

CARNEGIE HALL

Weill Music Institute

# Link Up

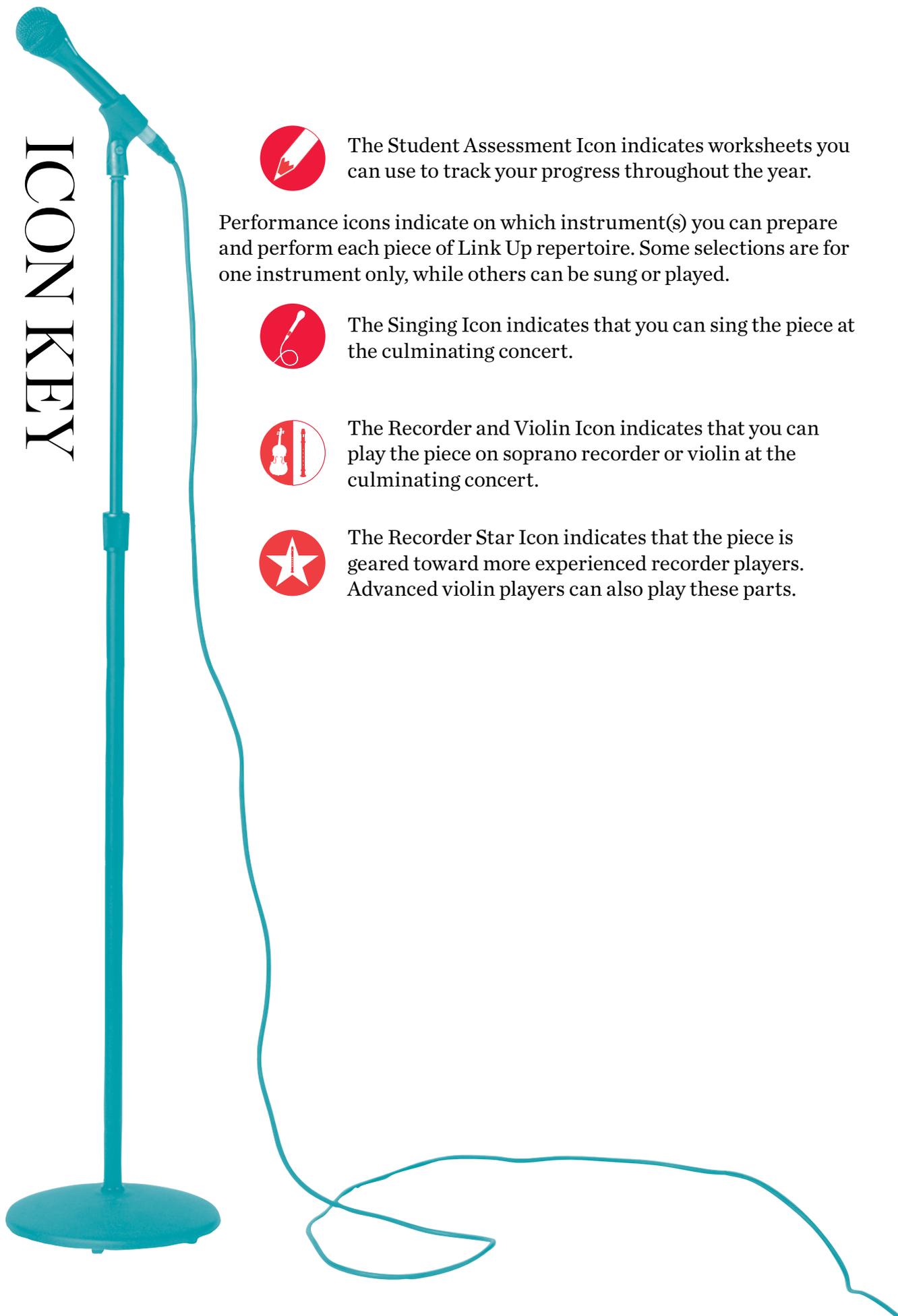
A Program of the Weill Music Institute at Carnegie Hall  
for Students in Grades Three Through Five

# THE ORCHESTRA SINGS



Student Guide

# ICON KEY



The Student Assessment Icon indicates worksheets you can use to track your progress throughout the year.

Performance icons indicate on which instrument(s) you can prepare and perform each piece of Link Up repertoire. Some selections are for one instrument only, while others can be sung or played.



The Singing Icon indicates that you can sing the piece at the culminating concert.



The Recorder and Violin Icon indicates that you can play the piece on soprano recorder or violin at the culminating concert.



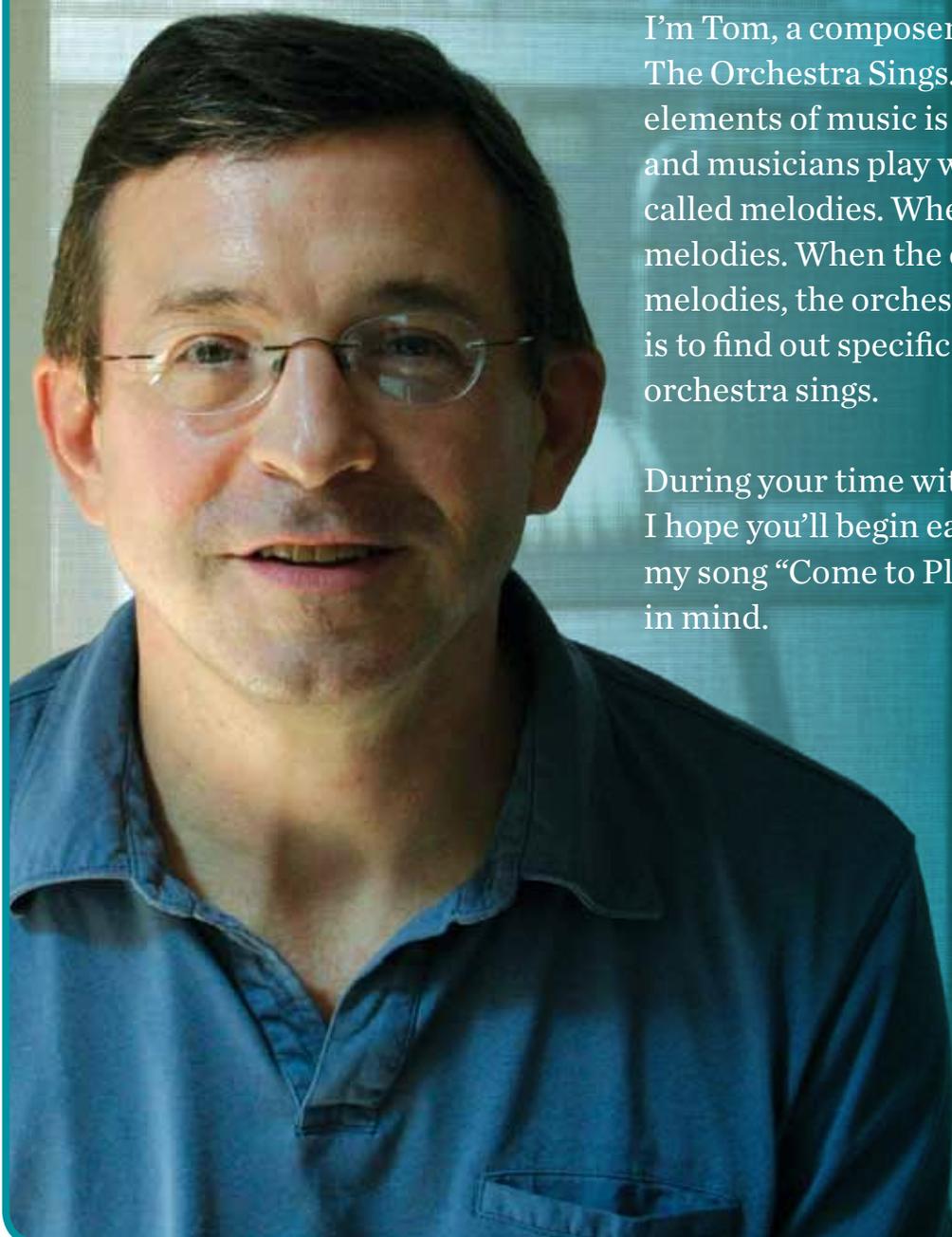
The Recorder Star Icon indicates that the piece is geared toward more experienced recorder players. Advanced violin players can also play these parts.

