

Curriculum Areas Addressed

ELO: Music Making and Performance Skills

GLO: M L1- Students Develop Skills for Making Music Individually and in an Ensemble.

SLO: M L1.1- Sing and or/ play in tune, with increasing control and accuracy, a sense of phrasing, and musical expression, while maintaining own part within an ensemble.

SLO: M L1.3- Demonstrate understanding of balance and blend in the ensemble.

SLO: M L1.9 Demonstrate appropriate interpersonal skills for making music collectively.

GLO: M L2- Students develop skills for making music through aural, written and verbal music systems.

SLO: M L2.1- play and/or sing by ear, reproducing melodies, rhythms, accompaniments, and harmonies with increasing accuracy, complexity, and expression.

SLO: M L2.2 – read, write, and perform from music notation, as required for playing and/or singing a variety of repertoire.

SLO: M L2.4 – respond appropriately to non-verbal cues and gestures when making music.

GLO: M L3- Students demonstrate understanding of and facility with rhythm, melody, texture and harmony in a variety of musical contexts.

SLO: M L3.2- perform rhythmic patterns accurately, based on combination of known durations.

SLO: M L 3.4 – demonstrate understanding of melodic design

SLO: M L3.7- identify the difference between major and minor modes

SLO: M L 3.5- demonstrate understanding that melodies are created from a particular set of tones (modes)

SLO: M L3.8- identify and demonstrate various ways of layering sounds to create texture and harmony

GLO: M L4- Students demonstrate understanding of expressing, timbre and form in a variety of musical contexts.

SLO: M L4.1- Use and identify grade- appropriate elements of musical expression.

SLO: M L4. 5 – Use, identify, and describe grad- appropriate musical forms

ELO: Creative Expression in Music

GLO: M C1- Students generate and use ideas from a variety of sources for creating music.

SLO: M C1.3- generate multiple ideas, themes, and/or motifs for music making from personally meaningful and relevant sources

SLO: M C1.4- generate and extend ideas for music making in response to own analysis for music-making

SLO: M C1.5- collect and explore a wide range of resources for stimulating and developing own musical ideas.

GLO: M C2- Students develop ideas in music, creatively integrating music elements, techniques, and compositional tools.

SLO: M C2.1 – select, organize and use a combination of ideas, elements and techniques for composing and arranging musical pieces

SLO: M C2.3- demonstrate and valuing of risk taking as a component of the creative process

SLO: M C2.5- collaborate with others to develop and extend musical ideas

GLO: M C3- Students interpret, perform and share their own and others' music.

SLO: M C3.1- make interpretive musical decisions, demonstrating an integrated understanding of expressive devices and music elements

SLO: M C3.4- make appropriate decisions as to whether own work is “finished”

ELO: Understanding Music In Context

GLO: M U1- Students experience and develop awareness of music from various times, places, social groups and cultures.

SLO: M U1.2- identify, share, and discuss examples of music experienced through live performances and through various media

GLO: M U2- Students experience and develop awareness of a variety of music genres, styles and traditions.

SLO: M U2.2- demonstrate awareness of general characteristics of music within groups

GLO: M U3- Students demonstrate understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

SLO: M U3.1- demonstrate understanding of the multiple roles and purposes of music in society

SLO: M U3.2- examine and explain own purposes for making music

SLO: M U3.3 – demonstrate awareness of the intended meaning and/or purposes of music encountered in own performance and listening experiences

SLO: M U3.5- demonstrate understanding of ways in which music reflects and influences the identity of individuals and groups

SLO: M U3.7- demonstrate behaviors and attitudes appropriate for performers and audience members in a variety of music settings and contexts

ELO: Valuing Musical Experience

GLO: M V1- Students demonstrate interest, curiosity, and engagement while making and experiencing music in a variety of contexts.

SLO: M V1.1- engage consistently and constructively in music learning experiences

SLO: M V1.2- generate relevant questions and contribute thoughtfully to discussions in music learning experiences

GLO: M V2- Students analyze their own and others' musical excerpts, works, and performances.

SLO: M V2.2- demonstrate understanding that detailed observation, listening, and reflection inform musical thinking, and appreciation, performance and creation

SLO: M V2.3 – participate in identifying and using appropriate criteria to discuss the quality and effectiveness of own and others' music

GLO: M V3- Students form personal responses to and construct meaning from their own and others' music.

SLO: M V3.1- share and justify interpretations of own and others' music

SLO: M V3.2- share and justify own preferences for music experienced through performance and listening, using appropriate music vocabulary

GLO: M V4- Students assess their learning in performing, creating, and experiencing music.

M V4.1- demonstrate understanding of learning goals for music-making experiences

M V4.2- collaborate in establishing appropriate criteria for assessing and guiding own learning in music

M V 4.3 – provide and respond to constructive feedback based on appropriate criteria for assessing musical experiences

M V 4.4- assess own music-making process and product using appropriate assessment criteria and tools

M V 4.5- establish, reflect on, and reassess personal and group goals for extending learning in music

Train Heading West Worksheet

Name: _____

Date: _____

- 1) Name the composer of *Train Heading West*.
- 2) Name the three movements that make up *Train Heading West*.
- 3) Give the definition for *andante moderato*.
- 4) List the time signatures of this piece.
- 5) List the dynamic markings found in the first movement of *Train Heading West*.
- 6) List the dynamic markings found in the second movement of *Train Heading West*.
- 7) List the dynamic marking found in the third movement of *Train Heading West*.
- 8) Give the definition for *adagietto*.
- 9) Give the key signature of this piece?
- 10) Define a rhythmical motif or theme.
- 11) List the different types of articulations found in the first movement of *Train Heading West*.
- 12) Define a *crescendo*.
- 13) Define a *diminuendo*.
- 14) Give a musical description of the first eight measures of movement two of *Train Heading West*. Explain what is happening. Who is playing? Who has melody? Who does not have melody?
- 15) Are there any repeat signs found in this piece? If so what measures are they located?
- 16) How many tempo changes occur in throughout all three movements of *Train Heading West*.
- 17) Name the publishing company of *Train Heading West*.

Train Heading West

Score

Timothy Broege

Movement 1

Meldoy 2

Melody 1

Piccolo

Flute 1
2

Oboe 1
2

English Horn

Bassoon 1
2

Clarinet in E \flat

Clarinet in B \flat 1
Clarinet in B \flat
Clarinet in B \flat 2-3

Alto Clarinet

Bass Clarinet

Alto Sax. 1
2

Tenor Sax.

Baritone Sax.

1
Cornet
2
3

Trumpet in B \flat 1
2

Horn in F 1-2
Horn in F
Horn in F 3-4

Trombone 1
2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Movement 2

Melody 1

Melody 2

Train Heading West

2

Movement 2:
Melody 1:

Melody 3

10

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

Bsn. 1
2

E♭ Cl.

1
2
3

B♭ Cl.

A. Cl.

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

1
2
3

Cor.

B♭ Tpt. 1
2

1
2
3
4

Hn.

Tbn. 1
2

B. Tbn.

Euph.

Tuba

10

Timp.

10

1

Perc. 2

3

Train Heading West

Melody 2
Melody 3

The image displays a musical score for a symphony orchestra, covering measures 19 through 28. The score is organized into two systems. The first system includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoon 1 & 2, E♭ Clarinet, B♭ Clarinets 1, 2, & 3, A♭ Clarinet, B♭ Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Cor 1, 2, & 3, B♭ Trumpets 1 & 2, Horns 1, 2, 3, & 4, Trombones 1 & 2, Baritone Trombone, Euphonium, and Tuba. The second system includes Timpani and Percussion 1, 2, & 3. The score features various melodic lines and rests for these instruments, with a key signature of one flat and a common time signature.

29

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

Bsn. 1
2

E♭ Cl.

1
2
3

B♭ Cl.

A. Cl.

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

29

1
Cor.

2
3

B♭ Tpt. 1
2

1
2
Hn.

3
4

Tbn. 1
2

B. Tbn.

Euph.

Tuba

29

Timp.

29

1

Perc. 2

3

Train Heading West Harmony Parts

Score

Timothy Broege

Movement 1: Measures 1-10

This musical score is for the 'Train Heading West' piece, specifically Movement 1, measures 1 through 10. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet in B-flat, Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax., Horn in F, Trumpet in B-flat, Trombone, Euphonium, Tuba, Timpani, and Percussion. The score shows that measures 1, 3, 5, and 7 are primarily rests for most instruments, while measures 2, 4, 6, and 8 feature active harmonic parts. Measures 9 and 10 are also rests for most instruments. The percussion part is active throughout, providing a rhythmic foundation. The woodwinds and brass instruments play chords and melodic lines that define the harmonic texture of the piece.

Piccolo

Flute

Oboe

Clarinet in B \flat

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Horn in F

Trumpet in B \flat

Trombone

Euphonium

Tuba

Timpani

Percussion

1 2 3 4 5 6

Train Heading West Harmony Parts

2

Measures 16-20

This musical score is for the 'Train Heading West' piece, specifically measures 16 through 20. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. The percussion part includes a snare drum (Perc.) and a set of timpani (Timp.). The woodwind section consists of Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), B-flat Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The brass section includes Horn (Hn.), B-flat Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion part includes a snare drum (Perc.) and a set of timpani (Timp.). The score shows a complex harmonic texture with many instruments playing sixteenth-note patterns in measures 16-17, followed by a change in the pattern in measures 18-20. The percussion part features a steady snare drum pattern and a timpani part with a series of notes marked with measure numbers 7, 8, 9, 10, 11, and 12.

Measures 16-20

7 8 9 10 11 12

Train Heading West Harmony Parts

Movement 2:

3

Measure 22

Measures: 3-28

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn.

B♭ Tpt.

Tbn.

Euph.

Tuba

Timp.

Perc.

13

14

15

16

17

18

19

Train Heading West Harmony Parts

4

This musical score page, titled "Train Heading West Harmony Parts", displays measures 20 through 26. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc.). The woodwind and brass sections play a consistent harmonic pattern of chords, often with slurs and ties, while the percussion parts provide rhythmic accompaniment. The score is written for a full orchestra, with parts for woodwinds, brass, and percussion. The key signature is one flat (B♭), and the time signature is 4/4. The measures are numbered 20 through 26 at the bottom of the page.

20 21 22 23 24 25 26

Train Heading West Harmony Parts

5

This musical score page displays the harmony parts for the piece "Train Heading West". It covers measures 27 through 34. The instruments are arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc.). The key signature is one flat (B♭), and the time signature is 8/8. The score features a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes, often beamed together in groups. There are also rests and dynamic markings. The Percussion part includes specific notation for cymbals (marked with 'x') and a snare drum (marked with a vertical line). Measure numbers 27, 28, 29, 30, 31, 32, 33, and 34 are indicated at the bottom of the page.

