

Integrated subject areas:

- Music
- History
- Writing

Grade(s): 4-6

Lesson length: 40 minutes

Instructional objectives:

- Students will play a call and response rhythm game with and without instruments.
- Students will listen to and discuss the call and response song *I'm on My Way*.
- Students will compose their own call and response song to correspond with a topic covered in class.

"I can" statements

- I can perform music from rote.
- I can listen to and analyze music.
- I can relate songs to their place in history.
- I can compose my own call and response song.

Chicago Reading Initiative

Integration

- Comprehension
- Word Knowledge
- Fluency
- Writing

Echo Clapping

DESCRIPTION

Unlike today, where much of the music we hear in concerts is performed using music, folk music is based on an oral tradition where songs and stories are passed down from generation to generation without much of anything being written down. These stories can be complex and lengthy such as the basis for the *Iliad* and the *Odyssey* or short rhythm chants and echo games such as *Down By the Bay* or *The Wheels on the Bus*.

In the past echo songs were used to stress an important topic. In cultures where not everybody could read, echo songs and rhythm games use repetition to help people learn about a topic, when they could not read about it. This lesson will focus on playing echo games that focus purely on rhythms and different instruments.

In this activity, the teacher will lead students in a call and response game using a variety of body percussion sounds: clapping, snapping, patting, stomping, etc. Utilizing their critical listening skills, students will imitate the rhythmic patterns performed first by the teacher.

After practicing rhythmic call and responses students will be asked to compose their own call and response to help teach the class a topic. This lesson can be adapted for any topic, and teaches students a method of learning and memorizing topics that can be used outside the lesson.



THE INSTITUTE

LEARNING | ACCESS | TRAINING

at the CHICAGO SYMPHONY ORCHESTRA

Music Activity Partnership

Copyright © 2008 by Cari Dinglasan and the Chicago Symphony Orchestra Music Activity Partnership. This document may be duplicated without cost for educational use. Duplication must include the above copyright.

Materials

- Percussion instruments
- Recording of *I'm on My Way* from The Voices of the Civil Rights album
- Writing materials.

Supplemental Resources:

- For information about call and response in music see [Call and response \(music\) - Wikipedia, the free encyclopedia](#)

PROCEDURE

1. Without talking stand in front of the class and start by playing simple rhythms to get the class to repeat what you do. Start with just clapping rhythms such as:
Ta Ta Ti-ti Ta
Or
Ti-Ti Ta Ti-ti Ta
Or
Ti-ti Ti-ti Ta Ti-ti
2. After the class is following the clapping, without talking, incorporate snaps, pats, and stomps. Try to do patterns with one body part, then try two, then three, then four such as:
Snap, Snap, Snap, Snap (ta ta ta ta)
Or
Snap, pat-pat, Snap, Snap (ta ti-ti ta ta)
Or
Stomp, pat-pat, clap-clap-clap-cap, Snap (ta ti-ti tibi-tibi ta)
3. Explain to the students that this lesson will work on **call and response** songs. These songs can be as simple as the games they just played or complex songs meant to teach important lessons.
4. Now that the students can perform the simple rhythm game, pass out the percussion instruments. Explain that within the percussion family, there are smaller families that they will be using today. You will need three groups of instruments; metals, shakers, and woods and drums.
5. Explain to students that from now on, they will only echo certain parts of rhythms. The metals will only echo when you snap your fingers. The shakers will only echo when you clap your hands. The woods and drums will only echo when you pat your legs. When you stomp your feet, everyone will echo.
6. Begin slowly as you did without instruments. Students can quickly become confused. Begin with one body part and then add other parts one at a time. Here are some examples of how the patterns can look.

Clap, clap, clap, clap (ta ta ta ta)

Will sound like: Shakers, shakers, shakers, shakers

Or

Clap, clap, snap-snap, clap (ta ta ti-ti ta)

will sound like: Shakers, shakers, metals-

metals, shakers

Or

Snap-snap, clap, pat-pat pat-pat, stomp (ti-ti ta ti-bi ti-bi ta)

Will sound like: Metals-metals, shakers, drums-drums drums-drums*, everyone

*this group includes woods as well

7. Now have the students listen to *I'm on My Way*. This call and response song has been adapted from its original version called *I'm on My Way to Canaan Land*. The when the song was originally sung in the 19th century it was used as a teaching song to slaves. Canaan was used as a substitute for Canada, where slaves could be free. In this version, the song is used as a civil rights song, and Canaan is exchanged for freedom.
8. After listening to the song see if the students can clap back the rhythm that is used throughout the song. Although it is swung in the recording, the rhythm is: Ta ti-ti ta-hold.
9. Break the students into groups and have the students compose their own call and response song using the *I'm on My Way* rhythm that will help the class learn a topic. As students are composing their song remind them that each syllable should line up with a beat. It is not important to have a sentence or complete thought on each line, instead, the students can spread their thought over no more than two lines.
10. Have the students present their song to the class, with the class playing the part of the responders.

Extensions

- Have the students come up with their own rhythm for their call and response. Have the students notate the rhythm.
- Have the students listen to a portion of *So What* by Miles Davis and compare and contrast the way that call and response has been modified for Jazz. (the theme starts about 33 seconds in)
- Have the students listen to movement 12 (Fossils) from *The Carnival of the Animals*. What two instruments are playing in the call and response? In what ways is this call and response similar to *So What* and *I'm on My Way*, and how is it different?

NOTES

VOCABULARY

Call and Response: A musical form comes from folk songs where a theme is stated by a caller, and is then repeated back as a response.

ILLINOIS LEARNING STANDARDS

Fine Arts Goals:

Learning Benchmark 27.B.2: Identify and describe how the arts communicate the similarities and differences among various people, places and times

Learning Benchmark 26.A.2c: Classify musical sound sources into groups (e.g., instrumental families, vocal ranges, solo/ensembles).

Learning Benchmark 26.A.2d: Read and interpret the traditional music notation of note values and letter names

Learning Benchmark 26.A.3c: Describe the processes used in composing, conducting and performing.

English Goals:

Learning Benchmark 3.C.3a: Compose narrative writings for a specified audience.

Learning Benchmark 1.B.15d: Read age-appropriate material aloud with fluency and accuracy.

Social and Emotional Goal:

Learning Benchmark 2.C.3b: Demonstrate cooperation and teamwork to promote group effectiveness.



THE INSTITUTE

LEARNING | ACCESS | TRAINING

at the CHICAGO SYMPHONY ORCHESTRA

Music Activity Partnership