# Meet

## Thomas Cabaniss, Our Guide

I'm Tom, a composer and your host for The Orchestra Sings. One of the universal elements of music is melody. Composers and musicians play with sequences of tones, called melodies. When we sing, we sing melodies. When the orchestra plays great melodies, the orchestra sings. Your challenge is to find out specific ways you think the orchestra sings.

During your time with The Orchestra Sings, I hope you'll begin each session by singing my song "Come to Play." I wrote it with you in mind.



## Preparing to Play the Recorder

When playing the recorder, there are two basic positions: **rest position** and **playing position**.



### Rest Position

Place your recorder in your lap or let it hang from its lanyard.



### Playing Position

Hold your recorder up and ready to play. The left hand is on top, and the right hand is below.

## Recorder Checklist



**Hands:**  
left hand on top



**Holes:**  
finger hole(s)  
completely sealed



**Lips:**  
lips covering teeth



**Breath:**  
not too hard,  
not too soft

## Unlocking Music Notation

Notated music is made up of symbols. Use the decoders below to decode the melodies you are learning.

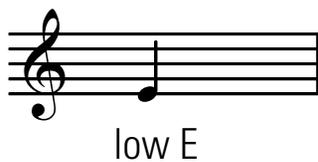
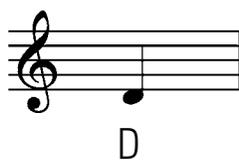
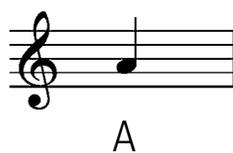
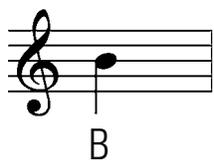
### Music Decoder

The diagram shows a musical staff with a treble clef and a 2/4 time signature. The staff contains several notes and a rest. Labels with arrows point to specific parts: 'Time signature' points to the 2/4 symbol; 'Rest' points to a quarter rest; 'Note stem' points to the vertical line of a note; 'Staff' is indicated by a bracket on the right side of the staff; 'Clef' points to the treble clef; 'Bar line' points to a vertical line separating measures; 'Measure' is indicated by a bracket under a group of notes; and 'Note head' points to the oval part of a note.

### Note Decoder

The diagram shows a musical staff with a treble clef. Below the staff, the notes are labeled with their letter names: C, D, E, F, G, A, B, C, D. The first C is labeled 'middle C' and the first D is labeled 'low D'.

# Preparing to Play the Recorder



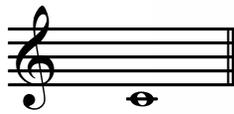
# Parts of the Recorder



high D



high C



middle C

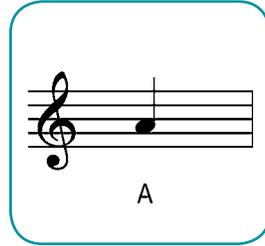
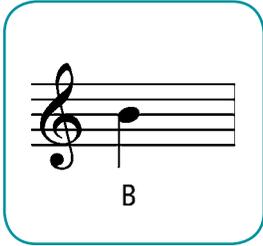
Mouthpiece



Body

Bell

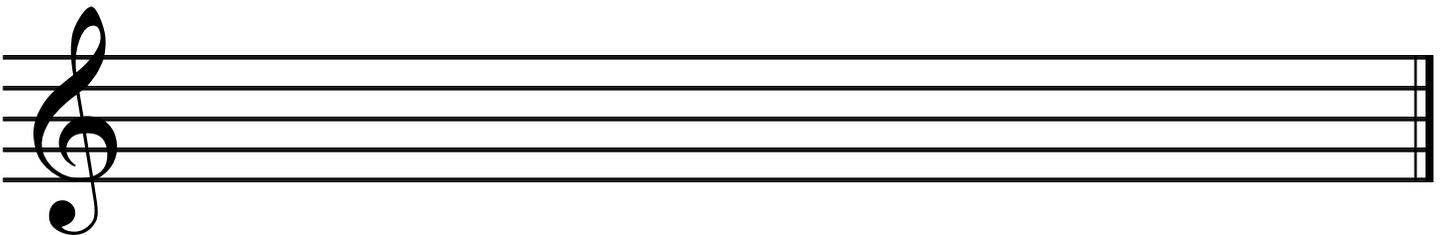
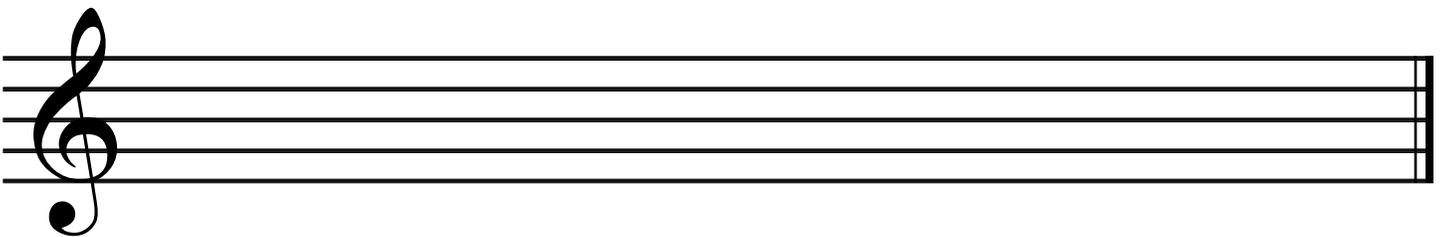




