

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



Teacher Guide

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Teacher Guide

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TABLE OF CONTENTS



Foreword	4
Icon Key	5
Information and Options for Teachers	6
Pathways for Teachers	8
Curriculum Overview	9
Unit 1: Recorder Basics and Concert Repertoire	10
Melodies	
“Come to Play” (Parts 1, 2, and 3)	20
“Come to Play” Student Assessment	26
“Ode to Joy”	28
“Ode to Joy” Student Assessment	31
“Simple Gifts”	32
“Simple Gifts” Student Assessment	35
“New World” Symphony	36
“New World” Symphony Student Assessment	38
“I Bought Me a Cat”	39
“I Bought Me a Cat” Student Assessment	40
“To Make Words Sing”	41
“To Make Words Sing” Student Assessment	44
“Oye”	45
“Oye” Student Assessment	47
Unit 2: Melodies Are Made of Patterns	48
Unit 3: The Orchestra Sings in Families	54
Unit 4: Melodies Are Made to Be Played With	66
Unit 5: Melodies Are Made to Share	69
Unit 6: The Orchestra Sings With Us	78
Unit 7: After the Orchestra Sings	82
Online Supplemental Units and Resources	84
Literacy Links and Suggested Viewing	85
Glossary	86
CD Track List and DVD Track List	88
Learning Standards Chart	89
Acknowledgments	90



FOREWORD

The Orchestra Sings

Melody is one of the universal elements of music. Composers and musicians create melodies, which can be sung or played on instruments. The orchestra sings when its musicians play melodies on their instruments. Through the Link Up repertoire, hands-on activities, and a culminating interactive performance with a professional orchestra, we will discover how the orchestra sings.

This program is intended for music classrooms. The beginning units in this curriculum introduce basic soprano recorder technique as well as repertoire selections that students will perform in the culminating concert. Further units explore the repertoire from other perspectives, including listening, analysis, performance, creative projects, and experiential activities. Thomas Cabaniss, our Link Up curator and host, will guide our exploration through his expertise as a composer, performer, and educator.

Exploration

How are melodies made? What do composers and orchestras do with melodies?

Key Objectives

With melody at the heart of the exploration, students

- perform by singing and playing the recorder or string instruments as solos, small ensembles, and orchestra
- analyze and interpret the essential musical structures of melody by creating visual, kinesthetic, and aural analogues, focusing on patterns of rhythms, numbers of notes, melodic contour, and specific pitches
- connect with the orchestra and explore instruments, families, and orchestration
- compose and notate new music with our host, Thomas Cabaniss, using the concert melodies as models
- apply knowledge to observe and re-imagine musical practice in the world around us

ICON KEY



The DVD Icon prompts you to watch the Link Up DVD and/or peruse materials on the Carnegie Hall website. Visit carnegiehall.org/linkup to access the online resources.



The Link Up CD Icon guides you to tracks on the Link Up CD.



The Listen, Clap, Say, Sing, Show, Play Icon prompts you to use any combination of our six techniques that you prefer, in any order, to teach a melody.





The Student Assessment Icon suggests useful moments to have students complete a quick performance self-assessment. You can use this to track students' progress throughout the year. A blank template is included with each piece of concert repertoire. If you would like to use the template more often, we encourage you to photocopy, distribute, and collect the completed templates as often as you would like.

Performance icons indicate on which instrument(s) your students can prepare and perform each piece of Link Up repertoire. Some selections are for one instrument only, while others can be sung or played. For more information about which option to choose for each piece, see page 8.



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



The Recorder and Violin Icon indicates that students can play the piece on soprano recorder or violin at the culminating concert. Optional bowings ( ) are shown on the applicable music.

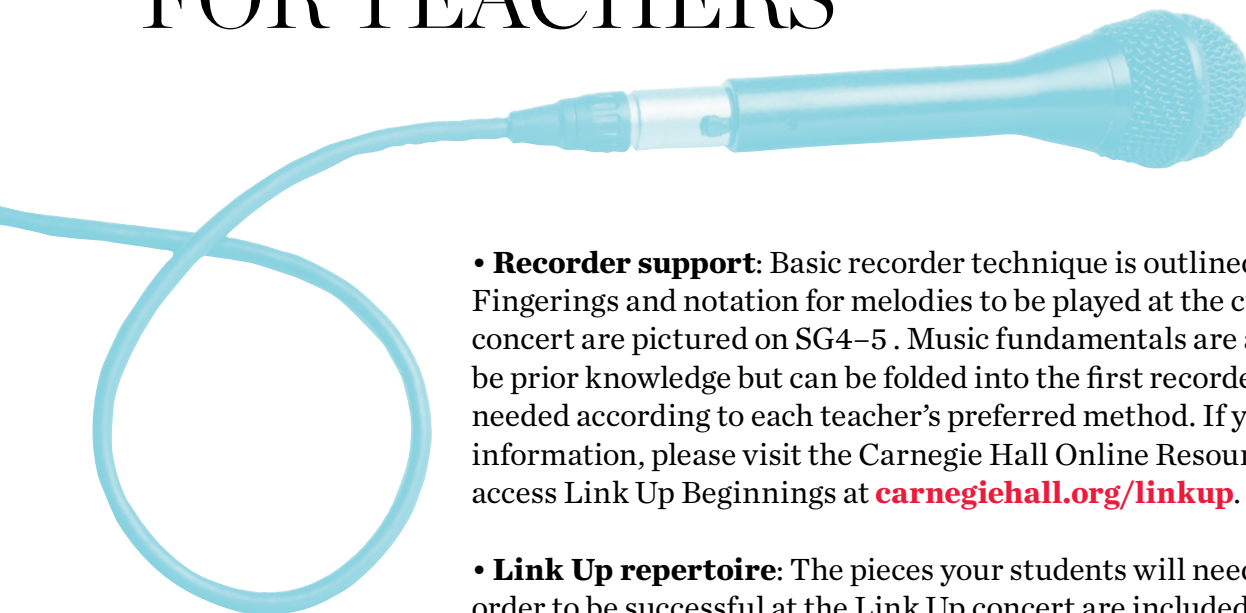


The Recorder Star Icon indicates that the piece is geared toward more experienced recorder players. Advanced violin players can also play these parts.



Borders are used to indicate Creative Extensions.

INFORMATION AND OPTIONS FOR TEACHERS




• **Recorder support:** Basic recorder technique is outlined on SG2. Fingerings and notation for melodies to be played at the culminating concert are pictured on SG4–5. Music fundamentals are assumed to be prior knowledge but can be folded into the first recorder lessons as needed according to each teacher’s preferred method. If you need more information, please visit the Carnegie Hall Online Resource Center to access Link Up Beginnings at carnegiehall.org/linkup.

• **Link Up repertoire:** The pieces your students will need to know in order to be successful at the Link Up concert are included in Unit 1 of the curriculum. Students will perform these pieces by singing or playing soprano recorder or violin during the concert. Look for the performance icons that indicate which paths are appropriate for each piece of repertoire. Once the model and options are clear, you may want to allow students to choose which technique they’d most like to try, or ritualize the sequence by always proceeding in the same order. See the Icon Key for more information.

• **Unit format:** Each unit begins with a summary of educational goals, materials required, time required, music learning standards addressed, vocabulary, and an overview of the unit’s activities, including Creative Extensions. Directives are bulleted and verbal prompts appear in italics, e.g.:

- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

• **Ritual opening:** Please begin each activity by singing “Come to Play,” SG10–15,  Track 1.

• **Activity group size:** Most activities will work equally well for individuals, pairs, or small groups of students. Teachers can decide which group size is best for each activity.

- **Activity durations:** Most activities are designed to last 20 minutes.
- **Creative Extensions:** Most units include at least one optional Creative Extension, in which students experience the unit’s musical concepts and try out their own creative musical ideas.
- **Student work online:** Please feel free to post student work to the Online Community at any time—audio (AIFF or MP3), video, or photos (JPEG, TIFF). Specific invitations to share work are in Units 1 and 3, but we encourage you to post and comment on each other’s work weekly.
- **Student work in the Link Up concert:** Please respond to the specific prompts in Units 1 and 3 that invite you to capture and post student work online. Some of this work may be selected for inclusion in the concert.
- **Student Assessments:** Performance assessment rubrics follow each repertoire selection in the student guide so that you can assess student progress and calibrate your lesson planning accordingly. Please see the Icon Key on page 5 for details.
- **Planning which lessons to complete:** See Pathways for Teachers on the next page for suggested program sequences, depending on your goals, time with students, and student skill levels.
- **Deconstructing melodies:** Unit 2 and the Online Supplemental Units provide structures to analyze and deconstruct melodies with students in a variety of ways. This process can be applied to any of the Link Up pieces. Deconstructing can be in-depth and involved or can use a light touch, according to your sense of students’ needs and abilities at a given moment.

Visit carnegiehall.org/linkup for in-depth support materials and additional lesson plans.



PATHWAYS FOR TEACHERS

Basic Program Path (Minimum Requirements)



Unit 1: Students learn to sing

- “Come to Play” (Part 2)
- “Ode to Joy”
- “Simple Gifts”
- “I Bought Me a Cat”
- “To Make Words Sing”
- “Oye” (Part 1)



Unit 1: Students learn to play

- “New World” Symphony

Unit 2: Complete

- Students learn to decode melody patterns.

Unit 3: Complete

- Students learn about the orchestra.

Basic+ Program Path (More Sessions, Intermediate Recorder)

First, complete the **Basic Program Path** (see left).



Unit 1: Students learn to sing

- “Come to Play” (Parts 1 and 3)
- “Oye” (Part 2)



Unit 1: Students learn to play

- “Come to Play” (Part 2)
- “Simple Gifts”
- “To Make Words Sing”

Unit 4: Complete

- Students learn to play with melodies.

Unit 5: Complete

- Students create music.

Advanced Program Path (Many Sessions, Advanced Recorder)

First, complete the **Basic+ Program Path** (see left).



Unit 1: Students learn to play

- “Come to Play” (all parts)
- “Ode to Joy”
- “New World” Symphony
- “Simple Gifts”

Unit 6: Complete

- Students delve deeper into melody patterns and repertoire.

Unit 7: Complete

- Students reflect.

- Complete all outstanding units and activities.



CURRICULUM OVERVIEW

Unit 1

Recorder Basics and Concert Repertoire

Summary: We introduce recorder and music notation basics as well as learn the concert repertoire.

