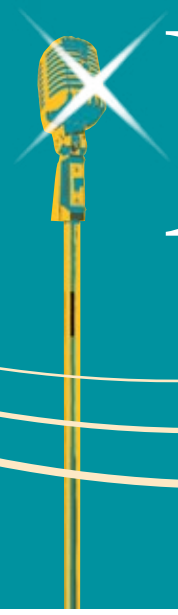
CARNEGIE HALL

Weill Music Institute

Link Up

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

The Orchestra SINGS



Teacher Guide

Fourth Edition

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WEILL MUSIC INSTITUTE

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CARNEGIE HALL
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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.

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 six sections, each indicated with an easy-to-locate tab. The first four sections include the concert repertoire, hands-on activities for deeper explorations of each piece, lessons on the families of the orchestra, and preparation for the culminating concert. The Basics sections include additional resources and information for teaching basic music and performance skills. Each section begins with an aim, a summary of educational goals, materials and time required, music learning standards addressed, and vocabulary. Directives are bulleted and verbal prompts appear in italics. "SG," followed by a number, indicates a corresponding page in the Student Guide.

Link Up Repertoire

The pieces your students will need to know in order to be successful at the Link Up concert are included in the first section of this guide. Students will perform these pieces by singing or playing soprano recorder or a string instrument during the concert. 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.

Student Assessments

Performance and listening self-assessments follow each repertoire selection in the Student Guide so that you can track student progress and calibrate your lesson planning accordingly.

Activity Group Size

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

Creative Extensions

Some sections include an optional Creative Extension, in which students experience the section's musical concepts and try out their own creative ideas. Share your students' work with Carnegie Hall by e-mailing **linkup@carnegiehall.org**.

Planning Which Activities to Complete

You may complete the activities in the order that best suits your needs, depending on your goals, time with students, and student skill levels. See Pathways for Teachers on page 7 for suggested program sequences. You may also choose to use the Lesson Plan Template provided on page 98.

Supplemental Resources

Basic singing and recorder technique, as well as activities for teaching rhythm and melody are outlined in the Basics sections of this guide. Fingerings and notation for melodies to be played at the culminating concert are also pictured at the end of this book.

Standards Addressed

The Link Up program addresses national music standards as well as benchmarks in the New York City *Blueprint for Teaching and Learning in Music*. Link Up also provides opportunities through repertoire exploration and performance for students to improve college and career readiness skills addressed in the Common Core State Standards. Please see page 100 for more information.

ICON KEY



The DVD Icon prompts you to watch the Link Up DVD and/or peruse materials on the Carnegie Hall website. For a complete track listing, see page 101. Visit **carnegiehall.org/LinkUp** to access the Digital Library.



The CD Icon guides you to tracks on the Link Up CD. For a complete track listing, see page 101.



The Listen, Clap, Say, Perform Icon prompts you to use any order or combination of our four techniques that you prefer to teach a melody. We also encourage the use of varied movements in all musical activities.

Performance icons indicate on which instrument(s) your students can prepare and perform each piece of Link Up repertoire. Some selections are for one instrument only, while others can be sung or played. For more information about which option to choose for each piece, see page 7.



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



The Recorder and String Instrument Icon indicates that students can play the piece on soprano recorders or string instrumentsat the culminating concert. Optional bowings (⊓ ∨) are shown on the applicable music.



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

OPTIONS FOR TEACHERS OF STUDENTS WITH SPECIAL NEEDS

- Students can participate in Link Up in a variety of ways and may learn the songs by singing, moving, and/or clapping. You may also want to focus on smaller sections of the song. 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. If you have ideas for elements we can include in future curricula, please send them to us at **linkup@carnegiehall.org**.

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"
- "Bought Me a Cat"
- "Oye" (Chorus)



Students learn to play the following music:

- "New World" Symphony

Repertoire Exploration

Students complete the following activities:

- Families of the Orchestra (pages 55–57)
- Rhythmic Patterns and Melodic Patterns in the Link Up Repertoire (pages 41–42)
- Adding Your Own Animal Sounds to "Bought Me a Cat" (page 45)
- Finale from *Firebird* Suite Listening Map (page 49)

Note: For students who need help in building basic music skills, please refer to the supplemental activities in the Basics sections of this guide.

Basic+ Program Path
(More Sessions, Intermediate Instrumental)

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

Concert Repertoire



Students learn to sing the following music:

- "Come to Play" (Parts 1 and 3)
- "Oye" (Verses)
- "To Make Words Sing"



Students learn to play the following music:

- "Come to Play" (Part 2)
- "Simple Gifts"
- "Ode to Joy"

Repertoire Exploration

Students complete the following activities:

- Patterns in Form (page 42)
- Melodies Play Together (page 47)

Advanced Program Path
(Many Sessions, Advanced Instrumental)

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

Concert Repertoire



Students learn to play the following music:

- "Come to Play" (All parts)
- "Ode to Joy"
- "New World" Symphony
- "Simple Gifts"
- "To Make Words Sing"

Repertoire Exploration

Students complete all remaining activities and creative extensions in the Repertoire Exploration section.

CURRICULUM OVERVIEW

Preparing for Your Link Up Concert

Concert Repertoire

Introduce performance basics and learn the concert repertoire.

Repertoire Exploration

Learn fundamental concepts of music and engage in creative activities through a deeper exploration of the ideas and themes of the Link Up repertoire.

Families of the Orchestra

Become familiar with the different instruments and sections of the orchestra through Britten's *The Young Person's Guide to the Orchestra*.

Concert Experience

Learn about Carnegie Hall and important landmarks in your neighborhood, and prepare for participating in the Link Up concert.

Basics

Singing
Develop proper posture, breath control, and diction, and learn to blend your voices as one.

Recorder
Develop proper posture, breath control, and fingerings on the recorder, and begin to create a blended recorder sound as a group.

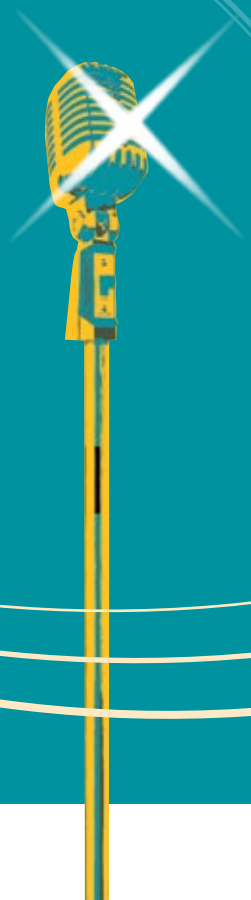
Rhythm
Internalize a steady beat and create simple rhythm patterns.

Melody
Establish an understanding of melody and explore melodic contour in the Link Up repertoire.

Additional Information

Glossary
About the Composers
Lesson Plan Template
Learning Standards Chart
CD/DVD Track List
Acknowledgments
Recorder Fingering Chart

Concert Repertoire





Introduction to Concert Repertoire

Aim: What do we need to know in order to participate in Link Up?
Summary: We introduce performance basics as well as learn the concert repertoire.
Materials: Link Up CD, Link Up DVD, Link Up Student Guides, recorders or string instruments
Time Requirement: varies according to chosen program path
Standards: US 1, 2, 5, 6, 7, 8; NYC 1, 2, 3, 5
Vocabulary: melody, music notation, repertoire

Tom Introduces Link Up: *The Orchestra Sings*

- Read Thomas Cabaniss, Our Guide (SG1) aloud.
- Watch Introduction to Link Up.
- Watch Repertoire Overview.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
  - *What should we remember?*
  - *What should we do next?*

Review of Music Basics

- Look at SG2–3 to help you prepare for learning and performing the Link Up repertoire.
- You can also use the Singing Basics and Recorder Basics sections of this curriculum for more information.

Perform *The Orchestra Sings* Repertoire

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

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

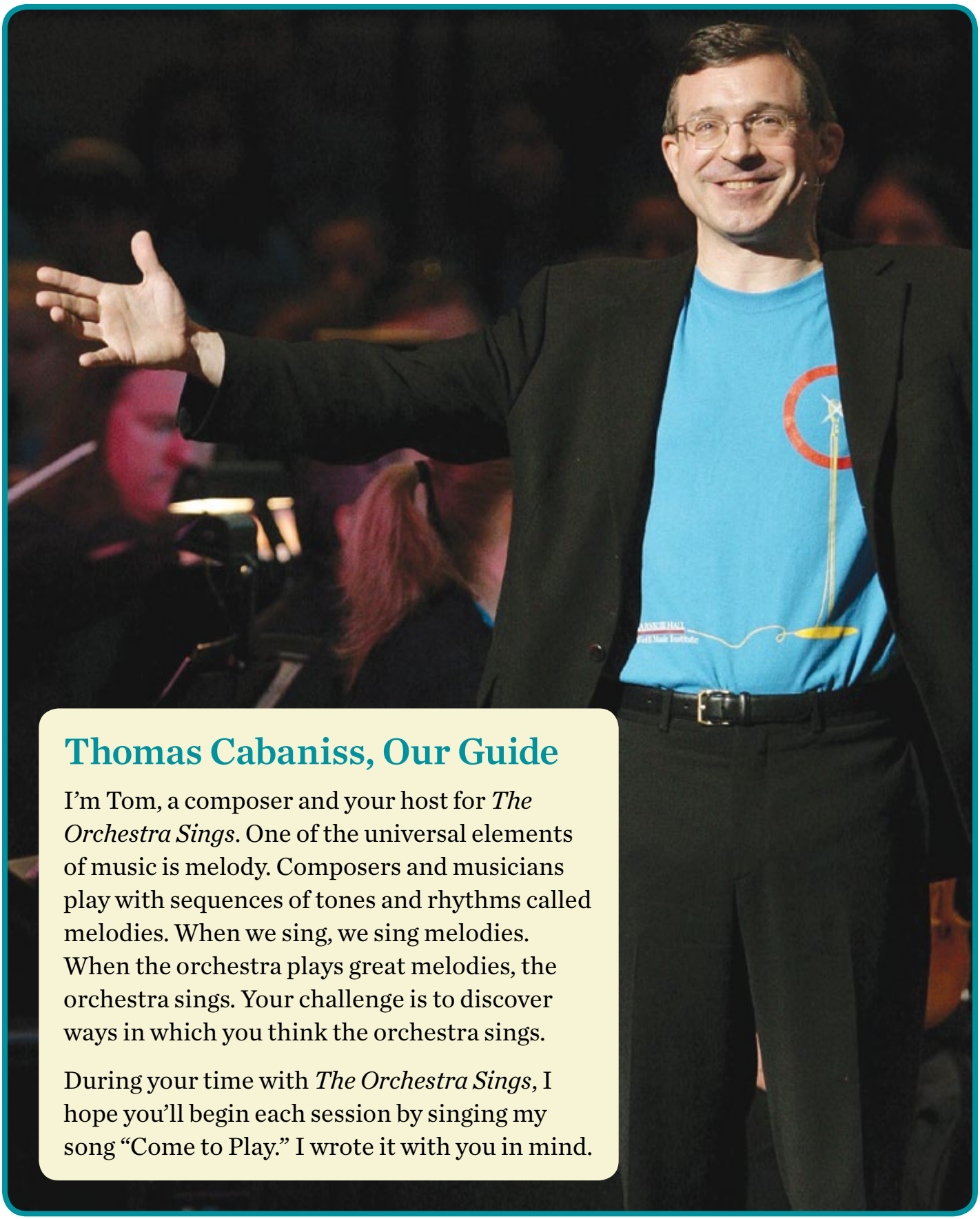
SG47–48 show the fingerings and notation for the Link Up melodies your students will be learning. It is important that students can sing or play the concert pieces. We then encourage you to explore each piece in greater detail through the Repertoire Exploration activities on pages 41–54.