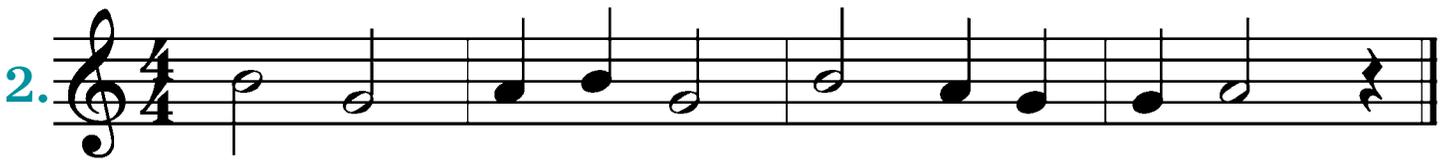
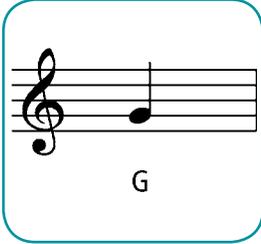
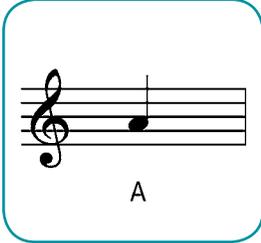
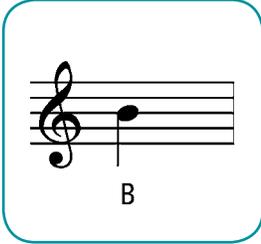
Two-Note Songs



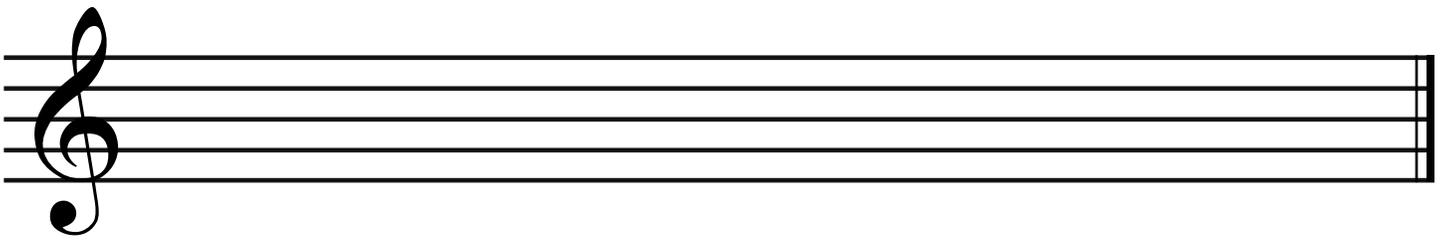
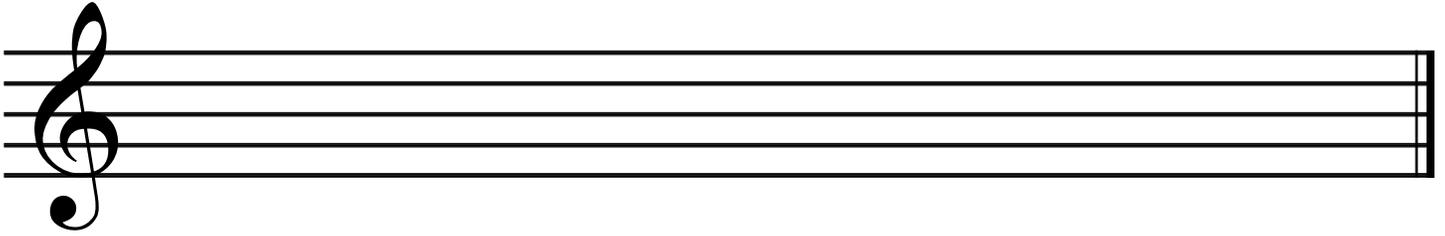
My Two-Note Songs



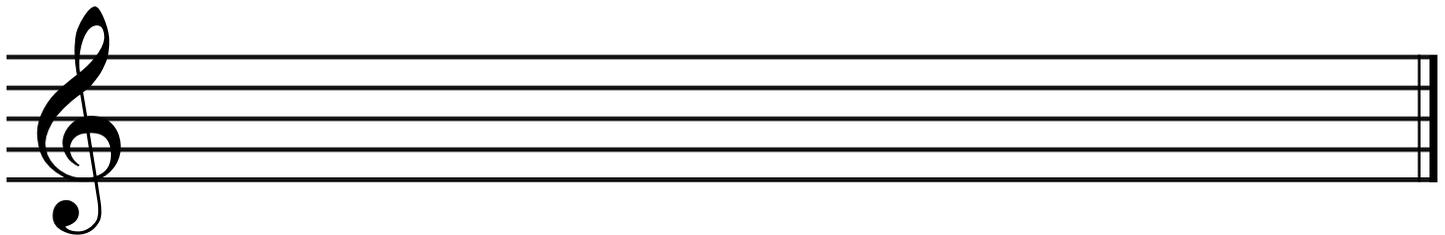
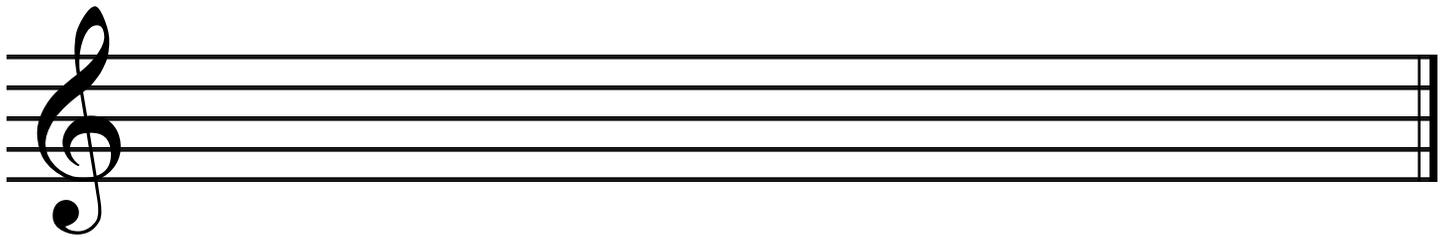
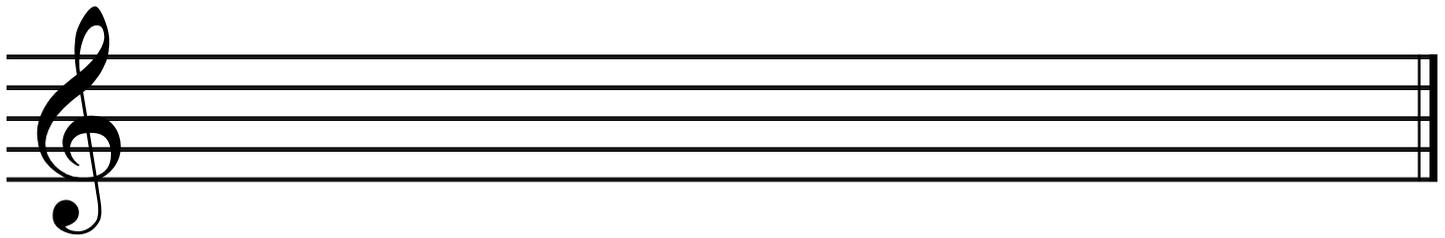
## Three-Note Songs