Unit 2

Melodies Are Made of Patterns

Focal Work: Beethoven's "Ode to Joy"

Aim: How are melodies constructed?

Summary: We establish understanding of patterns and find them in Beethoven's melody.

Unit 3

The Orchestra Sings in Families

Focal Work: Britten's *The Young Person's Guide to the Orchestra*

Aim: What is an orchestra?

Summary: We become familiar with the instruments and sections of the orchestra.

Unit 4

Melodies Are Made to Be Played With

Focal Work: Copland's "I Bought Me a Cat"

Aim: What does an orchestra do with a melody?

Summary: We create variations of a melody for a musical special effect.

Unit 5

Melodies Are Made to Share

Focal Work: Finale from Stravinsky's *Firebird* Suite

Aim: What does an orchestra do with a melody?

Summary: We create maps of Stravinsky's music and orchestrate our own finale.

Unit 6

The Orchestra Sings With Us

Focal Works: Thomas Cabaniss's "To Make Words Sing" and Jim Papoulis's "Oye"

Aim: How can we play and sing with the orchestra?

Summary: We learn to sing "To Make Words Sing" and "Oye," as well as review all other performance material in preparation for the Link Up concert.

Unit 7

After the Orchestra Sings

Aim: How can we sing and play with the orchestra?

Summary: We complete activities designed to follow your Carnegie Hall visit.

Online Supplemental Units and Resources

- Focal Work: Dvořák's "New World" Symphony, second movement
- Focal Work: Brahms's Symphony No. 1, fourth movement
- Focal Work: "Simple Gifts"
- Support materials for deconstructing melodies
- Useful vocabulary for in-class listening

Aim: What do we need to know in order to participate in Link Up?

Summary: We introduce recorder and music notation basics as well as learn the concert repertoire.

Materials: Link Up CD, Link Up DVD or Online Community, Link Up Student Guides, staff paper

Time Requirement: varies according to chosen program path

Standards: US 1, 2, 4, 5, 6, 7; NYC 1, 2

Vocabulary: melody, music notation

Unit 1 Overview


Activity 1.1: Tom Introduces Link Up: The Orchestra Sings

Activity 1.2: Recorder Basics

Creative Extension: Creating and Notating Musical Patterns

Activity 1.3: Link Up Concert Repertoire

Activity 1.1: Tom Introduces Link Up: The Orchestra Sings

- Read “Meet Thomas Cabaniss, Our Guide” (SG1) aloud.
- Watch  Unit 1: Recorder Basics and Concert Repertoire.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Activity 1.2: Recorder Basics

- Use the following pages (SG2–SG5) to help you prepare for the Link Up Concert.
- You also can visit Link Up Beginnings on the Online Resource Center (carnegiehall.org/linkup) for more information.

SG3–SG7 show the fingerings and notation for the Link Up melodies your students will be learning. It is important that students know and can sing or play the concert pieces. We encourage you to focus on these repertoire selections before delving into the content units; review is built into the later units.

Creative Extension: Creating and Notating Musical Patterns

- Create, model, and notate short, simple patterns of notes and rests on blank staff paper.
- Play each other’s patterns.
- Share and discuss work.
 - *Which patterns did you enjoy the most?*
 - *How were the enjoyable patterns constructed?*
- Repeat the sequence, allowing for increasingly complex patterns.
- Create and play patterns.
- Notate patterns.
- Play each other’s patterns.
- Share and discuss work.



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

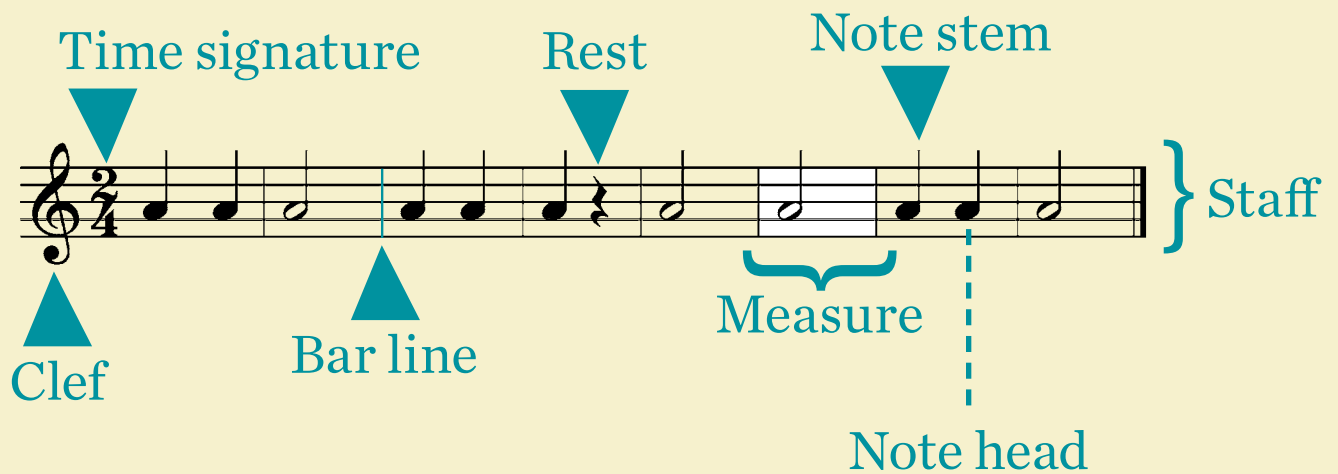


Breath:
not too hard,
not too soft

Unlocking Music Notation

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

Music Decoder



Note Decoder



Preparing to Play the Recorder



B



A



G



D



E



F#

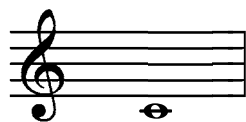
Parts of the Recorder



high D



high C



middle C

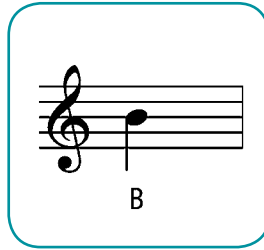
Mouthpiece



Body

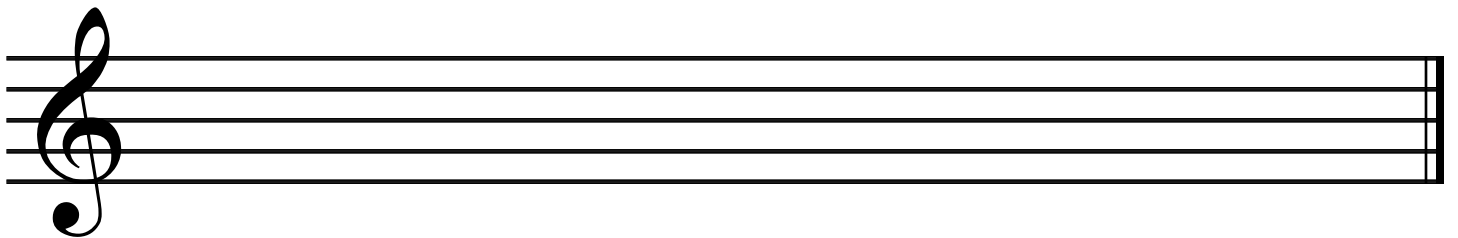
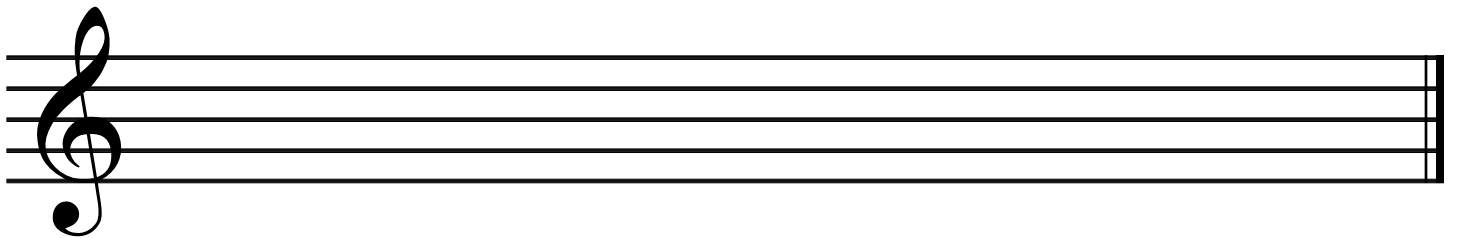
Bell

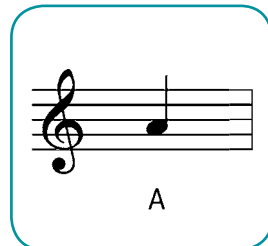
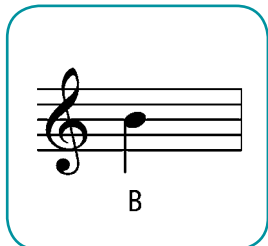
One-Note Songs



- 1.
- 2.
- 3.

My One-Note Songs





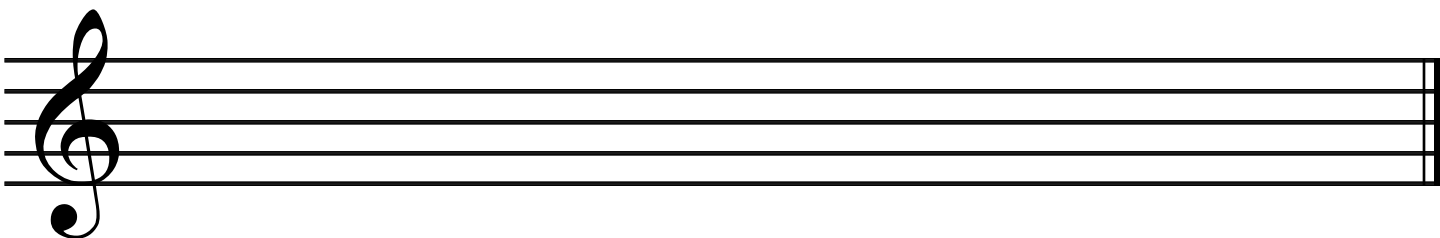
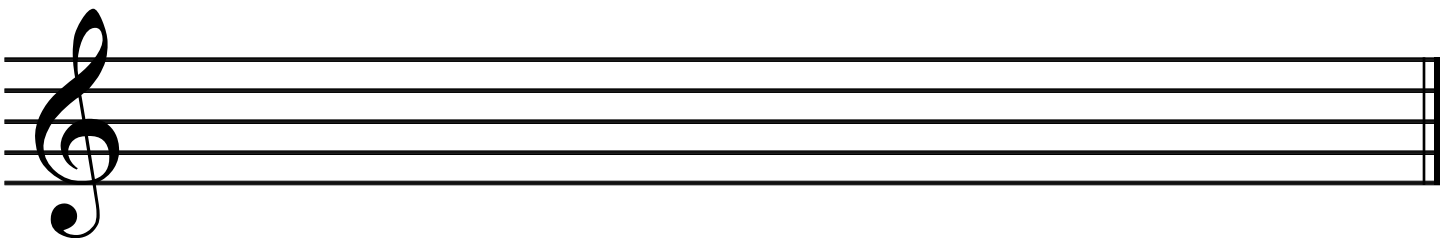
Two-Note Songs

1.

