



Music In Our Schools Month® General Music: 2nd Grade 2019–2020

“Choo Choo, I Gotta Hurry Home”

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Overview

Throughout the unit, students will learn some basic history of jazz music in America, typical instruments (and in this song’s case, not typical) used in jazz music and will play classroom instruments along with a “train theme.” Launching Points in this lesson can be done in any order that the teacher prefers.

“Choo Choo, I Gotta Hurry Home”

Library of Congress Link: <http://www.loc.gov/jukebox/recordings/detail/id/10124>

Recording: “Choo.” Includes Bob Schafer, Francis J. Lapitino, William H. Reitz, Billy Murray, Duke Ellington, Dave Ringle, Ed Smalle, Rosario Bourdon. Recorded 1924, Camden, New Jersey

Prerequisite Skills:

For students to be successful in this unit they will need knowledge of and experiences of the following:

- Playing instruments with appropriate technique
- Managing own practice time
- Playing with a steady beat
- Identify and perform grade-level rhythms and pitches
- Play their part in an ensemble
- Singing with an appropriate range and tone.

Instructional Goals/Objectives:

Launching Point 1: Describe and discuss the social, cultural and historical background of jazz music in America.

Launching Point 2: Experience, describe and discuss the use of vocal variety when singing or playing jazz music, e.g., vocal scoops, dips, syncopation, etc.

Launching Point 3: Play classroom instruments along with a “train theme,” explaining reasons for choosing them based on expressive intentions.

National Core Arts Standards (2014)***RESPOND—Launching Point 1***

Anchor Standard: MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.

Essential Question:

How does understanding the structure and context of music inform a response?

Enduring Understanding:

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

CONNECT—Launching Point 2**Anchor Standard:**

MU:Cn10.0.2a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Essential Question:

How do musicians make meaningful connections to creating, performing, and responding?

Enduring Understanding:

Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

CREATE—Launching Point 3

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

Essential Question:

How do musicians make creative decisions?

Enduring Understanding:

Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Assessments:

Assessment should be embedded throughout each launching point. Here are some ideas based on the NAFME Model Cornerstone Assessments: https://nafme.org/wp-content/files/2014/11/Grade_2_GenMus_Creating_MCA.pdf

Materials and Library of Congress Resource Links for the Unit

- Jazz In America worksheet, instruments and vocabulary to be taught.
- Library of Congress recording of “Choo Choo, I Gotta Hurry Home” (ragtime) <http://www.loc.gov/jukebox/recordings/detail/id/10124>
- A variety of classroom percussion instruments, especially sandpaper blocks, train whistle, cow bells, slide-whistle, and other “trainlike” options for students to select from.

Teacher Talk—To the Teacher (Significant Historical and Cultural Information) For all Launching Points, Plus Extension Ideas

Other Jazz performances (including Ragtime and other Vocal/Instrumental samples):

Please refer to Informance/Performance booklet on the NAFME website
<https://nafme.org/wp-content/files/2018/10/The-New-Direction-of-Music-In-Our-Schools-Month.pdf>

Scott Joplin “Ragtime”: <https://www.youtube.com/watch?v=nDkd9bVhmek>

Duke Ellington, “Take the A Train”: <https://www.youtube.com/watch?v=cb2w2m1JmCY>

Lucky Roberts, “Railroad Blues” Piano: <https://www.youtube.com/watch?v=h3uQL19AIgg>

Duke Ellington, “It Don’t Mean a Thing” Big Band:
<https://www.youtube.com/watch?v=qDQpZT3GhDg&list=PL8F6B0753B2CCA128&index=158>

History of railway systems in America:

https://en.wikipedia.org/wiki/History_of_rail_transport_in_the_United_States

A comprehensive list of songs about trains/railway in America:

https://en.wikipedia.org/wiki/List_of_train_songs

A history of jazz music in America:
<https://en.wikipedia.org/wiki/Jazz>

Lyrics:

Contributors to/Creators of this song include Duke Ellington.
(Lyrics adapted for elementary school from recording):

*Here she comes! Come on Bill, we'll be late.
Oh I'll be there, 'cause I got the date.
Hey, where you goin'—better stand right here
I'm goin' up and talkin' to the engineer.*

*Engineer, don't you bluff
Make your train do her stuff
Cause I got a little hot.
Drum that beat for getting hot.*

*Let her breathe, fluffy Joe
Come on home, I miss you so.
Now you know, don't be slow
All aboard! Let's go!*