## My Three-Note Songs



## My Patterns



# Come to Play



Thomas Cabaniss

1 2 3 4 1 2 3 4 Winds blow \_\_\_\_\_

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

Trum - pets sound - ing \_\_\_\_\_

Strings sing \_\_\_\_\_ Drum - mers p p p p p pound - ing

Drum-mers p p p p p pound - ing

Come to play, Join

sound with sound Come to sing we'll shake the ground with

song — Come — to play, Join

Come — to play, Join

sound with sound Come to sing we'll shake the ground with

sound - with sound Come - to sing we'll shake - the ground with

song \_\_\_\_\_ with song \_\_\_\_\_

LEADER

song \_\_\_\_\_ with song \_\_\_\_\_ What do you do \_\_\_ with time \_\_\_

AUDIENCE

Make it groove \_\_\_ make it move \_\_\_ make it rhyme \_\_\_

LEADER

Make it groove make it move \_\_\_ make it rhyme \_\_\_ What do you do \_\_\_ with song

Make it groove make it move \_\_\_ make it rhyme \_\_\_

AUDIENCE

Make it sing make it ring make it strong — make it long —

Make it sing make it ring make it strong — make it long —

Make it sing make it ring make it strong — make it long —

LEADER

AUDIENCE

— What do you do — with sound — Make it cry — make it fly —

— Make it cry make it fly —

— Make it cry make it fly —

make it gleam — Make it — your dream —

make it gleam — Make it — your dream —

make it gleam — Make it — your dream —

Winds blow trum - pets sound - ing

Strings sing Drum-mers — p p p p p pound-ing Drum - mers — p p p p p pound - ing

Winds blow trum - pets sound - ing Strings sing  
Come to play, Join sound with sound Come to sing we'll

Drum-mers — p p p p p pound-ing Drum - mers — p p p p p pound-ing Winds blow

shake the ground with song — Come to play, Join

Come to play, Join

trum - pet sound - ing Strings sing Drum - mers p p p p p pound - ing

sound with sound Come to sing we'll shake the ground with

sound with sound Come to sing, we'll shake the ground with

Drum - mers — p p p p p pound - ing shake the ground with song! —

song with song, with song! —

## How Am I Doing?

Melody Title: "Come to Play" (Part 2)

Composer: Thomas Cabaniss



Date: \_\_\_\_\_

Melody Objectives	Mark on the lines below how you feel about your progress on each objective.
Singing "Come to Play" (Part 2)	Hmm, difficult. .... Ha, easy!
Singing in unison with others	Hmm, difficult. .... Ha, easy!
Clapping the "Come to Play" rhythm	Hmm, difficult. .... Ha, easy!
Finding patterns in "Come to Play"	Hmm, difficult. .... Ha, easy!

What is one objective above that you would like to improve on?

\_\_\_\_\_

What are some things you can do to make the improvement?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

What is one objective above that you would like to explore further?

\_\_\_\_\_

What would be some fun ways to explore that?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

My other thoughts:

\_\_\_\_\_

\_\_\_\_\_

# Ode to Joy



Ludwig van Beethoven

4

Joy - ful, joy - ful,

lift your voi - ces, all cre - a - tion ev' - ry - where, -

Hearts and hands 'cross sea and land, come join us in our

fer - vent pray'r - Ev' - ry land and ev' - ry na - tion,

strong and - - - might - y, meek and mild, help - - - to build a

world of peace for ev' - ry wo - man, man and child -

Ev' - ry land and ev' - ry na - tion, strong and - - - might - y,

meek and mild, help - - - to build a world of peace for

ev' - ry wo - man, man and child -

# Ode to Joy



Ludwig van Beethoven

The image displays a musical score for the 'Ode to Joy' by Ludwig van Beethoven. The score is written on ten staves, all using a treble clef and a key signature of two sharps (F# and C#), indicating G major. The time signature is 4/4. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a whole rest followed by a repeat sign, then a four-measure rest marked with the number '4', and finally two eighth notes. The subsequent staves contain a continuous melody of eighth and quarter notes, with some staves including commas above the notes. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

# Ode to Joy



Ludwig van Beethoven

A musical score for the 'Ode to Joy' section of Beethoven's Ninth Symphony. It consists of nine staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A repeat sign is present, with a first ending bracket above it labeled with the number '4'. The music is written in a simple, rhythmic style using quarter and eighth notes.

## How Am I Doing?

Melody Title: "Ode to Joy"

Composer: Ludwig van Beethoven



Date: \_\_\_\_\_

Melody Objectives	Mark on the lines below how you feel about your progress on each objective.
Playing F-sharp on the recorder	Hmm, difficult. .... Ha, easy!
Playing "Ode to Joy" in unison with others on the recorder	Hmm, difficult. .... Ha, easy!
Clapping the "Ode to Joy" rhythm	Hmm, difficult. .... Ha, easy!
Finding patterns in "Ode to Joy"	Hmm, difficult. .... Ha, easy!

What is one objective above that you would like to improve on?

\_\_\_\_\_

What are some things you can do to make the improvement?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

What is one objective above that you would like to explore further?

\_\_\_\_\_

What would be some fun ways to explore that?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

My other thoughts:

\_\_\_\_\_  
\_\_\_\_\_

# Simple Gifts



Traditional

**3**

'Tis a  
 gift to be sim-ple, 'tis a gift to be free, 'tis a gift to come down  
 where we ought to be, and when we find ourselves in the place just— right, it will  
 be in the val - ley of love and de-light. When true sim -  
 pli - ci - ty is gain'd, to bow and to bend we— shan't be ashamed, to  
 turn, turn, it will be our de-light, 'til by tur - ning, tur - ning, we  
**5**  
 come 'round right.

# Simple Gifts



Traditional

3

( 'Tis a

gift)

(When true )

5

# Simple Gifts



Traditional

The musical score for 'Simple Gifts' is presented in a single system with seven staves. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff begins with a treble clef and a 4/4 time signature. It contains a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) indicated by a '3' above the notes, then another whole rest, and finally a quarter note (G4) followed by an eighth note (A4). The second staff continues with a quarter note (G4), an eighth note (A4), a quarter note (Bb4), an eighth note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (Bb3), a quarter note (A3), a quarter note (G3), and a quarter note (F3). The third staff continues with a quarter note (E3), a quarter note (D3), a quarter note (C3), a quarter note (Bb2), a quarter note (A2), a quarter note (G2), a quarter note (F2), a quarter note (E2), a quarter note (D2), a quarter note (C2), a quarter note (Bb1), a quarter note (A1), a quarter note (G1), and a quarter note (F1). The fourth staff continues with a quarter note (E1), a quarter note (D1), a quarter note (C1), a quarter note (Bb0), a quarter note (A0), a quarter note (G0), a quarter note (F0), a quarter note (E0), a quarter note (D0), a quarter note (C0), a quarter note (Bb-1), a quarter note (A-1), a quarter note (G-1), and a quarter note (F-1). The fifth staff continues with a quarter note (E-1), a quarter note (D-1), a quarter note (C-1), a quarter note (Bb-2), a quarter note (A-2), a quarter note (G-2), a quarter note (F-2), a quarter note (E-2), a quarter note (D-2), a quarter note (C-2), a quarter note (Bb-3), a quarter note (A-3), a quarter note (G-3), and a quarter note (F-3). The sixth staff continues with a quarter note (E-3), a quarter note (D-3), a quarter note (C-3), a quarter note (Bb-4), a quarter note (A-4), a quarter note (G-4), a quarter note (F-4), a quarter note (E-4), a quarter note (D-4), a quarter note (C-4), a quarter note (Bb-5), a quarter note (A-5), a quarter note (G-5), and a quarter note (F-5). The seventh staff continues with a quarter note (E-5), a quarter note (D-5), a quarter note (C-5), a quarter note (Bb-6), a quarter note (A-6), a quarter note (G-6), a quarter note (F-6), a quarter note (E-6), a quarter note (D-6), a quarter note (C-6), a quarter note (Bb-7), a quarter note (A-7), a quarter note (G-7), and a quarter note (F-7). The score concludes with a double bar line.