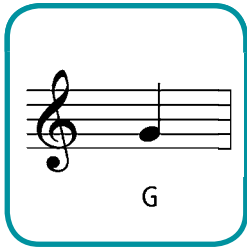
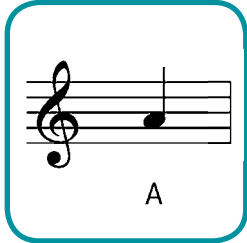
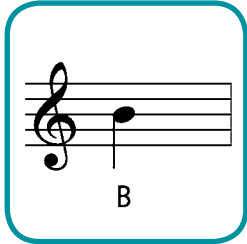
2.

3.

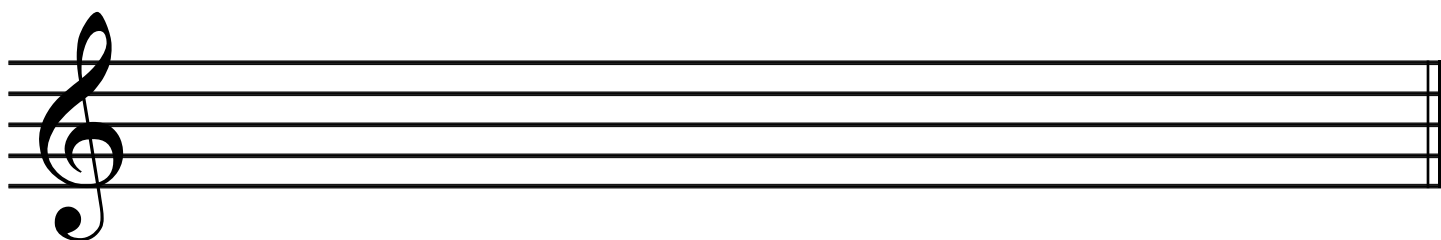
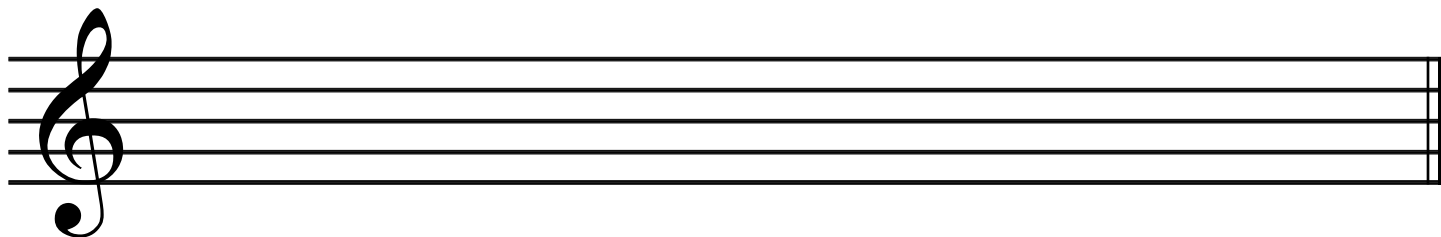
My Two-Note Songs



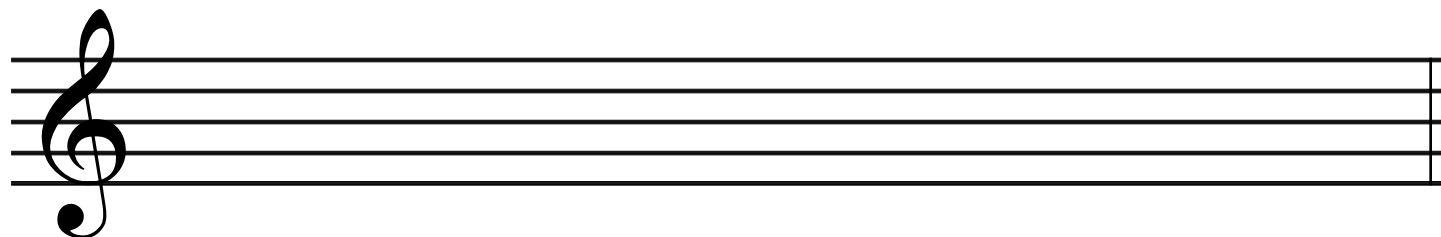
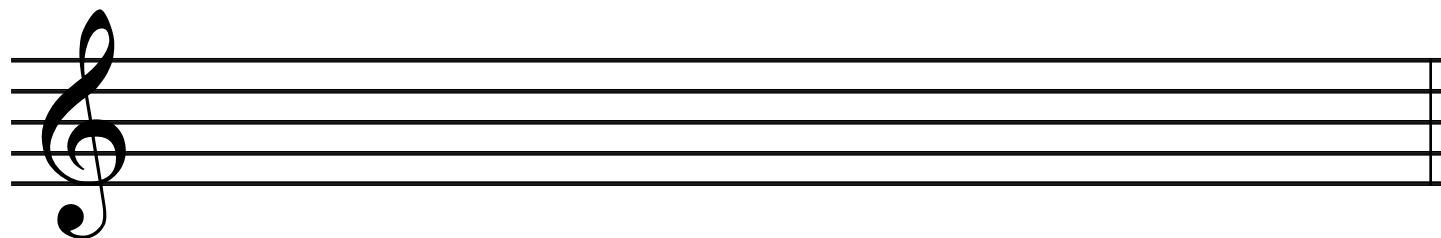
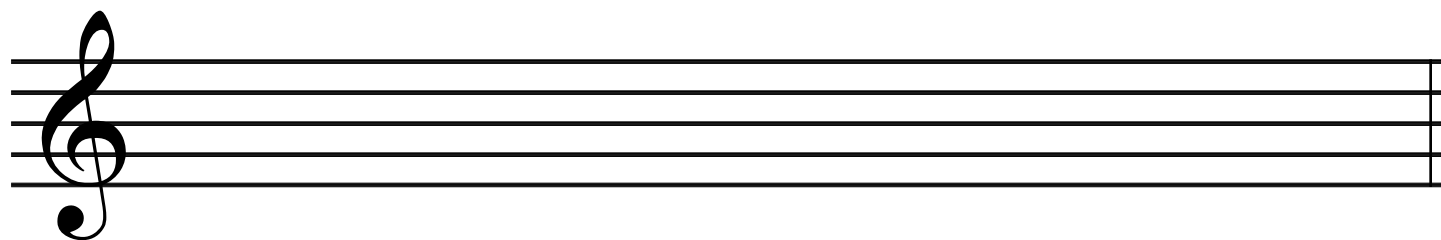
Three-Note Songs



My Three-Note Songs



My Patterns





Tracks
1, 2, 3, 4, 5, 6

Come to Play



Thomas Cabaniss

mf

Winds blow _____

Trum - pets sound - ing _____

Strings sing _____

Drum - mers p p p p p p pound - ing

1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

4

7

V

V

V

V

10

Drum - mers p p p p p p pound - ing

Come to play, Join

13

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

16

song Come to play, Join

Come to play, Join

19

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

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

22

song with song *mp* LEADER

song with song What do you do ___ with time ___

25

AUDIENCE Make it groove make it move make it rhyme

Make it groove make it move make it rhyme LEADER What do you do ___ with song

Make it groove make it move make it rhyme

28 **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

31 *mp* **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 —

34

make it gleam Make it — your dream

make it gleam Make it — your dream

make it gleam Make it — your dream

Piano interlude

37 *mf*

Winds blow trum - pets sound - ing

47

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

50 *mf*

Winds blow trum - pets sound - ing Strings sing

Come to play, Join sound with sound Come to sing we'll

53

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

shake the ground with song Come to play, Join

Come to play, Join

56

trum - pets sound - ing Strings sing Drum - mers p 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

59

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

song with song, 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.X..... Ha, easy!
Singing in unison with others	Hmm, difficult.X..... Ha, easy!
Clapping the "Come to Play" rhythm	Hmm, difficult.X..... Ha, easy!
Finding patterns in "Come to Play"	Hmm, difficult.X.... Ha, easy!

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

Clapping the "Come to Play" rhythm

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

- Practice clapping small sections*
- Practice singing the rhythm*
- Practice with a friend*

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

Singing "Come to Play"

What would be some fun ways to explore that?

- Singing a solo*
- Creating my own lyrics to the music*
- Singing the lyrics to a different melody*

My other thoughts:

Singing "Come to Play" with my friends was really fun.

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:



Tracks 7, 10

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 —



Tracks 8, 10

Ode to Joy



Ludwig van Beethoven

Musical score for 'Ode to Joy' by Ludwig van Beethoven, featuring tracks 8 and 10. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of ten staves of music. The first staff includes a repeat sign and a measure with a '4' above it, indicating a four-measure rest. Various notes are marked with a 'V' above them, likely indicating vibrato or a specific performance technique. The score concludes with a double bar line and repeat dots.



Tracks 9, 10

Ode to Joy



Ludwig van Beethoven

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a repeat sign followed by a first ending bracket labeled '4'. The melody consists of eighth and quarter notes, with some slurs and dynamic markings (V) indicating accents. The piece concludes with a double bar line and repeat dots.

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:



Tracks 13, 16

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
 come 'round right.

