

Hear That Train: From Song Game to Concert Piece
Presented by Danielle Solan
Saturday March 18, 2023

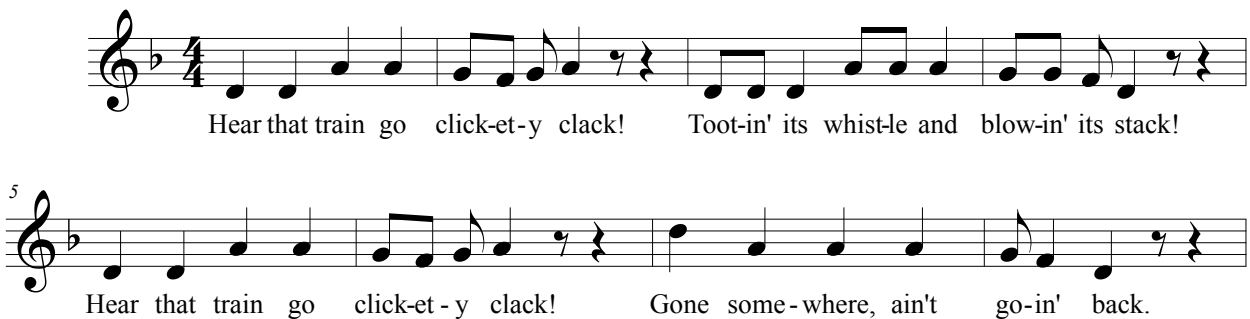
Session Description:

You have a song-game that you love— now how do you turn it into a concert piece? This session will focus on starting with a song-game and arranging it to add form and opportunities for student creativity (composition & choreography) to transform it into a concert piece.

American Traditional (unknown origin)
Notated/Adapted by Danielle Solan

HEAR THAT TRAIN

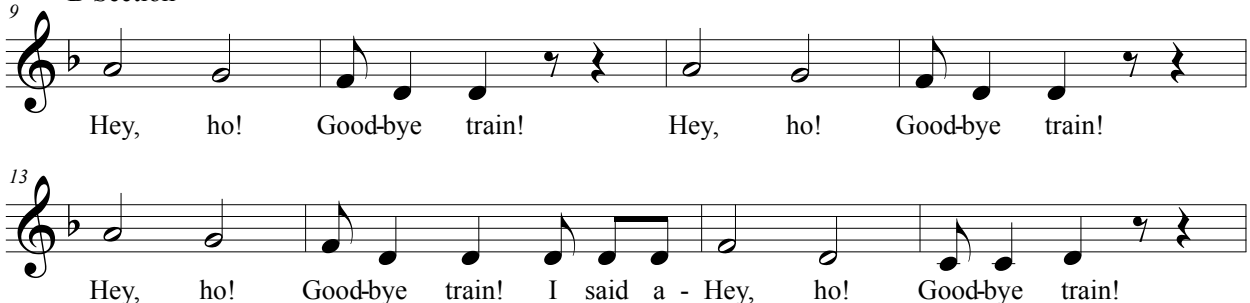
A Section



Hear that train go click-et-y clack! Toot-in' its whistle and blow-in' its stack!

5
Hear that train go click-et-y clack! Gone some-where, ain't go-in' back.

B Section



9
Hey, ho! Good-bye train! Hey, ho! Good-bye train!

13
Hey, ho! Good-bye train! I said a - Hey, ho! Good-bye train!

ACTIONS

- Add actions to the lyrics
 - “Hear that train” – Hand to ear
 - “Clickety clack” – Rotate arms like wheels on side of body
 - “Tootin’ its whistle” – Pantomime pulling the bell with your arm
 - “Blowin’ its stack”- Use arms to make a great puff of smoke
 - “Gone somewhere” – Arm shoots out pointing in the distance
 - “Hey, ho, goodbye train” – Roll arms in front of body and clap on “goodbye”

INQUIRY QUESTIONS:

- How is music organized from beginning to end?
- How can we create a song arrangement by adding form and texture?
- What are strategies for making collaborative decisions with other musicians?