27 28 29 30 31 32 33 34

Train Heading West Harmony Parts

6

Movement 3
Measures 3-4

The musical score is arranged in two systems. The first system contains parts for Picc., Fl., Ob., B♭ Cl., B. Cl., A. Sx., T. Sx., and B. Sx. The second system contains parts for Hn., B♭ Tpt., Tbn., Euph., Tuba, Timp., and Perc. The score spans measures 35 to 41. A double bar line is placed between measures 38 and 39, indicating a key signature change from one flat (B♭) to two sharps (F# and C#). The percussion part includes a snare drum line and a cymbal line.

Measures 35, 36, 37, 38, 39, 40, 41

Train Heading West Harmony Parts

7

Measures 6-7 Measures 11-12 Measures 23-28

Picc. Fl. Ob. B \flat Cl. B. Cl. A. Sx. T. Sx. B. Sx. Hn. B \flat Tpt. Tbn. Euph. Tuba Timp. Perc.

42 43 44 45 46

This musical score is for the 'Train Heading West' piece, specifically the harmony parts. It is divided into three main sections: Measures 6-7, Measures 11-12, and Measures 23-28. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B \flat Clarinet (B \flat Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Horn (Hn.), B \flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc.). The score is written in 4/4 time. Measures 6-7 and 11-12 are marked with a '42' and '43' respectively, indicating a specific tempo or rehearsal mark. Measures 23-28 are marked with a '44', '45', and '46'. The percussion part includes a '45' and a '46' with a cross symbol (x) above the measure number.

Train Heading West Harmony Parts

8

Measures 33-40

This musical score page displays the harmony parts for measures 33 through 40 of the piece 'Train Heading West'. The instruments are arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc.). The key signature is one sharp (F#), and the time signature is 4/4. The score shows a progression of chords and melodic lines across the measures. Measure numbers 47, 48, 49, 50, 51, and 52 are indicated at the bottom of the Percussion staff.

Measures 33-40

47 48 49 50 51 52

This musical score page, titled "Train Heading West Harmony Parts", displays the harmonic accompaniment for measures 53 through 58. The instruments are arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc.). The key signature is one sharp (F#), and the time signature is 4/4. The notation features a variety of chords, including triads and dyads, with some measures containing rests. Measure numbers 53, 54, 55, 56, 57, and 58 are printed below the Percussion staff.

53 54 55 56 57 58

Train Heading West Harmony Parts

10

Picc.
 Fl.
 Ob.
 B♭ Cl.
 B. Cl.
 A. Sx.
 T. Sx.
 B. Sx.
 Hn.
 B♭ Tpt.
 Tbn.
 Euph.
 Tuba
 Timp.
 Perc.

59

Score

Echoing Patterns

Teacher Modeling/Student Imitation Exercises for Train Heading West

Movement 1 Patterns:

Starting on G concert

Teacher Student Teacher Student

5

Teacher Student Teacher Student

9

Teacher Student Teacher Student

Starting on concert Eb

13

Teacher Student Teacher Teacher

17

Teacher Student Teacher Student

21

Teacher Student Teacher Student

25

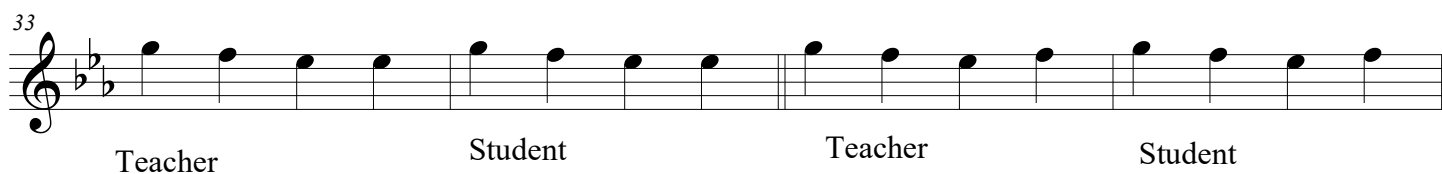
Teacher Students Teacher Student

Starting on G Concert

29

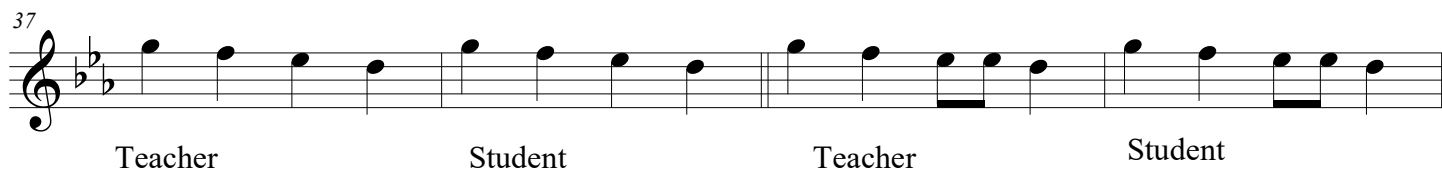
Teacher Student Teacher Student

33



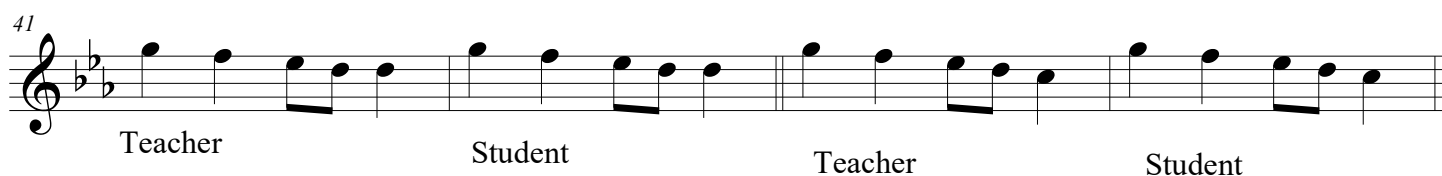
Teacher Student Teacher Student

37



Teacher Student Teacher Student

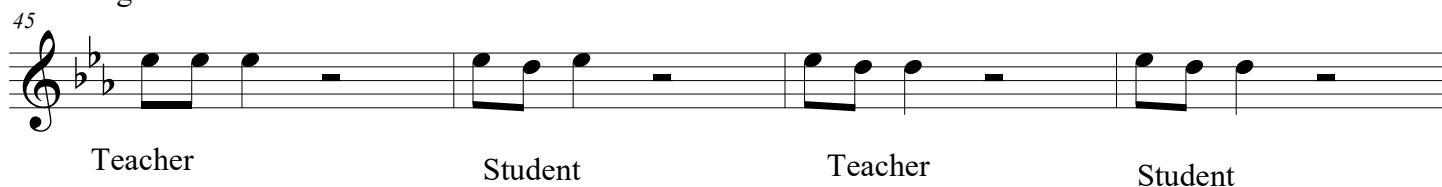
41



Teacher Student Teacher Student

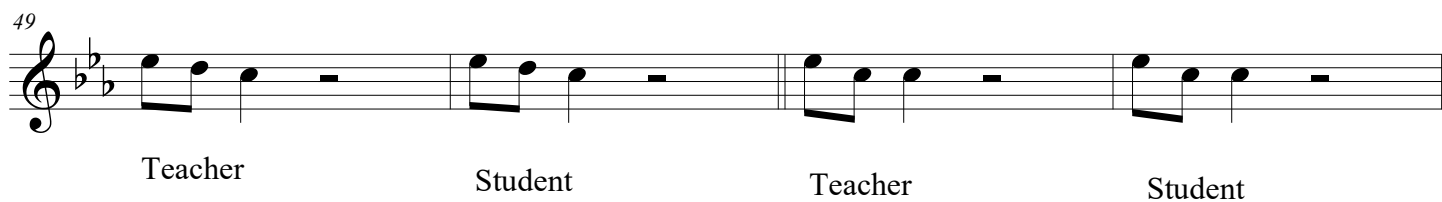
Starting on Eb Concert

45



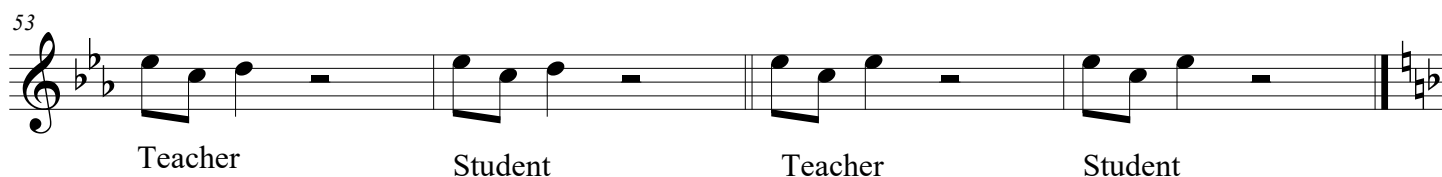
Teacher Student Teacher Student

49



Teacher Student Teacher Student

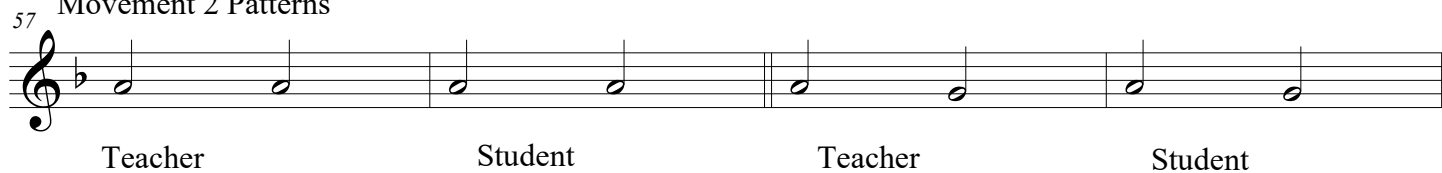
53



Teacher Student Teacher Student

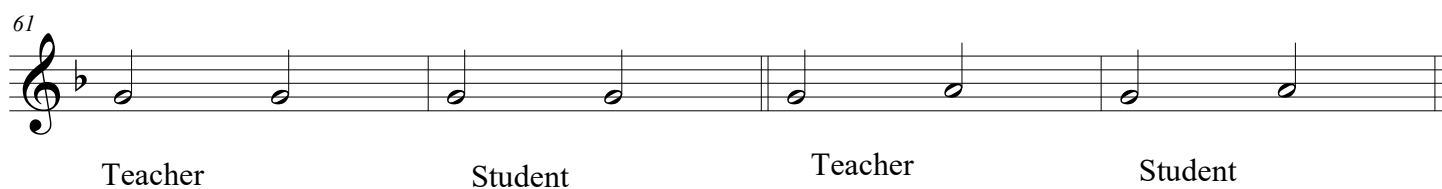
Movement 2 Patterns

57




Teacher Student Teacher Student

61



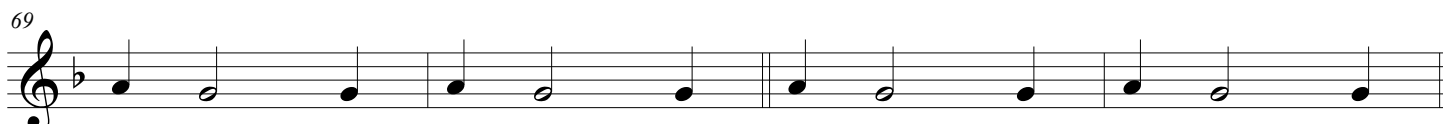
Teacher Student Teacher Student

65



Teacher Student Teacher Student

69



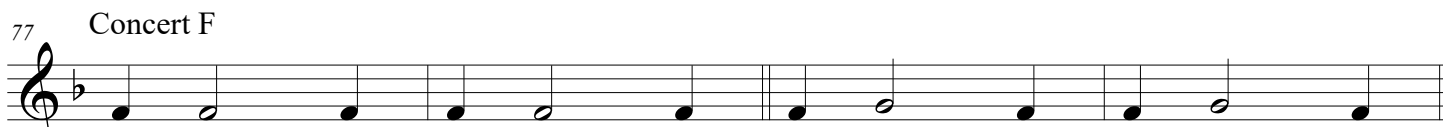
Teacher Student Teacher Student

73



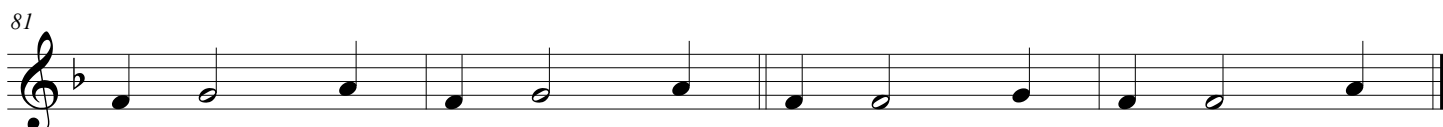
Teacher Student Teacher Student

77 Concert F




Teacher Student Teacher Student

81




Teacher Student Teacher Student

Movement 3:
85 Starting on D concert:



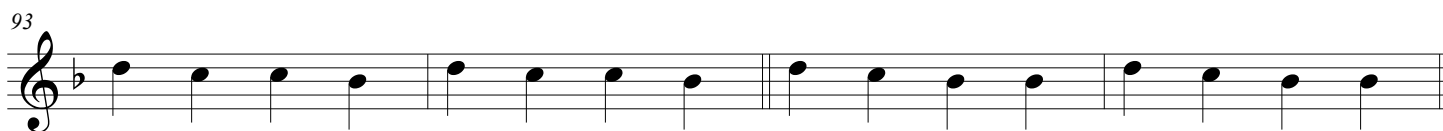
Teacher Student Teacher Student

89

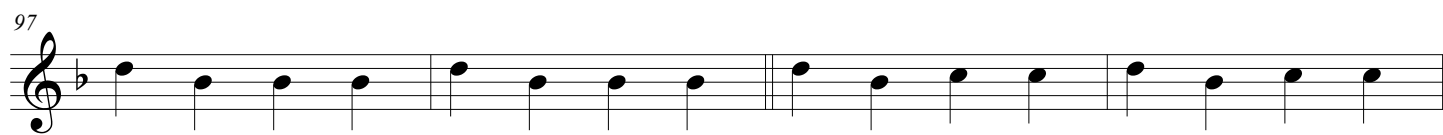


Teacher Student Teacher Student

93



Teacher Student Teacher Student

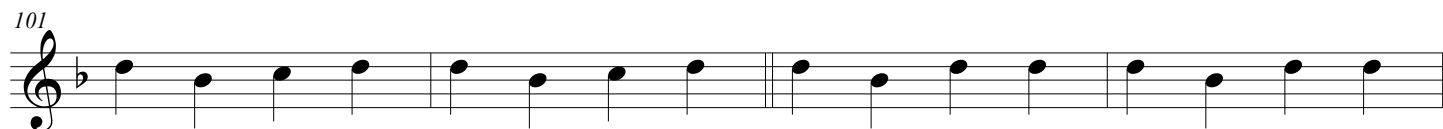


Teacher

Student

Teacher

Student



Teacher

Student

Teacher

Student

Starting on C concert:

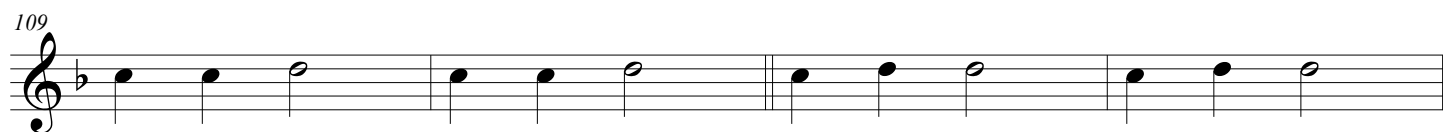


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Student

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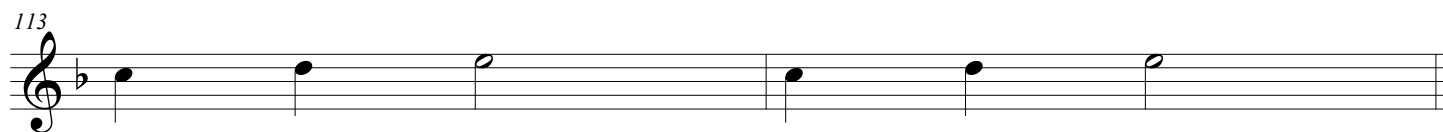


Teahcer

Student

Teacher

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Teacher

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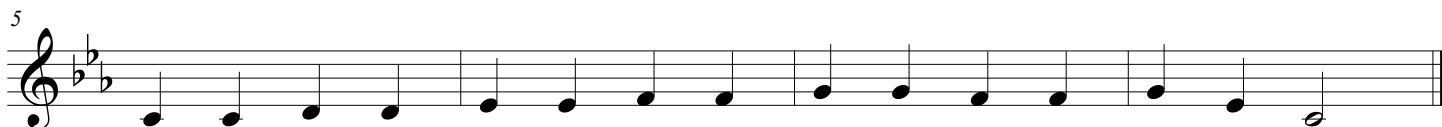
Train Heading West Scale Warmups

Score

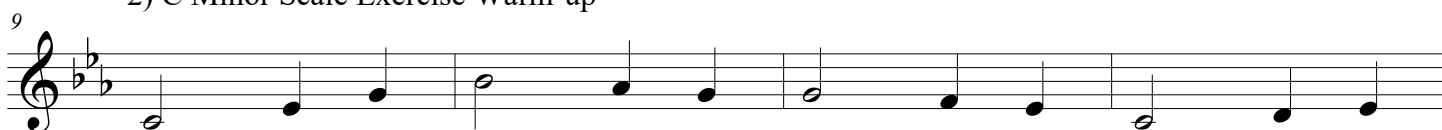
Note: These exercises can be used in any order depending on the level of the students

Movement 1:

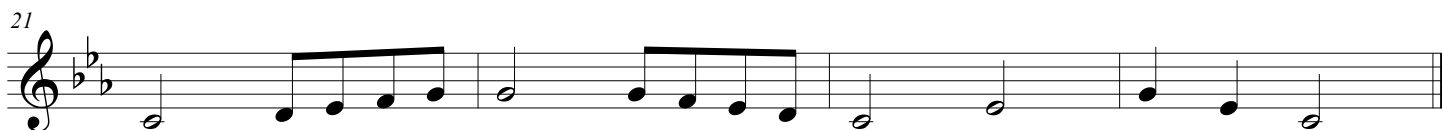
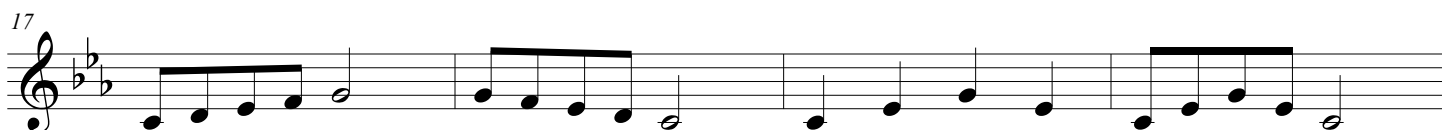
1) C Minor Scale Exercise Warmups



2) C Minor Scale Exercise Warm-up



3) C Minor Scale Exercise Warm-up



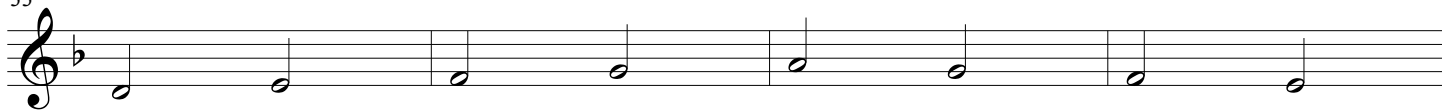
4) C Minor Scale Exercise Warm-up



Movement 2:

1) D Minor Scale Exercise Warm-up

33



37



2) D Minor Scale Exercise Warm-up

41

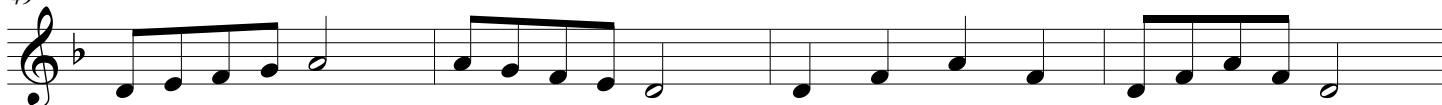


45



3) D Minor Scale Exercise Warm- up

49



53

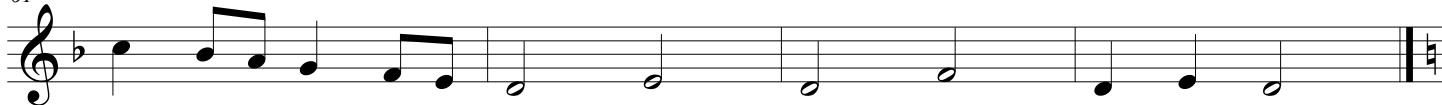


4) D Minor Scale Exercise Warm- up

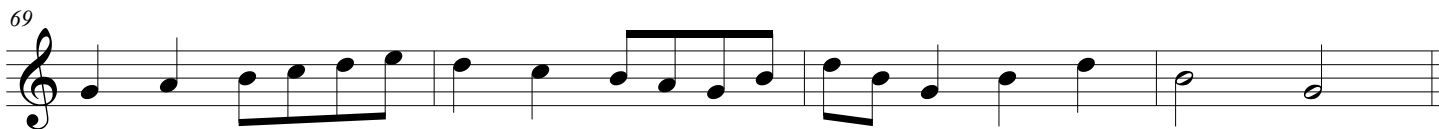
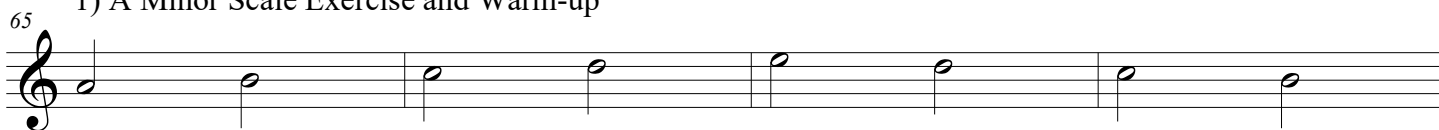
57