5



Tracks 14, 16

Simple Gifts



Traditional

3

('Tis a

gift)

(When true)

5



Tracks 15, 16

Simple Gifts



Traditional

The musical score for 'Simple Gifts' is presented in 4/4 time across seven staves. The first staff begins with a treble clef and a 4/4 time signature. It features a whole note followed by a triplet of eighth notes, indicated by a '3' above the notes. The second staff contains a series of eighth notes with 'V' ornaments above them. The third staff continues with eighth notes and ornaments, including a comma after the second note. The fourth staff shows a mix of eighth and quarter notes with ornaments. The fifth staff features a sequence of eighth notes with ornaments. The sixth staff continues with eighth notes and ornaments. The seventh staff concludes with a quarter note, a half note, and a final measure containing a quintuplet of eighth notes, indicated by a '5' above the notes.

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:



Tracks
17, 19

“New World” Symphony



Antonín Dvořák

The musical score is presented in eight staves, all using a treble clef and a 4/4 time signature. The notation includes quarter notes, eighth notes, and dotted notes, with some notes marked with a 'V' above them. A comma is placed above the first staff of the second line. The score concludes with a double bar line at the end of the eighth staff.



Tracks
18, 19

“New World” Symphony



Antonín Dvořák

The musical score is presented on eight staves. The first staff begins with a treble clef and a 4/4 time signature. The music consists of eighth and quarter notes, with several measures containing a 'V' above the staff, likely indicating a dynamic marking. The score continues with various rhythmic patterns, including dotted rhythms and rests, across the remaining staves. The final staff concludes with a double bar line.



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:



Tracks
20, 23

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 ...



Date: _____

How Am I Doing?

Melody Title: "I Bought Me a Cat"

Composer: Aaron Copland

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:



Tracks 24, 25

To Make Words Sing



Thomas Cabaniss

Orchestral introduction in concert

CD track starts here



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 _____
so long _____

8

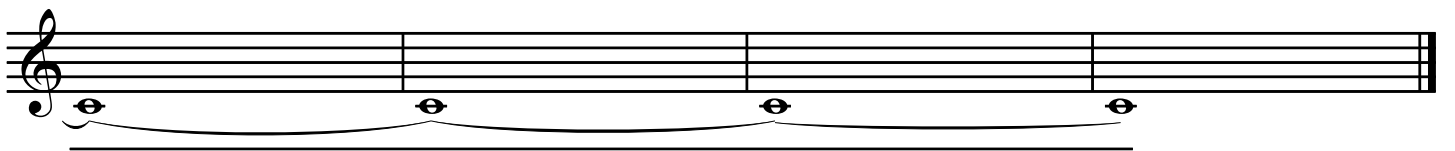
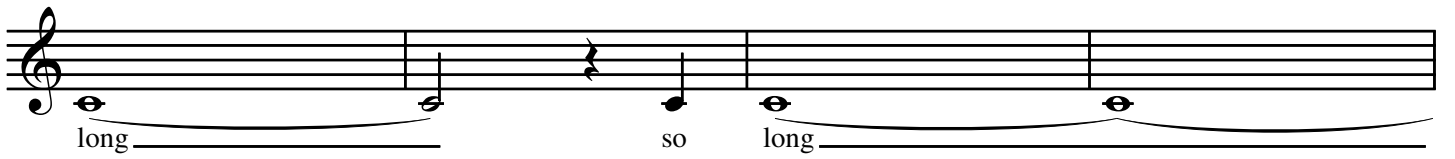
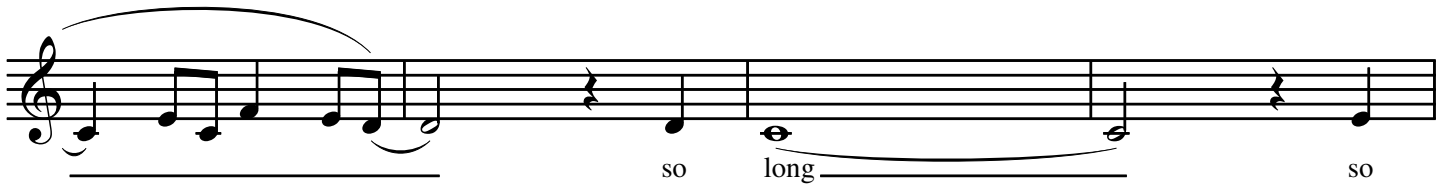
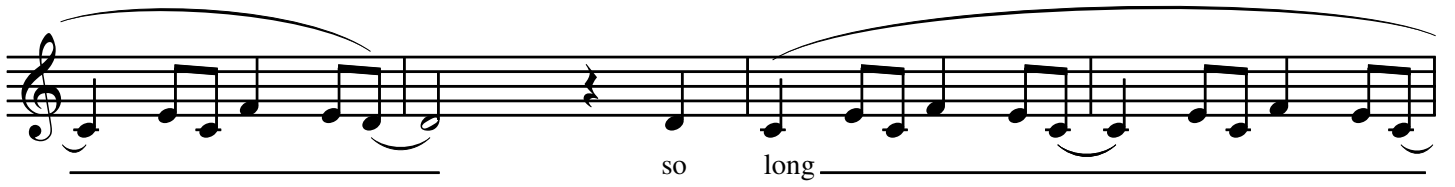
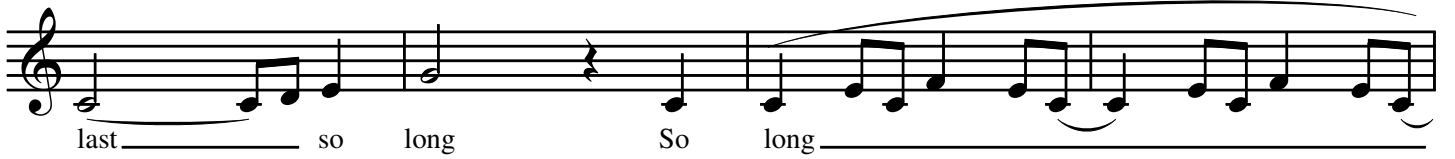
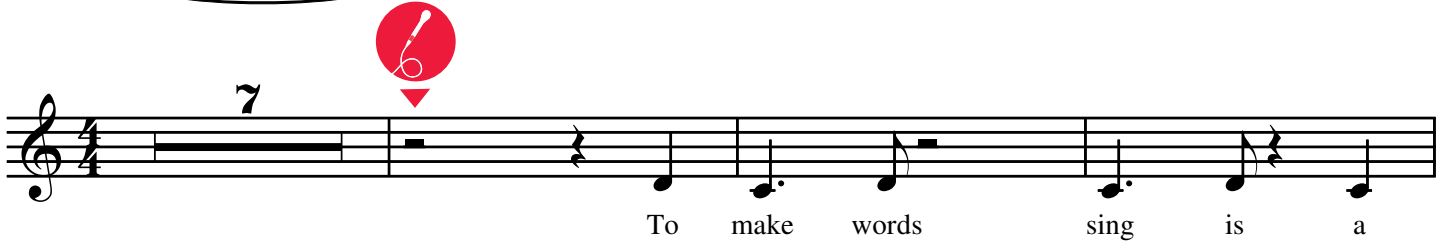
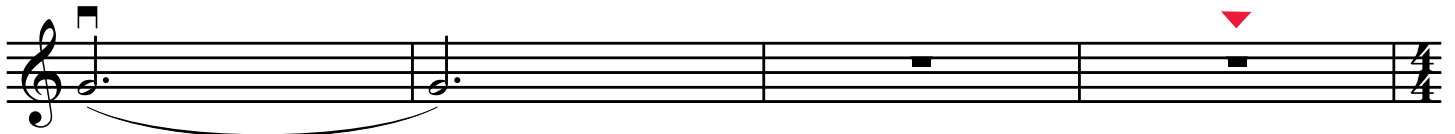
Get instruments ready.

V



The musical score consists of ten staves of music, all in treble clef. The notation includes various note values (quarter, eighth, and half notes), rests, and dynamic markings such as accents (v) and hairpins. Slurs and phrasing slurs are used to indicate melodic lines and phrasing. The first staff begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The second staff starts with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The third staff begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The fourth staff starts with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The fifth staff begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The sixth staff starts with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The seventh staff begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The eighth staff starts with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The ninth staff begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The tenth staff starts with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4.

Put instruments down.





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:



Tracks 26, 27, 29

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

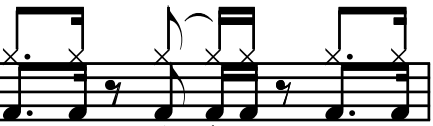
de - se - an - do con es - per - an - za por l'o - por - tu - ni - dad
del ca - mi - no pe - que - ñ - as vo - ces lla - man - do - te -

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?

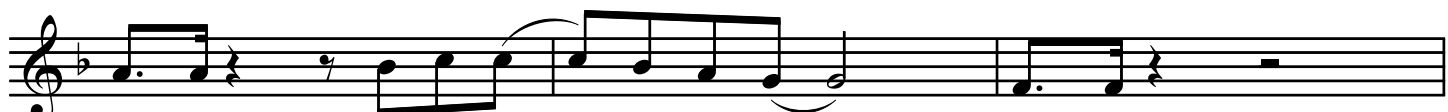
O - ye can you hear them cal - ling? Can you hear us?

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?



(clap) 

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:

Aim: How are melodies constructed?

Summary: We establish an understanding of pattern and find them in Beethoven's melody.

Materials: Link Up CD, Link Up DVD or Online Community, blank paper, colored pencils or markers, Link Up Student Guides

Time Requirement: five 20-minute sessions

Standards: US 1, 2, 3, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3

Vocabulary: accompaniment, ode, deconstruct, phrase, contour

Unit 2 Overview

Activity 2.1: Tom Introduces Melodies Are Made of Patterns

Activity 2.2: Sing and Play "Come to Play" and "Ode to Joy"

Activity 2.3: Decode "Ode to Joy"


Activity 2.4: Transcribe "Ode to Joy" Patterns with Invented Notation

Activity 2.5: Listening Challenge—Alternate Accompaniment



Activity 2.6: Code Busters

Creative Extension: Create Music for the Concert

Activity 2.1: Tom Introduces Melodies Are Made of Patterns


- Watch  Unit 2: Melodies Are Made of Patterns.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Activity 2.2: Sing and Play "Come to Play" and "Ode to Joy"

-  "Come to Play" (SG10–15)
-  "Ode to Joy" (SG17–19)

Activity 2.3: Decode "Ode to Joy"

- Before this activity begins, choose a deconstruction lens to use when looking for the following patterns in the melody:
 - rhythm
 - number of notes
 - contour
 - solfege
 - scale degrees
 - form

- Sing and review the melody (SG17).
 - *How many phrases are there in this melody? (4: AABA)*
 - *Where do the phrases begin and end?*
- Examine each phrase using your chosen lens, looking for patterns.
- Write down or notate any patterns your students observe.
- Listen to  Track 7 to confirm your observations.

