# TABLE OF CONTENTS

## Introduction .............................................................................................................................. 4

## How to Use this Guide ............................................................................................................ 5

## Icon Key ................................................................................................................................... 6

## Options for Teachers of Students with Special Needs ....................................................... 6

## Pathway for Teachers ............................................................................................................. 7

### Concert Repertoire

- Introduction to Concert Repertoire .................................................................................. 9
- "Come to Play" (Parts 1, 2, and 3) ................................................................................. 10
- "Ode to Joy" .................................................................................................................... 16
- "Simple Gifts" .................................................................................................................. 18
- "New World" Symphony ................................................................................................. 20
- "To Make Words Sing" .................................................................................................... 23
- "Oye" .................................................................................................................................. 26
- "Oye" Lyrics and Performance Notes ............................................................................. 28
- "Oye" Choreography ........................................................................................................ 29
- Performance Assessments ................................................................................................. 31

### Repertoire Activities

- About the Composers ......................................................................................................... 33
- Composer Timeline ............................................................................................................. 35
- Melodies Are Made of Patterns ......................................................................................... 36
- Melodies Can Be Connected to Words .............................................................................. 40
- Melodies Can Be Varied ..................................................................................................... 42
- Melodies Play Together ...................................................................................................... 45
- Melodies Tell a Story ........................................................................................................... 47

### Instrument Families ............................................................................................................. 53

### Concert Experience ........................................................................................................... 65

### Additional Information ....................................................................................................... 71

- Additional Resources ........................................................................................................ 71
- Learning Standards ............................................................................................................ 72
- Common Core State Standards Initiative ......................................................................... 73
- Classroom Assessment Tools ............................................................................................ 73
- Audio Track List ................................................................................................................ 74
- Acknowledgments ............................................................................................................. 75
- Soprano Recorder Fingering Chart ................................................................................... 76
INTRODUCTION

About Link Up

Link Up, a program of Carnegie Hall’s Weill Music Institute, guides students and teachers in grades 3–5 through a yearlong exploration of orchestral repertoire. Students will sing and play soprano recorder or string instruments while learning basic musical concepts and composing their own music. Linking your classroom to the concert hall, this program provides extensive standards-based teacher and student materials and culminates in an interactive orchestral concert in which students sing or play soprano recorder or string instruments from their seats. Learn more about the Link Up program by watching Introduction to Link Up.

Welcome to 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.

Exploration

How are melodies made? How do composers and orchestras use melodies to sing?

Key Objectives

Students will

- perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
- analyze and interpret the essential musical structures of melody and what makes it sing
- 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
- develop their imaginative capacities and make personal connections to the music
HOW TO USE THIS GUIDE

Teacher Guide Format

The Teacher Guide is divided into five sections:

1. **Concert Repertoire** includes the music your students should be prepared to play or sing at the culminating concert, as well as performance assessments.
2. **Repertoire Activities** includes hands-on activities for deeper exploration of the musical concepts represented in each work, as well as information about each of the composers.
3. **Instrument Families** includes lessons and activities to help your students learn more about the orchestra, the role of the conductor, and the instrument families.
4. **Concert Experience** includes lessons and activities to help your students prepare for and reflect on the culminating concert.
5. **Additional Information** includes additional digital media resources, learning standards, and The Orchestra Sings audio track list.

Each lesson begins with an aim, a summary of educational goals, materials required, music learning standards addressed, and vocabulary. Directions are bulleted and verbal prompts appear in italics.

“SG,” followed by a number, indicates a corresponding page in the Student Guide. A Digital Media Icon at the top of the page indicates that the page can be accessed from the Link Up resource page at carnegiehall.org/LinkUp.

 Fundamental Music Skill Resources

Link Up is designed as a supplementary music curriculum and is not intended to be a recorder method book. Activities and warm-ups that can be used for introducing recorder technique, as well as introductory lessons for singing, rhythm, and melody, can be accessed in the Fundamentals section of the Link Up resource page at carnegiehall.org/LinkUp. A recorder fingering reference chart is located on page 76.

Music Skills Assessment

The Music Skills Assessment tasks address music skills that are directly and indirectly associated with Link Up concert preparation. Selected student worksheets are included in the Concert Repertoire and Instrument Families sections of this book and the Fundamentals section online. The complete Music Skills Assessment manual and audio tracks are available at carnegiehall.org/LinkUp.

Standards Addressed

The Link Up program addresses National Core Arts Standards for Music and Common Core State Standards, as well as benchmarks in the New York City Blueprint for Teaching and Learning in Music. Please see page 72 for more information.
ICON KEY

The Link Up Digital Media Icon prompts you to go online to [carnegiehall.org/LinkUp](carnegiehall.org/LinkUp) to access media resources that include video, audio, and PDF content.

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

The Recorder and String Instrument Icon indicates that students can play the work on soprano recorders or string instruments at the culminating concert. Optional bowings (верхнее смычко assistir) are shown on the applicable music.

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

The Movement Icon indicates that there are accompanying movements that students can learn along with the music.

OPTIONS FOR TEACHERS OF STUDENTS WITH SPECIAL NEEDS

• Students can participate in Link Up in a variety of ways and may learn the works by singing, moving, and/or clapping. You may also want to focus on smaller sections of the works. Since you know your students best, allow them to participate in ways that will help them feel the most successful.

• Encourage students to engage with the music using tangible objects, such as handmade instruments (e.g., cups with beans for shakers), rhythm sticks, Orff instruments, and drums.

• Allow time for students to experience the music and repeat as often as necessary. The activities outlined in this curriculum may span more than one class period. Use one-step directions and visuals as often as possible to help students understand the concepts.

• Some visual aids are provided within the curriculum and at the Link Up concerts, but you may wish to provide additional resources to help your students engage with the material.
PATHWAYS FOR TEACHERS

The following program pathways are designed to guide you through Link Up: *The Orchestra Sings* according to the needs of your classroom. The **Basic Program Path** includes the most essential elements of the program and lists the minimum requirements for participation in Link Up. The **Basic+ Program Path** and **Advanced Program Path** add repertoire challenges and in-depth learning opportunities. We encourage you to explore all of the pathways not only between grade levels throughout your school, but also to differentiate instruction within the same classroom.

---

### Basic Program Path (Minimum Requirements)

**Concert Repertoire**
- Students learn to sing the following music:
  - “Come to Play” (Part 2)
  - “Ode to Joy”
  - “Simple Gifts”
  - “Oye” (Chorus)

**Repertoire Activities**
Students complete the following activities:
- Instrument Families (pages 53–55)
- Rhythmic Patterns and Melodic Patterns in the Link Up Repertoire (pages 36–37)
- Finale from *The Firebird* Suite Listening Map (page 47)

**Note:** For students who need help in building basic music skills, please refer to the supplemental activities in the Fundamentals section online.

### Basic+ Program Path (More Sessions, Intermediate Instrumental)

First, complete the **Basic Program Path**.

If your students are able to perform the Basic Program Path, you might select additional activities from the intermediate repertoire parts and repertoire activities below.

**Concert Repertoire**
- Students learn to sing the following music:
  - “Come to Play” (Part 1 or 3)
  - “Oye” (Verses)
  - “To Make Words Sing”

**Repertoire Activities**
Students complete the following activities:
- Patterns in Form (page 37)
- Melodies Play Together (page 45)
- My Own Melodic Variations (page 43)

---

### Advanced Program Path (Many Sessions, Advanced Instrumental)

First, complete the **Basic+ Program Path**.

If your students are able to perform the Basic+ Program Path, you might select additional activities from the advanced repertoire parts and repertoire activities below.