4 Tips: Setting Up Students for Success

Help students establish a process for learning new music:

1. **Listen** actively to the complete piece.
2. **Clap** the rhythm. You may want to start by isolating the easiest section (the refrain or first line).
3. **Say** the words or note names in rhythm while fingering the recorder in chin position.
4. **Perform** the complete piece by singing or playing the recorder.

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



Thomas Cabaniss, Our Guide

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

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

Preparing to Sing

In order to sing well, we first have to establish good posture and deep breathing.

Posture



Sit or stand up straight with your shoulders down and relaxed.
Make sure that your head is level and looking forward.

Breath



Take a deep breath and fill your lungs.
Place your hand on your belly when you breathe in and allow it to expand like a balloon.



Release your breath smoothly and slowly.

Preparing to Play the Recorder

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



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



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

Recorder Checklist



Hands:
left hand on top



Holes:
finger hole(s) completely sealed



Lips:
lips covering teeth



Breath:
not too hard, not too soft

Tracks 1–6

Come to Play

Thomas Cabaniss




10
Drum - mers p p p p p p pound - ing
Come to play, Join
13
sound with sound
Come to sing we'll shake the ground with
16
song
Come to play, Join
Come to play, Join


19
sound with sound Come to sing we'll shake the ground with
sound with sound Come to sing we'll shake the ground with
22
mp
song with song
mp
LEADER
song with song What do you do with time
25
AUDIENCE
Make it groove make it move make it rhyme
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


28
AUDIENCE
Make it sing make it ring make it strong make it long
Make it sing make it ring make it strong make it long
Make it sing make it ring make it strong make it long
31
LEADER
AUDIENCE
What do you do with sound
Make it cry make it fly
Make it cry make it fly
Make it cry make it fly
34
make it gleam
Make it your dream
make it gleam
Make it your dream
make it gleam
Make it your dream


Orchestra interlude
37
mf
8
Winds blow trum - pets sound - ing
8
8
47
Strings sing Drum - mers p p p p p p pound - ing Drum - mers p p p p p p pound - ing
50
mf
Winds blow trum - pets sound - ing Strings sing
mf
Come to play, Join sound with sound Come to sing we'll


53
Drum - mers p p p p p p pound - ing Drum - mers p p p p p p pound - ing Winds blow
shake the ground with song Come to play, Join
Come to play, Join
56
trum - pets sound - ing Strings sing Drum - mers p p p p p p pound - ing
sound with sound Come to sing we'll shake the ground with
sound with sound Come to sing we'll shake the ground with
59
Drum - mers p p p p p p pound - ing shake the ground with song!
song with song, with song!
song with song, with song!

Sample

Date: _____

How Am I Doing?

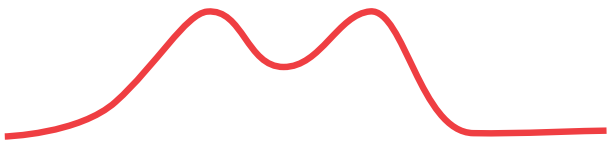
Work Title: "Come to Play"
Composer: Thomas Cabaniss

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. ..... X ..... Ha, easy!
Singing or playing the music in unison with others	Hmm, difficult. ..... X ..... Ha, easy!
Singing or playing the music in harmony with others or the accompaniment	Hmm, difficult. ..... X ..... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. ..... X ..... Ha, easy!

What is one goal above that you would like to improve on? Clapping the "Come to Play" rhythm

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

1. Practice small sections 2. Practice singing the rhythm 3. Practice with a friend

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises ..... X ..... Lots of surprises
Steps	No steps ..... X ..... Lots of steps
Leaps	No leaps ..... X ..... Lots of leaps
Tempo	Slow ..... X ..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition ..... X ..... Lots of repetition

How Am I Doing?

Work Title: "Come to Play"
Composer: Thomas Cabaniss

Date: _____

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. ..... Ha, easy!
Singing or playing the music in unison with others	Hmm, difficult. ..... Ha, easy!
Singing or playing the music in harmony with others or the accompaniment	Hmm, difficult. ..... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. ..... Ha, easy!

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

_____

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

1. _____ 2. _____ 3. _____

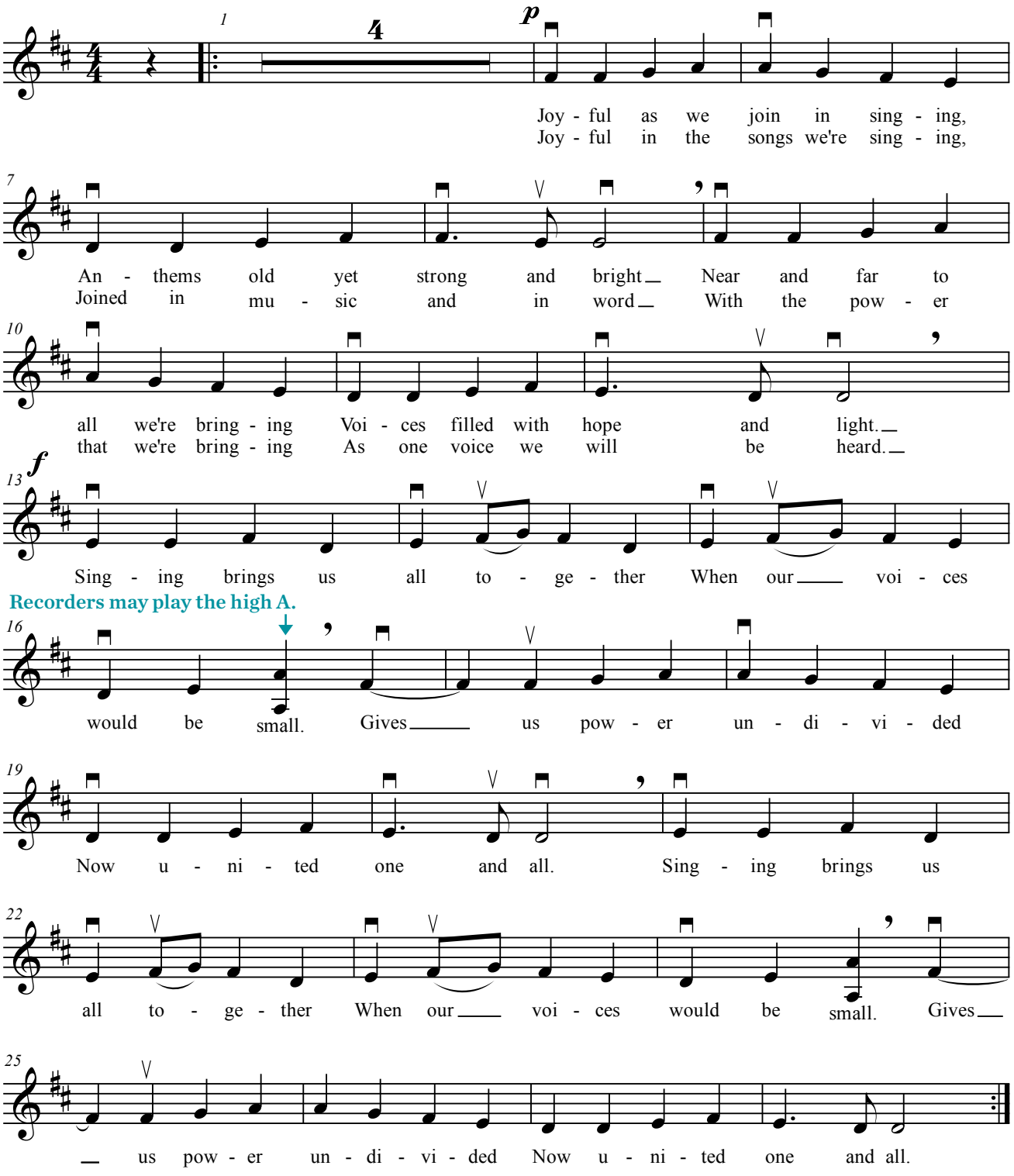
Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition ..... Lots of repetition

Tracks 7, 9, 10

Ode to Joy

Ludwig van Beethoven

Allegro



Tracks 8, 10

Ode to Joy

Ludwig van Beethoven

Allegro



Date: _____

How Am I Doing?

Work Title: "Ode to Joy"
Composer: Ludwig van Beethoven

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. ..... Ha, easy!
Singing or playing the music in unison with others	Hmm, difficult. ..... Ha, easy!
Singing or playing the music with accompaniment	Hmm, difficult. ..... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. ..... Ha, easy!
Playing the F-sharp on recorder	Hmm, difficult. ..... Ha, easy!

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

_____

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

1. _____ 2. _____ 3. _____

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition ..... Lots of repetition

Tracks 13, 15, 16

Simple Gifts

Joseph Brackett



Tracks 14, 16

Simple Gifts

Joseph Brackett

Moderato



How Am I Doing?