“Ode to Joy” (Lenses: Rhythm and Number of Notes)

A 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 A 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 B 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
 A 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

For the following four lenses, please refer to the sheet music on page 30.

“Ode to Joy” (Lens: Contour)

A Going up then A Going up then B This part jumps a- A Going up then or A Four go up then A Four go up then B Now it's up down, A Four go up then	going down then going down then round a-and round, it going down then four go down then four go down then up up down down four go down then	going up then going up then steps ri-ight up then going up then four go up then four go up then mix-i-ing up the four go up then	step back down further down jumps back down step back down three go down three go down ups and downs three go down
---	--	---	---

“Ode to Joy” (Lens: Solfege—for more advanced students)

A	Mi mi fa so	so fa mi re	do do re mi	mi re re
A	Mi mi fa so	so fa mi re	do do re mi	re do do
B	Re re mi do	re mi fa mi do	re mi fa mi do	do re so
A	Mi mi fa so	so fa mi re	do do re mi	re do do

(To perform, sing each individual solfege name on pitch.)

“Ode to Joy” (Lens: Scale Degree)

A	3345	5432	1123	322
A	3345	5432	1123	211
B	2231	23431	23431	125
A	3345	5432	1123	211

(To perform, sing each individual digit name on pitch.)

“Ode to Joy” (Lens: Form)


Using any of the pattern lenses above, notice which sections are similar and which sections are different to create an AABA form.

Activity 2.4: Transcribe “Ode to Joy” Patterns with Invented Notation

- Model inventing a notation that reflects the nature of the melodic patterns you discovered in “Ode to Joy.” (Suggested Lenses: Rhythm and Contour)
- Complete “Ode to Joy” Patterns with Invented Notation (SG37) by transcribing each phrase of the standard-notation melody using an invented notation.

Example: Invented notation showing rhythms and contour:

Activity 2.5: Listening Challenge—Alternate Accompaniment

- *Beethoven’s stated emotion for this melody is joy. Is the joy in the melody or in the accompaniment?*
- Play and compare  Tracks 11 and 12.
 - *What is different in these two recordings?*
 - *What stays the same?*
 - *How does your emotional response change?*

- Brainstorm a new name for the music in  Track 12 that reflects the changed emotional character of the accompaniment.

Literacy Link

What events, ideas, or memories in Beethoven’s life might have provided the inspiration for “Ode to Joy”?



Ludwig van Beethoven: Musical Pioneer by Carol Greene (ISBN-13: 978-0516442082) allows us to look into Beethoven’s life, from his childhood to his professional successes and challenges. It includes photographs of important places and people in his life, drawings, and portraits.

Activity 2.6: Code Busters (SG38)

- Follow the prompts to decode patterns in the melody.
- Play the melody for the students on recorder (“This Land Is Your Land”) as a reward for finding patterns.
- *What do the lyrics to this song tell us?*
- *What is President Obama’s message for all Americans?*
- Venn diagram a comparison of patterns in “Ode to Joy” and “This Land Is Your Land”

Creative Extension: Create Music for the Concert

Beethoven uses only scale degrees 1–5, as well as many simple quarter notes in a row. Use the same pitch set and similarly restricted rhythms to construct a new melody. What kinds of patterns are you using?

- Share your work with each other.
- Sing or play your work.
- Share your work with Carnegie Hall.









Share your work with us!

Capture your work as audio or video and send it to Carnegie Hall (linkup@carnegiehall.org).

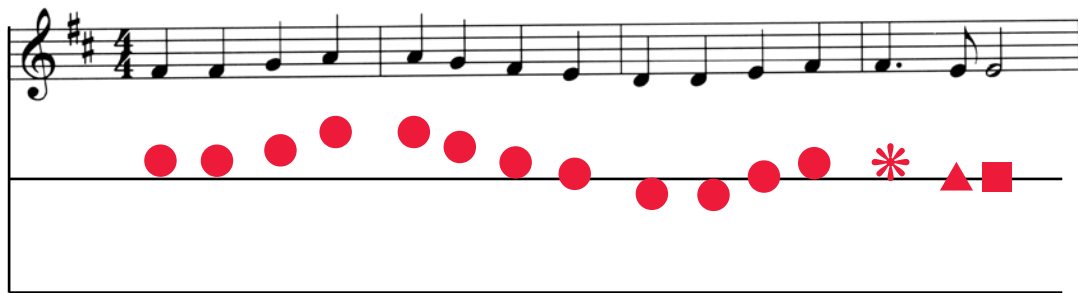
“Ode to Joy” Patterns with Invented Notation

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

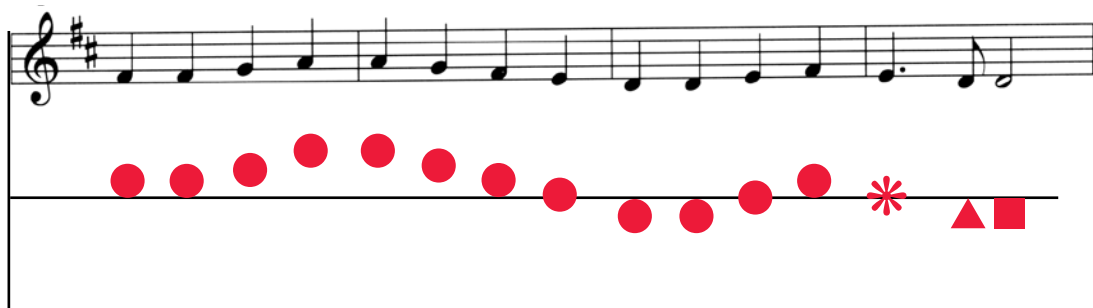
Example

 = 
 = 
 = 
 = 





phrase 1



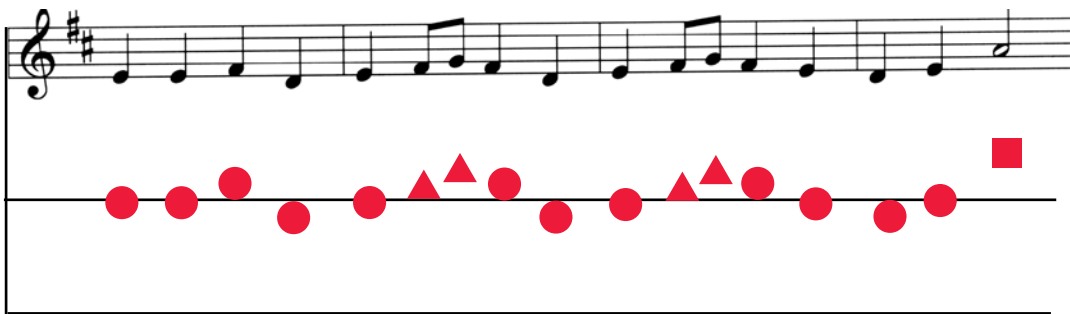
phrase 2



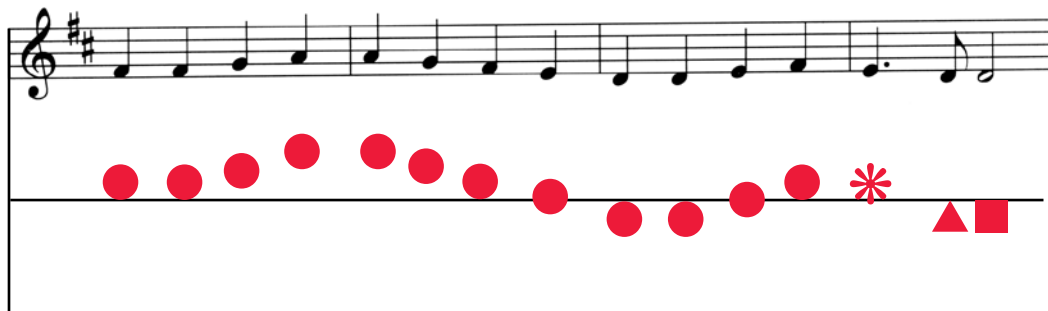
My Invented Notation

 = _____
 = _____
 = _____
 = _____

phrase 3



phrase 4



Code Busters



Welcome, agents.

We've received an important encoded melody from President Obama—one that all Americans should hear. Your job is to find the patterns in this melody. Once you break the coded patterns, your teacher will be able to play or sing and reveal it. The fate of the nation rests in your hands. Good luck.



P.S. Our code-busting experts recommend looking for patterns of:

- Rhythm
- Number of notes
- Contour

Aim: What is an orchestra?

Summary: We become familiar with the instruments and sections of the orchestra.

Materials: Link Up CD, Link Up DVD or Online Community, blank paper, glue stick, colored pencils or markers, Link Up Student Guides

Time Requirement: four 30-minute sessions

Standards: US 3, 4, 6, 7, 8; NYC 1, 2, 3, 4

Vocabulary: orchestra, instrument, appearance, mechanism

Unit 3 Overview

Activity 3.1: Tom Introduces the Orchestra


Activity 3.2: Orchestra Exploration

Creative Extension 1: My Own Orchestra

Creative Extension 2: The Best Instruments of the Orchestra Awards

Activity 3.3: Families and Instruments

Activity 3.1: Tom Introduces the Orchestra

- Watch  Unit 3: The Orchestra Sings in Families.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Check out Carnegie Hall's Listening Adventures interactive website.

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*.


listeningadventures.carnegiehall.org



Activity 3.2: Orchestra Exploration

- On a separate piece of paper, have students list instruments they know.
- Choose three contrasting instruments and have students describe them in more detail.
- Draw and label the parts of the instrument (as best you can) as you notice details.