**Concert Repertoire**
- Students learn to play the following music:
  - “Come to Play” (Part 1 or 3)
  - “Ode to Joy”
  - “New World” Symphony (Low C)
  - “Simple Gifts”
  - “To Make Words Sing”

**Repertoire Activities**
Students complete all remaining activities and creative extensions in the Repertoire Activities section.
Introduction to Concert Repertoire

**Aim:** What repertoire do we need to learn in order to participate in Link Up?

**Summary:** Students are introduced to and learn the concert repertoire.

**Materials:** Link Up Digital Media, Link Up Student Guides

**Standards:** National 3, 4, 5, 6, 8, 9; NYC 1, 2, 3, 5

**Vocabulary:** melody, repertoire

---

**Welcome to Link Up: The Orchestra Sings**

- Watch Introduction to Link Up.
- Watch Concert Repertoire videos.
- Discuss the ideas and vocabulary introduced in the videos.
  - *What should we remember?*
  - *What should we do next?*

---

**Getting Started**

For recorder repertoire, the notes that are needed are listed at the top of the sheet music. Look for the performance icons that indicate the different levels available for each piece of repertoire. See the Icon Key on page 6 and Pathways for Teachers on page 7 for more information. You can access the following introductory resources from the Fundamentals section online:

- Warm-ups for young voices
- Introductory recorder videos
- Introduction to reading and performing basic rhythmic patterns
- Introduction to melodic contour and the notes of the treble clef

---

**Assessing Student Performance of Link Up Repertoire**

Access the following resources from the Music Skills Assessment online:

- Vocal and recorder performance rubrics
- Peer- and self-assessment worksheets for students
- Music Skills Assessment Score Sheet (Excel document)

Visit Carnegie Hall’s Digital Library to access piano/vocal scores for Link Up repertoire as well as PDFs of concert visual scores.

---

Preparing to Play the Recorder in the Fundamentals section online shows the fingerings and notation for the Link Up melodies your students will be learning. It is important that students can sing or play the concert pieces. We then encourage you to explore each piece in greater detail through the Repertoire Activities on pages 33–51.
Come to Play

Thomas Cabaniss

Recorder Notes Needed:
Part 2 (Basic +): G, A, B, C, D (opt. D, E, F#)

Tracks 1–6

Steadily

Part 1

Part 2

Part 3

Winds blow

Trum-pets sound-ing

Strings sing

Drum-mers pound-ing
Drummers p p p p p pounding

Come to play, Join

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

song 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

game with song  What do you do with time

Make it groove  make it move  make it rhyme

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

Make it groove  make it move  make it rhyme
AUDDIENCE

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

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 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

make it gleam

Make it your dream

make it gleam

Make it your dream
Orchestra interlude

Winds blow trumpets sounding


Come to play, Join sound with sound Come to sing we'll
Drummers p p p p p pounding, 
shake the ground with song!

Come to play, Join

Come to sing we'll

sound with sound

Come to sing we'll

shake the ground with

song, with song, with song!
Ode to Joy

Ludwig van Beethoven

Allegro

Joyful as we join in singing,
Joyful in the songs we're singing.

An - them's old yet strong and bright, Near and far to
Joi ned in mu sic and in word, With the pow - er

all we're bringing Voices filled with hope and light,
that we're bringing As one voice we will be heard.

Sing - ing brings us all to - geth er When our voices
would be small. Gives us pow - er un - di - vi - ded

Now united one and all. Sing - ing brings us
all to - geth er When our voices would be small. Gives

us pow - er un - di - vi - ded Now uni - ti ed one and all.
Ode to Joy

Ludwig van Beethoven

Allegro

Tracks 8 and 10

Recorder Notes Needed:
G, A
Simple Gifts

Joseph Brackett

Tracks 13, 15, and 16

Recorder Notes Needed:
D, E, F#, G, A, B, C, D

Moderato

'Tis a gift to be simple, '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 valley of love and delight. When true simplicity is gained, to bow and to bend we shan't be ashamed, to
turn, turn, it will be our delight, 'till by turning, turning, we come 'round right.
Simple Gifts

Joseph Brackett

Tracks 14 and 16

Recorder Notes Needed:
G, A, B

Moderato

1

3

mf

5

8

11

14

17

20

rit.

'Tis a gift to be simple, 'tis a gift to be free, 'tis a gift to come downhill where we ought to be and when we find ourselves in the place just right, it will be in the valley of love and delight.

When true simplicity is gained, to bow and to bend we shan't be ashamed, to—

When turning, turning, we—

come 'round right.
“New World” Symphony

Antonín Dvořák

Tracks 18 and 19

Recorder Notes Needed:
(opt. C) D, E, G, A, B, C

Basic recorder may play the E.
Tracks 17 and 19

"New World" Symphony
Antonín Dvořák

Recorder Notes Needed:
G, A, B, C

Largo

\[ \text{Music notation and symbols showing the bars and notes.} \]

\[ \text{Music notation showing dynamics such as } p, \text{pp, and } f. \]
To Make Words Sing

Thomas Cabaniss
Text by Langston Hughes

Recorder Notes Needed:
G, A, B, C, D

To make words sing is a wonderful thing
Because in a song words last so long
So long

Note that time signature changes to 3/4

Get instruments ready
Note that time signature changes back to 4/4

To make words sing is a wonderful thing
Because in a song words last so long
So long
So long

f
rit.

so long
Oye

Jim Papoulis

Lively

VERSE

Es - tá so - lo
Es - cú - cha los
llo - ran - do
mí - ra - los

en si - len - cio
en la os - cu - ri-da - dad
Es - tá so - ña - n - do
del ca - mi - no
pe - quen - as vo - ces
por l'o - por - tu - ni-da - de

Es - cú - cha - los
Es - cú - cha - los
el - los te lla -
man.
man.

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

CHORUS

O - ye Are you list-en-ing
We are cal - ling to you.
O - ye! Can you hear us?

O - ye! We are cal - ling to you.

Can you hear

O - ye can you hear them cal-ling?

O - ye! Can you hear us?
Four times Clap

O - ye o - ye o - ye

O - ye o - ye O - ye

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

O - ye Can you hear us?

O - ye Are you list - en - ing O - ye can you hear them cal - ling? O - ye! 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? O - ye!
“Oye” Lyrics and Performance Notes

**Oye**

- Está solo, llorando
- En silencio, en la oscuridad
- Está soñando, deseando
- Con esperanza, por la oportunidad

- Escuchalos, escuchalos, ellos te llaman
- Escuchalos, míralos
- Escucha lo que tratan de decir
- Están en búsqueda del camino
- Pequeñas voces llamándote

**Listen**

- All alone, in the darkness
- They are crying out for your help
- They are hoping, they are dreaming
- They are asking for a chance to be heard

- Are you listening, can you hear their cries
- They are watching, they are listening
- They are searching to find their way
- Can you see them, can you hear them calling
- What their voices are trying to say

Learn the lyrics to “Oye” using Track 26 “Oye” (pronunciation guide).

**Performance Notes**

“Oye” should remain true to its cultural and rhythmic roots—those of South America. Performed with a fun spirit that continues to gain momentum until the final measure, “Oye” will come to life. Each time the refrain “Oye” is sung, there should be a crescendo of tempo, enthusiasm, and rhythmic intensity.

—Jim Papoulis
“Oye” Choreography

Try adding these fun dance movements to “Oye,” or make up your own!
Watch “Oye” Choreography to see a video of students singing and dancing to “Oye.”

<table>
<thead>
<tr>
<th>During the Verses</th>
<th>Chorus Lead-In</th>
<th>Chorus</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Escúchalo</strong></td>
<td><strong>Oye, are you listening</strong></td>
<td><strong>We are calling to you</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Escúchalo</strong></td>
<td><strong>Oye, can you hear them calling</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ellos te llaman</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Alternate from one side to the other.
- Step out, step together, step out, clap.
- Repeat steps in the opposite direction.
- Start with both arms at your sides.
- On the first “Escuchalos,” scoop your one hand up in front of you.
- On the second “Escuchalos,” scoop your other hand up in front of you.
- On “Ellos te llaman,” lower both arms back to your sides.
- Turn to the side with both arms out.
- Turn back to the front and place your hand at your ear.
- Repeat on the other side.
- Place both arms straight up over your head.
- Float your arms back down to your sides.
Beethoven in my Neighborhood

- Download “Beethoven in my Neighborhood” and print copies for your students so that they can make their own Beethoven cut-out.

Composer and pianist Ludwig van Beethoven grew up in Germany. By the time he was 12 years old, he was earning a living for his family by playing the organ and composing original music. Eventually, he became known as one of the world’s greatest pianists and one of the greatest composers of all time. He composed many of his works after he had become deaf.