Work Title: "Simple Gifts"
Composer: Joseph Brackett

Date: _____

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. ..... Ha, easy!
Singing or playing the music in unison with others	Hmm, difficult. ..... Ha, easy!
Singing or playing the music in harmony with others or the accompaniment	Hmm, difficult. ..... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. ..... Ha, easy!

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

_____

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

1. _____ 2. _____ 3. _____

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition ..... Lots of repetition

Tracks 17–19

"New World" Symphony

Antonín Dvořák



How Am I Doing?

Work Title: "New World" Symphony
Composer: Antonín Dvořák

Date: _____

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. ..... Ha, easy!
Playing the music in unison with others	Hmm, difficult. ..... Ha, easy!
Playing the music in harmony with others or the accompaniment	Hmm, difficult. ..... Ha, easy!
Playing the music with different dynamics	Hmm, difficult. ..... Ha, easy!

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

_____

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

1. _____ 2. _____ 3. _____

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition ..... Lots of repetition

Tracks 20–22

Bought Me a Cat

Lively

Traditional (arr. Thomas Cabaniss)



Additional Verses and Lyrics

Verse 3:
I bought me a duck, my duck pleased me
Fed my duck under yonder tree
Duck says "Quack, quack"
Hen says "Cluckety, cluckety"
Cat says "Fiddle eye fee, fiddle eye fee"

Verse 4:
I bought me a goose ...
Goose says, "Honk, honk"
Duck ... Hen ... Cat

Verse 5:
I bought me a pig
Pig says, "Oink, oink"
Goose ... Duck ... Hen ... Cat

Verse 6:
I bought me a dog
Dog says, "Bow, wow"
Pig ... Goose ... Duck ... Hen ... Cat

Verse 7:
I bought me a cow
Cow says, "Moo, moo"
Dog ... Pig ... Goose ... Duck ... Hen ... Cat

Verse 8:
I bought me a horse
Horse says, "Neigh, neigh"
Cow ... Dog ... Pig ... Goose ... Duck ... Hen ... Cat

How Am I Doing?

Work Title: "Bought Me a Cat"
Composer: Traditional

Date: _____

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. ..... Ha, easy!
Singing or playing the music in unison with others	Hmm, difficult. ..... Ha, easy!
Singing or playing the music with accompaniment	Hmm, difficult. ..... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. ..... Ha, easy!
Singing the different animal sounds on each verse	Hmm, difficult. ..... Ha, easy!

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

_____

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

1. _____ 2. _____ 3. _____

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition ..... Lots of repetition

Tracks 23–24

To Make Words Sing

Thomas Cabaniss




58
62
66
70
mp
74
78
82
86
90

Note that the time signature changes back to 4/4.



How Am I Doing?

Work Title: "To Make Words Sing"
Composer: Thomas Cabaniss

Date: _____

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. ..... Ha, easy!
Singing or playing the music in unison with others	Hmm, difficult. ..... Ha, easy!
Singing or playing the music with the accompaniment	Hmm, difficult. ..... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. ..... Ha, easy!

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

_____

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

1. _____ 2. _____ 3. _____

Mark on the lines below how you feel the composer used each elements.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition ..... Lots of repetition

Tracks 25–28

Oye

Jim Papoulis




29
4 times
(Clap)
O - ye o - ye o - ye
38
o - ye o - ye O - ye O - ye
41
O - ye We are cal - ling to you O - ye
44
O - ye O - ye Can you hear us?
47
O - ye Are you list - en - ing O - ye can you hear them cal - ling? We are cal -
O - ye!
50
ling to you. O - ye Are you list - en - ing? O - ye can you hear them cal - ling?
53
(Clap)
Can you hear us? O - ye!
O - ye!

"Oye" Translation and Performance Notes

Translation

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



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."

During the Verses	Chorus Lead-In	Chorus	
	Escuchalos Escuchalos Ellos te llaman	Oye, are you listening Oye, can you hear them calling	We are calling to you
 	 	 	
• 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.

Date: _____

How Am I Doing?

Work Title: "Oye"
Composer: Jim Papoulis

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. ..... Ha, easy!
Singing the music in unison with others	Hmm, difficult. ..... Ha, easy!
Singing the music in harmony with others or the accompaniment	Hmm, difficult. ..... Ha, easy!
Singing the music with different dynamics	Hmm, difficult. ..... Ha, easy!
Singing the Spanish lyrics	Hmm, difficult. ..... Ha, easy!
Performing the dance movements	Hmm, difficult. ..... Ha, easy!

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

_____

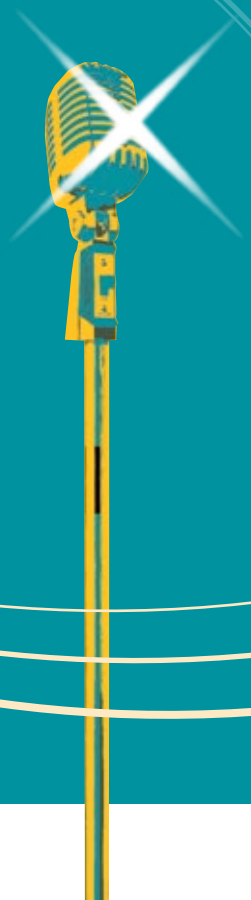
What are some things you can do to make the improvement?

1. _____ 2. _____ 3. _____

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition ..... Lots of repetition



Repertoire Exploration




Contour:
a musical shape
It's the same
Just the same
Al-ways just the same

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 CD, Link Up DVD, Link Up Student Guides
Time Requirement: 40 minutes (four 10-minute activities)
Standards: US 1, 2, 4, 5, 6, 7, 8, 9; 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 SG11.
- Look at the "Ode to Joy" rhythmic patterns on SG28.
- 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 SG28.

Melodic Patterns in the Link Up Repertoire

- Every melody has patterns of shapes or contour. Look at the "New World" Symphony melodic patterns on SG29. 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.

Check out Carnegie Hall's Listening Adventures interactive website.



Visit **listeningadventures.carnegiehall.org** to learn more about the "New World" Symphony through an animated exploration of Dvořák's life and works.

Melodic Patterns in the Link Up Repertoire (cont.)

- 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 SG29 in order on a neutral syllable. When students are comfortable singing patterns on a neutral syllable, you may choose to use solfege 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 SG11.
  - *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 SG29, 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)

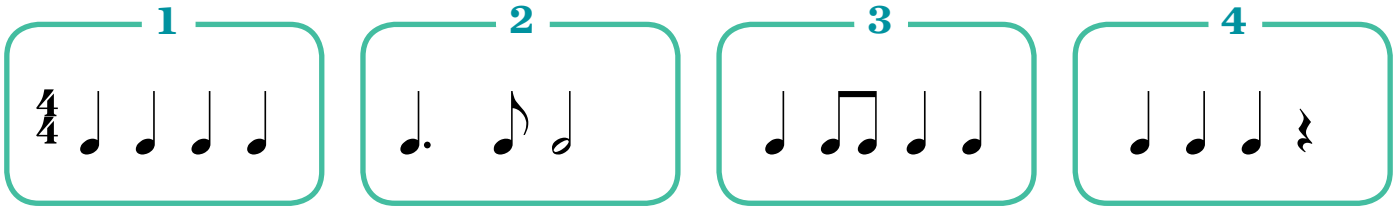
A	Going up then	going down then	going up then	step back down
A	Going up then	going down then	going up then	further down
B	This part jumps a-	round a-round, it	steps ri-ight up then	jumps back down
A	Going up then	going down then	going up then	step back down

Ode to Joy (Lens: Solfege)

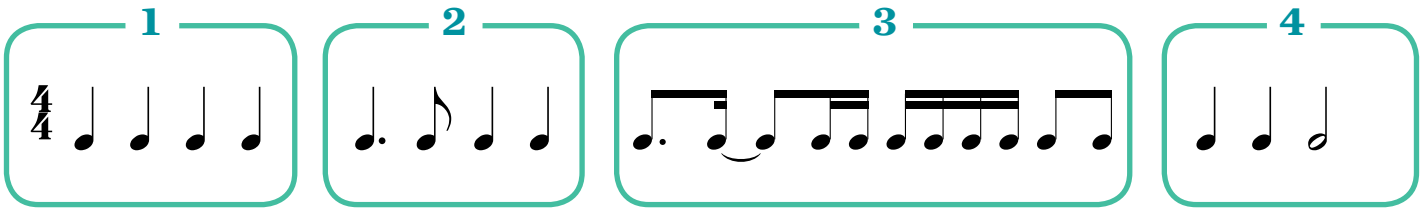
A	Mi mi fa so	so fa mi re	do do re mi	mi re re
A	Mi mi fa so	so fa mi re	do do re mi	re do do
B	Re re mi do	re mi fa mi do	re mi fa mi do	do re so
A	Mi mi fa so	so fa mi re	do do re mi	re do do

Melodies are Made of Patterns

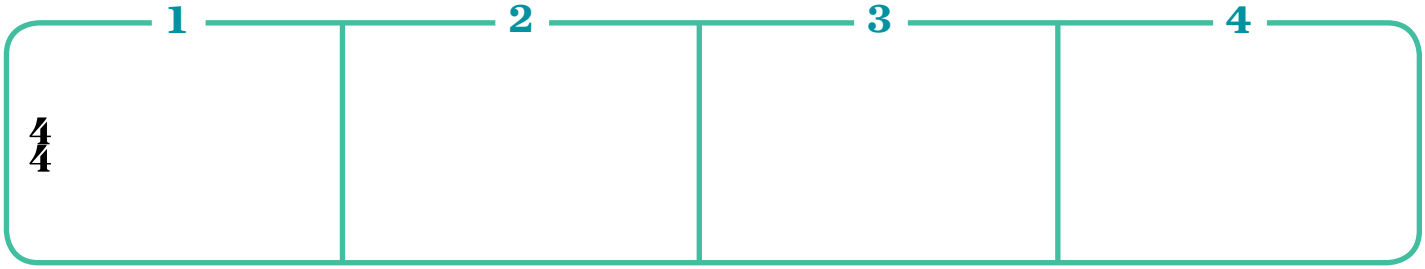
Rhythmic Patterns from "Ode to Joy"



