

O•22 Page's Train

INSTRUMENTATION											
SG/AG/AM	□	D	□	□	□	□	□	D	□	□	cabasa
AX	□	D	E	□	□	□	□	□	□	□	
BX	□	D	□	□	A	□	□	□	□	□	

FORM

Introduction: *Tutti* instruments, measures 1–2
 Song: Voices with *tutti* instruments
 Interludes: Instrumental improvisations
 Coda: *Tutti* instruments, *ritardando*

NOTEWORTHY

Rhythm: ♩, ♪, ♩, ♩, tempo changes
 Pitch: D pentatonic
 Harmony: I-V accompaniment

TEACHING THE ORCHESTRATION

1. Teach the bass xylophone part.

Have students:

- Sing the song and mirror you in patting the following on both knees at once:



- Transfer the pattern to D and A on the BX.
- Sing the song with the BX accompaniment.

2. Teach the alto xylophone part.

Have students:

- Echo and mirror you in patting the following pattern (teacher's perspective).
(3 times)



- Sing the song and pat the pattern.
- Transfer the pattern to D, D, D-E, D-E on AX.
- Sing the song with the AX part and again adding the BX part.

3. Teach the alto metallophone part.

Have students:

- Sing the song while patting both knees on beat 1 of each measure.
- Transfer the pattern to octave Ds on the AM.
- Sing the song with the AM part.
- Sing the song with the accompaniment learned so far.

4. Teach the alto/soprano glockenspiels parts.

Have students:

- Sing the song while patting both knees on beat 4 of each measure.
- Transfer the pattern to octave Ds on AG/SG.
- Sing the song with the AG/SG part.
- Sing the song with all parts learned so far.

5. Teach the cabasa part.

Have students:

- Sing the song, clapping on beats 1 and 3 of each measure.
- Transfer the pattern to the cabasa.
- Sing the song with the cabasa part.

6. Sing the song with the complete instrumental accompaniment.

OPPORTUNITY FOR CREATIVITY

Have students take turns improvising interludes between repetitions of the song in D pentatonic (D E F# A B), using the rhythm of the poem "Trains at Night" by Frances Frost. (See Pupil Edition page 246.) You may wish to use the rhythm of the entire poem for an interlude. Or you may prefer to use the rhythm of lines 1–4 for one interlude and that of lines 5–8 for a second interlude, the first being fast, and the second getting gradually slower. Include the actual reading of the poem as an introduction for the entire piece, or read before each improvisation.