61



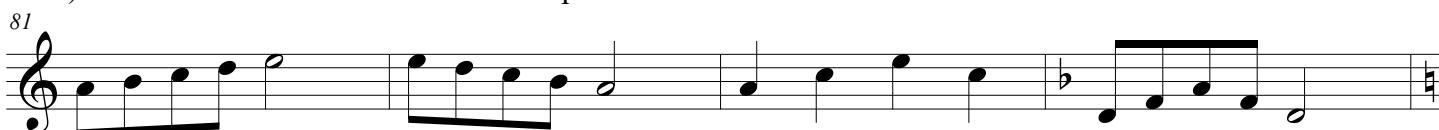
1) A Minor Scale Exercise and Warm-up



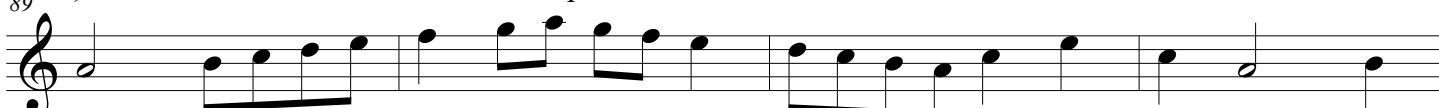
2) A minor Scale Exercise and Warm-up



3) A Minor Scale Exercise and Warm-up



4) A Minor Scale Exercise and Warm-up



Score

Etudes

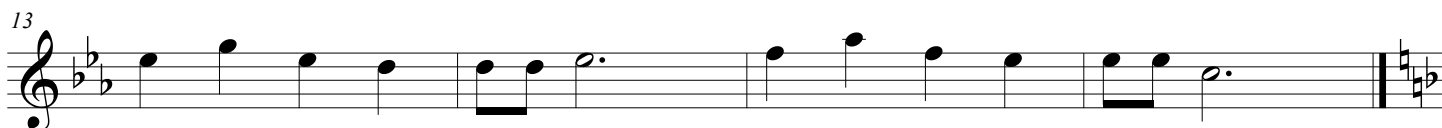
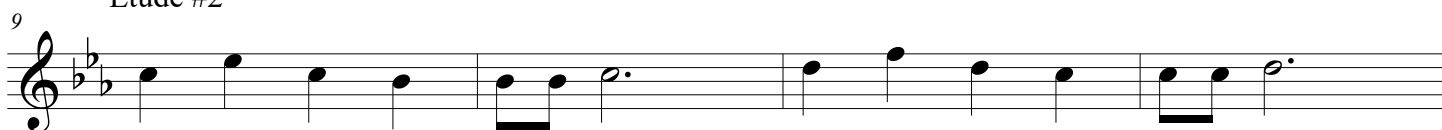
Movement 1:

Train Heading West Etudes

Etude # 1

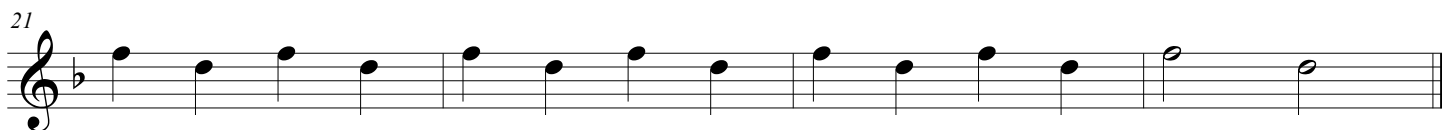
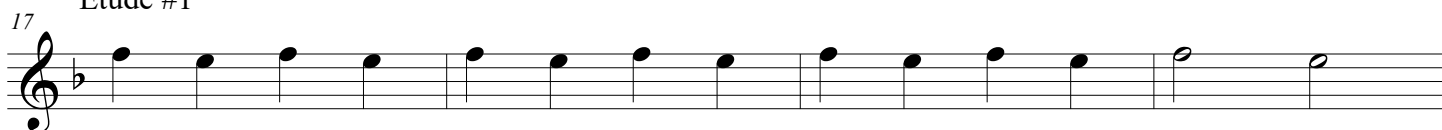


Etude #2

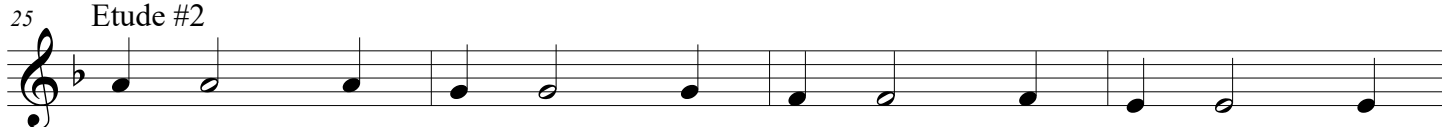


Movement 2:

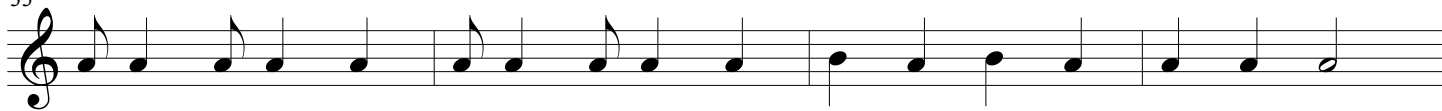
Etude #1



Etude #2



33



37

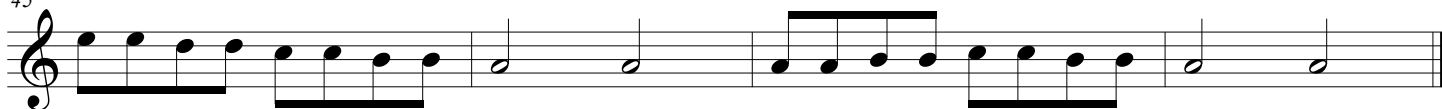


Etude #2

41

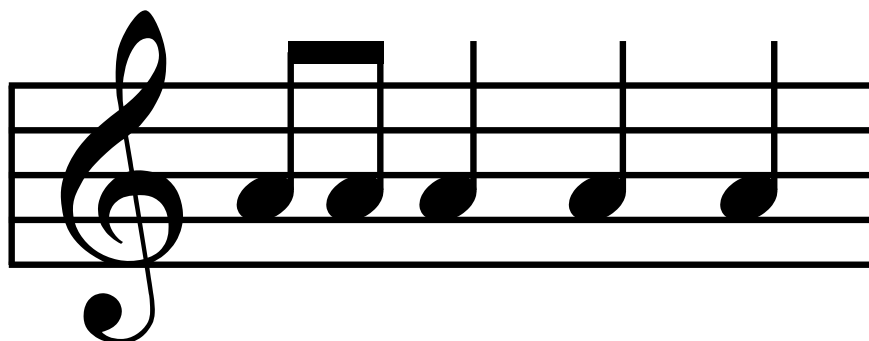
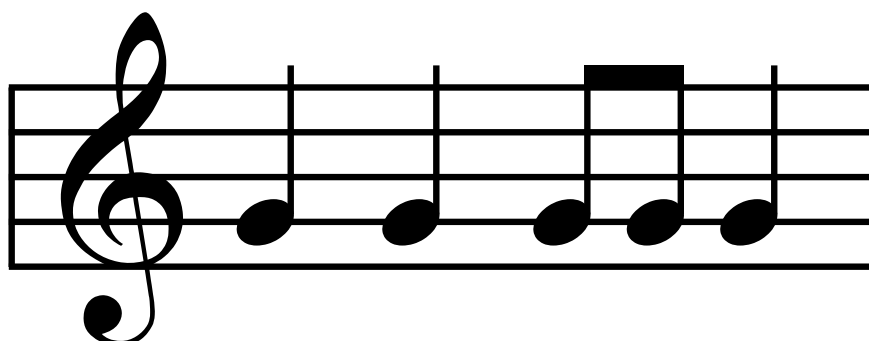
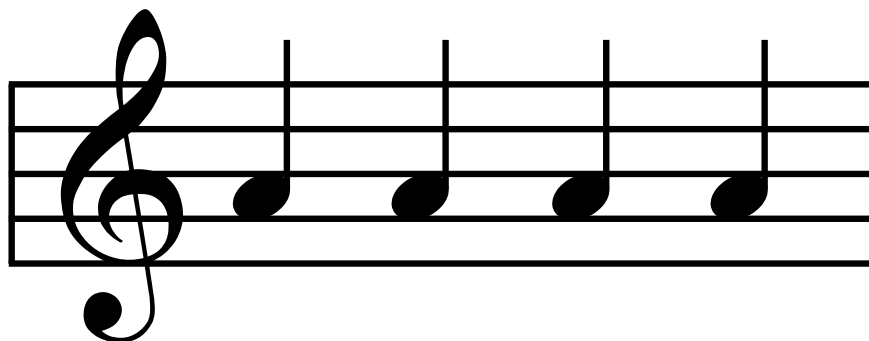