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

Phrase A



Phrase A



Phrase B



Phrase A



Melodies Can Be Playful
Aim: How do composers use the orchestra to play with melodies?
Summary: We create new orchestrations and explore characteristics of the instruments of the orchestra.
Materials: Link Up CD, Link Up DVD, Link Up Student Guides
Time Requirement: 20 minutes (two 10-minute activities)
Standards: US 1, 2, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 5
Vocabulary: orchestration

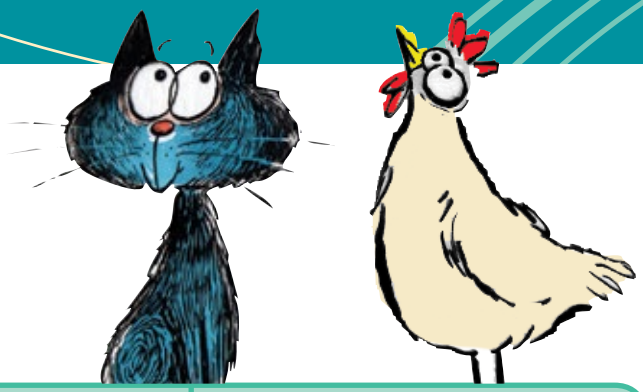
Adding Your Own Animal Sounds to "Bought Me a Cat"

- Make a list of animals that make interesting sounds.
- Play Track 21, "Bought Me a Cat" (animal-sound excerpts).
  - *How are animal sounds represented by words (lyrics) in "Bought Me a Cat"?*
  - *How are the animal sounds represented in the melody?*
  - *What animals can we add to the song?*
  - *What sounds do the animals make?*
- List new, alternative animals and their sounds using the Animal Sound Organizer on SG30.
- Advanced students may also create notated versions of an animal sound.

Animal name	Written (sung) version of the animal's sound	Instrument(s) used to play the sound	Notated sound
Panda	Ooof ooof	Bassoon	Two long, low Es

- Using Track 22, sing "Bought Me a Cat" with your own new animal names and sounds added. For example:
  - *I bought me a panda, my panda pleased me, fed my panda under yonder tree. My panda says "Oof oof."*
  - *I chose the bassoon for the panda because it makes a low, rounded sound and I imagined that a panda would have a long, low sounding voice.*
- Share your work with Carnegie Hall (**linkup@carnegiehall.org**).

Animal Sound Organizer



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

Draw a picture of the new animals in your song.

Describe why you chose each instrument for each animal and what they will sound like. Use complete sentences and music vocabulary.

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 CD, Link Up DVD, Link Up Student Guides
Time Requirement: 20 minutes (two 10-minute activities)
Standards: US 1, 2, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 5
Vocabulary: harmony, unison

Experiment with Your Voices

- **Unison:** Have the class choose a single note. Sing it together on the same vowel (for example: *ah, oh, eh, ooh, ee*). Repeat using different notes.
- **Harmony:** Choose two notes from the same major scale. Divide the class into two groups or work with two students at a time, and sing the two notes together on the same vowel sound. Repeat, trying different combinations of notes.
  - *Which notes sound good together?*
  - *Which combinations are your favorites?*
  - *Which notes do not sound good together?*

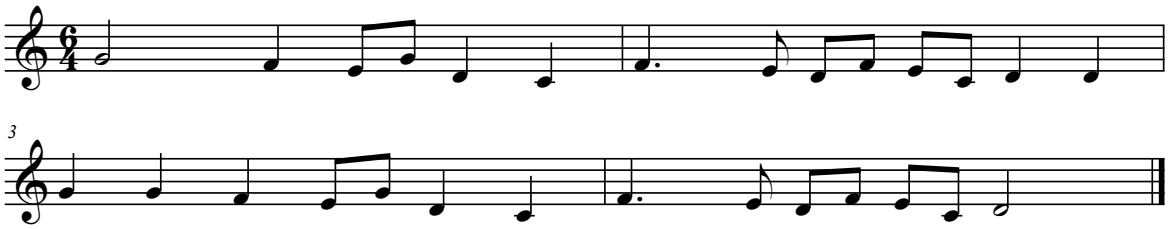
Explore Unison and Harmony Within the Link Up Repertoire

- **"Simple Gifts":** Split the class into two groups. Have one half of the group sing the "Simple Gifts" lyrics (SG14) while the other half plays the basic recorder part (SG15). Play through a second time, with the students trading parts.
  - *Which part was the melody?*
  - *Do you prefer the melody as a solo or with harmonies? Why?*
  - *How does harmony change the piece?*
- **"Oye":** Locate "Oye" on SG25–26. Play Tracks 26–27, "Oye" (melody and harmony), and practice singing the melody and the harmony on the chorus.
- **"Ode to Joy":** Play Tracks 11–12.
  - *Beethoven's stated emotion for this melody is joy. What about the melody sounds joyful?*
  - *What is different in these two recordings?*
  - *What stays the same?*
  - *Which version sounds more joyful to you? Why?*



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 CD, Link Up DVD, Link Up Student Guides
Time Requirement: 60 minutes (three 20-minute activities)
Standards: US 1, 2, 4, 5, 6; NYC 1, 2
Vocabulary: accompaniment, dynamics, tempo

Firebird Melody



- Play Track 47, *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 *Firebird* story (SG31).
  - *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, *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?*

Follow a Listening Map and Create a Map Key

- Play Track 47, *Firebird* Suite Finale (complete).
- As you listen, follow along with the *Firebird* Listening Map (SG32).
  - *Follow the path of the music with your finger as we listen to the* Firebird *Suite Finale.*
  - *What do you notice?*
- Play Track 47, *Firebird* Suite Finale.
- As you listen, follow along with the *Firebird* Listening Map (SG32). For more information on the entire piece, refer to Tracks 48–52, *Firebird* Suite Finale (excerpts), and the Listening Map Key on pages 52–53.
  - *What instruments are playing the melody?*
  - *What instruments are playing the accompaniment?*
  - *What else do you notice in the music?*



Creative Extension: Create Your Own Melody to Tell a Story

- Locate My Music Tells a Story (SG33) and have students choose or write a story to represent through music.
  - *What story would you like to tell through music? It can be one that we are reading in class, another one that you remember, or a new story that you create yourself.*
  - *Who are the characters in the story?*
  - *What is your favorite moment in the story?*
- Create a short melody to represent a moment in your story using the musical elements we've studied.
  - *What is the rhythmic pattern in your melody?*
  - *What is the melodic contour? Does your melody go up or down, or up and down?*
  - *What instrument(s) will play your melody? Think about what qualities of the instrument(s) will help to tell your story the best.*
  - *What are the tempo and dynamics of your melody?*
  - *Are there lyrics for your melody?*
  - *Does your melody have a big finish like* Firebird*?*
- For an added challenge, add a repeating rhythmic pattern as the accompaniment or additional melodies.
- Share your work with Carnegie Hall (**linkup@carnegiehall.org**).

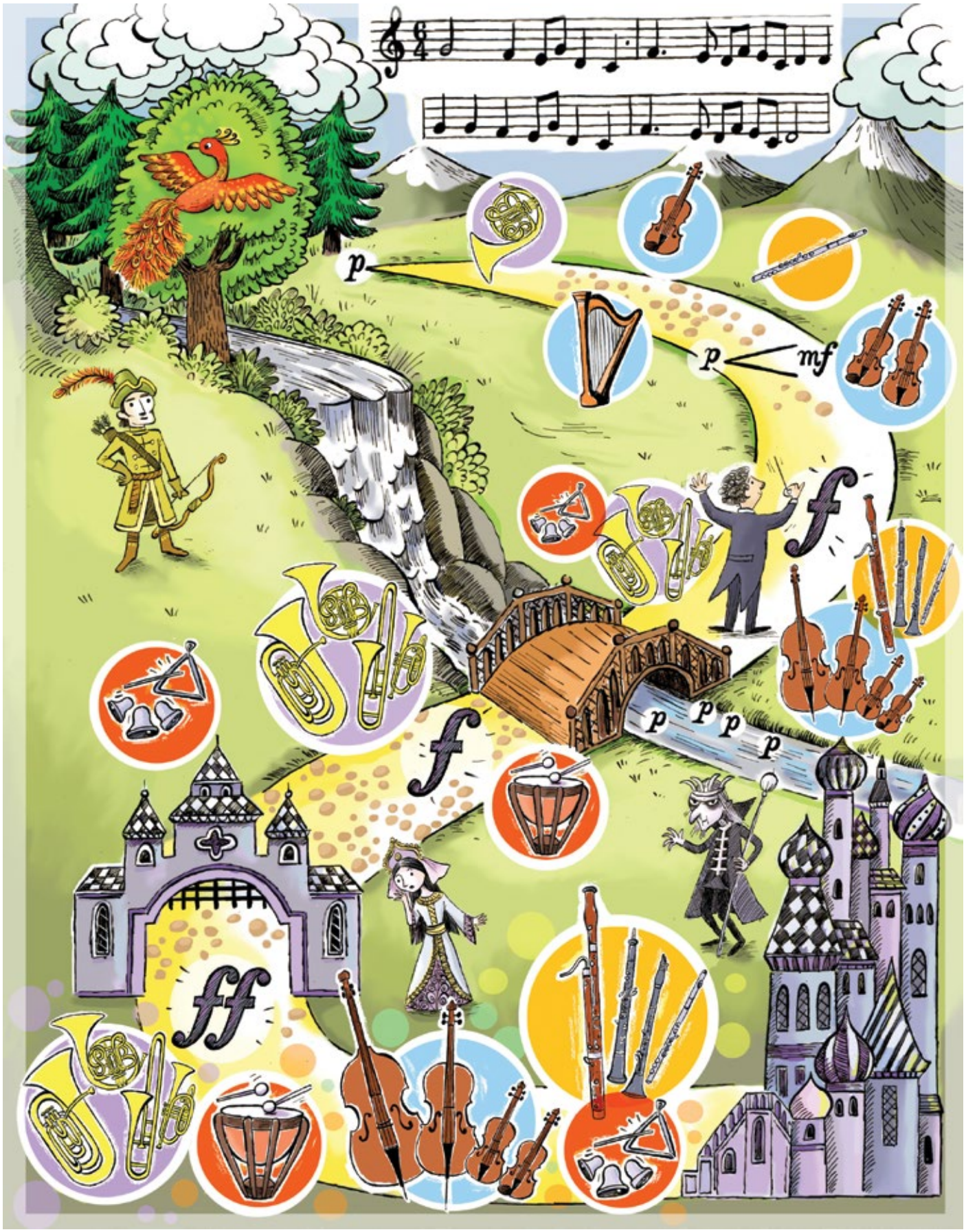


The *Firebird* Story & Listening Map



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.


p
p
mf
f
f
p
p
p
p
ff

Listening Map Key

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

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

My Music Tells a Story

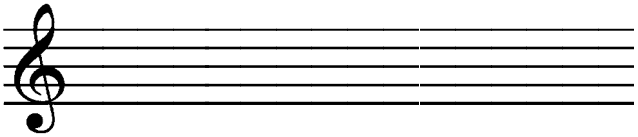
Write your story here: _____

_____

_____

_____

Melody 1

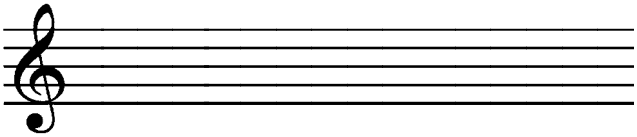


What instrument(s) plays this melody?

