Link Up

A Program of Carnegie Hall’s Weill Music Institute for Students in Grades Three Through Five

The Orchestra

SWINGS

Fourth Edition
WEILL MUSIC INSTITUTE
Joanna Massey, Director, Learning & Engagement Programs
Amy Mereson, Assistant Director, Learning & Engagement Programs
Eun Lee, Manager, Learning & Engagement Programs
Adriel Lyles, Associate, Learning & Engagement Programs

PUBLISHING AND CREATIVE SERVICES
Natalie Slack, Managing Editor, WMI
Raphael Davison, Senior Graphic Designer

CONTRIBUTORS
Michele Schroeder, Curriculum Writer
Thomas Cabaniss, Artistic Consultant
Chris Washburne, Artistic Consultant
Sophie Hogarth, Illustrator
Scott Lehrer, Audio Production

Carnegie Hall's Weill Music Institute
881 Seventh Avenue, New York, NY 10019
Phone: 212-903-9670 | Fax: 212-903-0758
Email: linkup@carnegiehall.org
carnegiehall.org/LinkUp

Lead support for Link Up is provided by Fund II Foundation.

FUND II FOUNDATION

Additional funding for Link Up is provided by the Rose M. Badgeley Residuary Charitable Trust,
The Barker Welfare Foundation, JJR Foundation, and Joan and Sanford I. Weill and the Weill Family Foundation.

Link Up in New York City schools is made possible, in part, by an endowment gift from The Irene Diamond Fund.

The Weill Music Institute's programs are made available to a nationwide audience, in part, by an endowment grant from the Citi Foundation.

© 2019 The Carnegie Hall Corporation. All rights reserved.
The Singing Icon indicates that you can sing the work at the culminating concert.

The Recorder and String Instrument Icon indicates that you can play the work on soprano recorders or string instruments at the culminating concert. Optional bowings (■ ▽) 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 you can learn along with the music.
Come to Play

Thomas Cabaniss, arr. by Chris Washburne

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

Steadily

Winds blow

Trum pets sound ing

Strings sing

Drum mers p p p p p p 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

Come to play, Join

song_________
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

What do you do with song?

Make it groove make it move make it rhyme

LEADER

Make it groove make it move make it rhyme

What do you do with song?

Make it groove make it move make it rhyme
Make it sing make it ring make it strong make it long

What do you do with sound?

Make it cry make it fly

make it gleam Make it your dream

make it gleam Make it your dream
Jazz Interlude

swing feel

Winds blow  trum-pets  swing-ing

finger snaps

finger snaps

Come to swing,  Join sound with sound  Come to swing we'll

Strings sing  drums play ding ding ga ding ding ding ga ding ding ga ding

Strings sing  drums play ding ding ga ding ding ding ga ding ding ga ding

Strings sing  drums play ding ding ga ding ding ding ga ding ding ga ding

Strings sing  drums play
Duke’s Place

Duke Ellington, Ruth Roberts, Bill Katz, and Robert Thiele

Recorder Notes Needed:
G, C

1. Ba - by! Take me down to Duke’s Place.
2. Sax - es do their tricks at Duke’s Place.

Wild - est box in town is Duke’s Place.
Drum-mers swing their sticks in Duke’s Place.

Love that pia - no sound in Duke’s Place.
Come on get your kicks in Duke’s Place.
I Got Rhythm

George and Ira Gershwin

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

---

I got rhythm, I got music,
I got my friend Who could ask for anything more?
I got daisies in green pastures
I got my friend Who could ask for anything more?
Old man trouble, I don't mind him
You won't find him round my door I got star light
I got sweet dreams I got my friend Who could
ask for anything more? Who could ask for anything more?
I Got Rhythm

Recorder Notes Needed: G, A, B

George and Ira Gershwin
It Don’t Mean a Thing
(If It Ain’t Got That Swing)

Duke Ellington and Irving Mills

It don’t mean a thing if it ain’t got that swing
doo wah doo wah doo wah doo wah doo wah
doo wah doo wah doo wah It don’t mean a thing all you
got to do is sing
doo wah doo wah doo wah It makes no diff’rence if it’s sweet or
hot Just give that rhythm ev’ry thing you got

It don’t mean a thing if it ain’t got that swing
doo wah doo wah doo wah doo wah doo wah doo wah doo wah
“It Don’t Mean a Thing (If It Ain’t Got That Swing)” Choreography

A Sections

High and Low Snaps
Bring both hands to your chest, then extend your arms and snap your fingers on the off-beats.

“Shorty George”
Bring your arms to your sides and point your fingers downward in opposition with your steps.

B Sections

“The Charleston”
First, step forward with your right foot, then kick forward with your left foot. Next, step backward with your left foot, then point backward with your right foot.