## How Am I Doing?

Melody Title: "Simple Gifts"

Composer: Traditional



Date: \_\_\_\_\_

Melody Objectives	Mark on the lines below how you feel about your progress on each objective.
Singing or playing "Simple Gifts"	Hmm, difficult. .... Ha, easy!
Singing or playing in unison with others	Hmm, difficult. .... Ha, easy!
Clapping the "Simple Gifts" rhythm	Hmm, difficult. .... Ha, easy!
Finding patterns in "Simple Gifts"	Hmm, difficult. .... Ha, easy!

What is one objective above that you would like to improve on?

\_\_\_\_\_

What are some things you can do to make the improvement?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

What is one objective above that you would like to explore further?

\_\_\_\_\_

What would be some fun ways to explore that?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

My other thoughts:

\_\_\_\_\_

\_\_\_\_\_

# “New World” Symphony



Antonín Dvořák

# “New World” Symphony



Antonín Dvořák

A musical score consisting of eight staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notation includes various note values such as quarter notes, eighth notes, and half notes, along with rests and bar lines. The score is presented in a clean, black-and-white format.



Date: \_\_\_\_\_

## How Am I Doing?

Melody Title: “New World” Symphony

Composer: Antonín Dvořák

Melody Objectives	Mark on the lines below how you feel about your progress on each objective.
Playing “New World” Symphony	Hmm, difficult. .... Ha, easy!
Playing in unison with others	Hmm, difficult. .... Ha, easy!
Clapping the “New World” Symphony rhythm	Hmm, difficult. .... Ha, easy!
Finding patterns in “New World” Symphony	Hmm, difficult. .... Ha, easy!

What is one objective above that you would like to improve on?

\_\_\_\_\_

What are some things you can do to make the improvement?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

What is one objective above that you would like to explore further?

\_\_\_\_\_

What would be some fun ways to explore that?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

My other thoughts:

\_\_\_\_\_  
 \_\_\_\_\_

# I Bought Me a Cat



Aaron Copland

I bought me a cat my cat pleased me, I  
 fed my cat un - der yon - der tree. My cat says "fid - dle eye  
 fee." I bought me a duck, my duck pleased me, I  
 fed me duck un - der yon - der tree. My duck says "Quaa, quaa,"  
 my cat says "fid - dle eye fee."

## Additional Verses and Lyrics

### Verse 3:

I bought me a goose, my goose pleased me. I fed my goose under yonder tree.

My goose says "Quaw, quaw."  
 My duck says "Quaa, quaa."  
 My cat ...

### Verse 4:

I bought me a hen ...  
 My hen says "Shimmy shack, shimmy shack." My goose ... My duck ...  
 My cat ...

### Verse 5:

I bought me a pig ...  
 My pig says "Griffey, griffey." My hen ...  
 My goose ... My duck ... My cat ...

### Verse 6:

I bought me a cow ...  
 My cow says "Baw, baw." My pig ...  
 My hen ... My goose ... My duck ...  
 My cat ...

### Verse 7:

I bought me a horse ...  
 My horse says "Neigh, neigh."  
 My cow ... My pig ... My hen ...  
 My goose ... My duck ... My cat ...

### Verse 8:

I bought me a wife ...  
 My wife says "Honey, honey."  
 My horse ... My cow ... My pig ...  
 My hen ... My goose ... My duck ...  
 My cat ...

## How Am I Doing?

Melody Title: "I Bought Me a Cat"

Composer: Aaron Copland



Date: \_\_\_\_\_

Melody Objectives	Mark on the lines below how you feel about your progress on each objective.
Singing "I Bought Me a Cat"	Hmm, difficult. .... Ha, easy!
Singing "I Bought Me a Cat" in unison with others	Hmm, difficult. .... Ha, easy!
Clapping the "I Bought Me a Cat" rhythm	Hmm, difficult. .... Ha, easy!
Finding patterns in "I Bought Me a Cat"	Hmm, difficult. .... Ha, easy!

What is one objective above that you would like to improve on?

\_\_\_\_\_

What are some things you can do to make the improvement?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

What is one objective above that you would like to explore further?

\_\_\_\_\_

What would be some fun ways to explore that?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

My other thoughts:

\_\_\_\_\_

\_\_\_\_\_

# To Make Words Sing



Orchestral  
introduction  
in concert

CD track  
starts here



Thomas Cabaniss

34 3

To make words  
sing is a won - der - ful thing Be - cause in a  
song words last \_\_\_\_\_ so long So long \_\_\_\_\_  
so long \_\_\_\_\_  
so long \_\_\_\_\_  
so long \_\_\_\_\_  
so long \_\_\_\_\_

8

Get instruments ready.



The image displays a musical score for a piece titled "SG 31". The score is written on ten staves, each beginning with a treble clef. The music is composed of various note values, including quarter notes, eighth notes, and half notes, often grouped together with slurs. The first staff features a long slur over the first four measures. The second staff has a slur over the first two measures and another over the last two. The third staff has a slur over the first three measures and another over the last two. The fourth staff has a slur over the first two measures and another over the last two. The fifth staff has a slur over the first three measures and another over the last two. The sixth staff has a slur over the first two measures and another over the last two. The seventh staff has a slur over the first three measures and another over the last two. The eighth staff has a slur over the first two measures and another over the last two. The ninth staff has a slur over the first two measures and another over the last two. The tenth staff has a slur over the first two measures and another over the last two.





Date: \_\_\_\_\_

## How Am I Doing?

Melody Title: "To Make Words Sing"

Composer: Thomas Cabaniss

Melody Objectives	Mark on the lines below how you feel about your progress on each objective.
Singing "To Make Words Sing"	Hmm, difficult. .... Ha, easy!
Singing "To Make Words Sing" in unison with others	Hmm, difficult. .... Ha, easy!
Clapping the "To Make Words Sing" rhythm	Hmm, difficult. .... Ha, easy!
Singing "To Make Words Sing" with different dynamics	Hmm, difficult. .... Ha, easy!

What is one objective above that you would like to improve on?

\_\_\_\_\_

What are some things you can do to make the improvement?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

What is one objective above that you would like to explore further?