If Beethoven were a guest in your neighborhood, where would you take him? **Make a Beethoven cut-out using the print-out given to you by your teacher. Take a photo with your cut-out Beethoven and show us.**

**Share your photos by emailing linkup@carnegiehall.org or on social media channels using #orchestrasings, our Twitter and Instagram handle (@carnegiehall), and our Facebook group (Carnegie Hall).**
Peer Assessment

Name/ID: ________________________________ Date: ____________

Today, I observed my classmate: ________________________________ (Name)

My classmate performed: ________________________________ (Work Title)

By: ________________________________ (Composer)

My classmate performed by (check one):

☐ Singing  ☐ Playing the recorder  ☐ Playing the violin  ☐ ____________

<table>
<thead>
<tr>
<th>Performance Goals</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Standing Ovation</td>
<td>Stage Ready</td>
<td>Practice, Practice, Practice</td>
<td>Try Again</td>
<td></td>
</tr>
<tr>
<td>My classmate performed with correct posture.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate took low, deep breaths.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed all of the correct notes.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed all of the correct rhythms.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I like the way my classmate ...

One thing that my classmate can improve is ...

What are some things your classmate can do to make the improvement?

1. __________________________  2. __________________________  3. __________________________
Self Assessment

Name/ID: ___________________________ Date: ____________

Today I am performing: ___________________________ (Work Title)

By: ___________________________ (Composer)

Today I am (check one):

☐ Singing  ☐ Playing the recorder  ☐ Playing the violin  ☐ ________

<table>
<thead>
<tr>
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<tr>
<td>I performed with correct posture.</td>
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<tr>
<td>I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In my performance today, I am proud of the way I ...

One thing I would like to change or improve is ...

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

1. ___________________________  2. ___________________________  3. ___________________________
About the Composers

Aim: Who are the composers featured in The Orchestra Sings culminating concert?
Summary: Students find out more about the seven composers featured in The Orchestra Sings.
Materials: Link Up Student Guides
Standards: National 11; NYC 3
Vocabulary: biography, timeline

The Orchestra Sings Composers

There are seven composers featured in The Orchestra Sings culminating concert. Each composer embraced different elements of melody in their music. As a class, read the composer biographies below and explore the Composer Timeline on SG21.

Ludwig van Beethoven (1770–1827) was born in Bonn, Germany. After beginning his piano studies at an early age with his father, Beethoven quickly became a famous pianist and composer in Germany. By the age of 12, he was earning a living for his family as an organist, violist, pianist, and composer. Although Beethoven began to suffer from hearing loss as early as his 20s, he continued to compose, creating some of his most famous musical works after he had become deaf. Beethoven's originality and innovation inspired others to change the way they composed. He amplified the power of orchestral music, and his music acted as a transition into the Romantic era of music. Fun fact: One of Beethoven's favorite foods was a special kind of macaroni and cheese!

Joseph Brackett (1797–1882) was an elder, or minister, in the Shaker community, a religious group that considers music to be an essential part of worship. Born in Cumberland, Maine, Brackett and his family were actively involved in the local Shaker community. As a religious leader, he did not write much music; he is best known as the composer of the Shaker dancing song, “Simple Gifts.” The song, written in 1848, was largely unknown outside of Shaker communities until Aaron Copland used the melody in his 1944 composition Appalachian Spring.

Thomas Cabaniss (b. 1962) is a composer and educator born in Charleston, South Carolina. Residing in New York City, Cabaniss teaches at The Juilliard School and leads arts education programs throughout the city. His music ranges from chamber music to operas and film scores. He is the host and composer-in-residence for Carnegie Hall’s Link Up program, and helped launch Carnegie Hall’s Lullaby Project, which helps pregnant women, new mothers, and their families write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities.
Aaron Copland (1900–1990) has been called “the dean of American composers.” He led the way in creating a new, distinctly American style of classical music. Copland was born in Brooklyn, where he attended public school and lived with his family above his parents' store. The youngest of five children, Copland began writing songs at the age of eight, and started studying piano with his older sister Laurine when he was 11. When Copland was 21, he went to Paris to study with Nadia Boulanger, a famous teacher who had a profound influence on him. He went on to write all kinds of music, including orchestral works, ballets, and movie scores. Copland's most famous works, including *Appalachian Spring*, *Billy the Kid*, and *Rodeo*, incorporate elements of American folk and popular music. Copland was also a teacher, writer, conductor, and champion of American classical music. He received many honors during his lifetime, including the Presidential Medal of Freedom and an Academy Award.

Antonín Dvořák (1841–1904) was born in a small village in Bohemia, which is now part of the Czech Republic. Hailing from a musical family, Dvořák began studying the violin at the age of six, and was soon performing with his father and the village band at the family inn. His musical talent led him to study in Prague, where he graduated as an accomplished violinist and violist before the age of 20. Dvořák is known for integrating elements of Bohemian and other Slavic folk music into many of his works, including his *Slavonic Dances*. He moved to New York City to accept a position as head of the National Conservatory of Music in 1892. A year later, Dvořák's Symphony No. 9, “From the New World,” was premiered by the New York Philharmonic Orchestra at Carnegie Hall.

Jim Papoulis (b. 1961) lives in New York City and composes, orchestrates, and conducts music for dance, film, ensembles, and choirs. His compositions are known for exploring new modes of musical communication by honoring and connecting classical and traditional forms with non-Western sounds. Through the Foundation for Small Voices, he has conducted songwriting workshops around the world; he composed “Oye” while working with young children in Mexico. Papoulis has worked with a wide range of artists, including Shania Twain, Celine Dion, Aretha Franklin, the New York Philharmonic, the Chicago Symphony Orchestra, London Boys Choir, Beijing Children's Choir, Faith Hill, Natalie Cole, Snoop Dogg, Slash, and Beyoncé.

Igor Stravinsky (1882–1971), a Russian composer, began taking piano lessons at the age of nine. Though his father was a famous opera singer, Stravinsky's own musical talent developed slowly. While studying law and philosophy at St. Petersburg University, he began taking composition lessons from the famous Russian composer Nikolai Rimsky-Korsakov, who greatly advanced Stravinsky's composition interests and skills. Stravinsky's music for the ballet *The Firebird* quickly earned him fame and recognition. Stravinsky went on to write music for other ballets, including *The Rite of Spring*, about a pagan ritual; the opening night audience found the music and choreography so shocking that there was a riot in the theater! Stravinsky was forced to flee Russia, which led him to Switzerland, France, and eventually the United States. Stravinsky's music encompassed a range of diverse influences, and his composition style evolved greatly throughout his life. He conducted at Carnegie Hall 41 times, and 43 of his works were premiered at Carnegie Hall.
Composer Timeline

1750  1775  1800  1825  1850  1875  1900  1925  1950  1975  2000  2018

- Ludwig van Beethoven (1770–1827)
- Antonín Dvořák (1841–1904)
- Joseph Brackett (1797–1882)
- Igor Stravinsky (1882–1971)
- Aaron Copland (1900–1990)
- Thomas Cabaniss (b. 1962)
- Jim Papoulis (b. 1961)
Melodies Are Made of Patterns

Aim: How are melodies constructed?
Summary: We establish an understanding of musical patterns and find them in the Link Up melodies.
Materials: Link Up Digital Media
Standards: National 1, 2, 4, 7; NYC 1, 2, 3, 5
Vocabulary: contour, form, pattern, phrase

Tom Introduces Melodies

• Watch Repertoire Overview.
• Discuss the ideas and vocabulary introduced by Tom.
  • What should we remember?
  • What should we do next?

Rhythmic Patterns in the Link Up Repertoire

• Sing and review the melody for “Ode to Joy” on SG7.
• Look at the “Ode to Joy” rhythmic patterns on page 38.
• Establish a steady beat by tapping your knees. Through call and response, have students echo the “Ode to Joy” rhythms on neutral syllables, such as bah, ta, or ti.
• For an added challenge, echo rhythms from “Come to Play” and other Link Up melodies.
• Name That Pattern: Show several patterns on the board. Chant a single pattern and have students hold up the number of the pattern performed. You may also have students take turns leading this activity.
• Be Your Own Beethoven: Have students arrange and perform their own rhythmic patterns on page 38.

Melodic Patterns in the Link Up Repertoire

• Every melody has patterns of shapes or contour. Look at the “New World” Symphony melodic patterns on page 39. Find these patterns by noticing when the melody moves up, down, up and down, or stays the same.