Strike a Pose
When the Saints Go Marching In

Traditional

Recorder Notes Needed: C, D, E, F, G

Oh when the saints go marching in

Oh when the saints go marching in

Oh how I want to be in that number

When the saints go marching in
When the Saints Go Marching In

Recorder Notes Needed: G, A, B, C

*This is the counter-melody.
About the Composers

Leonard Bernstein (1918–1990), a celebrated American composer and conductor, began playing piano at an early age when his aunt gave him her upright piano. During his childhood in Massachusetts, he continued his piano studies and went on to study music at Harvard University and the Curtis Institute of Music. From the time Bernstein started a jazz band as a teenager, jazz had a vibrant influence on his music. At age 25, he made his conducting debut with the New York Philharmonic at Carnegie Hall. He earned special acclaim for his Young People’s Concerts, which were broadcast to television viewers around the country. Fun fact: The first of these televised concerts was recorded live at Carnegie Hall! Bernstein's compositions span orchestral music, chamber music, opera, and musical theater. He was also a generous humanitarian, who believed that artists would help create a more peaceful world.

Courtney Bryan (b. 1982) is “a pianist and composer of panoramic interests” (The New York Times). Her music is in conversation with various genres that include jazz and other types of experimental music, as well as traditional gospel, spirituals, and hymns. Bryan holds degrees from Oberlin Conservatory of Music, Rutgers University, and Columbia University, where she worked with George Lewis. She also completed postdoctoral studies in the Department of African American Studies at Princeton University. Bryan is currently an assistant professor of music in the Newcomb Department of Music at Tulane University; the Mary Carr Patton Composer-in-Residence at the Jacksonville Symphony; and a Freehand Fellow. Her work has been presented in a wide range of venues and her recordings include Quest for Freedom and This Little Light of Mine. Bryan is a recipient of the 2019 Rome Prize and the 2018 Herb Alpert Award in the Arts.

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.
Florence Price (1887–1953) was born in Little Rock, Arkansas. A gifted musician who began studying piano at age four, Price was exposed to the music of Bach and Mendelssohn as a child, and her parents frequently hosted leading figures of the black intelligentsia, including W. E. B. Du Bois and Frederick Douglass. By age 14, Price had enrolled at New England Conservatory, where she earned degrees in both piano and organ performance. Price relocated to Chicago in 1926 and started to gain national and international recognition for her music. The Chicago Symphony Orchestra's premiere of her Symphony in E Minor was the first performance by a major US orchestra of a symphony composed by a black woman. Price composed more than 300 works, and her musical language synthesizes European traditions with elements of black spirituals and other folk traditions.

Duke Ellington (1899–1974) is considered one of the most important figures in jazz history. Born in Washington, DC, he began studying classical piano when he was around eight years old. As a teenager, Ellington became interested in ragtime and jazz and began playing in dance bands at clubs and parties. The young Edward—Ellington's real first name—had an elegant sense of style, which earned him the nickname “Duke” from his friends. He moved to New York City as a young man and began his career as a bandleader and composer. Ellington was hired to lead the house band at the Cotton Club, a famous jazz club in Harlem. He went on to form the Duke Ellington Orchestra—which became known all over the country thanks to radio broadcasts and popular recordings—and toured the world for more than 50 years. Over the course of his long career, Ellington collaborated with many other jazz greats, including Billy Strayhorn and Ella Fitzgerald, and wrote nearly 2,000 compositions.

George Gershwin (1898–1937) is one of the most recognized American composers of the 20th century. Born in Brooklyn, New York, he exhibited his musical talent at a young age, first learning melodies on a neighbor’s player piano and then beginning his studies on an upright piano that his parents purchased for his older brother, Ira, who was an acclaimed lyricist. Gershwin began his professional music career in Tin Pan Alley as a “song plugger,” playing the piano to help publishing houses advertise and sell new music, and later playing as a rehearsal pianist for musical theater. Gershwin and his brother formed a legendary partnership, creating many notable works that include the opera *Porgy and Bess*. Gershwin's compositions include both popular and classical styles, as well as works for solo piano, orchestra, musical theater, opera, and film.
Composer Timeline

1850  1875  1900  1925

Florence Price
1887–1953

Duke Ellington
1899–1974

George Gershwin
1898–1937
Instrument Family Portraits

Woodwinds
(wooden or metal tubes, blown)

- **Clarinet**
  - Sounds like:
- **Oboe**
  - Sounds like:
- **Bassoon**
  - Sounds like:
- **Flute**
  - Sounds like: high and light
- **Piccolo**
  - Sounds like:

Brass
(metal tubes, buzzed lips)

- **Trumpet**
  - Sounds like:
- **Trombone**
  - Sounds like:
- **French Horn**
  - Sounds like:
- **Tuba**
  - Sounds like:
**Percussion**
(struck, shaken, or scraped)

