call: and always responding back “Hill and Gully”
Rhythms	Eighth note to quarter note syncopation.

Teacher Rubric For Student Performance Class:

Task	Poor 4 pts.	Fair 8 pts.	Superior 12 pts.	Points
Call and Response	Student has struggled on when to come in and sing during the call/or response section of the song, making 5+ mistakes.	Student is hesitant at times on when to come in on the “call” or “response” portions of the song but only makes 2-3 mistakes.	Student is confident and solid when making listening to the “call” or “response” of the piece and responding certainly in time. Student is allowed 1-2 mistakes.	_____/12
Rhythmic Subdivision Accuracy (Syncopation and Steady Beat)	Student is struggling with rhythms in classroom and has translated to the performance. The student does not have a sense of steady pulse. Participated during class.	Student is moderately solid on rhythms but makes a couple of mistakes in the transitions of the pieces.	Student is solid with steady beat and knows/understand the timing of the various folk songs. Student makes 1-2 mistakes over the syncopated lines.	_____/12
Lyric Accuracy	Student is struggling with lyrics making more than 5 mistakes with remembering the lyrics.	Student is struggling somewhat, making 3-4 mistakes while the performance is happening.	Student is confident with the words and does not have trouble remembering any lyrics; only 1-2 mistakes.	_____/12

Performance	Student is not ready for the performance but does not come on time to the event. Goes to class but is struggling on the rhythms and when to come in.	Student has shown up to the performance but is not engaging and participates for about half the time.	Student is completely engaged for the performance and is confident with expression and catching the audience's attention.	_____/12
Total:				_____/48