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.

Using the Beethoven cut-out on SG18, have students take pictures of Beethoven in your classroom or in their own neighborhoods. Share your photos with Carnegie Hall at linkup@carnegiehall.org or in the Carnegie Hall Link Up Facebook group.
• Establish tonality by simply singing from scale degree 5 down to 1 (G–F–E–D–C) on a neutral syllable such as *bum*.
• Echo the “New World” Symphony patterns on page 39 in order on a neutral syllable. When students are comfortable singing patterns on a neutral syllable, you may choose to use solfège or note names.
• **Name That Pattern:** Sing a single pattern and have students hold up the number of the pattern performed. You may also have students take turns leading this activity.
• For an added challenge, have students find more melodic patterns in “Ode to Joy,” “New World” Symphony, and other Link Up repertoire.

### Patterns in Form: Decoding “Ode to Joy”

- Sing and review the “Ode to Joy” melody on SG7.
  - *A phrase is a short musical segment with a specific melodic contour and rhythm.*
  - **How many phrases are there in this melody?** (4: A–A–B–A)
  - **Where do the phrases begin and end? How do you know?**
- Using the 🎵 “Ode to Joy” Form and Contour Patterns on page 39, examine each phrase.
  - **Where do the phrases begin and end?**
  - **How can rhythmic and melodic patterns help us identify phrases?**
- Write down or notate any additional patterns your students observe.
- Listen to 🎧 Track 7 “Ode to Joy” (vocal part) to confirm your observations.

### Ode to Joy (Lens: Contour)

<table>
<thead>
<tr>
<th></th>
<th>Going up then</th>
<th>going down then</th>
<th>going up then</th>
<th>step back down</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Going up then</td>
<td>going down then</td>
<td>going up then</td>
<td>further down</td>
</tr>
<tr>
<td>B</td>
<td>This part jumps a-round a-round, it steps ri-ight up then</td>
<td>jumps back down</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Going up then</td>
<td>going down then</td>
<td>going up then</td>
<td>step back down</td>
</tr>
</tbody>
</table>

### Ode to Joy (Lens: Solfège)

<table>
<thead>
<tr>
<th></th>
<th>Mi mi fa so</th>
<th>so fa mi re</th>
<th>do do re mi</th>
<th>mi re re</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Mi mi fa so</td>
<td>so fa mi re</td>
<td>do do re mi</td>
<td>re do do</td>
</tr>
<tr>
<td>B</td>
<td>Re re mi do</td>
<td>re mi fa mi do</td>
<td>re mi fa mi do</td>
<td>do re so</td>
</tr>
<tr>
<td>A</td>
<td>Mi mi fa so</td>
<td>so fa mi re</td>
<td>do do re mi</td>
<td>re do do</td>
</tr>
</tbody>
</table>
Melodies are Made of Patterns

Rhythmic Patterns from “Ode to Joy”

Rhythmic Patterns from “Come to Play”

Create your own rhythm patterns by arranging the rhythms from “Ode to Joy” or “Come to Play” in any order that you like. Write your new arrangement in the boxes below:

Now, perform your arrangement by clapping, saying, or playing the rhythms above.
Melodies are Made of Patterns

“New World” Symphony Melodic Patterns

“Ode to Joy” Form and Contour Patterns

<table>
<thead>
<tr>
<th>Phrase</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td><img src="image1.png" alt="Pattern 1" /></td>
<td><img src="image2.png" alt="Pattern 2" /></td>
<td><img src="image3.png" alt="Pattern 3" /></td>
<td><img src="image4.png" alt="Pattern 4" /></td>
</tr>
</tbody>
</table>

**Phrase A**
- Going up then going down then going up then step back down

**Phrase A**
- Going up then going down then going up then further down

**Phrase B**
- This part jumps around around it steps right up then jumps back down

**Phrase A**
- Going up then going down then going up then step back down
Melodies Can Be Connected to Words

**Aim:** How are composers inspired to create melodies from words?

**Summary:** Students will explore the melodic settings of two poems by Langston Hughes.

**Materials:** Link Up Digital Media

**Standards:** National: 1, 2, 3, 4, 5, 6, 7, 10; NYC: 1, 2, 3

**Vocabulary:** harmony, melodic contour, melody, rhythm, unison

---

### Making Words Sing

- As a class, read the Langston Hughes poem *To Make Words Sing*:

  To make words sing  
  Is a wonderful thing—  
  Because in a song  
  Words last so long.

- **What is the mood of this poem?**
- **How would you expect these words to be sung in a song?**
- **Would the tempo be fast or slow?**
- **Would the melody be stepwise or have large leaps?**
- **Which words might be sung on longer notes than others?**
- **Which words or phrases might be softer or louder than others?**
- **Where might there be pauses?**
- **Which words would be emphasized, and how?**

- Listen together to Track 20 “To Make Words Sing” (complete) by Thomas Cabaniss.
  - Explore the melody that he created for this poem.
  - **Describe the mood, melodic contour, tempo, and dynamics that you hear.**
  - **Where does he add pauses or rests?**
  - **Which words were sung on longer notes?**
  - **How do his choices compare to the choices you predicted?**

---

Langston Hughes (1902–1967) was an American poet, writer, and social activist. He was born in Joplin, Missouri, and raised in several towns in the Midwest, as he moved with his family. He traveled extensively as a young adult and settled in the neighborhood of Harlem in New York City during the 1920s. There, he became an influential voice of the Harlem Renaissance, an African American cultural movement that focused on literature, poetry, art, music, and politics. He is well-known for his many books, plays, short stories, and poems, including “To Make Words Sing.”
• Next, read the Langston Hughes poem *The City*:

   In the morning the city  
   Spreads its wings  
   Making a song  
   In stone that sings.  

   In the evening the city  
   Goes to bed  
   Hanging lights  
   About its head.

• Discuss the meaning of the poem.
  • *Try to envision a city in the morning and at night.*
  • *What do you see? What images does this poem bring to mind?*

• **Create the rhythm for your melody.** In small groups or as a class, try out different ways of reciting the lines, experimenting with tempo, articulation, note length, and dynamics, and adding pauses in different places.
  • *What did you discover?*
  • *Which words felt more important or received more emphasis?*

• Record or notate rhythms for each line to create rhythmic patterns.

• **Create a melodic contour for your rhythmic patterns.** Under each pattern, draw the contour that you feel reflects the rise and fall of the words as you speak them.
  • *Which words might sound better on higher pitches? Which words might sound better on lower pitches?*

• **Create a melody for your rhythmic patterns.** Next, experiment with assigning pitches to your rhythmic patterns that match the contour shape that you drew. You may use your voice, recorder, or any pitched instruments available in your classroom. You may wish to limit the number of pitches to choose from (i.e., the notes that you can play on a recorder, a particular scale, or a particular set of bars on Orff instruments).
  • *Try it several times, using different pitches.*
  • *When does it sound “right?”*

• Record or notate your melody and sing or play it as a class or in groups.
  • *Does your melody capture your initial thoughts about the poem? What works or doesn’t work?*
Melodies Can Be Varied

**Aim:** How do composers use musical elements and the orchestra to play with melodies?

**Summary:** We explore melodic variations.

**Materials:** Link Up Digital Media

**Standards:** National 1, 4, 7, 10; NYC 1, 2, 3, 5

**Vocabulary:** articulation, dynamics, orchestration, rhythm, tempo

---

Learn About Variations

Aaron Copland used the Shaker song “Simple Gifts” as the basis for a set of variations in his ballet *Appalachian Spring*. Variations are composed of a repeated melody with altered musical elements. Common variation methods include lengthening or shortening notes, adding or subtracting notes, and changing the rhythm, tempo, dynamics, orchestration, or articulation. Any number of these changes can be combined to create a series—or set—of variations.