- **Timpani**
- **Snare Drum**
- **Triangle**
- **Bass Drum**
- **Xylophone**

**Strings**
(wooden bodies with strings that are bowed or plucked)

- **Violin**
- **Viola**
- **Bass**
- **Cello**
- **Harp**
The Orchestra Map

- Violins
- Harp
- Flutes
- Clarinets
- French Horns
- Snare Drum
- Bass Drum
- Timpani
- Xylophone
- Harp
- Conductor
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>Instrument Name</td>
<td>Instrument Family</td>
<td>Musical Fact</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Violin</td>
<td>String</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td>String</td>
<td></td>
</tr>
<tr>
<td>French Horn</td>
<td>Brass</td>
<td></td>
</tr>
<tr>
<td>Timpani</td>
<td>Percussion</td>
<td></td>
</tr>
<tr>
<td>Double Bass</td>
<td>String</td>
<td></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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrument Word Wall</th>
<th>Instrument Family Word Wall</th>
</tr>
</thead>
<tbody>
<tr>
<td>bass</td>
<td>woodwinds</td>
</tr>
<tr>
<td>French horn</td>
<td>brass</td>
</tr>
<tr>
<td>trumpet</td>
<td>percussion</td>
</tr>
<tr>
<td>bassoon</td>
<td></td>
</tr>
<tr>
<td>harp</td>
<td></td>
</tr>
<tr>
<td>tuba</td>
<td></td>
</tr>
<tr>
<td>cello</td>
<td></td>
</tr>
<tr>
<td>oboe</td>
<td></td>
</tr>
<tr>
<td>viola</td>
<td></td>
</tr>
<tr>
<td>clarinet</td>
<td></td>
</tr>
<tr>
<td>timpani</td>
<td></td>
</tr>
<tr>
<td>violin</td>
<td></td>
</tr>
<tr>
<td>flute</td>
<td></td>
</tr>
<tr>
<td>trombone</td>
<td></td>
</tr>
<tr>
<td>xylophone</td>
<td></td>
</tr>
</tbody>
</table>
My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage setup (draw):
Jazz ensembles with less than 10 members are referred to by the number of musicians in the group:

**Duo** = two musicians  
**Trio** = three musicians  
**Quartet** = four musicians  
**Quintet** = five musicians  

**Sextet** = six musicians  
**Septet** = seven musicians  
**Octet** = eight musicians  
**Nonet** = nine musicians

Jazz ensembles with more than 10 members, who are divided into sections, are often called big bands.

The rhythm section of a jazz ensemble typically consists of piano, bass, and drums.
My Own Jazz Ensemble

You have been given a rhythm section that consists of piano, bass, and drums. Now, you can select up to six more instruments from the instrument family portraits, or other instruments that you are familiar with, to create an ensemble. List or draw them below:

Add together the total number of instruments, including the rhythm section. ____________________________

What do we call that number of musicians when they are grouped together? (e.g. quartet, quintet, etc.)

______________________________________

Create a name for your ensemble. (e.g. Courtney’s Septet!)

______________________________________
## My Repertoire List

<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>“Juba” from Symphony No. 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Duke’s Place”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“I Got Rhythm” Variations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“I Got Rhythm”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Riffs” from Prelude, Fugue, and Riffs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“It Don’t Mean a Thing (If It Ain’t Got That Swing)”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Do Your Thing”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“When the Saints Go Marching In”</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ACKNOWLEDGMENTS

Scores

“Come to Play” music and lyrics by Thomas Cabaniss. Published by MusiCreate Publications. Arranged by Chris Washburne. Play-along tracks performed by Sarah Elizabeth Charles, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, John Walsh, and Tali Rubenstein.


“I Got Rhythm” by George and Ira Gershwin © 1930 (Renewed) WB Music Corp (ASCAP) and Ira Gershwin Music Corp (ASCAP). Performed by Ella Fitzgerald. Courtesy of Capitol Records under license from Universal Music Enterprises. All rights administered by WB Music Corp. This arrangement © 2016 WB Music Corp. and Ira Gershwin Music Corp. Used by permission of Alfred Music. All rights reserved. Student tracks arranged by Chris Washburne. Play-along tracks performed by Sarah Elizabeth Charles, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, John Walsh, and Tali Rubenstein.

“I Got Rhythm” Variations by George Gershwin and Ira Gershwin. WB Music Corp. (ASCAP) and Ira Gershwin Music (ASCAP). All rights administered by WB Music Corp. Performed by Buffalo Philharmonic Orchestra. Courtesy of Naxos of America, Inc.


“When the Saints Go Marching In,” American folk song. Arranged by Chris Washburne. Play-along tracks performed by Sarah Elizabeth Charles, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, John Walsh, and Tali Rubenstein.

Symphony No. 1 in E Minor composed by Florence Beatrice Price. Performed by Fort Smith Symphony and John Jeter, courtesy of Naxos of America, Inc.

Photos

SG26: Billy Taylor Trio photo by Jimmy Katz.

Illustrations

Rhythm section artwork by Suzanne Cerny.

Special Thanks

Special thanks to Alee Reed for her choreography to “It Don’t Mean a Thing (If It Ain’t Got That Swing)” and the students of the Dancing Classrooms Youth Dance Company for their participation in video resources for Link Up: The Orchestra Swings. Special thanks to Courtney Bryan for creating a commission for Link Up: The Orchestra Swings concerts.
SOPRANO RECORDER
FINGERING CHART

Left Hand

1st Finger
2nd Finger
3rd Finger

Right Hand

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

©