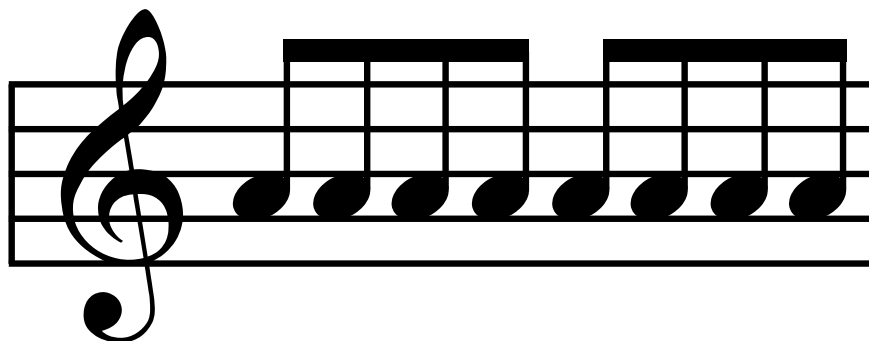
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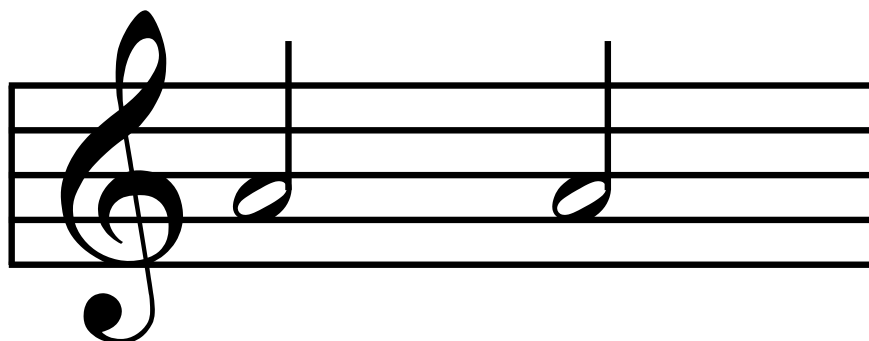
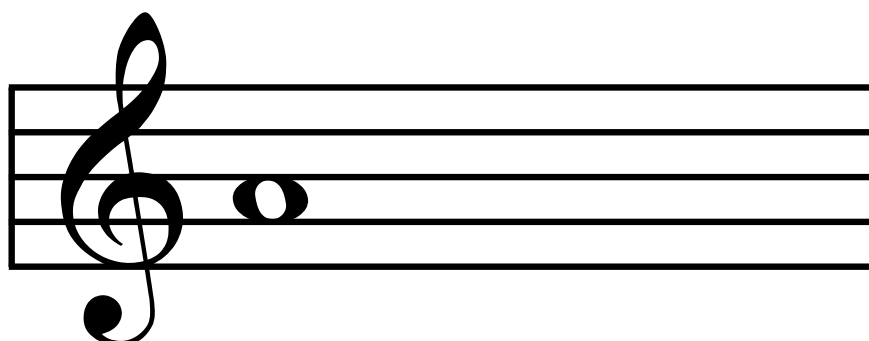
Find below, the rhythms to be used (in their sets) in flashcard format for "Train Heading West."

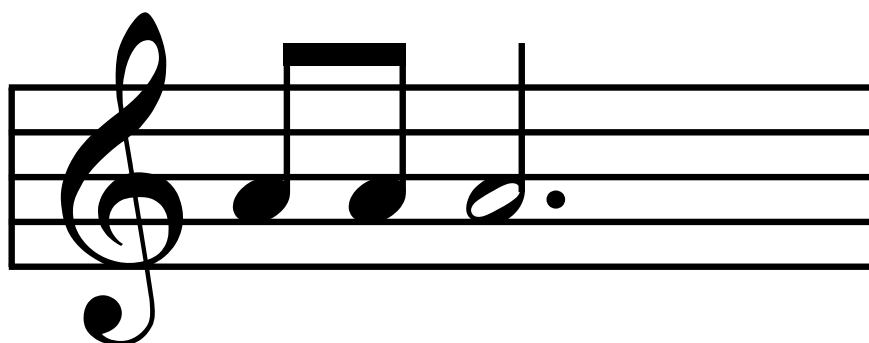
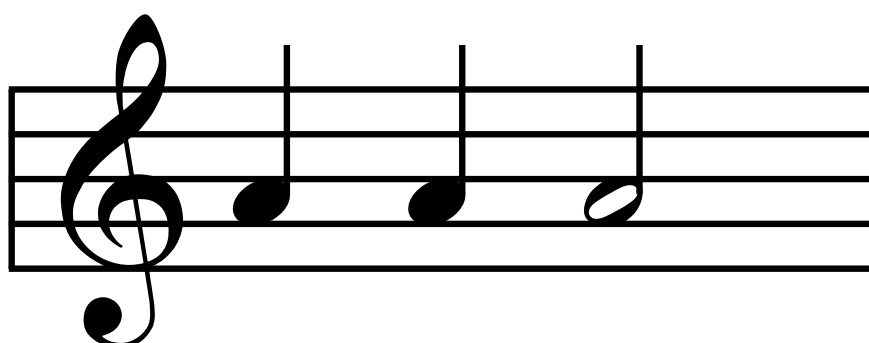
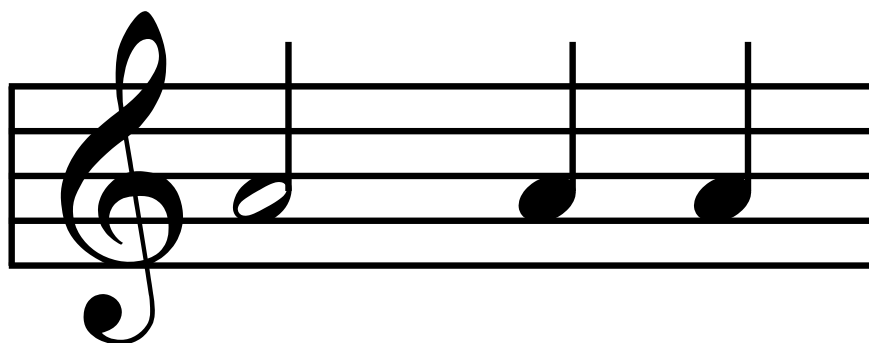
Movement 1:
Set 1 (Four Rhythms)



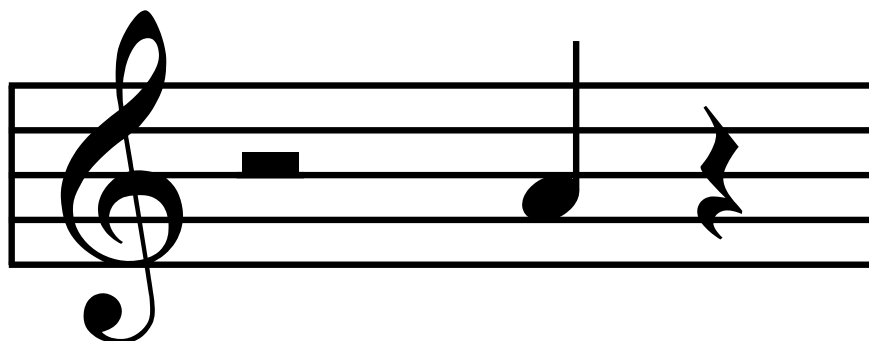
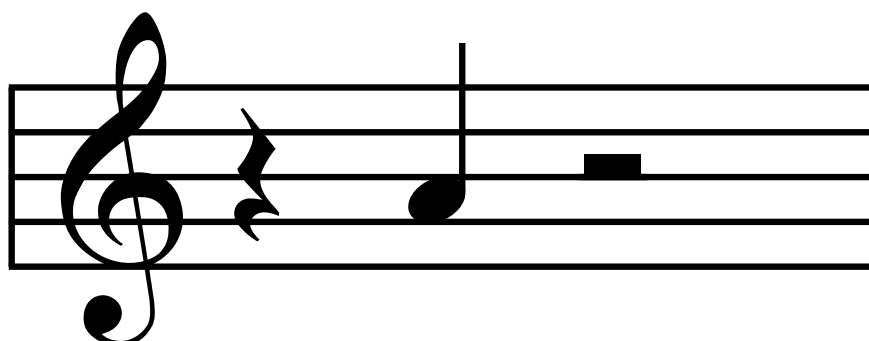
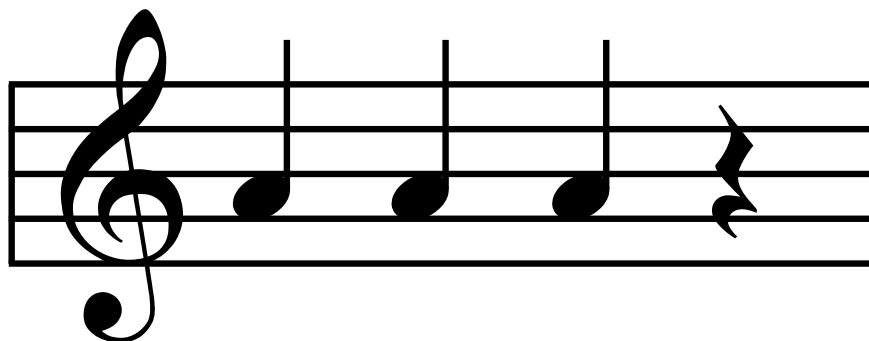


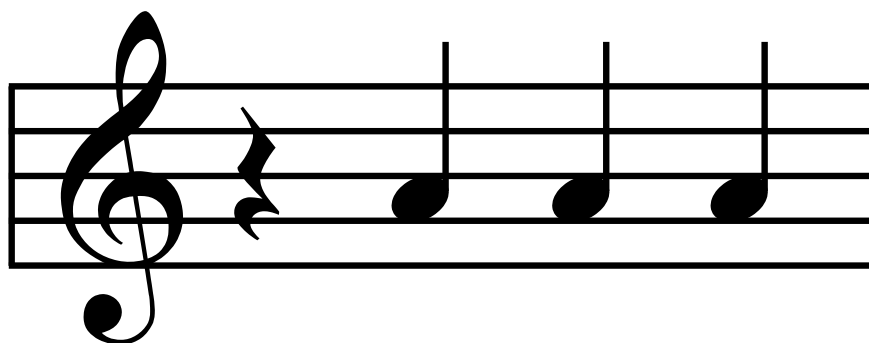
Movement 1:
Set 2 (Five Rhythms)



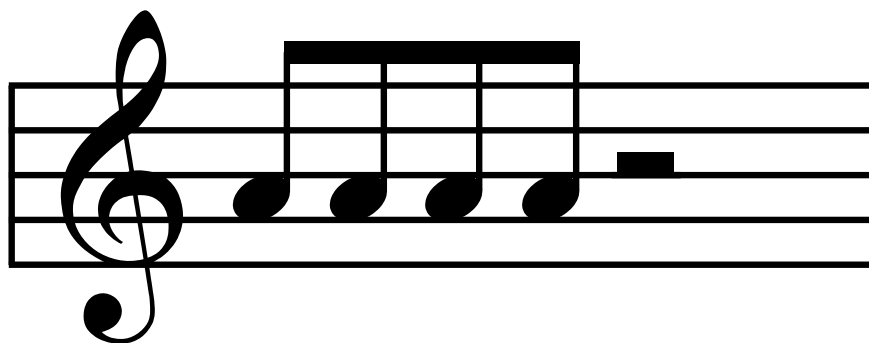
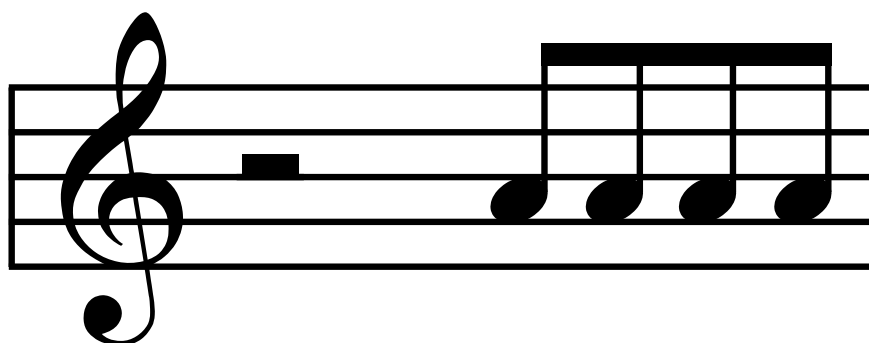