- *Copland altered some of the following elements of music to create variations on “Simple Gifts”:*

<table>
<thead>
<tr>
<th>Melody</th>
<th>Articulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listen to Track 41 for the first statement of the melody played by the woodwinds.</td>
<td>• Prepare students to move to “Variations on a Shaker Melody” from <em>Appalachian Spring</em>.</td>
</tr>
<tr>
<td>• Listen to Track 43 and notice how Copland alters the melody slightly when it is played by the brass.</td>
<td>• Copland changes the articulation for the melody in many of the variations. Sometimes the melody is smooth and legato, and other times it is detached and staccato. How would you represent these two different types of articulations in movements?</td>
</tr>
<tr>
<td>• <em>Can you hear the small difference between these two tracks? What changes?</em></td>
<td>• <strong>Move around the room while listening to Track 40.</strong></td>
</tr>
<tr>
<td></td>
<td>• <em>How do your movements reflect what you hear?</em></td>
</tr>
<tr>
<td></td>
<td>• <em>How do your movements change throughout the piece?</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rhythm and Tempo</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listen to Track 46.</td>
<td>• Repeat the movement activity above, but this time ask students to demonstrate through their movements when the music is soft (piano) or loud (forte).</td>
</tr>
<tr>
<td>• <em>In this example, Copland doubles the rhythmic values from the original melody.</em></td>
<td></td>
</tr>
<tr>
<td>• <em>How does this sound different from the original statement of the melody played by the woodwinds?</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• <em>How do your movements reflect what you hear?</em></td>
</tr>
<tr>
<td></td>
<td>• <em>How do your movements change throughout the piece?</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Orchestration</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listen to Tracks 41–46.</td>
<td></td>
</tr>
<tr>
<td>• <em>Copland changes the orchestration in each variation. Which instruments or families of the orchestra do you hear playing the melody in each variation?</em></td>
<td></td>
</tr>
</tbody>
</table>
My Own Melodic Variations

• This activity can be done as a class, in small groups, or individually.
• Locate My Own Melodic Variations for the “New World” Symphony on page 44.
• Select pitches for the missing eighth notes in the score (students may write in the note name or notate on the staff).
• Indicate the tempo, articulation, and dynamics for your variation, and then perform it!

Go Deeper

Using the complete melody to the “New World” Symphony on SG12, try varying additional musical elements with your students. For example, lengthen or shorten the rhythmic values, discuss orchestration options, or create more variations within the melody by adding more steps or leaps.
My Own Melodic Variations
for the “New World” Symphony

Fill in the missing eighth note in each bar. You can write the notes in the boxes on the staff or the note names in the blanks below the staff. The first one has been completed for you.

How would you like your variation to be performed? Circle your choices below.

Tempo:     largo           moderato           presto
Dynamic:   piano           forte
Articulation: legato           staccato
### Melodies Play Together

**Aim:** How does the melody change when played in harmony or with accompaniment?

**Summary:** We explore the difference between melodies in unison and melodies played in harmony.

**Materials:** Link Up Digital Media

**Standards:** National 1, 4, 7, 8; NYC 1, 2, 3, 5

**Vocabulary:** harmony, unison

### Exploring Unison and Harmony

#### Unison
- Have the class sing a pattern of notes together.
- Example: Do, Re, Mi, Re, Do.
  
  When we all sing the same notes together at the same time, it is called singing in unison.

#### Harmony
- Divide the class into two groups or work with two students at a time.
- Begin by assigning each group a pitch from the major scale. Have the groups practice singing their pitches with a simple rhythmic pattern.
  - Example: Group 1 sings Do, Do, Do. Group 2 sings Mi–Mi–Mi.
  
  You may use solfège, note names, or scale degrees.
  - Next, have each group sing its assigned pitch pattern simultaneously.
  - Have the groups trade pitches so that they each get a turn singing the root of the interval.
    - When two or more people sing multiple pitches together at the same time, it is called singing in harmony.
    - Experiment with different combinations from the major scale. For example:

<table>
<thead>
<tr>
<th>Group 1 Sings:</th>
<th>Group 2 Sings:</th>
<th>Harmonic Interval:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do</td>
<td>Re</td>
<td>Major second</td>
</tr>
<tr>
<td>Do</td>
<td>Mi</td>
<td>Major third</td>
</tr>
<tr>
<td>Do</td>
<td>Fa</td>
<td>Fourth</td>
</tr>
<tr>
<td>Do</td>
<td>Sol</td>
<td>Fifth</td>
</tr>
<tr>
<td>Mi</td>
<td>Sol</td>
<td>Minor third</td>
</tr>
<tr>
<td>Do</td>
<td>High Do</td>
<td>Octave</td>
</tr>
</tbody>
</table>

- Which combinations are your favorite? Why?
- Which combinations are your least favorite? Why?
Exploring Unison and Harmony in “Oye”

- “Oye” includes an optional two-part harmony. Once your students are familiar with the melody, you can explore having some of your students sing the lower part.
- Listen to Track 22 “Oye” (complete).
  - Raise your hand when you think you hear the singers singing in harmony. Lower your hand when you hear them singing in unison.
- Refer to the sheet music for “Oye” on SG16. (You may wish to have the students highlight the melodic line in one color and the harmonic line in a different color to make it easier to follow).
  - Note when the melody is sung in unison (one note at a time) and when there is harmony (two notes at a time).
  - We have already explored some harmonic intervals. This song uses thirds, fourths, and fifths to create the harmony.
- Play Track 24 “Oye” (harmony). Follow along with the music on SG16.
  - Notice how each line is moving (by steps or staying on the same note).
  - When does the harmonic line move in the same direction as the melodic line? When does it do something different than the melodic line?
- As a group, practice singing the harmonic line along with Track 24 “Oye” (harmony).
- Once the group is confident singing the harmonic line, split the class into two groups and sing the melody and harmony together with Track 25 “Oye” (sing-along).

Go Deeper
Try extending some of the harmonic patterns we learned on page 45 by moving the phrases up or down the scale.
Melodies Tell a Story

**Aim:** How does music help to tell a story?

**Summary:** We explore melody, harmony, and accompaniment as elements of storytelling in music.

**Materials:** Link Up Digital Media

**Standards:** National 1, 2, 7, 8, 10, 11; NYC 1, 2

**Vocabulary:** accompaniment, dynamics, tempo

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**The Firebird Melody**

```
\[\text{Music notation}\]
```

- Play Track 47 *The Firebird* Suite Finale (complete).
  - *In The Firebird Suite Finale, Stravinsky wanted to create a big finish. To do this, he repeats the melody, but changes a few things each time it repeats. What elements of the music does he change to keep you listening?*
  - How does the melody change? How does the accompaniment change?
  - How many times does the music change in a big way? As the music plays, raise your hand each time you hear a change.
  - What else do you notice?

---

**Connecting the Music with The Firebird Story**

- Read the *The Firebird* story on SG22.
  - *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 *The Firebird* Suite Finale (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?

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**Follow a Listening Map and Create a Map Key**

- Play Track 47 *The Firebird* Suite Finale (complete).
- As you listen, follow along with *The Firebird* Listening Map on SG23. For more information on the entire piece, refer to Tracks 48–52 *The Firebird* Suite Finale (excerpts), and the Listening Map Key on pages 50–51.
  - Follow the path of the music with your finger as we listen to The Firebird Suite Finale.
  - What instruments are playing the melody?
  - What instruments are playing the accompaniment?
  - What else do you notice in the music?
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.
### Repertoire Activities