\_\_\_\_\_

What would be some fun ways to explore that?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

My other thoughts:

\_\_\_\_\_  
\_\_\_\_\_

# Oye



Jim Papoulis

8

Es - ta - so - lo                      llo - ran - do  
 Es - cu - cha los                      mi - ra - los

en si - len - cio                      en la os - cu - ri - dad                      Es - ta son - añ - do  
 es - cu - cha                      lo que tra - tan de de - cir                      Es - tan en bu - sque - dad

de - se - an - do                      con es - per - an - za                      por l'o - por - tu - ni - dad  
 del ca - mi - no                      pe - queñ - as vo - ces                      lla - man - do - te -

Es - cu - cha - los \_\_\_\_\_                      es - cu - cha - los \_\_\_\_\_                      el - los te lla -

man \_\_\_\_\_                      O - ye                      Are you list - en - ing?                      O - ye                      Can you hear them cal - ling

\_\_\_\_\_                      We are cal \_\_\_\_\_ ling to you \_\_\_\_\_                      O - ye                      Are you list - en - ing?

O - ye                      can you hear them cal - ling? \_\_\_\_\_                      Can you hear \_\_\_\_\_                      us? \_\_\_\_\_

4 4 times 4 (clap) (sing) O - ye O - ye O - ye

O - ye O - ye O - ye O - ye

O - ye We are cal - ling to you \_\_\_\_\_ O - ye

O - ye O - ye Can you hear \_\_\_\_\_ us?\_\_

O - ye Are you list - en - ing? O - ye can you hear them cal - ling?\_\_ We are cal -

- ling to you \_\_\_\_\_ O - ye Are you list - en - ing? O - ye can you hear them cal - ling?

Can you hear \_\_\_\_\_ us?\_\_ (sing) O - ye!

## How Am I Doing?

Melody Title: "Oye"

Composer: Jim Papoulis



Date: \_\_\_\_\_

Melody Objectives	Mark on the lines below how you feel about your progress on each objective.
Singing "Oye" in unison with others	Hmm, difficult. .... Ha, easy!
Singing "Oye" in harmony with others	Hmm, difficult. .... Ha, easy!
Clapping the "Oye" rhythm	Hmm, difficult. .... Ha, easy!
Singing "Oye" with different dynamics	Hmm, difficult. .... Ha, easy!

What is one objective above that you would like to improve on?

---

What are some things you can do to make the improvement?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

What is one objective above that you would like to explore further?

---

What would be some fun ways to explore that?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

My other thoughts:

---



---

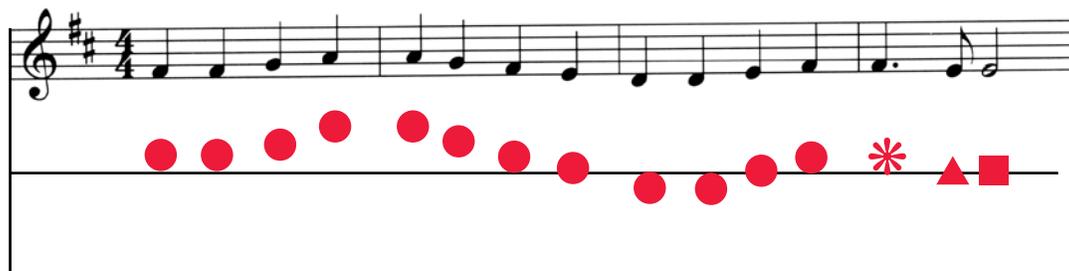
# “Ode to Joy” Patterns with Invented Notation

Invent a notation that reflects the nature of the melodic patterns you discovered in “Ode to Joy.”

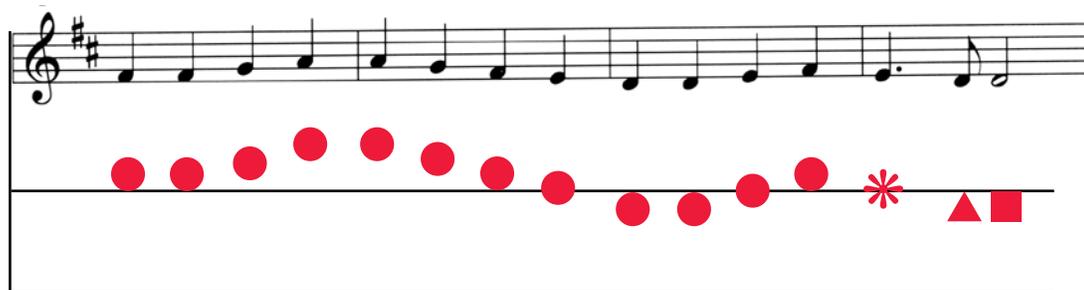
## Example

 =   
 =   
 =   
 = 

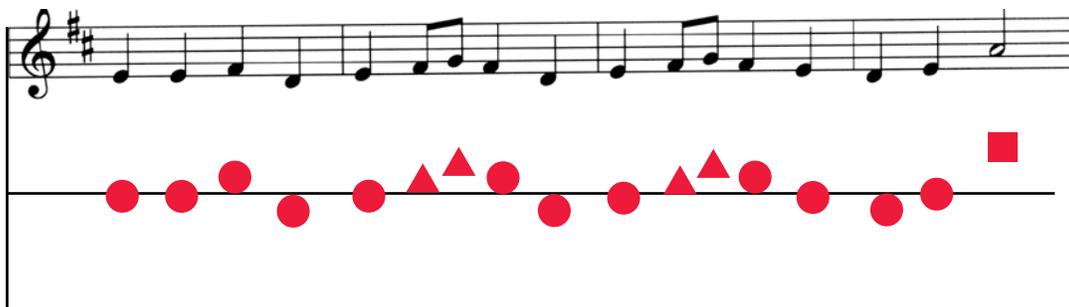
### phrase 1



### phrase 2



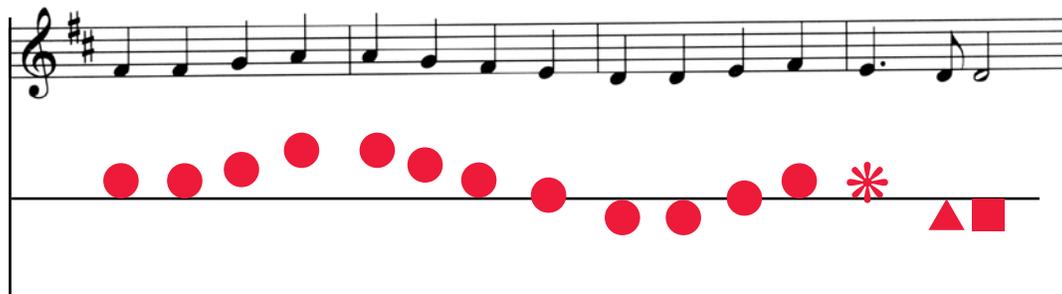
### phrase 3



## My Invented Notation

 = \_\_\_\_\_  
 = \_\_\_\_\_  
 = \_\_\_\_\_  
 = \_\_\_\_\_

### phrase 4





# Orchestra Organizer



Piccolo



Flute



Bassoon

## Woodwinds (wooden tubes, blown)



Clarinet



Oboe



Trumpet



French horn



Tuba

## Brass (metal tubes, buzzed lips)

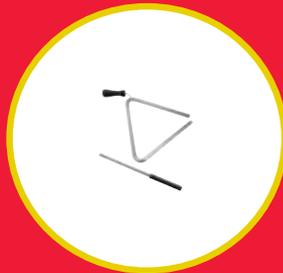


Trombone

# Orchestra Organizer

## Percussion

(struck, shaken,  
or scraped)