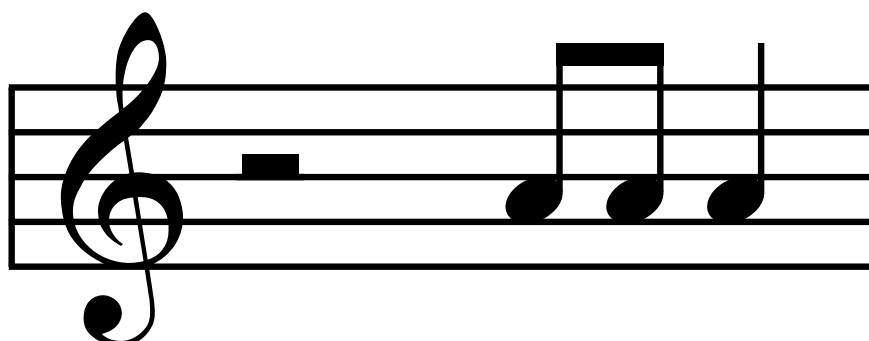
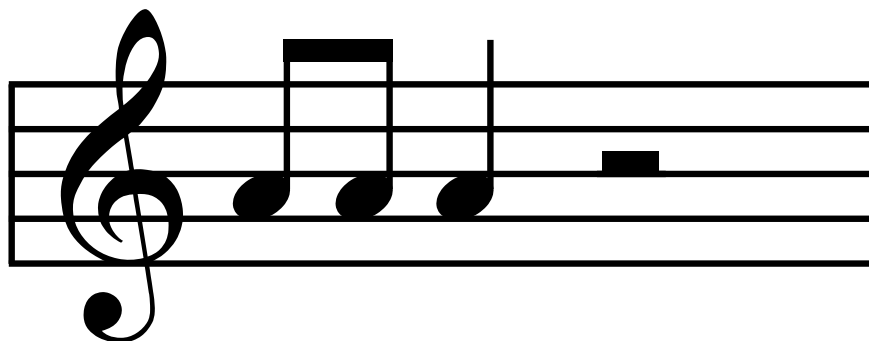
Movement 1:
Set 3 (Four Rhythms)



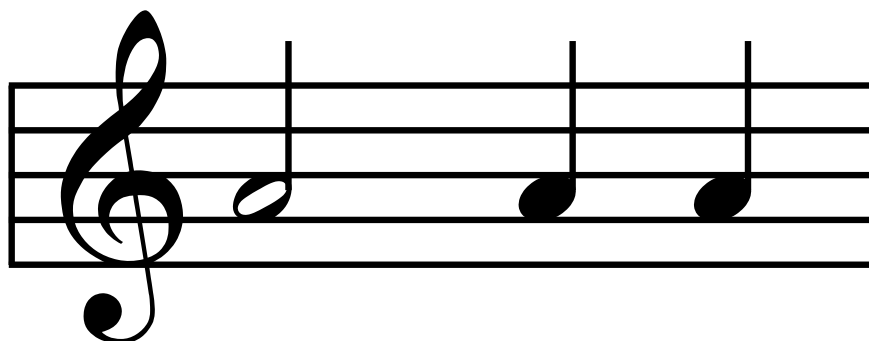


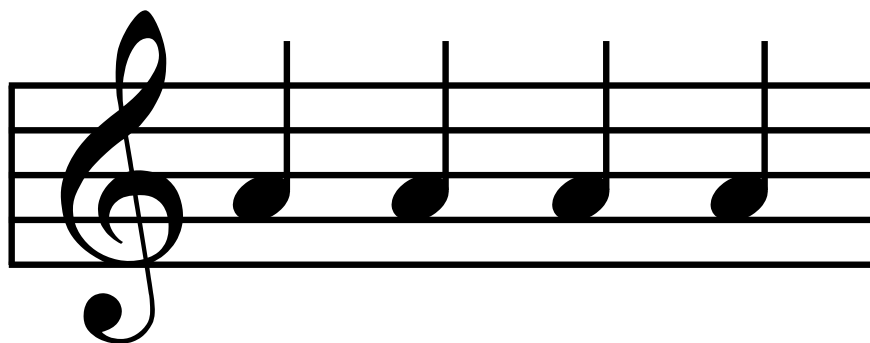
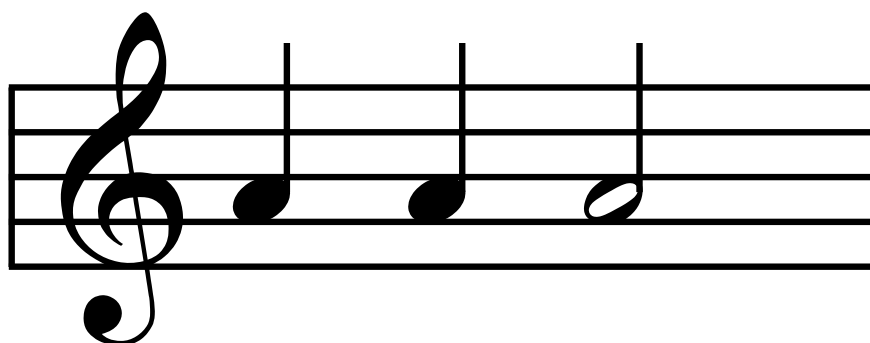
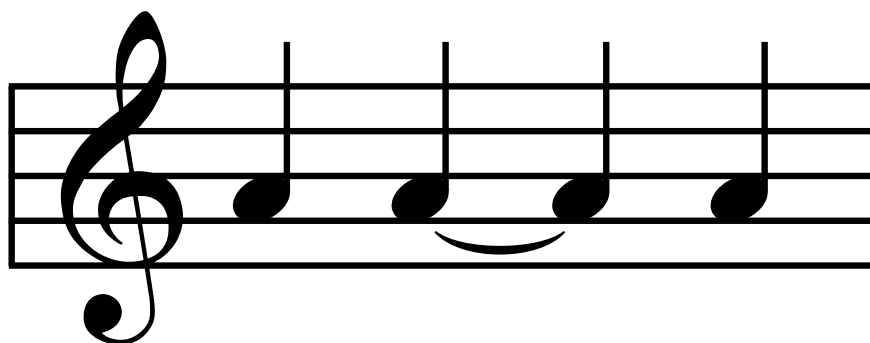
Movement 1:
Set 4 (Four Rhythms)

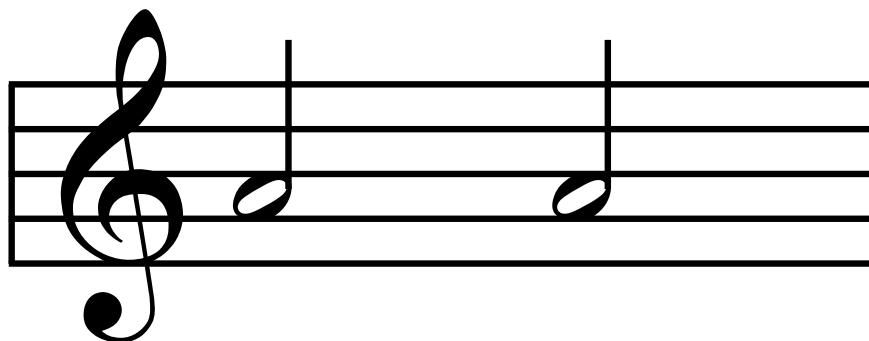




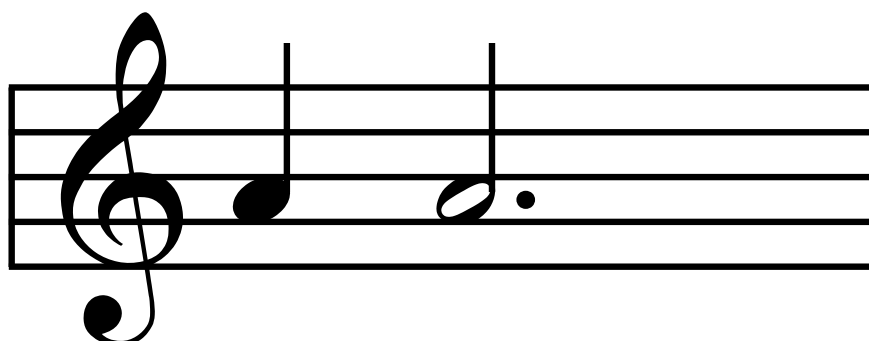
Movement 2:
Set 1 (Five Rhythms)