### Listening Map Key

<table>
<thead>
<tr>
<th></th>
<th>Section 1 (at 0:00)</th>
<th>Section 2 (at 0:33)</th>
<th>Section 3 (at 0:48)</th>
<th>Section 4 (at 1:09)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The theme plays ...</td>
<td>2 times</td>
<td>1 time</td>
<td>1.5 times</td>
<td>1 time</td>
</tr>
<tr>
<td><strong>Woodwinds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>melody (flute)</td>
<td></td>
<td></td>
<td>melody or half notes</td>
<td></td>
</tr>
<tr>
<td>going up one note at a time (clarinets)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Brass</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>melody (solo French horn)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>half notes going up to help build at the end (horns)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>smooth tremolo chords</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>glissando as section ends (harp)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strings</strong></td>
<td>smooth tremolo chords</td>
<td>melody (violins)</td>
<td>melody (violins)</td>
<td>melody (violins)</td>
</tr>
<tr>
<td>going up one note at a time (harp)</td>
<td>tremolo chords (violas and cellos)</td>
<td>going up one note at a time (horns)</td>
<td>half-note chords (violas and cellos)</td>
<td></td>
</tr>
<tr>
<td>long, soft low note (basses)</td>
<td>long, low note (basses and cellos)</td>
<td>长期低音 (basses)</td>
<td>long, low note (basses and cellos)</td>
<td></td>
</tr>
<tr>
<td>going up one note at a time (harp)</td>
<td></td>
<td></td>
<td>half notes, mostly going up</td>
<td>half-notes, mostly going up</td>
</tr>
<tr>
<td><strong>Changes in dynamics, energy, and instruments</strong></td>
<td>soft and peaceful, just strings and French horn</td>
<td>energy building, even though the horn stops playing</td>
<td>sound grows, more instruments playing</td>
<td>more and more sound and energy</td>
</tr>
<tr>
<td>harp glissando at the end to connect to the next section</td>
<td>string glissando at the end to connect to the next section</td>
<td>string glissando at the end to connect to the next section</td>
<td>everyone except the low brass and percussion is playing</td>
<td></td>
</tr>
<tr>
<td>Section 5</td>
<td>Section 6: transition</td>
<td>Section 7</td>
<td>Section 8</td>
<td>Section 9: coda</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
<td>-----------</td>
<td>-----------</td>
<td>----------------</td>
</tr>
<tr>
<td>(at 1:24)</td>
<td>(at 1:41)</td>
<td>(at 1:47)</td>
<td>(at 2:13)</td>
<td>(at 2:54)</td>
</tr>
<tr>
<td>2 times</td>
<td>2 times</td>
<td>1 time</td>
<td>1.5 times</td>
<td>1 time</td>
</tr>
<tr>
<td>melody or half notes</td>
<td>trills, with little glissandos along with the horn glissandos</td>
<td>melody and support notes all at the same time</td>
<td>long held note</td>
<td></td>
</tr>
<tr>
<td>melody or half notes mostly going up</td>
<td>melody glissando into each phrase (horns) accents at the beginning of each phrase along with timpani (tuba)</td>
<td>melody and support notes all at the same time</td>
<td>seven big, heavy chords</td>
<td></td>
</tr>
<tr>
<td>loud roll (timpani)</td>
<td>melodic accents at the beginning of each phrase (timpani)</td>
<td>accents at the beginning of each phrase (timpani and bass drum)</td>
<td>roll (triangle) one strike at the beginning and one at the end (timpani and bass drum)</td>
<td></td>
</tr>
<tr>
<td>melody (violins) half-note chords (violas and cellos) long, low note (basses) half-note glissandos going up (harp)</td>
<td>five shaky notes repeated four times</td>
<td>trills, with little glissandos along with the horn glissandos</td>
<td>melody and support notes all at the same time</td>
<td>long held note last chord (harp)</td>
</tr>
<tr>
<td>very loud! slower and bigger, full orchestra playing now</td>
<td>suddenly soft, then grows louder strings only</td>
<td>faster and more bouncy, loud</td>
<td>slower and grander, very big sound no glissandos, everyone playing the same rhythms big slow-down right at the end</td>
<td>suddenly no sense of pulse here brass chords that we have not heard before</td>
</tr>
</tbody>
</table>
Aim: What is an orchestra?
Summary: Students become familiar with the instruments and families of the orchestra.
Materials: Link Up Digital Media, Link Up Student Guides
Standards: National 6, 7, 8; NYC 1, 2, 3, 4, 5
Vocabulary: instrument, orchestra

Our Concert Host Introduces the Instrument Families of the Orchestra

- Watch Families of the Orchestra.
- Discuss the ideas and vocabulary introduced by Tom.
  - Which instruments did you recognize?
  - Did you see or hear any unfamiliar instruments?
  - What are some other instruments that you are familiar with?

Instrument Families Exploration

At the Link Up concert, you will see and hear many types of musical instruments. Each instrument has unique characteristics, such as the different ways they produce a sound, the materials used to create them, and their overall appearance. These characteristics ultimately divide instruments into four families: woodwinds, brass, percussion, and strings.

- Play Tracks 27–30 while students make notes on their Instrument Family Portraits on SG24–25.
- Pause after each instrument and ask the following questions:
  - What do you notice about this instrument?
  - What is unique about the way this instrument sounds?
- Below are some characteristics to keep in mind as you go through this activity with your students:
  - Appearance (colors, shapes, sizes)
  - Materials used (wooden tubes, metal tubes, reeds, double reeds, wooden bodies, 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, bows, striking, shaking, scraping)
- Show students how the families are grouped together on the stage by reviewing The Orchestra Map on SG26–27.

Britten’s The Young Person’s Guide to the Orchestra Online

Check out this collection of listening and music-making games, an interactive score, and engaging video interviews with orchestra musicians focusing on Britten’s The Young Person’s Guide to the Orchestra.

Benjamin Britten (1913–1976)

Benjamin Britten was an English composer, conductor, and pianist. He was born in Lowestoft, a town on the English seacoast, and learned music from his mother at an early age. She loved to sing and regularly held concerts in their home. Britten wrote music in a variety of genres, including orchestral, choral, solo vocal, film, and opera, and he is known as one of the leading 20th-century composers. In 1946, Britten composed The Young Person’s Guide to the Orchestra, Op. 34. It was originally commissioned for an educational documentary film called The Instruments of the Orchestra.
Identifying Instruments and Families

• Complete the following activities to assess your students’ knowledge of the instruments and their families. For additional instrument identification assessments, refer to the Music Skills Assessment.

Part 1 (Visual)
  • *We are going to identify instruments of the orchestra. Fill in the boxes next to each image.*
  • *Also, write in one musical fact about each instrument. Notice that the first example is completed for you.*
• Have students form pairs and check one another’s work.

Part 2 (Audio)
• Complete Instrument Identification (Audio) on SG30.
• Compare and discuss answers.
• Play tracks again as needed.

Creative Extension: My Own Orchestra
• With the Instrument Family Portraits on SG24–25, study the instruments in their appropriate family boxes while listening to Tracks 27–30.
  • *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 on SG31.
• Share your work with Carnegie Hall by emailing linkup@carnegiehall.org.

Literacy Link
How many different ways can you describe the sounds of the orchestra?

**The Conductor**

For all of the instruments of the orchestra to play together, they need someone to lead them. It is the job of the conductor to keep a steady beat for the musicians to follow, indicate dynamics and changes in tempo, and interpret a musical composition expressively. Conductors are highly trained musicians, many of whom have played one or more instruments for many years. Who will the conductor be at your Link Up concert?

**Be the Conductor**

- Discuss the role of the conductor in an orchestra.
  - *Why does an orchestra need a conductor?*
  - *How does a conductor communicate with the orchestra during a performance without talking?*
- Conductors direct the orchestra using arm movements called “beat patterns” that indicate the meter and tempo of a piece of music. Demonstrate the 4/4 beat pattern pictured to the right.
  - *When a piece has a 4/4 time signature, the conductor uses this pattern with his or her right hand (down, left, right, up).*
  - *Use your pointer finger as your conductor’s baton and practice your 4/4 beat pattern.*
- Next, have the students in the class establish a slow, steady beat by patting their knees and counting “1, 2, 3, 4.”
- While half of the class maintains the steady beat, invite the remaining students to practice the 4/4 beat pattern in time.
- Have individual students lead the class as the conductor while the students count, being careful to follow the conductor’s tempo, dynamics, and expression.
  - *What other types of musical ideas might a conductor want to share with the orchestra besides the tempo and meter?*
- As you practice your Link Up repertoire throughout the year, invite individual students to be the guest conductor and lead the class, making their own musical choices.
Instrument Family Portraits

Woodwinds
(wooden or metal tubes, blown)

Clarinet
Sounds like:

Oboe
Sounds like:

Flute
Sounds like:

Piccolo
Sounds like:

Brass
(metal tubes, buzzed lips)

Bassoon
Sounds like:

Sounds like:

Flute
Sounds like:

Piccolo
Sounds like:

Trombone
Sounds like:

Tuba
Sounds like:

French Horn
Sounds like:

Trumpet
Sounds like:
**Strings**  
(wooden bodies with strings that are bowed or plucked)

- **Violin**
  - Sounds like: ___________________
  - **Viola**
  - Sounds like: ___________________
  - **Bass**
  - Sounds like: ___________________
  - **Cello**
  - Sounds like: ___________________
  - **Harp**
  - Sounds like: ___________________

**Percussion**  
(struck, shaken, or scraped)

- **Timpani**
  - Sounds like: ___________________
  - **Triangle**
  - Sounds like: ___________________
  - **Snare Drum**
  - Sounds like: ___________________
  - **Bass Drum**
  - Sounds like: ___________________
  - **Xylophone**
  - Sounds like: ___________________
The Orchestra Map

- Violins
- Conductor
- Harp
- Flutes
- Clarinets
- French Horns
- Timpani
- Snare Drum
- Bass Drum
- Xylophone
- Harp
- Violins
- Conductor

58
## Instrument Identification (Visual)

Look at the pictures below and write each instrument’s name and family. In the last column, list one musical fact about the instrument. An example is given for you below.