Examples of Instrument Details

- Appearance (colors, shapes, size)
- Materials used (wooden tubes, metal tubes, reeds, double reeds, wooden boxes, strings, horse hair, metal or gut strings)
- Mechanisms and structures (slides, valves, bells, f-holes, finger holes, mouthpieces, bridges, bows, keys, pads, separable sections, mutes)
- How sound is produced (breath, buzzing lips, fingers, bow, striking, shaking, scraping)
- Organize your instrument list into categories according to similarities (appearance, materials used, mechanisms and structures, how sound is produced)
 - *A symphony orchestra is composed of four instrument families:*
 - Woodwinds (wooden tubes, blown)*
 - Brass (metal tubes, buzzed lips)*
 - Percussion (struck, shaken, or scraped)*
 - Strings (wooden box with strings, bowed or plucked)*
- Complete the Orchestra Organizer (SG39–40). Cut out the instrument pictures and use a glue stick to paste them onto the correct family while playing  Tracks 30–44 (solo instruments and narration).





Literacy Link

In how many different ways can you describe the sounds of the orchestra?

The Remarkable Farkle McBride by John Lithgow (ISBN-13: 978-0689835414) paints a boy's discovery of the orchestra and its sounds.

Creative Extension 1: My Own Orchestra

- In your Orchestra Organizer, SG39–40, study the instruments in their appropriate family boxes while listening to  Tracks 30–44 (solo instruments and narration).
- *Symphony orchestras are designed to play many kinds of music from various times and places. Orchestras from different cities all over the world include more or less the same instruments, sitting in more or less the same places.*
- *What if you designed your own orchestra to play a single special kind of music?*
- Model and complete My Own Orchestra (SG41).
-  Share work.

Examples:

My Own Orchestra

Name of orchestra: Bakugan Brawlers

Type of music: battle and fight music

Instruments included: percussion, trombone, tuba, cello, bass

Reasons for instrumentation: We want super-loud drums and very low scary sounds for when we are playing an exciting game of Bakugan, so we chose low-pitch and percussive instruments.



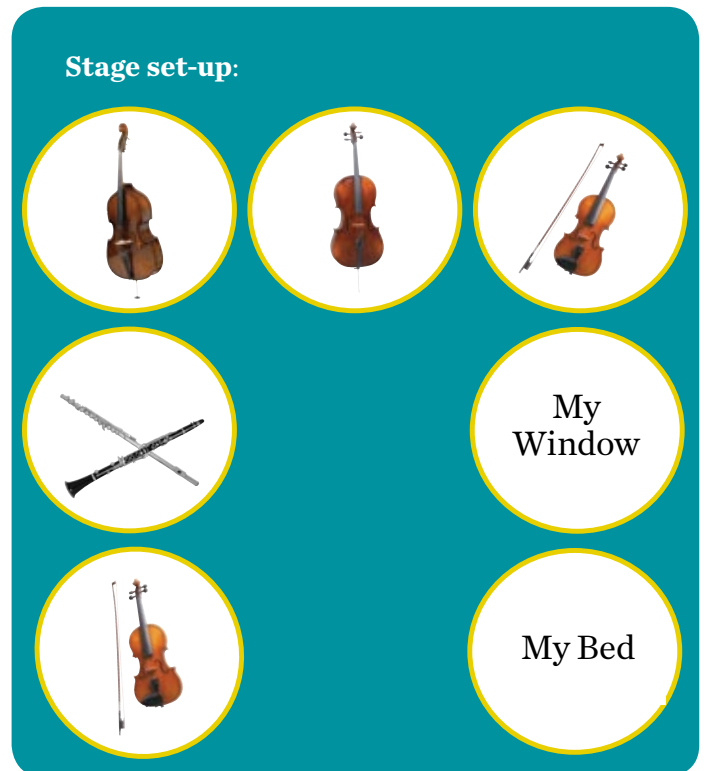
My Own Orchestra

Name of orchestra: Sleepytime Symphony

Type of music: music to make you go to sleep



Instruments included: flute, clarinet, the whole string family

Reasons for instrumentation: Flutes and clarinets have a smooth peaceful sound, and strings play long notes that feel like a soft pillow. Only soft volumes and medium-range notes are played.




Creative Extension 2: The Best Instruments of the Orchestra Awards

• *Movie stars have the Academy Awards. Television shows get the Emmy Awards. Olympic athletes receive medals. Today, it's our job to create awards for the best instruments of the orchestra.*

- Play  Tracks 30–44 (solo instruments and narration).
- Play  Track 45 (solo instruments without narration).
 - *This time, as the instruments play, say their names.*
- Model creating categories of awards (Most Soulful, Funniest, Craziest Looking, Scariest Sounding, Loudest, Lowest, etc.).
- Complete The Best Instruments of the Orchestra Awards (SG42).
- Create a name for each award.
- Draw a trophy or statue for the award.
- Share work in an awards ceremony.

Activity 3.3: Families and Instruments

Part 1 (audio)

- Play  Track 46.
- Complete Families and Instruments (SG42).
- Compare and discuss answers.
- Play CD again as needed.

Part 2 (visual)

- Complete Who Am I? (SG43–46).
- Students form pairs and check one another's work.

Orchestra Organizer



Piccolo



Flute



Bassoon

Woodwinds
(wooden tubes, blown)



Clarinet



Oboe



Trumpet



Trombone



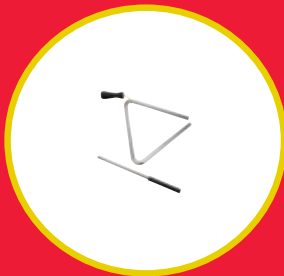
Tuba

Brass
(metal tubes, buzzed lips)



French horn

Percussion
(struck, shaken,
or scraped)



Triangle



Snare Drum



Bass Drum



Xylophone



Timpani



Violin



Viola



Bass



Cello



Harp

Strings
(wooden box with strings,
bowed or plucked)

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











Track 46

Families and Instruments





	Family	Instrument
1.	<i>string</i>	<i>violin</i>
2.	<i>string</i>	<i>bass</i>
3.	<i>woodwind</i>	<i>clarinet</i>
4.	<i>woodwind</i>	<i>oboe</i>
5.	<i>brass</i>	<i>trumpet</i>
6.	<i>brass</i>	<i>tuba</i>
7.	<i>percussion</i>	<i>xylophone</i>
8.	<i>woodwind</i>	<i>piccolo</i>



Who Am I?

	Instrument Name	Family
	<i>piccolo</i>	<i>woodwind</i>
	<i>flute</i>	<i>woodwind</i>
	<i>oboe</i>	<i>woodwind</i>
	<i>clarinet</i>	<i>woodwind</i>

	Instrument Name	Family
	<p><i>bassoon</i></p>	<p><i>woodwind</i></p>
	<p><i>violin</i></p>	<p><i>string</i></p>
	<p><i>viola</i></p>	<p><i>string</i></p>
	<p><i>cello</i></p>	<p><i>string</i></p>

Who Am I?

	Instrument Name	Family
	<i>bass</i>	<i>string</i>
	<i>harp</i>	<i>string</i>
	<i>French horn</i>	<i>brass</i>
	<i>trumpet</i>	<i>brass</i>

	Instrument Name	Family
	<i>trombone</i>	<i>brass</i>
	<i>tuba</i>	<i>brass</i>
	<i>timpani</i>	<i>percussion</i>
	<i>xylophone</i>	<i>percussion</i>

Aim: What does an orchestra do with a melody?

Summary: Students create orchestrations and special orchestral effects.

Materials: Link Up CD, Link Up DVD or Online Community, blank paper, colored pencils or markers, Link Up Student Guides

Time Requirement: four 20-minute sessions

Standards: US 1, 2, 3, 6, 8; NYC 1, 2, 3

Vocabulary: orchestrate, orchestration

Unit 4 Overview


Activity 4.1: Tom Introduces Orchestration

Activity 4.2: Sing "I Bought Me a Cat," Adding Your Own Animal Sounds



Creative Extension 1: Orchestrate Your Own Animal Sounds

Creative Extension 2: "I Bought Me a Bird"

Activity 4.1: Tom Introduces Orchestration

- Watch  Chapter 4: Melodies Are Made to Be Played With.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Activity 4.2: Sing "I Bought Me a Cat," Adding Your Own Animal Sounds


- On a separate piece of paper, make of list of animals that make interesting sounds.
-  "I Bought Me a Cat,"  Track 20, SG28
 - *How did Aaron Copland turn animal sounds into words (lyrics) in "I Bought Me a Cat"?*
 - *What animals could we add to the song?*
- List alternative animals and their written (sung) sounds.

Example:


Animal	Written (sung) version of the animal's sound
Panda	Ooof ooof, bamboo please

- Sing "I Bought Me a Cat," inserting your own animal names and sounds:
 - I bought me a panda, my panda pleased me, I fed my panda under yonder tree.*
 - My panda says "Ooof ooof, bamboo please."*
 - I bought me a _____, my _____ pleased me, I fed my _____ under yonder tree.*
 - My _____ says _____, etc.*

Creative Extension 1: Orchestrate Your Own Animal Sounds

- Play  Tracks 21–22 (“I Bought Me a Cat” animal sound excerpts)
 - *How did Aaron Copland turn animal sounds into orchestral sounds in this song?*
 - *What animals could we add to the song?*
 - *Which instruments would play those animal sounds?*
- Model and complete Animal Sound Organizer (SG47).
- Advanced students also model creating the notated versions of an animal sound.

Animal name	Written (sung) version of the animal’s sound	Instrument(s) used to play the sound	Notated sound
Ex: <i>Panda</i>	<i>Ooof ooof</i>	<i>Bassoon</i>	<i>Two long, low Ds</i>

- Using  Track 23, sing “I Bought Me a Cat,” inserting your own animal names and sounds.
- Share your work with Carnegie Hall.

Creative Extension 2: “I Bought Me a Bird”

- What kinds of sounds do different birds make?
- Use available instruments (e.g., recorders, glockenspiels, or violins) to invent and play bird-like sounds.
- Name your bird.
- Say your bird’s sound (as a lyric).
- Play your bird’s sound.
- Advanced students model creating the written/sung and notated versions of a bird sound.
- Complete the Bird Sound Organizer (SG47).