Lyrics

Tempo and Dynamics

Melody 2



What instrument(s) plays this melody?

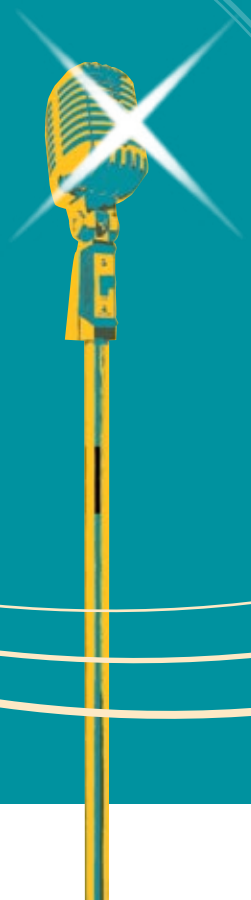
Lyrics

Tempo and Dynamics

Word Wall

fast	*f*	andante	strings	*p*
woodwinds	slow	soft	decrescendo	presto
crescendo	loud	brass	largo	percussion

Families of the Orchestra





Families of the Orchestra

Aim: What is an orchestra?
Summary: We become familiar with the instruments and sections of the orchestra.
Materials: Link Up CD, Link Up DVD, Link Up Student Guides
Time Requirement: four 30-minute sessions
Standards: US 6, 7, 8; NYC 1, 2, 3, 4, 5
Vocabulary: instrument, orchestra

Tom Introduces the Orchestra

- Watch Families of the Orchestra.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
  - *What should we remember?*
  - *What should we do next?*

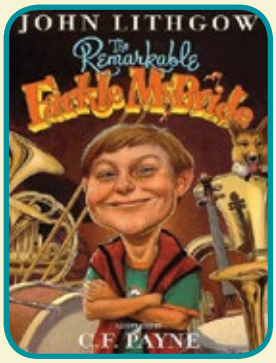
Orchestra Exploration

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

Britten's *The Young Person's Guide to the Orchestra* Online

Check out Digital GO, a collection of listening and music-making games, an interactive score, and engaging video interviews with orchestral musicians focusing on Britten's *The Young Person's Guide to the Orchestra*.

britten100.org/new-to-britten/learning/digital-guide-to-the-orchestra



Literacy Link

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

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

Examples of Instrument Details

- Appearance (colors, shapes, size)
- 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, bow, striking, shaking, scraping)
- Organize your instrument list into categories according to similarities (appearance, materials used, mechanisms and structures, how sound is produced)
  - *A symphony orchestra is composed of four instrument families:*
    Woodwinds (wooden tubes, blown)
    Brass (metal tubes, buzzed lips)
    Percussion (struck, shaken, or scraped)
    Strings (wooden bodies with strings, bowed or plucked)
- Review the instruments and instrument families in the Orchestra Organizer (SG34–35).

Families and Instruments

Part 1 (audio)

- Play Track 46, *The Young Person's Guide to the Orchestra* (main theme).
- Complete Families and Instruments (SG39).
- Compare and discuss answers.
- Play CD again as needed.

Part 2 (visual)

- Complete Who Am I? (SG40–41).
- Students form pairs and check one another's work.



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 music, 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*.



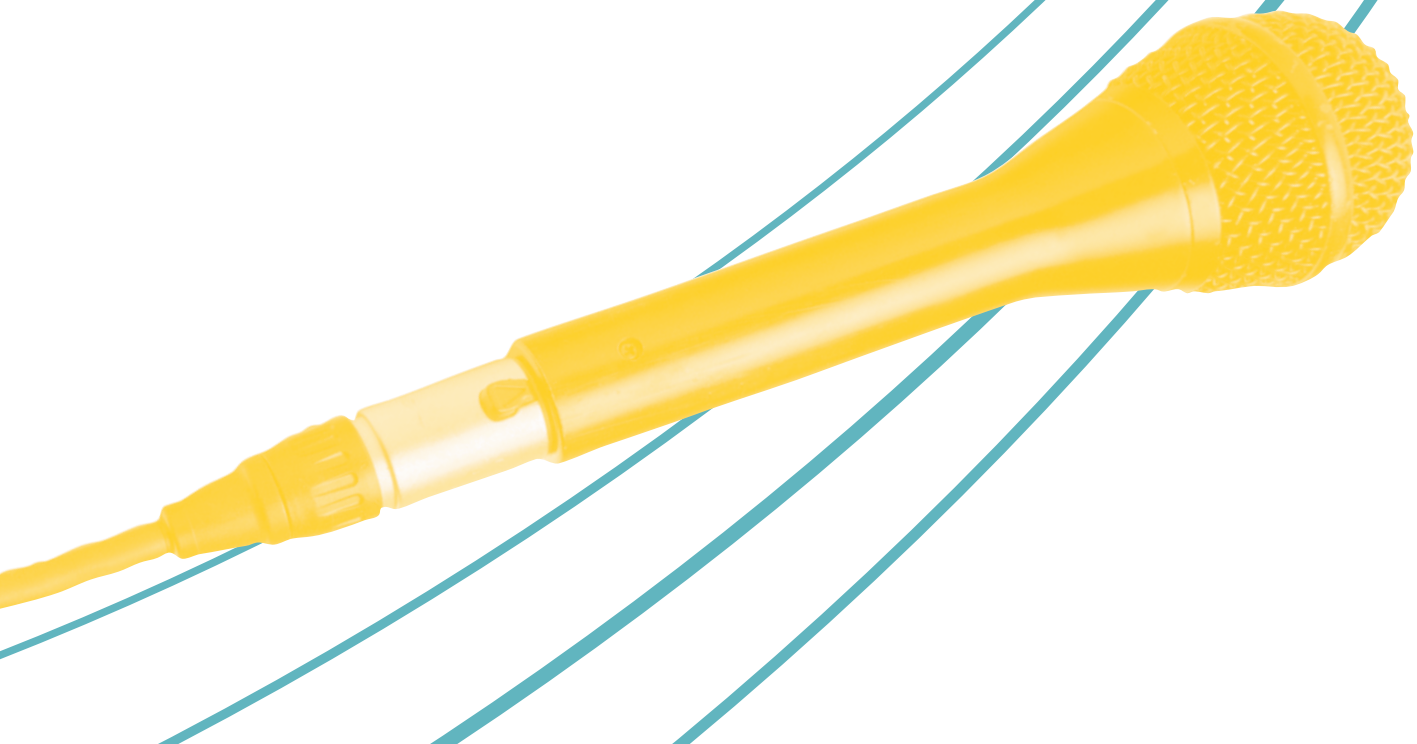
Creative Extension 1: My Own Orchestra

- In your Orchestra Organizer, SG34–35, study the instruments in their appropriate family boxes while listening to Tracks 29–44 (solo instruments and narration).
  - *Symphony orchestras are designed to play many kinds of music from various times and places. Orchestras from different cities all over the world include more or less the same instruments, sitting in more or less the same places.*
  - *What if you designed your own orchestra to play a single special kind of music?*
- Model and complete My Own Orchestra (SG38).
- Share your work with Carnegie Hall (**linkup@carnegiehall.org**).



Creative Extension 2: The Best Instruments of the Orchestra Awards

- *Movie stars have the Academy Awards. Television shows get the Emmy Awards. Olympic athletes receive medals. Today, it's our job to create awards for the best instruments of the orchestra.*
- Play Tracks 29–44 (solo instruments and narration).
- Play Track 45 (solo instruments without narration).
  - *This time, as the instruments play, say their names.*
- Model creating categories of awards (Most Soulful, Funniest, Craziest Looking, Scariest Sounding, Loudest, Lowest, etc.).
- Complete The Best Instruments of the Orchestra Awards (SG39).
- Create a name for each award.
- Draw a trophy or statue for the award.
- Share work in an awards ceremony.