Triangle



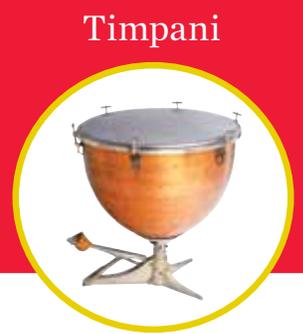
Snare Drum



Bass Drum



Xylophone



Timpani

## Strings

(wooden box with strings,  
bowed or plucked)



Violin



Viola



Bass



Cello



Harp

## My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):

## The Best Instruments of the Orchestra Awards

Name of Award	Nominees	Award-Winning Instrument	My Trophy for the Winning Instrument

## Families and Instruments

	Family	Instrument
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

Who Am I?

	Instrument Name	Family
		
		
		
		

Who Am I?

	Instrument Name	Family
		
		
		
		

	Instrument Name	Family
		
		
		
		

Who Am I?

	Instrument Name	Family
		
		
		
		

# Animal Sound Organizer



Animal name	Written (sung) version of the animal's sound	Instrument(s) used to play the sound	Notated sound

# Bird Sound Organizer



Animal name	Written (sung) version of the bird's sound	Instrument(s) used to play the sound	Notated sound

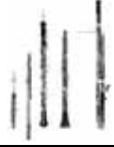
Finale from *Firebird Suite*: Excerpt

Section 1	Section 2	Section 3	Section 4	Section 5
Theme plays <div style="background-color: #f0e68c; width: 40px; height: 20px; display: inline-block;"></div> time(s).	Theme plays <div style="background-color: #f0e68c; width: 40px; height: 20px; display: inline-block;"></div> time(s).	Theme plays <div style="background-color: #f0e68c; width: 40px; height: 20px; display: inline-block;"></div> time(s).	Theme plays <div style="background-color: #f0e68c; width: 40px; height: 20px; display: inline-block;"></div> time(s).	Theme plays <div style="background-color: #f0e68c; width: 40px; height: 20px; display: inline-block;"></div> time(s).
The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>	The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>	The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>	The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>	The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>
The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>	The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>	The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>	The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>	The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 60px; margin-top: 10px;"></div>
I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 300px; margin-top: 10px;"></div>	I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 300px; margin-top: 10px;"></div>	I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 300px; margin-top: 10px;"></div>	I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 300px; margin-top: 10px;"></div>	I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 300px; margin-top: 10px;"></div>

Finale from *Firebird Suite* Instrument Pictures

				
Piccolo	Flute	Oboe	Clarinet	Bassoon
				
French horn	Trumpet	Trombone	Tuba	Timpani
				
Violin	Viola	Cello	Bass	Harp
				
Woodwind family	Brass family	Percussion family	String family	Full orchestra

Finale from *Firebird Suite* Listening Map: Complete

	<b>Section 1</b> (at 0:00)	<b>Section 2</b> (at 0:33)	<b>Section 3</b> (at 0:48)	<b>Section 4</b> (at 1:09)
<b>The theme plays ...</b>	2 times	1 time	1.5 times	1 time
<b>Woodwinds</b> 			melody (flute) going up one note at a time (clarinets)	melody or half notes
<b>Brass</b> 	melody (solo French horn)		half notes going up to help build at the end (horns)	half notes, mostly going up
<b>Percussion</b> 				
<b>Strings</b> 	smooth tremolo chords glissando as section ends (harp)	melody (violins) tremolo chords (violas and cellos) long, soft low note (basses) going up one note at a time (harp)	melody (violins) going up one note at a time (violas and cellos) long, low note (basses and cellos)	melody (violins) half-note chords (violas and cellos) long, low note (basses) half-note chords, going up (harp)
<b>Changes in dynamics, energy, and instruments</b>	soft and peaceful, just strings and french horn harp glissando at the end to connect to the next section	energy building, even though the horn stops playing string glissando at the end to connect to the next section	sound grows, more instruments playing string glissando at the end to connect to the next section	more and more sound and energy everyone except the low brass and percussion is playing

<b>Section 5</b> (at 1:24)	<b>Section 6: transition</b> (at 1:41)	<b>Section 7</b> (at 1:47)	<b>Section 8</b> (at 2:13)	<b>Section 9: coda</b> (at 2:54)
2 times	2 times	1 time	1.5 times	1 time
melody or half notes		trills, with little glissandos along with the horn glissandos	melody and support notes all at the same time	long held note
melody or half notes mostly going up		melody glissando into each phrase (horns)  accents at the beginning of each phrase along with timpani (tuba)	melody and support notes all at the same time	7 big, heavy chords
loud roll (timpani)		melodic accents at the beginning of each phrase (timpani)	accents at the beginning of each phrase (timpani and bass drum)	roll (triangle)  one strike at the beginning and one at the end (timpani and bass drum)
melody (violins)  half-note chords (violas and cellos)  long, low note (basses)  half-note glissandos going up (harp)	5 shaky notes repeated four times	trills, with little glissandos along with the horn glissandos	melody and support notes all at the same time	long held note  last chord (harp)
very loud!  slower and bigger, full orchestra playing now	suddenly soft, then grows louder  strings only	faster and more bouncy, loud	slower and grander, very big sound  no glissandos, everyone playing the same rhythms  big slow down right at the end	suddenly no sense of pulse here  brass chords that we have not heard before

# My Grand Finale

Section 1	Section 2	Section 3	Section 4
Theme plays [ ] time(s)			
The melody is played by ... [ ]			
The accompaniment is played by ... [ ]			
Dynamic: [ ]	Dynamic: [ ]	Dynamic: [ ]	Dynamic: [ ]
Tempo: [ ]	Tempo: [ ]	Tempo: [ ]	Tempo: [ ]
Mood or feeling: [ ]			
I also notice ... [ ]			

## The *Firebird* Story

**Prince Ivan** is hunting near an enchanted castle, which belongs to a wicked magician named Kashchei the Immortal. While hunting, Ivan sees a magical golden bird—the Firebird. Ivan catches the magical bird while she is taking golden apples from a nearby tree, and she begs for her freedom. In exchange, the Firebird offers Prince Ivan a magic feather from her golden tail that will protect him in times of trouble. Prince Ivan accepts the feather and sets the Firebird free. Whenever Ivan waves the magic feather, the Firebird will come to his rescue. Meanwhile, the evil magician Kashchei is having a good time capturing beautiful young women and turning handsome young men into stone statues. Ivan sees a beautiful princess and 12 maidens outside the enchanted castle. Prince Ivan falls immediately in love with the princess. He wants her to go away with him, but the princess tells Ivan that she and her friends are captives of the evil magician. If anyone tries to rescue them, they will be turned into stone. The maidens are forced to return to the sorcerer’s castle, but the prince follows them.