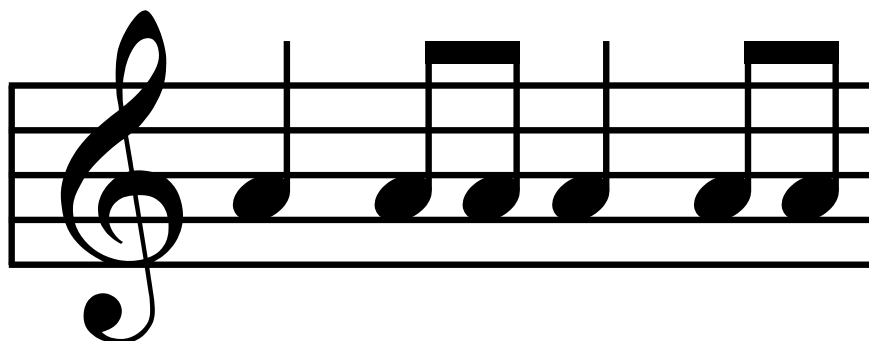


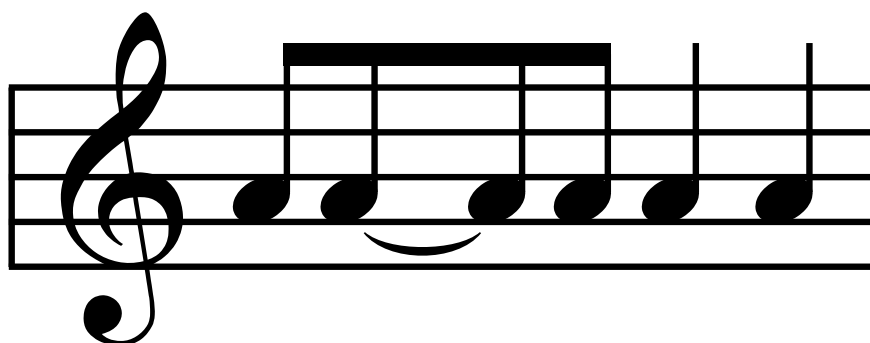
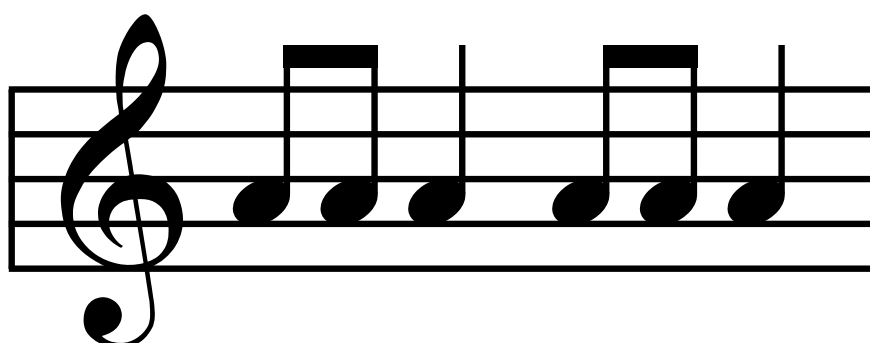
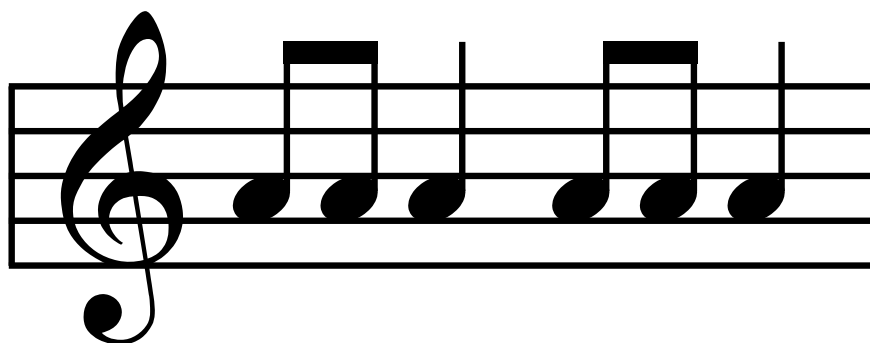
Movement 2:
Set 2 (Four Rhythms)

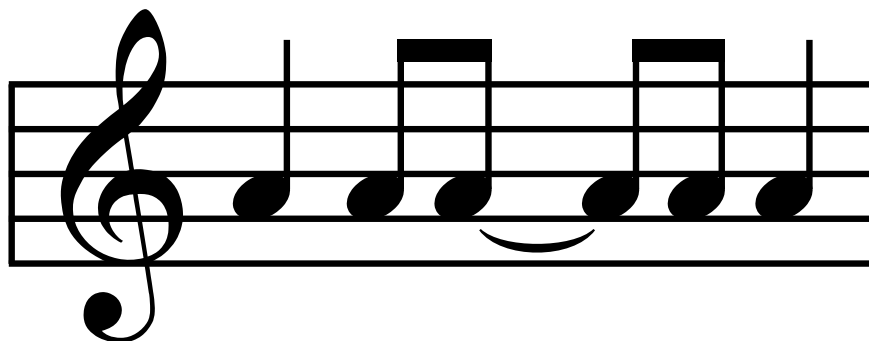




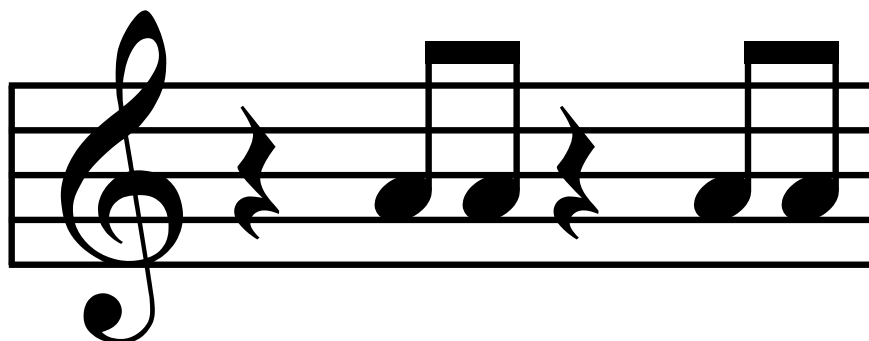
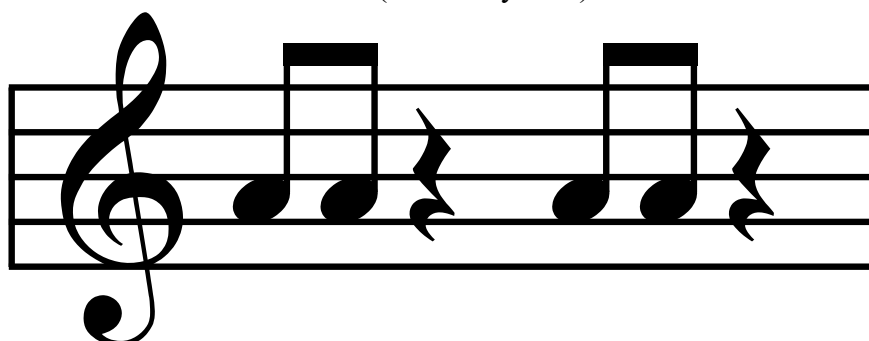
Movement 3:
Set 1 (Four Rhythms)

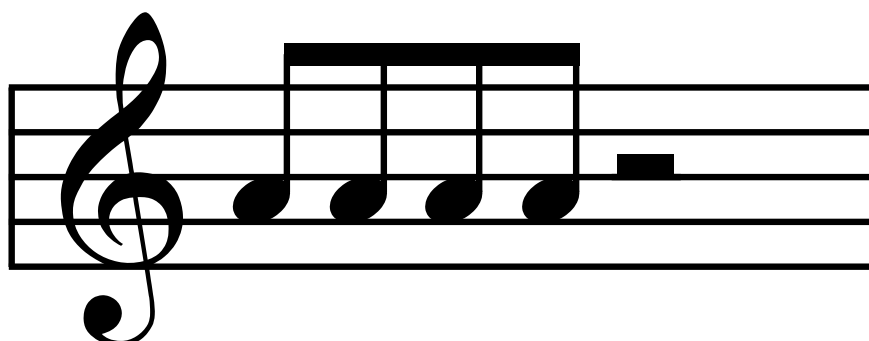
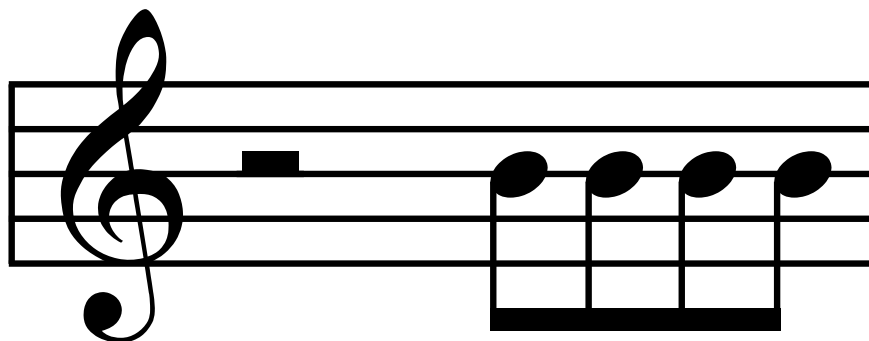




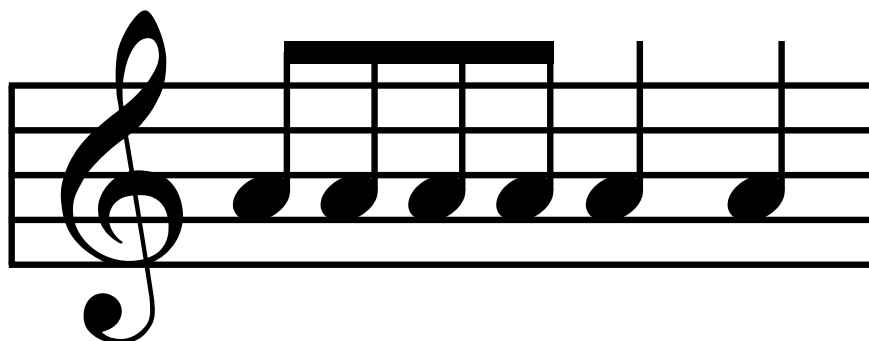


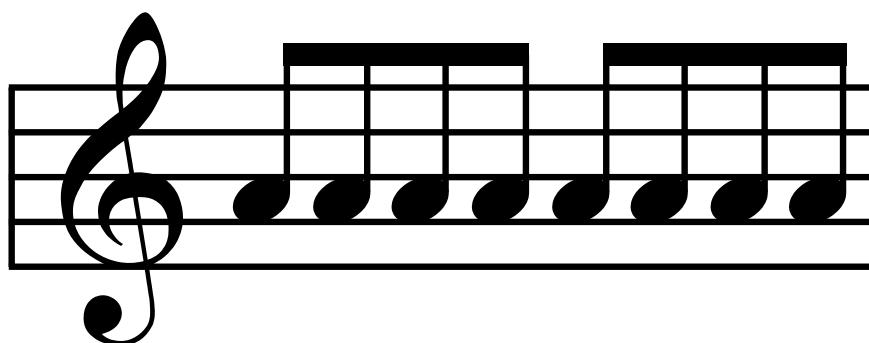
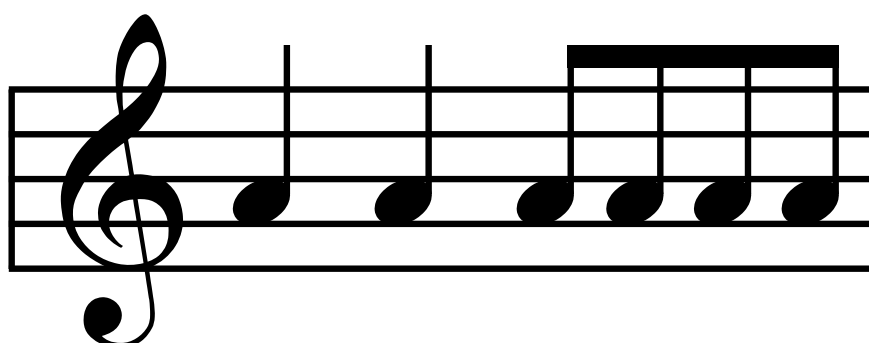
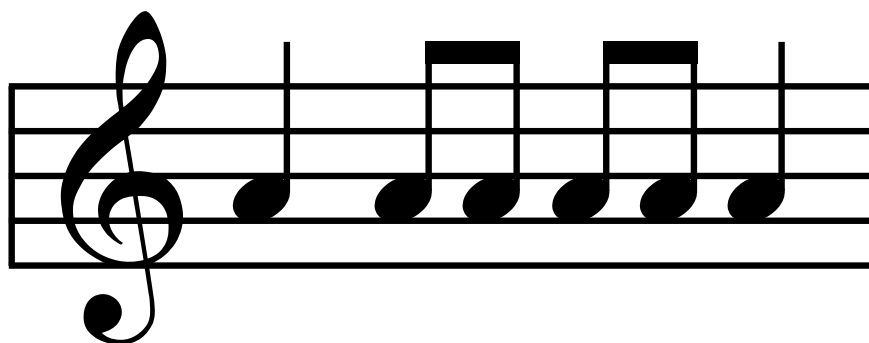
Movement 3:
Set 2 (Four Rhythms)





Movement 3:
Set 3 (Four Rhythms)





Band and Jazz Methods (MY) Unit Plan *Train Headed West* Additional Activities:

Overview:

- 1) Rhythm Game
- 2) Score-'ie' Form Telling
- 3) Write a Story
- 4) Showcase Night
- 5) Composition Project

Activity 1: The Rhythm Game

Materials Required: Mini rhythm cards, bucket, special play card (recipe cards in two different colors), and sheets of potential rhythms (1 per student).