Bird name	Written (sung) version of the bird’s sound	Instrument(s) used to play the sound	Notated sound
Ex: <i>Wren</i>	<i>Twee twee tweeeeee</i>	<i>Glockenspiel</i>	<i>Two low Ds and a very high D</i>

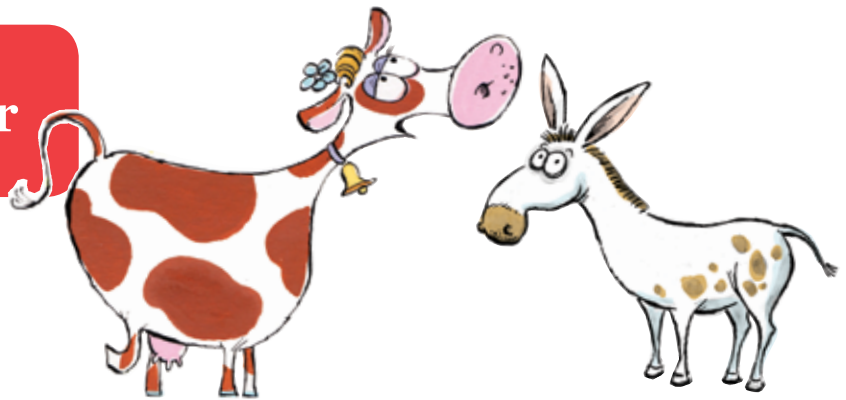
- Share your work with each other.
- Sing “I Bought Me a Cat,” inserting your own bird names and instrument sounds.
- Share your work with Carnegie Hall.



Share your work with us!

If you and your students completed Creative Extension 1 or 2 and invented alternative animal sounds, please capture your work as audio, video, photos, or scans, and send it to Carnegie Hall.

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

Melodies Are Made to Share

Focal Work: Stravinsky's Finale from *Firebird Suite*

Aim: What does an orchestra do with a melody?

Summary: An orchestra shares—and plays with—a melody. Students create maps of Stravinsky's Finale and their own orchestration of a finale structure.

Materials: Link Up CD, Link Up DVD or Online Community, blank paper, colored pencils or markers, Link Up Student Guides

Time Requirement: six 20-minute sessions

Standards: US 1, 6, 7, 8, 9; NYC 1, 2, 3

Vocabulary: accompaniment, finale, dynamics, instruments, tempo, accent, tremolo

Unit 5 Overview

Activity 5.1: Tom Introduces Melodies Are Made to Share

Activity 5.2: Listening Challenge—Hearing the Big Changes


Activity 5.3: Make a Listening Map

Creative Extension 1: Build a Grand Finale

Creative Extension 2: Follow a Listening Map

Creative Extension 3: Connecting the Music with the *Firebird* Story


Activity 5.1: Tom Introduces Melodies Are Made to Share

- Watch  Chapter 5: Melodies Are Made to Share.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Activity 5.2: Listening Challenge—Hearing the Big Changes

Firebird Melody




- *Stravinsky plays this melody many times in a row. What elements of the music does he change to keep you listening?*
- Play  Track 47 (Finale from *Firebird Suite*)
 - *How many times does the music change in a big way? As the music plays, raise a hand each time it changes, and keep count of the number of times you raise your hand.*

Helping Students Identify Big Changes

Look for abrupt shifts in dynamics, instrumentation, tempo, accompaniment, accents, tremolos, and register.

- *If each big change begins a new section, how many sections does Stravinsky's finale have?*
- *What were some of the big changes Stravinsky used?*
- Listen to the recording again as needed, stopping and starting as you look for and identify the changes.

Activity 5.3: Make a Listening Map

- Play  Tracks 48–52 [Finale from *Firebird Suite* (excerpts)].
- Look over the Finale from *Firebird Suite* Listening Map (SG50–51).
 - *How is this map organized?*
- Model and complete the Listening Map (SG48), using the instrument pictures (SG49) for reference.
- Share work.

Example:


Finale from *Firebird Suite* (excerpt)

Section 1 (at 0:00)	Section 2 (at 0:34)	Section 3 (at 0:48)	Section 4 (at 1:06)	Section 5 (at 1:33)
Theme plays 2 times.	Theme plays 1 time.	Theme plays 1 time.	Theme plays 2+.5+.5+1.5+.5 times.	Theme plays 2.5 times.
The melody is played by ... <i>French horn.</i>	The melody is played by ... <i>strings.</i>	The melody is played by ... <i>full orchestra.</i>	The melody is played by ... <i>brass (quickly).</i>	The melody is played by ... <i>full orchestra (slowly).</i>
The accompaniment is played by ... <i>strings (tremolo, smooth).</i>	The accompaniment is played by ... <i>strings.</i>	The accompaniment is played by ... <i>full orchestra.</i>	The accompaniment is played by ... <i>strings and winds (trilling).</i>	The accompaniment is played by ... <i>timpani (rolls and hits).</i>
I also notice ... <i>harp goes up at the end.</i>	I also notice ... <i>harp going up one note at a time.</i>	I also notice ... <i>timpani rolling (loud!).</i>	I also notice ... <i>timpani (accented hits).</i>	I also notice ... <i>that it slows down more and more at the end.</i>


Creative Extension 1: Build a Grand Finale

- Choose a well-known melody to work with (not too long), such as “Hot Cross Buns.”
 - *You are a composer, and this melody will be the theme you use to end a longer piece.*
 - *Design and orchestrate a big finish, modeled on Stravinsky’s finale, with four sections that will keep your audience thrilled.*
- Model and complete My Grand Finale (SG52).

Creative Extension 2: Follow a Listening Map

- Look over the Finale from *Firebird* Suite Listening Map (SG50–51)
 - *How is this map organized?*
- Play the full recording of the Finale from *Firebird* Suite,  Track 47, while looking at the map.
 - *How is Stravinsky sharing the theme with the whole orchestra?*
 - *How does Stravinsky use the orchestra to build excitement?*
 - *What might you do differently?*

Creative Extension 3: Connecting the Music with the *Firebird* Story

- Read the *Firebird* story (SG53).
 - *The finale music accompanies the final scene of the ballet, where “the spell is broken, and the princess, her friends, and all of the stone statues come back to life. Ivan and the princess live happily ever after.”*
- Listen to  Track 47 (Finale from *Firebird* Suite: Complete)
 - *How much of the music accompanies the stone statues coming back to life?*
 - *What about the music makes you think so?*
 - *How much of the music accompanies the prince and princess celebrating their happy victory?*
 - *What about the music makes you think so?*





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: 70px; margin-top: 10px;"></div>	The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>	The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>	The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>	The melody is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>
The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>	The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>	The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>	The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>	The accompaniment is played by ... <div style="background-color: #f0e68c; width: 150px; height: 70px; margin-top: 10px;"></div>
I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 340px; margin-top: 10px;"></div>	I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 340px; margin-top: 10px;"></div>	I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 340px; margin-top: 10px;"></div>	I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 340px; margin-top: 10px;"></div>	I also notice ... <div style="background-color: #f0e68c; width: 150px; height: 340px; 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

	Section 1 (at 0:00)	Section 2 (at 0:33)	Section 3 (at 0:48)	Section 4 (at 1:09)
The theme plays ...	2 times	1 time	1.5 times	1 time
Woodwinds 			melody (flute) going up one note at a time (clarinets)	melody or half notes
Brass 	melody (solo French horn)		half notes going up to help build at the end (horns)	half notes, mostly going up
Percussion 				
Strings 	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)
Changes in dynamics, energy, and instruments	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

Section 5 (at 1:24)	Section 6: transition (at 1:41)	Section 7 (at 1:47)	Section 8 (at 2:13)	Section 9: coda (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)	Theme plays [] time(s)	Theme plays [] time(s)	Theme plays [] time(s)
The melody is played by ... []	The melody is played by ... []	The melody is played by ... []	The melody is played by ... []
The accompaniment is played by ... []	The accompaniment is played by ... []	The accompaniment is played by ... []	The accompaniment is played by ... []
Dynamic: []	Dynamic: []	Dynamic: []	Dynamic: []
Tempo: []	Tempo: []	Tempo: []	Tempo: []
Mood or feeling: []	Mood or feeling: []	Mood or feeling: []	Mood or feeling: []
I also notice ... []	I also notice ... []	I also notice ... []	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.



Aim: How can we play and sing with the orchestra?

Summary: Students review all other performance material in preparation for the Link Up concert.

Materials: Link Up CD, Link Up DVD or Online Community, blank paper, colored pencils or markers, Link Up Student Guides

Time Requirement: six 20-minute sessions

Standards: US 1, 2, 6; NYC 1, 2

Vocabulary: repertoire, audience

Unit 6 Overview


Activity 6.1: Tom Introduces The Orchestra Sings With Us

Activity 6.2: Sing "To Make Words Sing" and "Oye"



Activity 6.3: Repertoire Review

Activity 6.4: Becoming an Expert Audience

Activity 6.1: Tom Introduces The Orchestra Sings With Us

- Watch  Unit 6: The Orchestra Sings With Us.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Activity 6.2: Sing "To Make Words Sing" and "Oye"

-  "To Make Words Sing" (SG30–32)
-  "Oye" (SG34–35)

Activity 6.3: Repertoire Review

Students should be prepared to sing or play the following pieces at the concert.

Thomas Cabaniss	"Come to Play"
Beethoven	"Ode to Joy"
Traditional	"Simple Gifts"
Dvořák	"New World" Symphony
Copland	"I Bought Me a Cat"
Thomas Cabaniss	"To Make Words Sing"
Jim Papoulis	"Oye"

Activity 6.4: Becoming an Expert Audience

Using SG54, lead your students through a brainstorming session about audience behavior and participation.

A list could include:

1. Be quiet and listen carefully.
2. Be respectful of your neighbors and the performers on stage.
3. Be a good representative of the class and of the school.
4. Stay alert! Get a good night's sleep.
5. Take your jacket, hat, and hood off when you arrive at your seat.
6. Get into the music and feel the beat in your body. Think about the feelings in the music, and imagine the melody.
7. Remember all the activities we did in the classroom and what we learned about the music.
8. Focus on the instruments. What do I hear? What do I see? What is singing?

Audience Challenge






- Split the class into three groups: performers, audience, and observers. The performers can play, sing, or even read something that the class is studying. The observers watch and take notes “fishbowl” style. What can they observe about the relationship between the audience and the performers?
- Draw out reactions from the performers. Begin to develop empathy for performers as an audience member.
 - *How does it make you feel when people aren't paying attention?*
 - *How does it feel when you don't get the applause you deserve?*

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>			

Aim: How can we play and sing with the orchestra?

Summary: We complete activities designed to follow your concert hall visit.

Materials: Link Up CD, Link Up workbooks, baton, index cards, blank paper, paper bag, bookmarks, poster board

Post-Concert Reflection

You did it! You and your students performed with the Link Up orchestra!