GUIDELINE: CREATING COLLABORATIVELY

- Contribute – what idea are you bringing to the group?
“Here is my idea!”
- Try – have you tried everyone’s idea?
- Choose – which idea is the best quality and best fit for the purpose?
“I think Jamal’s idea would work well BECAUSE...”
- Combine – can you find a way to combine and add in other good ideas from the group?
- Rehearse – how can you practice and refine your musical creation?
“What is working well? What is not working?”

LESSON PLAN

SONG GAME:

- Learn the song Hear That Train using guiding questions and mini-engagements
 - Can you find the pattern “clickety clack” and pat the rhythm on your knees
- Sing the song Hear That Train with actions

INQUIRY:

- How is music organized from beginning to end? Think of a pop song...
- How can we create a song arrangement by adding form and texture?

PERFORM RONDO FORM: ABACADA (Teacher Directed)

- Perform Engine #9 as a B section
- Add ostinato “Ain’t coming back X X X” (up the scale in harmonic minor to “la”) – a riff borrowed from Susan Salidor’s [recording](#) of Hear that Train

RONDO FORM: ABACADA (PARTICIPATED CREATED)

- Our end goal is to create a rondo with various kinds of contrasting themes
- Participants join a group of their choice and work together to create an aspect of the arrangement

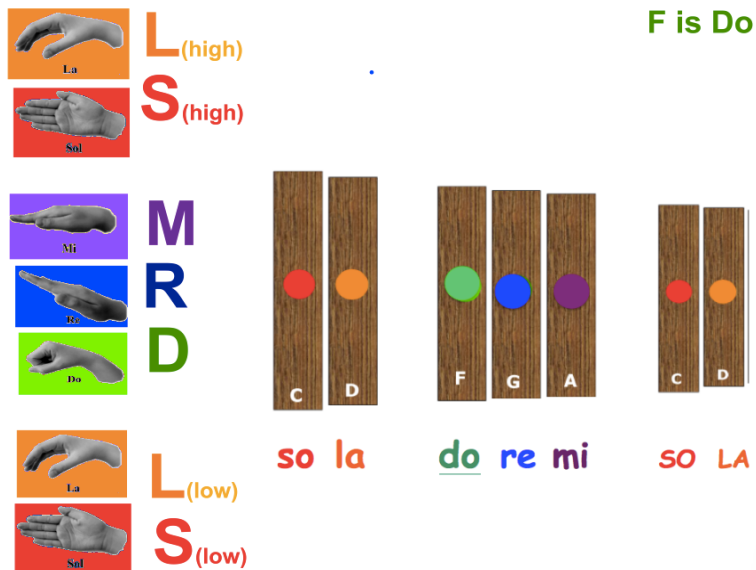
Texture Groups

- A section: Texture/Harmony
- Instrumentation

Form Groups

- Introduction & Closing/Coda
- B section —Ostinato
- C section —Song, Chant, or Rhyme
- D section — Rhythm Break or Body Percussion
- E section — Call & Response or Cannon (Phrases? Sounds?)

VISUAL RESOURCE



SONG SOURCE

- Hear that Train is an American folk song of unknown origin
- The only recording of Hear that Train that I've found is a version in a major tonality recorded by Susan Salidor on her album: [Come and Make a Circle](#) and published on her website: [SongsforTeaching.com](#)

When I wrote to her team to ask for more information, I received the following note from Susan Salidor: "A five-year old taught me that song many years ago and I recorded it as I learned it. When I recorded it, I did the best I could to research its origins and found nothing more than the description I used on the CD booklet ("American Traditional" of unknown origin.)

- Anna Langness is the SWEA teacher who brought this song to the SongWorks community and she recalls finding it in an older Silver Burdett textbook.
- Danielle Solan & Laura Lorentzen added the "Hey ho, Goodbye Train" part of the song.

SongWorks Principles Highlighted

SongWorks I: Principles of Teaching and Learning

2. Students deserve an engaging learning environment in which they feel safe enough to demonstrate freely their understandings and skills through various types of participation.

7. Quality of life is enriched through music and singing.

SongWorks II: Principles of Teaching and Learning Music

2. The musicality that is critical to music performance is just as important in music study.