Orchestra Organizer

Woodwinds
(wooden tubes, blown)



Bassoon Clarinet Flute Oboe Piccolo

Brass
(metal tubes, buzzed lips)

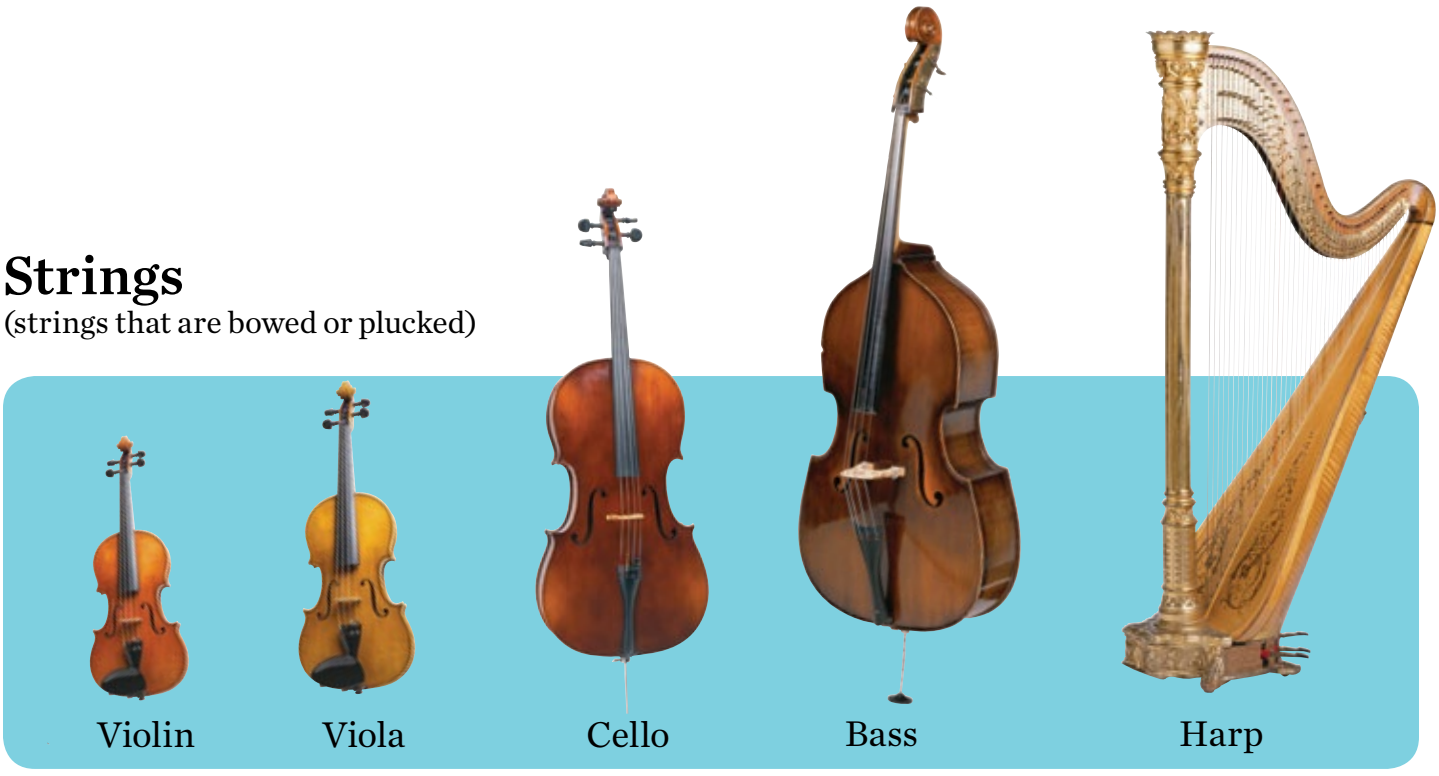


French horn Trumpet Trombone Tuba

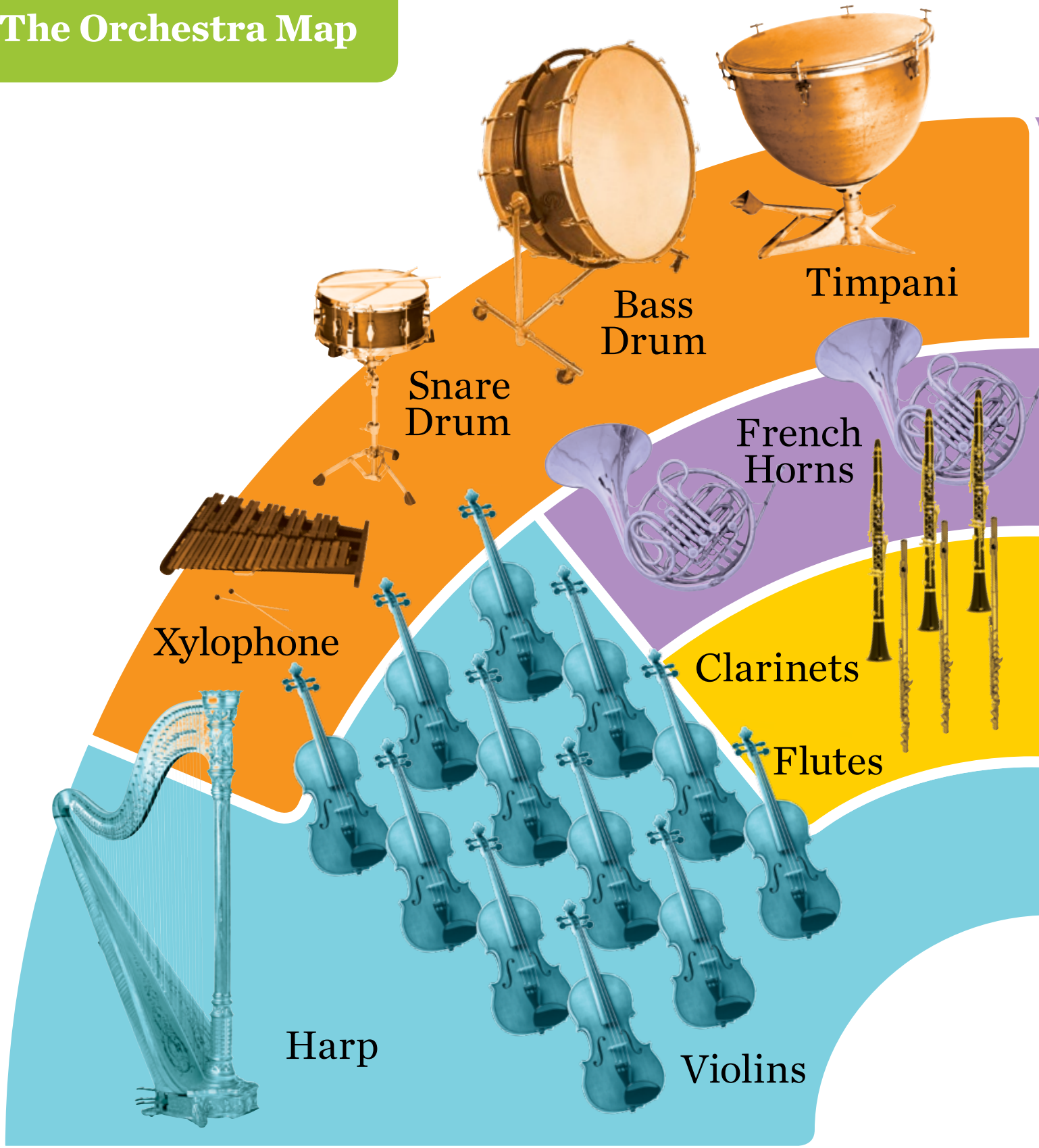
Percussion
(struck, shaken, or scraped)

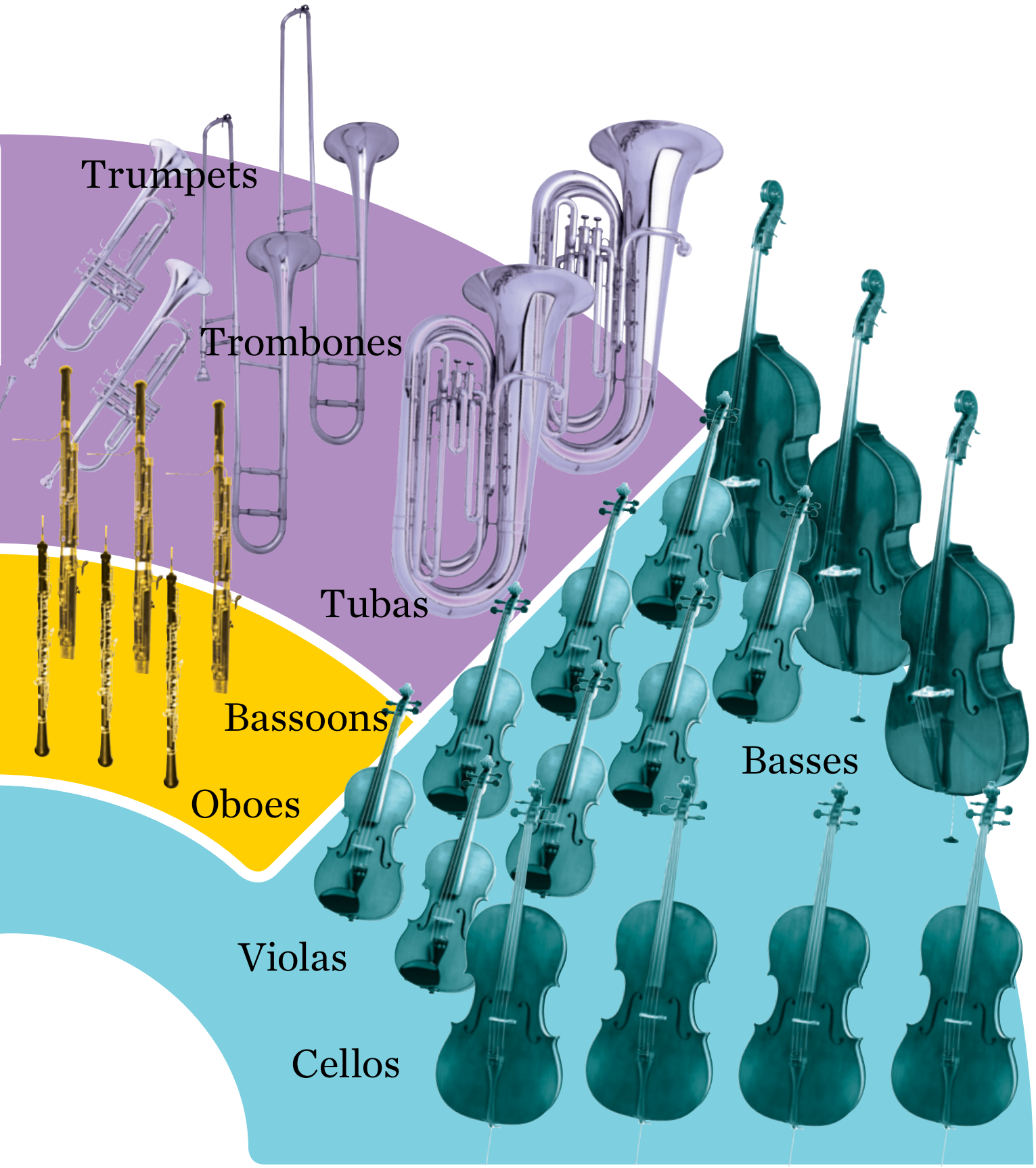


Strings
(strings that are bowed or plucked)