Note: Students must have pencils, chairs, instrument and stands.

Purpose: This game is designed to reinforce and apply rhythms learned in previous lessons in a hands on manner that allows for individual and collective assessment. By the end of the game, students will be able to play a variety of rhythms found in *Train Heading West*, aurally identify the rhythm and match them to the correct rhythmical notation. (The teacher will decide which pitch the rhythm will be played on)

How it works:

- Students will set up in a circle or horse shoe shape (instruct students to sit by a classmate who plays a different instrument or an instrument part of a different instrument family)
- Each student will be handed a sheet listing the rhythms that could be drawn and played out of the bucket. These rhythms will be notated on a staff and will have a number next to them representing what number is to be use when guessing that particular rhythm.
- Students will then be handed two recipe cards (one of each colour). Each coloured card represents an alternate play that can be used during a students turn. The student may only use the card on their turn and each card can only be used once each. I included these play alteration cards as a way to build success for all students into the game. One coloured card will be the redraw card, and the other coloured card will be the 'play with me card.' The redraw card allows the student to redraw a rhythm card from the bucket if they are struggling with a rhythm. The 'play with me' card allows the student to invite a friend up to play the rhythm with them.
- Once the students are in a circle or horse shoe, the teacher then invites a student to come up and draw a rhythm. The teacher then gives the student a concert pitch to play the rhythm on and counts the student in.
- The rest of the students have the task of guessing what rhythm their classmate is playing based off of the sheet of rhythms in front of them. Each student is responsible for guessing the rhythm by relying on their own internal pulse and previous knowledge. Once a student knows which rhythm it is, they will flip over their rhythm list sheet and write which rhythm number it is on the back.
- The teacher then can ask student who knows the rhythm to put up their hand. The teacher will then choose someone and check their sheet discretely. The teacher will then verify with the student whether or not their rhythm is correct. The teacher may also ask every student to hold up their sheet of paper to assess which students are guessing the rhythms correctly and which ones are not.

Note: Depending on the level of the class, instead of having a sheet of rhythms that can be guessed, the students could be given blank staff paper to notate the rhythms they hear being played by their classmates.

Activity 2: Scor-'ie' Form Telling

Materials: Score Map (A very stripped down score map with only the main rehearsal marking and main sections/themes marked. This score map is to be used as a visual aid and is to be a very basic skeletal structure representing the piece that is easy for a beginning student to follow. It should read like a basic time line) and preferably a smart board.

Purpose: The purpose of this activity is to engage students as story teller, listener, and players while learning the basic form of a piece in a very fun way. Since every musician knows that part of creating music is telling the audience a story. I wanted to start activating students collaborative creative thinking processes by introducing them to how story telling and making music are linked together.

How it works:

- Students will play through the piece or have a professional recording of the piece played for them. After the students have played through the piece or listened to it once, the teacher will pull up the score map on the smart board.
- The teacher will then explain what the students are looking at and explain how musicians tell a story or create an image through using silence and sounds. The teacher will explain that the score map is going to be used to visual represent the piece as a story.
- The teacher will then ask the students to play different sections of the piece or ask them to recall certain measures. The students will have to give the teacher a word, feeling, image or thought for a particular theme or section of the form. By using the smart board, the teacher can write various words on the score map as they are presented by the student and fit it on the score-'ie' form telling time line. This will then hopefully spark a class dialogue as the students play and listen to different sections of the piece. The goal is that they will begin to link their feelings or thoughts to each section in order to begin to create a story surrounding the piece.
- By the end of the class the students will hopefully have some ideas regarding the story of the piece and will begin to establish a basic concept of the pieces overall form.

Activity 3: Write A Story

Purpose: To put the piece *Train Heading West* in a creative historical context relating to Canada. This also is designed in a way to be a follow up assignment to the Scor-'ie' Form Telling activity.

How it works:

- Students will write a short story to answer the question: "If the piece *Train Heading West* was the sound track to a film, what story that takes place in Canada would be told during the piece?"

Activity 4: Showcase Night

Note: This activity is one that will require a lot of collaboration with teachers in other subjects in order to make it work. This idea is a cross-curricular activity and open to all other subject areas.

Purpose: The purpose of this activity is to provide a performance opportunity for students, allow others students and teachers to be involved and to create a community event where people of all ages can be

exposed to music. In order to create an event that allows cohesion to occur between all the subject areas their needs to be a theme. The theme would have to be something along the lines of Canadian heritage or history. It could be market as perhaps a Canadian Showcase Night or “Oh Canada! Come out for a fun night of relaxing learning, educational displays and music.”

How it would work:

- On an evening at either the school or an appropriate community location, the students would host a showcase night. The showcase as stated before, would feature the students work or projects in several different subjects all relating to a cross-curricular theme. As stated above it would most likely have to be something relating to Canadian heritage or history.

Note: This is supposed to be an inclusive event where not only band students are encouraged to participate.

- The space would be set up with a place for the band and students to displays different projects throughout the room. Guests will mingle and look at different projects similar to an art gallery. The night would open with a band piece perhaps 'O Canada' or a band piece composed by a Canadian composer and close with the feature piece of the night *Train Heading West*. The goal would be to have the band play at least three pieces that could be linked to Canada in some way.

- Perhaps social studies classes could be given group projects where they create posters or stations that tell the story of a particular time period or event in Canadian history relating to the social studies curriculum. Each group would tell a different part of the story of Canada and it could be set up around the room in chronological order. Or perhaps a basic Canadian history time line is created by social studies students with a focus on the trans Canada Rail Road which can be linked to *Train Heading West*. Social studies students could then do different projects relating to Canada which fulfill curricular outcome.

- The night could also feature different performances by drama students, short stories or poems could be read by students which take place in Canada or have Canadian themes.

- There are so many directions this activity could go, but the vision is that it will start and end with music.

Activity 5: Composition Activity

Purpose: To allow students to begin to think compositionally while focusing on specific rhythms, articulations and notes.

How it works?

- Students will be asked to compose an eight bar composition in four four time using three or four rhythms selected by the teachers from the flashcards complimenting *Train Heading West*.

- The teacher will select two to three notes the students will be allowed to use throughout their eight bar compositions. The notes can be played in any order throughout their pieces, the piece just has to consist of the permitted rhythms.

- The student will also be asked to have notes articulated as staccato and legato within their pieces.

- Students will also be asked to notate their compositions on the staff paper that will be provided. (A hand out will be made explaining the assignment to go along with the staff paper)

- Once students have completed their compositions, they will play them for each other in front of the class.

Assessment Tools *Train Heading West* Unit

Checklists:

Checklists would be one of the main assessment tools I would use because it allows for a quick and easy way to track students progress. As students are participating in a wide variety of activities such as flashcards, melodic echos, warm-ups, etudes or the rhythm game, it would be easy to check off which students are getting the exercises and which ones are struggling. Checklists will also allow me to easily have all the assessments in the same place for quick reference.

Individual or Small Group Performances:

Since part of band class is for the students to demonstrate that they can play their instruments, there will be many activities throughout the year that will enable students to play individually or in small groups. This unit has several activities included such as the compositional activity that allow students to work in small groups and individually. Performance opportunities are built into several activities to allow for the teacher to accurately assess students in a smaller setting.

Self Assessment:

Self assessment is a key component when learning an instrument. Part of what the teacher should do is give student the tools to be able to practice productively and practice good self assessment. Self assessment is a tool that can be used throughout the year if the teacher gives the students a set of requirements or boundaries to help direct their self assessment. It could be as simple as the teacher giving students a sheet of questions like such as, "How is your posture?" or "Are you taking a deep breath from the bottom of your stomach?" There could be many simple ways a teacher could help students practice self assessment so that it becomes engrained in their thinking process so they no longer need teacher guidance all of the time. Exit slips with a series of questions that allow students to express how they did after a performance or activity could also be a way to allow them to practice some form of self assessment.

Peer Assessment:

Peer assessment is another form of assessment that can be particularly helpful in the band room. Students can mark their peers on a set of mutually decided upon criteria such as preparation, dynamics use of articulations etc according to a rubric or checklist. Students can also give their peers feedback using questions provided by the teacher. This allows students to start practicing their critical thinking skills and begin to get them engaged in the assessment process in a different way than assessing themselves.

Rubrics:

Rubrics could be used occasionally throughout the year to provide a consistent standardized way of marking students. A rubric would be a great tool to use for playing or performance tests but should not be used on a daily basis to allow for students to feel the freedom to make mistakes and learn from them.

Checklists of Criteria for Written Assignments:

This is another assessment tool that could be used. This tool will most likely be implemented for written assignments or other handed in assignments. The compositional activity included in this unit, is an excellent activity where a checklist could be used for the written portion of the exercise and a

rubric could be used for the performance aspect. A checklist could be used as a way of checking off whether or not the student met set list of criteria for an assignment.

Additional Repertoire:

- An arrangement of 'O Canada' that is appropriate for the students grade level
- “Along the Beaches of Normandy” by Tyler S. Grant. This piece is a march but can easily be linked to historical context because it was written as a tribute to the war hero's of World War II. So in other words, it could easily be tied into the extra activity The Showcase Night. As well this piece exhibits some articulations that reinforce those found in the piece “Train Heading West” making it a nice piece to go along with the unit.
- Spy Games by Ralf Ford. It is important to have a fun piece in their folder that is not too serious. By adding this piece it could be a fun way to add something completely different while reinforcing already learned rhythms.