*Choo Choo, I gotta hurry home.
Choo Choo, I gotta hurry home.
I got to travel, I got to travel.
This train is slower than a cow,
Yeah, I know, but how?*

*Engine, come on a pull your freight.
Shake it up and don't be late!
Say, don't be late (Hurry up! Let's go!)
How come you're slow?
Choo Choo, I gotta hurry home.*

*No one knows, how I pine
For that ol' gal of mine
Does she strut? Oh, nothin' but
When it comes to dancin', she's a nut
So you see why I rave
My old dog won't behave
Gotta swing, strut away
That's just why I say*

*Choo Choo, I gotta hurry home
Choo Choo, I gotta hurry home
I got to travel, I got to travel.
This train is slower than a cow,
Yeah, I know, but how?*

(Lyrics continued on next page.)

*Engine, come on a pull your freight
Shake it up and don't be late!
Say, don't be late (Hurry up! Let's go!)
How come- you're slow?
Choo Choo, I gotta hurry home*

*Engineer, here's a map
Don't stand there like a sap
See this line? Follow me
Shortcut down to Tennessee*

*Engineer, step aside
You and me's a gonna ride
Give us coal boys, all ya' got
Let me ride the train, it's hot.*

*See those poles for the telegram?
Watch 'em, man, hmm, don't laugh.
When I start a speeding hence,
They'll look like a picket fence.*

*Shake it up, and don't be late.
Say, don't be late (hurry up! Let's go!)
How come you're slow?
Choo Choo, I gotta hurry home.*

Launching Point 1

Objective: Students will describe and discuss the social, cultural and historical background of jazz music in America, and the unique “sounds” of jazz music.

Essential Question:

How does understanding the structure and context of music inform a response?

Specific Performance Standard:

MU:Re7.2.2a. Describe how specific music concepts are used to support a specific purpose in music.

Procedure:

1. Play the LOC recording of “Choo Choo, I Gotta Hurry Home” for students. Make special note of dips, scoops, and train-reference language. Also notice the instruments/voices used.
2. Play samples of other jazz pieces that you might be familiar with. Be sure to include vocal/instrumental “ragtime” Jazz, as well as later instrumental/vocal jazz. See Teacher-to-Teacher for a list of possible ideas to get you started.
3. Engage students in a conversation about how Jazz is a truly American form of music. Use the “Jazz in America” worksheet (or create your own) to discuss the vocabulary of jazz music.

Launching Point 2

Objective: Students will experience vocal scoops, dips, swinging voice, speaking voice, dotted rhythms, dynamic contrasts, rich-language usages, echoes, syncopation.

Essential Question:

How do musicians make meaningful connections to creating, performing, and responding?

Specific Performance Standard:

MU:Cn10.0.2a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Procedure:

1. Engage students in fun uses of their voice. Make use of a slide whistle, drawing moving lines on the board. Make use of a part of the song “Choo Choo ...,” noting the stretch in the word “travel.” Also, experiment with question/answer technique about the slow train being like a cow by dividing the class in half.

Choo Choo, I gotta hurry home. Choo Choo, I gotta hurry home. I got to travel, I got to travel. This train is slower than a cow. Yeah, I know, but how?

2. Explore and create by taking another song the students know well or have recently learned, and try adding vocal scoops, dips, syncopation, etc. (see above) to the song and see how it changes the feel.

Launching Point 3

Objective:

Students will select and choose classroom percussion instruments to form their own play-along experience, e.g., sandpaper blocks, slide whistle, train whistle, cow bells, and any other “train-like” clanging instruments. Students will improvise train-like movements around the room, including making the sound of puffs of smoke, chugging on the tracks, etc..

Essential Question:

How do musicians make meaningful connections to creating, performing, and responding?

Specific Performance Standard:

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

Procedure:

1. The teacher provides the format for how the instruments are played and chosen, leading students toward sounds that best reflect various train sounds.
2. Students can select in groups, as a class, or individually which classroom instruments would best serve as trainlike sounds.
3. Using the rhythms that teacher has given orally and/or written (trying for syncopation), students can perform in an ensemble a piece based on “Choo Choo.”



Source of train image: <https://pxhere.com/en/photo/1233221>

Jazz in America Sheet for Students:

<https://nafme.org/wp-content/files/2020/01/Jazz-In-America-Sheet-for-Students.pdf>