The Orchestra Map




Trumpets
Trombones
Tubas
Bassoons
Oboes
Violas
Cellos
Basses

My Own Orchestra

Name of orchestra:

Stadium Symphony

Type of music:

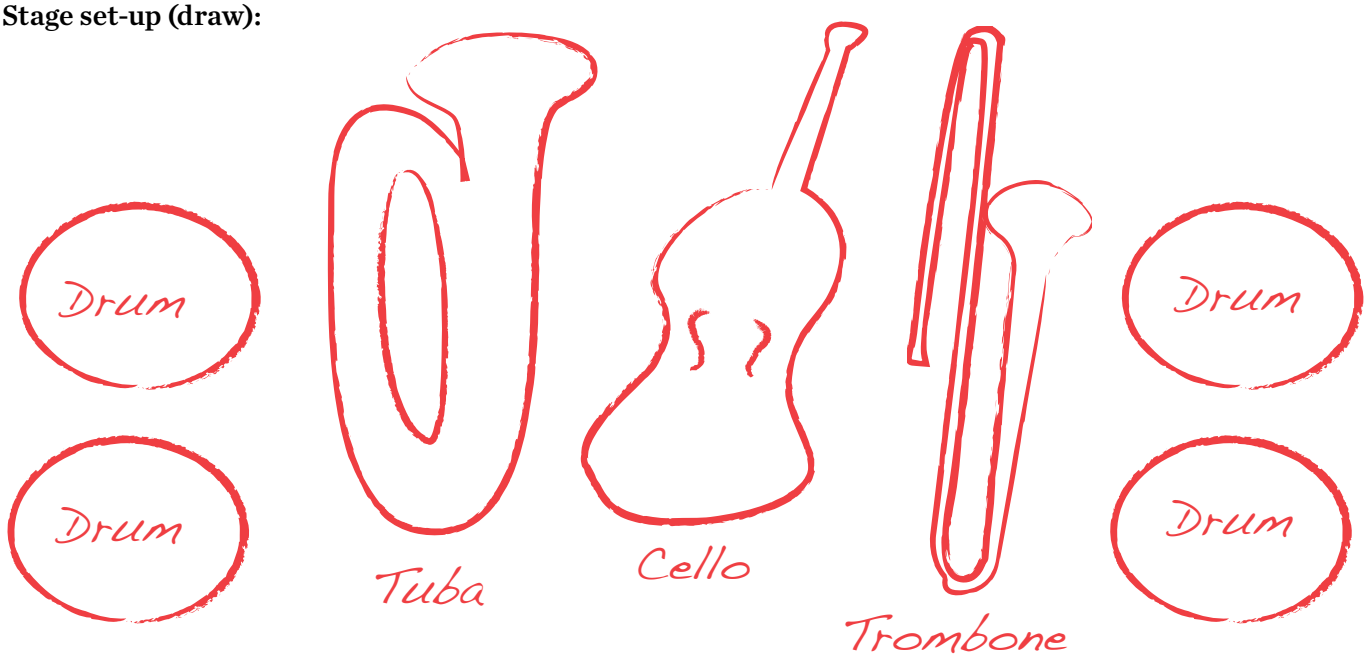
Sports and action music

Instruments included:

percussion, trombone, tuba, cello, bass

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

Stage set-up (draw):



The Best Instruments of the Orchestra Awards

Name of Award	Nominees	Award-Winning Instrument	My Trophy for the Winning Instrument
Wackiest Woodwind	bassoon clarinet oboe piccolo	bassoon	

Track 46

Families and Instruments

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

Who Am I?

1. 

2. 

5. 

8. 

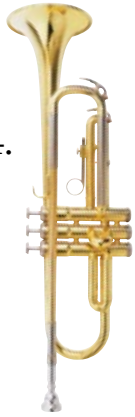
11. 

6. 

9. 

3. 

12. 

4. 

7. 

10. 

13. 

14. 

15. 

16. 

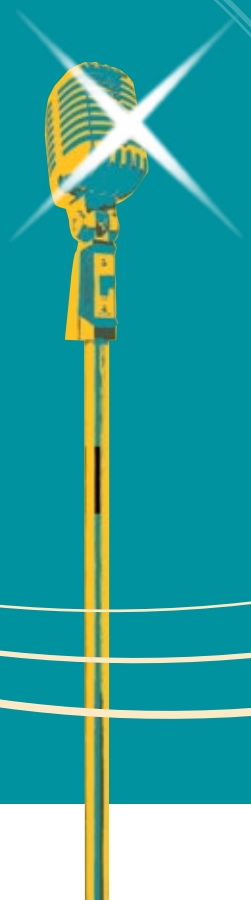
17. 

18. 

	Instrument Name	Family
1.	piccolo	woodwind
2.	violin	string
3.	snare drum	percussion
4.	trumpet	brass
5.	timpani	percussion
6.	bassoon	woodwind
7.	bass	string
8.	viola	string
9.	tuba	brass
10.	flute	woodwind
11.	oboe	woodwind
12.	harp	string
13.	xylophone	percussion
14.	cello	string
15.	clarinet	woodwind
16.	bass drum	percussion
17.	trombone	brass
18.	French horn	brass



Concert Experience




104

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 CD, Link Up DVD, Link Up Student Guides, index cards, blank paper, markers

Time Requirement: 50 minutes (five 10-minute activities)

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

Vocabulary: audience, Carnegie Hall

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.
- Look at SG42 and learn about the history of Carnegie Hall.
- 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 could you and your community do to save it?*

Preparing 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 on stage at the concert?*

Check out Carnegie Hall's Listening Adventures interactive website.



Visit **listeningadventures.carnegiehall.org** to watch an animated history of Carnegie Hall.



Andrew Carnegie (1835–1919) 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 led him to help build more than 7,000 church organs and, of course, Carnegie Hall in New York City.

- *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 are prepared to perform with the orchestra at the Link Up concert:

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

Becoming an Expert Audience Member

Using SG43, lead your students through a brainstorming session about audience behavior and participation. A list could include:

1. Pay attention and listen carefully to the host and conductor.
2. Play or sing when you are asked to. Be quiet and respectful of your neighbors and the performers onstage when you are not performing.
3. Be a good representative of the class and of the school.
4. Stay alert! Get a good night's sleep.
5. Take your jacket, hat, and hood off when you arrive at your seat.
6. Get into the music and feel the beat in your body. Think about the feelings in the music, and imagine the melody.
7. Remember all the activities we did in the classroom and what we learned about the music.
8. Focus on the instruments. What do I hear? What do I see?

Audience Challenge

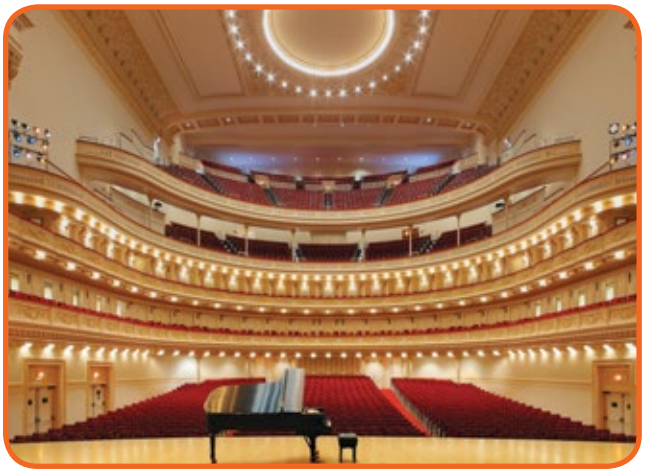
- Split the class into three groups: performers, audience, and observers. The performers can play, sing, or even read something that the class is studying. The observers watch and take notes on what they see. What can they observe about the relationship between the audience and the performers?
- Draw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

Post-Concert Reflection

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

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

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., Booker T. Washington, and 13 US presidents, have made speeches here.

The main hall, named Isaac Stern Auditorium / Robert 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.

SG 43

Becoming an Expert Audience ...

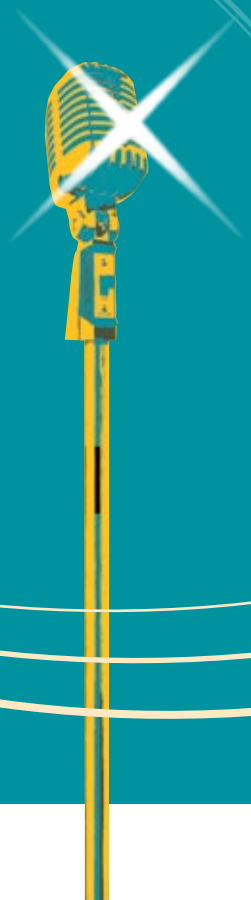
Use the space below to record your thoughts on becoming an expert member of the audience.

Audience Challenge

	1 Practice, Practice, Practice	2 Stage Ready	3 Standing Ovation
 Sitting Position and Posture			
 Eye Contact			
 Playing or Singing When Asked			
 Active Listening			
 Quiet and Not Disruptive			
 Appropriate Applause			



Basics





Singing

Aim: How can we develop good singing habits?

Summary: Students develop proper posture, breath control, and diction, and learn to blend their voices as one.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

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

Vocabulary: chorus, diction, head voice, humming, posture, vibrations

Preparing to Sing

- Discuss the different ways that we use our voices every day.
  - *We are capable of making many kinds of sounds or tones with our voices.*
  - *There are four types of voices: talking, singing, whispering, and calling.*
  - *How do we use our voices in the classroom? In music class? In the library? On the playground?*
- Help students prepare for singing by establishing good habits.
  - *In order to sing well, we have to first establish some good habits.*
  - *Let's start with singing posture. Sit or stand up straight with your feet planted firmly on the ground and your shoulders down and relaxed. Check to make sure your head is level.*
  - *Breathe deeply, from low in your body. Put your hand on your belly when you breathe in and allow it to expand like a balloon. That motion shows that you are breathing like a singer.*

Discovering Our Singing Voices

- Have students perform a few long sounds by singing or humming. While they hum or sing, tell them to touch their noses, cheeks, throats, necks, backs, and chests. Alternate between blowing air (not making sound) and humming, while touching your throats, so that you feel the difference between vocal cords vibrating and at rest.
  - *What do you feel?*
  - *Does anything change when you hum or sing instead of speak?*
  - *What do you think is happening? Why?*
- All sounds are created by vibrations or movements that go through the air.
  - *Without vibrations, music and sounds would not exist.*
  - *By touching our throats when we hum, speak, or sing, we can actually feel the vibrations created by our vocal cords.*

Vocal Exercises and Warm-Ups

By doing the following exercises often, students will become comfortable with using their singing voices and performing with crisp, clear diction. Feel free to mix and match the following warm-ups or create your own to add variety. Watch Recorder and Singing Basics for more information.

