

**Elk Grove Unified School District
Visual and Performing Arts Resources
Music**

Grade Five: Lesson 4

**Title: Sing a Song—An African American Spiritual in Call and Response Form
(*Rise Up Shepherd and Follow*)**

Standards Addressed

Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

- 1.4 Analyze the use of music elements in aural examples from various genres and cultures.
- 1.6 Identify and describe music forms, including theme and variations, and twelve-bar blues.

Creative Expression

Creating, Performing, and Participating in Music

- 2.1 Sing a varied repertoire of music, including rounds, descants, and songs with ostinatos and songs in two-part harmony, alone and with others.

Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Music

- 3.2 Identify different or similar uses of music elements in music from diverse cultures.
- 3.4 Describe the influence of various cultures and historical events on musical forms and styles.

Time: 20 minutes

Floor Plan: Regular classroom setting.

Materials Needed:

- Silver Burdett Ginn, *The Music Connection—Fifth Grade*, Teacher's Manual
- Silver Burdett Ginn, *The Music Connection—Fifth Grade*
- CD player
- CD 10 #23 or VAPA CD #7

Purpose:

- To understand call and response form by singing *Rise Up Shepherd and Follow*.
- To explore and discuss the cultural influence of this style.
- To enjoy singing the song.

Background:

Even though the lyrics of this song are a Christmas text, this lesson is not focusing on the Christmas holiday. The purpose in selecting this song is due to the clarity of the call and response style demonstrated within the music. As a preparatory set-up for learning call and response, you might want to lead the class in the chant game *Who stole the cookies from the cookie jar?* If you don't know it, ask your students, as they most likely can show you how to play. (It is a common call and response style.)

Who Stole the Cookies from the Cookie Jar?

Whole class: Who stole the cookies from the cookie jar?
Solo: Suzi stole the cookies from the cookie jar.
Suzie: Who me?
Whole class: Yes you.
Suzie: Couldn't be.
Whole class: Then who?
Suzie: Frankie stole the cookies from the cookie jar.
Frankie: Who me?
Etc.

Key Questions:

What is the difference between a solo and the chorus?

What is different about the two?

What is another name for this style? (call and response)

Vocabulary:

- * *Call and response*—a follow-the-leader process in which a melody is introduced by one voice or instrument and then immediately answered by other voices or instruments.
- * *Solo/Chorus form*—a musical piece where one person sings alone, followed by a chorus of people singing.

<u>Steps of the Lesson</u>	<u>Thoughts for the Teacher</u>
1 Set up purpose/goals <ul style="list-style-type: none"> ▪ Begin the lesson by saying to the students, “<i>We are going to learn a new song today.</i>” ▪ Have the students turn to page 254 in their music textbooks (or see attachment). 	How are you making your purpose clear to the students? <p>Through clarification of solo versus chorus and then explaining call and response.</p>
2 Engage students <ul style="list-style-type: none"> ▪ Ask, “<i>How many of you know what a solo is?</i>” (one person singing alone) ▪ “<i>What is a chorus?</i>” (when a lot of voices sing together) 	How can I effectively get the students interested in the content of the lesson? <ul style="list-style-type: none"> ▪ Explain that in this song the soloist and the chorus take turns singing. ▪ This is called call and response, or solo/chorus form.
3 Learning Sequence <ul style="list-style-type: none"> ▪ Play <i>Rise Up Shepherd and Follow</i> (CD 10 #23 or VAPA CD #7) and encourage the students to begin singing the chorus parts together. ▪ After listening to the entire song, have the students sing it a couple of times until they get comfortable with the lyrics and notes. 	What are the BIG idea(s) of your presentation? How will students understand/experience the material that you present? <p>Explain that this form can be traced to many African song forms where community participation is common. (See <i>Cultural Connection</i> in the teacher’s manual for a more in-depth explanation.)</p>
4 Assessment <ul style="list-style-type: none"> ▪ The students should be able to follow the music and sing along with the recording in the chorus sections. ▪ The students should be able to tell you the difference between the solo (call) and the response (chorus) parts. 	How will you allow your students to deepen their understanding of content presented? (Reflect, revise, retell, refine, practice) <p>As an extension, you may have a few students volunteer to be the soloist and take turns on the solo parts having the class join in on the chorus.</p>

Rise Up Shepherd and Follow

There's a star in the East on Christmas morn,
Rise up shepherd and follow.
It will lead to the place where the baby's born,
Rise up shepherd and follow.

Follow, follow,
Rise up shepherd and follow.
Follow the star of Bethlehem.
Rise up shepherd and follow.

Rise up shepherd and follow.

If you take good heed of the angel's words.
Rise up shepherd and follow.
You'll forget your flocks; you'll forget your herds.
Rise up shepherd and follow.

Follow, follow,
Rise up shepherd and follow.
Follow the star of Bethlehem.
Rise up shepherd and follow.

Rise up! Rise up!
Rise up shepherd and follow.
Rise up! Rise up!
Rise up shepherd and follow.
Rise up! Rise up!
Rise up shepherd and follow.

Rise up shepherd and follow!