- *What was it like to visit the concert hall?*
- *How did it feel to perform by singing and/or playing an instrument?*
- *What did you notice about the sound of everyone playing and singing together?*
- *What did you enjoy most about the Link Up concert?*

Creative Extension: Post Concert Activities

- Play “Pass the Baton”: Students sit in a circle and pass a baton from person to person. You or a student volunteer plays tracks from the Link Up CD, periodically pausing the music. When the music stops, the person holding the baton gets to choose one of five cards from a paper bag. Each card will read one of the following: I saw ... , I heard ... , I thought ... , I felt ... , or I wonder ... The student completes the sentence aloud in front of the class. Use SG54 to document students’ thoughts and reactions.
- Have students draw an illustration of the concert and write a caption that explains the drawing.
- Share how excited students were about going to Carnegie Hall. Write a letter to the conductor or a musician, and send it to:
Carnegie Hall
Attention: Link Up
881 Seventh Avenue
New York, NY 10019
- Have students take a “Book Walk”: Use the Link Up workbooks to spark memories and conversation. Distribute bookmarks to the students and have them bookmark their favorite pages. Then structure a group discussion.
- Create a collage: At the end of the year, use your students’ completed Link Up books for artistic creations. Go back through the book and cut out your favorite images and the most important things that you learned. Make a poster and share with the class, or use the poster as inspiration for a written piece.
- Play “Name that Tune”: Create a listening game or quiz to see if students can recognize the Link Up repertoire. The teacher or a student volunteer plays tracks from the Link Up CD, starting at various points in the song. Can students guess correctly even when the song isn’t heard from the beginning? How quickly can they recognize the piece? How do they know? What are they listening for?
- Even though the Link Up concert is over, that doesn’t mean students have to stop making and listening to music. Put on your own concert! You can perform some of the pieces you learned for Link Up in front of your school, your parents, or your friends. Also be sure to include some of the music students created during the Creative Extensions.





ONLINE SUPPLEMENTAL UNITS AND RESOURCES

All of the following can be found online at carnegiehall.org/linkup.

Online Supplemental Unit 1: Melodies Are Made of Patterns

Focal Work: Dvořák's "New World" Symphony, second movement

Aim: How does Dvořák use melodic patterns?

Summary: We use our pattern expertise to find patterns in Dvořák's melody.

Online Supplemental Unit 2: Melodies Are Made to Share

Focal Work: Brahms's Symphony No. 1, fourth movement

Aim: How do composers use sudden and gradual changes in their themes and orchestrations?

Summary: Students compare Brahms's and Stravinsky's uses of theme and orchestration. This unit acts as an assessment of your students' ability to recall what they've learned during the year and apply that knowledge.

Online Supplemental Unit 3: Melodies Are Made to Be Played With

Focal Work: "Simple Gifts" (Traditional)

Aim: What does an orchestra do with a melody?

Summary: Students create alternative orchestrations for a melody and a musical special effect.

Support Materials



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

shakervillageky.org

oldhouseweb.com/architecture-and-design/maines-sabbathday-lake-shaker-community.shtml

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



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

CD TRACK LIST

1. “Come to Play” (complete)
 2. “Come to Play” (vocal part 1)
 3. “Come to Play” (vocal part 2)
 4. “Come to Play” (vocal part 3)
 5. “Come to Play” (recorder part 2)
 6. “Come to Play” (play-along)
 7. “Ode to Joy” (vocal part)
 8. “Ode to Joy” (recorder part)
 9. “Ode to Joy” (recorder star part)
 10. “Ode to Joy” (play-along)
 11. “Ode to Joy” (contrasting accompaniment 1)
 12. “Ode to Joy” (contrasting accompaniment 2)
 13. “Simple Gifts” (vocal part)
 14. “Simple Gifts” (recorder part)
 15. “Simple Gifts” (recorder star part)
 16. “Simple Gifts” (play-along)
 17. “New World” Symphony (recorder part)
 18. “New World” Symphony (recorder star part)
 19. “New World” Symphony (play-along)
 20. “I Bought Me a Cat”
 21. “I Bought Me a Cat” (animal-sound excerpts 1)
 22. “I Bought Me a Cat” (animal-sound excerpts 2)
 23. “I Bought Me a Cat” (sing-along)
 24. “To Make Words Sing” (complete)
 25. “To Make Words Sing” (play-along)
 26. “Oye”
 27. “Oye” (vocal part 1)
 28. “Oye” (vocal part 2)
 29. “Oye” (sing-along)
 30. Piccolo
 31. Flute
 32. Oboe
 33. Clarinet
 34. Bassoon
 35. French horn
 36. Trumpet
 37. Trombone
 38. Tuba
 39. Violin
 40. Viola
 41. Cello
 42. Bass
 43. Harp
 44. Xylophone
 45. Solo instruments
 46. Instrument assessment
 47. *Firebird* Suite Finale (complete)
 48. *Firebird* Suite Finale (excerpt 1)
 49. *Firebird* Suite Finale (excerpt 2)
 50. *Firebird* Suite Finale (excerpt 3)
 51. *Firebird* Suite Finale (excerpt 4)
 52. *Firebird* Suite Finale (excerpt 5)
- Tracks marked with  “New World” Symphony
 Symphony No. 1 in C minor
 Symphony No. 1 in C minor (theme only)

Tracks marked with  pertain to the Online Supplemental Units and can be found at carnegiehall.org/linkup.

DVD TRACK LIST

1. Unit 1: Recorder Basics and Concert Repertoire
2. Unit 2: Melodies Are Made of Patterns
3. Unit 3: The Orchestra Sings in Families
4. Unit 4: Melodies Are Made to Be Played With
5. Unit 5: Melodies Are Made to Share
6. Unit 6: The Orchestra Sings With Us
7. Online Supplemental Unit 1: Melodies Are Made of Patterns

LEARNING STANDARDS CHART

National Standards for Music Education

		Found in unit(s):
Standard 1	Singing, alone and with others, a varied repertoire of music.	1, 2, 4, 5, 6, Assessments, Online Units
Standard 2	Performing on instruments, alone and with others, a varied repertoire of music.	1, 2, 4, 6, Assessments, Online Units
Standard 3	Improvising melodies, variations, and accompaniments.	2, 3, 4
Standard 4	Composing and arranging music within specified guidelines.	1, 2, 3, 4, Assessments, Online Units
Standard 5	Reading and notating music.	1, 2, 4, 5, 6, Online Units
Standard 6	Listening to, analyzing, and describing music.	1, 2, 3, 4, 5, 6, Assessments, Online Units
Standard 7	Evaluating music and music performances.	1, 2, 3, 5, Assessments, Online Units
Standard 8	Understanding relationships between music, the other arts, and disciplines outside the arts.	2, 3, 4, 5, Assessments, Online Units
Standard 9	Understanding music in relation to history and culture.	2, 5, Online Units

New York City Department of Education Blueprint for Teaching and Learning in the Arts: Music

		Found in unit(s):
Strand 1	Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	1, 2, 3, 4, 5, 6, Online Units
Strand 2	Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	1, 2, 3, 4, 5, 6, Online Units
Strand 3	Making Connections: By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.	2, 3, 4, 5, 6, 7, Online Units
Strand 4	Working With Community and Cultural Resources: Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's music and cultural institutions create a fertile ground for students' music learning and creativity.	3, 6, 7
Strand 5	Exploring Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.	1, 6, 7

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

Recordings

Tracks 1–6, “Come to Play” by Thomas Cabaniss. © 2009 MusiCreate Publications. Performed by Thomas Cabaniss, Amy Justman, Lynelle Jonsson, and Marte Siebenhar.

Tracks 7–12, “Ode to Joy” based on “Finale” from “Symphony No. 9” by Ludwig von Beethoven with “Ode to Peace” lyrics by Jill Gallina. Copyright © 1993 by Shawnee Press, Inc. International Copyright Secured. All Rights Reserved. Reprinted by permission of Hal Leonard Corporation. Performed by Thomas Cabaniss, Amy Justman, and Marte Siebenhar.

Tracks 13–16, “Simple Gifts” by Joseph Brackett, Jr. Performed by Thomas Cabaniss, Amy Justman, and Marte Siebenhar.

Tracks 17–19, Largo from Symphony No. 9 in E Minor, “From the New World,” by Antonín Dvořák. Performed by The Philadelphia Orchestra conducted by Wolfgang Sawallisch. Courtesy of EMI Records Ltd. Under license from EMI Film & Television Music.

Tracks 20–23, “I Bought Me a Cat” by Aaron Copland. © 1950 by The Aaron Copland Fund for Music, Inc. Copyright renewed. New transposition © 2005 by The Aaron Copland Fund for Music, Inc. Boosey & Hawkes, Inc., Sole Publisher & Licensee. All rights reserved. Performed by The English Chamber Orchestra conducted by Carl Davis with Marilyn Horne, mezzo-soprano. Courtesy of Decca Music Group Limited under license from Universal Music Enterprises, Boosey & Hawkes, The English Chamber Orchestra, Carl Davis, and Marilyn Horne. Play-along track performed by Thomas Cabaniss.

Tracks 24–25, “To Make Words Sing” by Thomas Cabaniss. © 2010 by MusiCreate Publications. Text by Langston Hughes © 1994 by The Estate of Langston Hughes. Performed by Thomas Cabaniss, Amy Justman, and Marte Siebenhar.

Tracks 26–29, “Oye” by Jim Papoulis. © 2004 by Jeemakis Music (BMI). Administration by Claryl Music (ASCAP). International copyright secured. All rights reserved. Hendon Music Inc., a Boosey & Hawkes company, sole agent. Courtesy of Boosey & Hawkes. Performed by Thomas Cabaniss, Amy Justman, and Sophia Miller.

Tracks 30–46, excerpts from *The Young Person’s Guide to the Orchestra* by Benjamin Britten. © 1947 by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Performed by The Fountain Ensemble and Daniel Levy.

Tracks 47–52, Finale from *Firebird Suite* (1919 version) by Igor Stravinsky. Performed by the New York Philharmonic conducted by Leonard Bernstein. Courtesy of Sony Music Entertainment and the New York Philharmonic. Leonard Bernstein’s performance courtesy of The Leonard Bernstein Office, Inc.

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” and to RPP Productions for producing the DVD.