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Instrument Family</th>
<th>Musical Fact</th>
</tr>
</thead>
<tbody>
<tr>
<td>clarinet</td>
<td>woodwinds</td>
<td>Makes sound by blowing on a single reed</td>
</tr>
<tr>
<td>trombone</td>
<td>brass</td>
<td>Changes pitch when you move the slide</td>
</tr>
<tr>
<td>bassoon</td>
<td>woodwinds</td>
<td>One of the largest and lowest members of the woodwind family</td>
</tr>
<tr>
<td>violin</td>
<td>strings</td>
<td>Plays the highest notes of the string family</td>
</tr>
<tr>
<td>Instrument Name</td>
<td>Instrument Family</td>
<td>Musical Fact</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>viola</td>
<td>strings</td>
<td>Slightly larger than the violin and plays lower notes</td>
</tr>
<tr>
<td>cello</td>
<td>strings</td>
<td>Second largest of the string instruments and is usually played by a musician sitting in a chair</td>
</tr>
<tr>
<td>French horn</td>
<td>brass</td>
<td>Made with more than 12 feet of coiled brass tubing</td>
</tr>
<tr>
<td>timpani</td>
<td>percussion</td>
<td>Also called kettledrums and are played with mallets</td>
</tr>
<tr>
<td>bass</td>
<td>strings</td>
<td>Largest instrument of the string family and plays the lowest notes</td>
</tr>
</tbody>
</table>
Listen carefully to each instrument example. Write the name and family of the instrument that you hear. You may use the Word Walls for clues. An example is given for you below.

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Instrument Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. trumpet</td>
<td>brass</td>
</tr>
<tr>
<td>2. flute</td>
<td>woodwinds</td>
</tr>
<tr>
<td>3. xylophone</td>
<td>percussion</td>
</tr>
<tr>
<td>4. harp</td>
<td>strings</td>
</tr>
<tr>
<td>5. bass</td>
<td>strings</td>
</tr>
<tr>
<td>6. oboe</td>
<td>woodwinds</td>
</tr>
<tr>
<td>7. tuba</td>
<td>brass</td>
</tr>
<tr>
<td>8. violin</td>
<td>strings</td>
</tr>
</tbody>
</table>

**Instrument Word Wall**

- bass
- French horn
- trumpet
- bassoon
- harp
- tuba
- cello
- oboe
- viola
- clarinet
- timpani
- violin
- flute
- trombone
- xylophone

**Instrument Family Word Wall**

- woodwinds
- brass
- percussion
- strings
## My Own Orchestra

<table>
<thead>
<tr>
<th>Name of orchestra:</th>
<th>Stadium Symphony</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of music:</td>
<td>Sports and action music</td>
</tr>
<tr>
<td>Instruments included:</td>
<td>percussion, trombone, tuba, cello</td>
</tr>
<tr>
<td>Reasons for instrumentation:</td>
<td>We want super-loud drums and low, scary sounds when we are playing an exciting game, so we chose low-pitch and percussive instruments</td>
</tr>
</tbody>
</table>

### Stage setup (draw):

- Drum
- Tuba
- Cello
- Trombone
Aim: How can we prepare for and reflect on our performance at the Link Up concert?

Summary: Students learn about Carnegie Hall and important landmarks in their own neighborhoods, and prepare for the Link Up concert.

Materials: Link Up Digital Media

Standards: National 4, 5, 7, 9, 11; NYC 1, 2, 3, 4, 5

Vocabulary: audience

Exploring Carnegie Hall and Important Places in Your Neighborhood

- Link Up is a program created by Carnegie Hall in New York City. Students in New York City participate in concerts at Carnegie Hall, and students around the world participate at concert halls in their local neighborhoods.
- Read The History of Carnegie Hall on page 67.
- Discuss important places in your neighborhood.
  - What are some of the most important places in your neighborhood?
  - Where are some places that people from your community gather?
  - What do they do in these places?
- As a group, agree on one place that might be considered the most important place in the community.
  - Like Carnegie Hall in the 1950s, imagine if this important place in your neighborhood were going to be destroyed.
  - How would you feel? How would the people in your community feel?
  - What would you and your community do to save it?

Explore Carnegie Hall

Explore Google Arts & Culture’s exhibit about Carnegie Hall to learn more about the legendary venue’s past and future, programming, and featured artists.

Andrew Carnegie (1835–1919)

Andrew Carnegie was a Scottish-American businessman who came to the United States as a young man with nothing, and then made his fortune in the steel industry—a true “rags-to-riches” story. Carnegie then devoted his entire fortune to philanthropy and the public good, building public libraries, funding universities and educational institutions, and supporting international peace. His interest in music also inspired him to help build more than 7,000 church organs and, of course, Carnegie Hall in New York City.
Preparation for Your Concert

• The students will be visiting the concert hall as a culmination of their work in Link Up. Brainstorm a list of feelings you may experience on the day of the concert.
  - How do you think the musicians feel when they are performing onstage at the concert?
  - You will attend the Link Up concert and perform with the orchestra musicians. What does this opportunity mean to your class?

• Review the following pieces with your students so that they become familiar with the Link Up concert program. Use My Repertoire List on page 68 to help students remember how they will be participating in each piece.

  - **Thomas Cabaniss**
    - “Come to Play”
    - “Simple Gifts”
  - **Brackett**
  - **Copland**
    - “Variations on a Shaker Melody” from Appalachain Spring
  - **Beethoven**
    - “Ode to Joy”
  - **Dvořák**
  - **Thomas Cabaniss**
  - **Igor Stravinsky**
  - **Jim Papoulis**
    - “New World” Symphony
    - “To Make Words Sing”
    - Finale from The Firebird Suite
    - “Oye”

Becoming an Expert Audience Member

Review the following behaviors and reminders to be prepared to be an active audience member.

- Turn your cell phone off before the performance starts.
- Pay attention and listen carefully to the host and conductor.
- Play or sing when asked.
- When playing or singing, sit up straight and at the edge of your seat.
- Be quiet and respectful of your neighbors and the performers onstage when you are not performing.
- Listen actively to the music. Get into the music and feel the beat in your body.
- Focus on the instruments. What do you hear? What do you see?
- Applaud appropriately after each piece.
- Be a good representative of the class and the school.

Post-Concert Reflection

• You did it! You and your students performed with the Link Up orchestra! Encourage your students to write a letter to the orchestra, concert host, conductor, or one of the musicians on stage in My Letter to the Orchestra on page 69. Below are some prompts for students to consider as they write their letter.
  - 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?
The History of Carnegie Hall

Carnegie Hall is one of the most important and historic concert halls in the world. A man named Andrew Carnegie made it possible to build this famous music hall. Since opening in 1891, thousands of classical musicians and composers have performed here, but Carnegie Hall's audiences have also heard swing, jazz, rock, pop, and hip-hop performances by musicians from all over the world!

In addition, Carnegie Hall wasn't just used for concerts. Many important meetings and public speeches took place here. Carnegie Hall hosted American women during their campaign for the right to vote, and many famous leaders and public figures—including Martin Luther King Jr., Dr. Maya Angelou, and 13 US presidents—have made speeches here.

The main hall, named Isaac Stern Auditorium / Ronald O. Perelman Stage, has 2,804 seats.