Ivan goes into the castle to fight the magician. He is captured, and just when the magician is going to turn him into stone, Prince Ivan remembers the magic feather and waves it. The Firebird returns and makes the magician and his servants do a wild dance, forcing them to dance faster and faster until they all collapse. The dance makes the servants and the evil magician too tired to hurt Ivan. The Firebird then sings them to sleep with a lullaby. The Firebird whispers to Ivan to look for a magic egg, which is the source of all of the evil magician’s power. The prince finds the egg and smashes it, and the spell is broken. The princess, her friends, and all of the stone statues come back to life. Ivan and the princess live happily ever after.



Material excerpted from [lincolnsymphony.com/stravinskyplan.pdf](http://lincolnsymphony.com/stravinskyplan.pdf), presented in edited form.

## Becoming an Expert Audience ...

Use the space below to record your thoughts on becoming an expert member of the audience.



# Audience Challenge

	1 Needs Work	2 Acceptable	3 Excellent
 <p>Sitting Position and Posture</p>			
 <p>Eye Contact</p>			
 <p>Active Listening</p>			
 <p>Quiet and Not Disruptive</p>			
 <p>Appropriate Applause</p>			



# LITERACY LINKS AND SUGGESTED VIEWING

## **Additional Information About *Firebird***

*The Firebird* by Robert D. San Souci, ISBN #0-8037-0800-9

*Firebird* by Rachel Isadora, ISBN #0-399-22510-2

*Dance Me a Story* by Jane Rosenberg, ISBN #0-500-01359-4

*The Firebird and Other Russian Fairy Tales* by Jacqueline Kennedy Onassis, ISBN #0-670-31544-3

*The Firebird* by Jane Yolen; Illustrated by Vladimir Vagin, ISBN #0-06-028538-9,  
hardcover ISBN #0-06-028539-7

## **Additional Information About the Shakers**

[shaker.lib.me.us/about.html](http://shaker.lib.me.us/about.html)

[shakervillageky.org](http://shakervillageky.org)

[oldhouseweb.com/architecture-and-design/maines-sabbathday-lake-shaker-community.shtml](http://oldhouseweb.com/architecture-and-design/maines-sabbathday-lake-shaker-community.shtml)

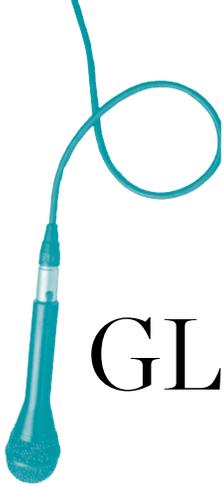
[nps.gov/history/nr/travel/shaker/intro.htm](http://nps.gov/history/nr/travel/shaker/intro.htm)

## **Suggested Viewing**

### **Listening Adventures Interactive Website for *The Young Person's Guide to the Orchestra***

Join Violet as she goes on an instrument safari, guided by her uncle Ollie, collecting all the instruments of the orchestra to the accompaniment of Britten's *The Young Person's Guide to the Orchestra*.

[carnegiehall.org/linkup](http://carnegiehall.org/linkup)



# GLOSSARY

**accent:** a musical marking that tells a musician to bring out a certain note or set of notes

**accompaniment:** music that goes with a tune

**appearance:** the way something looks

**audience:** a group of people who attend an event such as a concert

**Czech Republic:** a country in Central Europe, part of an area formerly known as Czechoslovakia

**conduct:** to lead a group in making music

**conductor:** a person who leads a group in making music

**contour:** a musical shape

**create:** to make something

**deconstruct:** to break something down into parts

**duet:** a piece in which two people make music together

**duration:** a measured length of time

**dynamics:** volume (loud or quiet)

**expression:** communication of feelings

**finale:** the ending of a piece of music

**form:** the order of phrases or sections in music

**improvise:** to make up something on the spot

**instrument:** something you play to make music

**listen:** to hear and pay attention to sound, speech, or music

**lyrics:** the words in a song

**mechanism:** parts or a series of parts that fit together to make something happen

**melody:** the main tune in a piece of music

**mood:** the feeling of a piece of music

**music notation:** the method used to write down music so that it can be played or sung the same way again

**New World:** a term used to describe North and South America

**ode:** a poem that expresses praise or appreciation, sometimes sung

**orchestra:** a group of musicians who play instruments together as an ensemble

**orchestrate:** to take existing music and arrange it for a set of instruments or voices to play or sing

**orchestration:** the music you create when you take existing music and arrange it for a set of instruments or voices to play or sing

**pattern:** a distinct arrangement of visual designs or sounds (often repeating)

**phrase:** a musical idea with a specific contour and duration

**pitch:** how high or low a sound is

**repertoire:** a French word referring to the set of musical pieces you learn over a period of time

**rhythm:** patterns of sound and silence

**scale degree:** a numbered pitch of a scale. In a C scale, C is scale degree 1, D is 2, and so on.

**Shakers:** a religious group who consider music to be an essential part of religious experiences

**simplicity:** the quality of being uncomplicated

**solo:** one singer or instrumentalist performing alone

**steady beat:** the pulse in music

**tempo:** the speed of music

**theme:** the principal musical idea

**transcribe:** to transfer something (e.g., a musical phrase) into another form

**tremolo:** an effect which sounds like trembling, created on string instruments by changing the direction of the bow across the strings very quickly



# ACKNOWLEDGMENTS

## **Scores**

“Come to Play” by Thomas Cabaniss. Published by MusiCreate Publications.

“Ode to Joy” by Ludwig van Beethoven. Lyrics by Jill Gallina, published with permission from Shawnee Press.

“I Bought Me a Cat,” American folk song, arranged by Aaron Copland. Published by Boosey & Hawkes.

“To Make Words Sing” by Thomas Cabaniss. Lyrics by Langston Hughes, provided by Harold Ober Associates. Published by MusiCreate Publications.

“Oye” by Jim Papoulis. Published by Boosey & Hawkes.

The *Firebird* Story courtesy of Lincoln Symphony. [lincolnsymphony.com/stravinskyplan.pdf](http://lincolnsymphony.com/stravinskyplan.pdf)

## **Photos**

SG1: David Silva. SG2: student sitting by David Silva, recorder basics by Audrey Sherer, breath by Laura Costa. SG4–8: Audrey Sherer and Laura Costa. SG38 and SG47: illustrations by Sophie Hogarth. SG53: illustration by Sophie Hogarth. SG54: Link Up by Chris Lee, Stern Auditorium / Perelman Stage by Mark Crosby, string section by Steve J. Sherman, Link Up concert by Pete Checchia. SG55: sitting position and posture by Jennifer Taylor, eye contact by Chris Lee, active listening by Jennifer Taylor, quiet and not disruptive by Chris Lee, appropriate applause by Steve J. Sherman. Page 83: Pete Checchia

## **Special Thanks**

Special thanks to Jim Papoulis for providing the orchestral arrangement of “Oye.”