During the 1950s, Carnegie Hall was almost demolished by people who wanted to build a skyscraper where Carnegie Hall stands. A famous violinist named Isaac Stern believed in saving Carnegie Hall and found lots of other people who believed in it, too. They worked together to raise enough money to save Carnegie Hall, and in 1964, it was turned into a national landmark. Isaac Stern and Carnegie Hall can teach us a great lesson about believing in a cause and working hard for it.
<table>
<thead>
<tr>
<th></th>
<th>Singing</th>
<th>Playing</th>
<th>Listening or Moving</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Come to Play”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Simple Gifts”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Variations on a Shaker Melody”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>from <em>Appalachian Spring</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Ode to Joy”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“New World” Symphony</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“To Make Words Sing”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Finale from <em>The Firebird</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Oye”</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
My Letter to the Orchestra

Dear ________________,

____________________________________

____________________________________

____________________________________

____________________________________

____________________________________

____________________________________

____________________________________

____________________________________

Your friend,

____________________________________
ADDITIONAL RESOURCES

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

Additional Information about “Simple Gifts” and the Shakers

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

Digital Library

Carnegie Hall's Digital Library gives you access to all Link Up resources and videos, and much more. Visit [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp) to create an account and access our Digital Library.

Music Skills Assessment

The Music Skills Assessment comprises seven tasks that are directly and indirectly associated with Link Up concert preparation. Selected student worksheets are included within the Concert Repertoire and Instrument Families sections of this book and the Fundamentals section online. The complete Music Skills Assessment manual and tasks are available at [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp).

Music Educators Toolbox

The Music Educators Toolbox is a collection of free, open-source learning resources and assessment tools created for classroom use by music teachers and Carnegie Hall teaching artists. These resources are designed to be adaptable for use in a variety of music instruction settings. The Toolbox currently features grade-specific music education resources addressing fundamentals of rhythm, meter, form and design, expressive qualities, pitch, and performing. Visit [carnegiehall.org/toolbox](http://carnegiehall.org/toolbox) to learn more.

Facebook

Join our Carnegie Hall Link Up Facebook community to share photos, suggestions, comments, and more with teachers from across the country and around the world. Visit [facebook.com](http://facebook.com) and search for “Carnegie Hall Link Up” to request to join the group!

Fundamentals

Activities and warm-ups that can be used for introducing recorder technique, as well as introductory lessons for singing, rhythm, and melody, can be accessed in the Fundamentals section of the Link Up resource page at [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp). A recorder fingering reference chart is located on page 76.
# LEARNING STANDARDS

## National Core Arts Standards for Music

| Common Anchor #1 | Generate and conceptualize artistic ideas and work. | Cr Creating | 2 |
| Common Anchor #2 | Organize and develop artistic ideas and work. | Cr Creating | 2 |
| Common Anchor #3 | Refine and complete artistic work. | Cr Creating | 1, 2 |
| Common Anchor #4 | Analyze, interpret, and select artistic work for presentation. | Pr Performing, Presenting, Producing | 1, 2, 4 |
| Common Anchor #5 | Develop and refine artistic work for presentation. | Pr Performing, Presenting, Producing | 1, 2, 4 |
| Common Anchor #6 | Convey meaning through the presentation of artistic work. | Pr Performing, Presenting, Producing | 1, 2, 3 |
| Common Anchor #7 | Perceive and analyze artistic work. | Re Responding | 2, 3, 4 |
| Common Anchor #8 | Interpret intent and meaning in artistic work. | Re Responding | 1, 2, 3 |
| Common Anchor #9 | Apply criteria to evaluate artistic work. | Re Responding | 1, 4 |
| Common Anchor #10 | Synthesize and relate knowledge and personal experiences to make art. | Cn Connecting | 2, 3 |
| Common Anchor #11 | Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. | Cn Connecting | 2, 3, 4 |

### New York City Department of Education

**Blueprint for Teaching and Learning in the Arts: Music**

| 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 |
| 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 |
| 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. | 1, 2, 3, 4 |
| 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. | 1, 2, 3 |
| 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, 2, 3, 4 |

### Section Key

- **Section 1**: Concert Repertoire
- **Section 2**: Repertoire Activities
- **Section 3**: Instrument Families
- **Section 4**: Concert Experience
COMMON CORE STATE STANDARDS INITIATIVE

Through hands-on activities and a culminating interactive performance with a professional orchestra, Link Up helps to address the Common Core State Standards, empowering students through learning activities that emphasize college and career readiness and help students

- demonstrate independence
- build strong content knowledge
- respond to the varying demands of audience, task, purpose, and discipline
- comprehend and critique
- value evidence
- use technology and digital media strategically and capably
- come to understand other perspectives and cultures

While the Link Up curriculum focuses primarily on music performance skills, content knowledge, and creativity, students also build core capacities in English and math. Through composition, active listening, describing and analyzing standard repertoire, and a focus on the historical context of orchestral music, Link Up provides students with the opportunity to put these core capacities to use in a new domain. Specific activities throughout the curriculum also address these English and math capacities directly, encouraging reading, writing, and quantitative thinking. Visit carnegiehall.org/LinkUp for more information.

CLASSROOM ASSESSMENT TOOLS

Carnegie Hall has created a series of classroom assessment tools intended to help measure student learning through Link Up and to focus on providing teachers the information they need in order to improve and individualize their music instruction. These tools are the product of two years of research and collaboration between exemplary music teachers from 10 cities across the United States, staff at Carnegie Hall’s Weill Music Institute, and an independent research and evaluation partner. They include a series of tools and resources that address

- performance (singing and instrumental)
- orchestral instrument identification
- music notation
- music listening skills
- composition

All of these resources can be found online along with a myriad of additional program teaching tools at carnegiehall.org/LinkUp.
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” (basic recorder)
9. “Ode to Joy” (recorder star)
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” (basic recorder)
15. “Simple Gifts” (recorder star)
16. “Simple Gifts” (play-along)
17. “New World” Symphony (basic recorder)
18. “New World” Symphony (recorder star)
19. “New World” Symphony (play-along)
20. “To Make Words Sing” (complete)
21. “To Make Words Sing” (play-along)
22. “Oye” (complete)
23. “Oye” (melody)
24. “Oye” (harmony)
25. “Oye” (sing-along)
26. “Oye” (pronunciation guide)
27. Woodwind Family Instruments
28. Brass Family Instruments
29. Percussion Family Instruments
30. String Family Instruments
31. Instrument Identification 1
32. Instrument Identification 2
33. Instrument Identification 3
34. Instrument Identification 4
35. Instrument Identification 5
36. Instrument Identification 6
37. Instrument Identification 7
38. Instrument Identification 8
39. The Young Person’s Guide to the Orchestra (main theme)
40. “Variations on a Shaker Melody,” from Appalachian Spring (complete)
41. “Variations on a Shaker Melody” (excerpt 1), “Simple Gifts” Melody
42. “Variations on a Shaker Melody” (excerpt 2)
44. “Variations on a Shaker Melody” (excerpt 4)
45. “Variations on a Shaker Melody” (excerpt 5)
46. “Variations on a Shaker Melody” (excerpt 6), “Simple Gifts” Rhythmic Variation
47. The Firebird Suite Finale (complete)
48. The Firebird Suite Finale (excerpt 1)
49. The Firebird Suite Finale (excerpt 2)
50. The Firebird Suite Finale (excerpt 3)
51. The Firebird Suite Finale (excerpt 4)
52. The Firebird Suite Finale (excerpt 5)
53. Sustained Singing
54. Five-Note Scales
55. Tuning A
**Scores**

“Come to Play,” music and lyrics by Thomas Cabaniss. Published by MusiCreate publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

“Ode to Joy” from Symphony No. 9, music by Ludwig van Beethoven. Lyrics by Thomas Cabaniss. Published by MusiCreate publications. Performed by the Brooklyn Youth Chorus and Moran Katz.


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**Photos**


**Special Thanks**

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SOPRANO RECORDER
FINGERING CHART

Left Hand

Right Hand

1st Finger
2nd Finger
3rd Finger
1st Finger
2nd Finger
3rd Finger
4th Finger
(little finger)

© Hole open
● Hole closed
● Half hole

C  C♯  D♭  D  D♯  E♭  E  F  F♯  G♭  G

G♯  A♭  A  A♯  B♭  B  C  C♯  D♭  D  D♯  E♭

E  F  F♯  G♭  G  G♯  A♭  A  A♯  B♭  B  C

Hole open
Hole closed
Half hole