Yawning

- Model the vocal contour of a yawn and a sigh (going from a high to a low pitch).
- Model a swooping contour with your hands and arms.
- Have students mimic you so that they can begin to feel and understand the difference between high and low sounds by using their bodies and voices.

Sirens

- Have students imitate a police siren by singing *ooo* on a high pitch, slide down to a low pitch, and then slide back up to a high pitch.
  - *Feel the vibrations in your face and in your nose as you do this.*
  - *When we sing and feel vibrations in our head, we are using our head voice.*
  - *What arm movements can we add to show the shape our voices are making?*

Yoo-Hoo

- Have students answer the musical calls of "yoo-hoo" on high and low pitches.
- Allow students to take turns as the leader, creating their own "yoo-hoo" call-and-response patterns.

Mouth Percussion

- Brainstorm a list of hard consonant sounds (*t*, *p*, *k*, *ch*, and so on). Perform some call and response by creating a short rhythm using one of the hard consonant sounds. Invite students to lead the call-and-response patterns while all speaking with crisp, clear consonants and good diction.

Hissing

- Ask students to hiss on an "sss" sound with an even flow of air while you count for four, eight, and 16 beats. See who can last the longest.

Lip Trills

- Ask students to buzz their lips like a motor on a descending five-note scale. Practice different phrases this way to increase breath control.

Vowel Sounds

- Ask students to sing elongated, pure vowel sounds on a descending five-note scale. Begin with the phrase "mee, meh, mah, moh, moo." Practice this activity until the students can sing a smooth, legato descending scale with no consonants ("ee, eh, ah, oh, oo"), always encouraging students to sing with a relaxed jaw.

Blending Our Voices Together

A chorus is many singers joining together, blending as one voice. Throughout the curriculum, we will work on developing the skills necessary to sing and play together.

- Play Track 1, "Come to Play" (complete).
  - *What do you hear?*
  - *What do you think the singers did to sound like one voice?*
- Play Track 53, Sustained singing.
- Have students match the pitches they hear.
  - *Remember to listen carefully and match each note with your neighbor. If you cannot hear your neighbor, you may be singing too loudly.*
- Play Track 54, Five-note scales. Listen to the five-note descending scales. Have students sing the scales on syllables such as *mee, may, mah, moh, moo.*
  - *Remember to listen carefully and match each note.*
  - *Remember to sing in your light head voice, feeling the vibrations in your face.*
- Repeat a few of these exercises daily, adding new vocal exercises as the class gains skill and confidence.
- As you practice the Link Up repertoire, remind students to sing with proper posture, breath control, diction, and head voice, using My Singing Checklist (SG45).

Solutions for Matching Pitch

- Start by singing a clear, mid-range tone for students to listen to and match.
- Identify the students who are singing a different pitch. Match that pitch and then help students to move to the desired pitch.
- Compare the two notes by singing each and asking if the student's note is higher or lower. Demonstrate by sliding between them.
- Start again on a single tone and help students to match each one with you.





My Singing Checklist

How is my posture?		Is my back straight? Are my shoulders relaxed? Is my head level and looking forward?	☐ ☐ ☐
How is my breathing?		Am I taking low, deep breaths? Am I keeping my shoulders relaxed? Does my stomach move out when I breathe in?	☐ ☐ ☐
Did I use my singing voice?		Did I sing with a light, clear sound? Did I use my head voice and feel vibrations in my nose and forehead?	☐ ☐
How were my listening and ensemble skills?		Am I listening carefully and matching my voice to all of the notes? Am I blending and matching my voice with my classmates? Am I using good diction to make all the consonants crisp and clear?	☐ ☐ ☐
What did I do well today?			
What did the class do well?			
What can I improve on?			
What can the class improve on?			

Recorder

Aim: How can we create a beautiful, blended sound in our class as we begin to play the recorder?

Summary: Students use listening skills to appreciate the tonal qualities of the recorder, and we begin to create a blended recorder sound as a group.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides, recorders

Time Requirement: 30 minutes (three 10-minute activities)

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

Vocabulary: tuning

Preparing to Play

- Listen to Link Up melodies, Tracks 5, 9, 15, and 18.
  - *What do you hear?*
  - *What words describe the sound of the recorder?*
- Look at SG3 and help students prepare for playing by establishing good habits.
  - *Let's start with playing posture. Sit up straight with your feet planted firmly on the ground and your shoulders down and relaxed. Check to make sure your head is level.*
  - *Breathe deeply, from low in your body. Put your hand on your belly when you breathe in and allow it to expand it like a balloon.*
  - *After inhaling fully, move your finger an inch in front of your mouth. Blow slow, warm air on your finger, not fast, cool air. This is the kind of "just right air" which is used to make a pleasant recorder tone.*
- Have students blow their warm, slow air over a piece of paper or leaf in their palm. It should flutter but not fly away with proper air flow.
- Practice hand position and balance.
  - *Hold the recorder up in your left hand. Remember that the left hand is always on top.*
  - *Cover the hole on the back of the recorder with your left thumb. Put your right hand thumb on the back of the recorder to help with balance.*
- Look at SG47–48 and practice the fingerings for the Link Up melodies. Advanced students may practice additional fingerings from the chart at the end of this book.

Tips for Gradually Increasing Recorder Range



- First practice G, A, and B until students are comfortable with these notes.
- Gradually add C and D.
- Add low E as the first note that uses the right hand fingers.
- Next add low D, then low F and F-sharp.
- Finally add low C.
- Remember to blow less air on the lower notes.

Additional Recorder Tips

- Remind students to always use the left hand on top of the recorder.
- The left hand pinky never touches the recorder. It should be up as if you are drinking a cup of tea.
- Practice a "silent symphony," in which students practice fingering but don't blow.
- Try to practice the recorder a little bit in each session.
- Watch Recorder and Singing Basics for more information.

Tuning on the Recorder

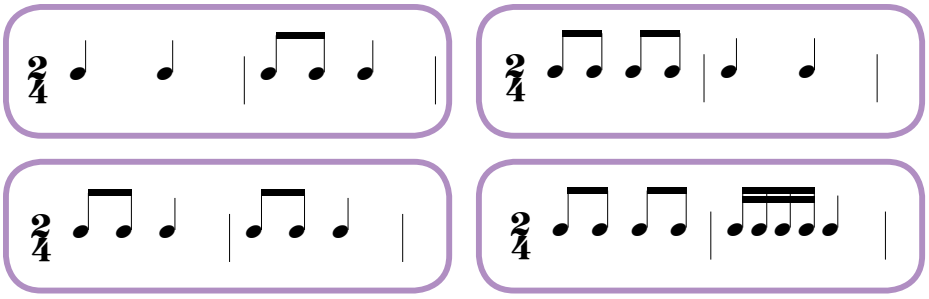
- Practice tuning as a class.
  - *In an orchestra, the musicians must make sure that all of their instruments are playing on the same note or pitch. This is called tuning.*
  - *At the start of the concert, the oboe plays an A so that all of the instruments can tune together.*
- First, listen to the A, and then play an A on your recorder. Make sure that your pitch matches.
- Play CD Track 55, Tuning A.
- Students should join in gently, listening carefully to ensure that their A matches the sound on the CD. All of the students should blend together to sound like one giant recorder.
- Invite individual students to lead the tuning by playing the first A.
- Integrate this tuning process into your recorder routine each day.

Creating a Warm-Up Pattern

- Create a short warm-up pattern using the notes your class currently knows. Example: G–A–B–A–G.
- Repeat a few of these exercises daily, gradually increasing the range of the warm-up as the class learns to play more notes.
- As you practice playing the Link Up repertoire, remind students to play with proper posture, breath control, and fingerings using My Recorder Playing Checklist (SG46).

Building Technique: Air and Articulation

- Beginning with the articulation patterns below, help students to develop a vocabulary of new and familiar patterns. Over time, add pitches to familiar rhythmic patterns to create melodic warm-ups. This activity can be student-led, and students can create their own patterns as well.



- Include articulation technique in your warm-up through call and response, always continuing to reinforce proper posture and steady, slow, and warm airflow.
  - *As you play, think about saying "doo" or "dhoo," as lightly as possible for each new note, while keeping a steady flow of warm air moving through your recorder.*
- After establishing a steady tempo (approximately ♩ = 80), have students echo the articulation patterns above using their voices. Sing the patterns on G using the syllable "doo."
- Next, while still using the "doo" articulation, have students repeat the patterns silently, blowing "just-right air" on their finger in front of their mouths.
- Finally, have students echo on their recorders on G. (This can also be a great way to introduce or reinforce new notes!)

My Recorder Playing Checklist

How is my posture?		Is my back straight? ☐ Are my shoulders relaxed? ☐ Is my head level and looking forward? ☐
How is my breathing?		Am I taking low, deep breaths? ☐ Am I keeping my shoulders relaxed? ☐ Does my stomach move out when I breathe in? ☐
How is my playing?		Is my left hand on top? ☐ Am I fingering the notes correctly? ☐ Are my finger-holes completely sealed? ☐ Is my air soft and gentle? ☐
How are my listening and ensemble skills?		Am I blending and matching the correct recorder notes with my classmates? ☐ Am I playing the correct rhythms along with my classmates? ☐

What did I do well today?

What did the class do well?

What can I improve on?

What can the class improve on?

Preparing to Play the Recorder





B





A





G





E





F





F#

Parts of the Recorder



D





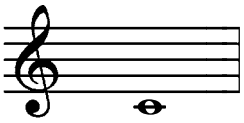
high D



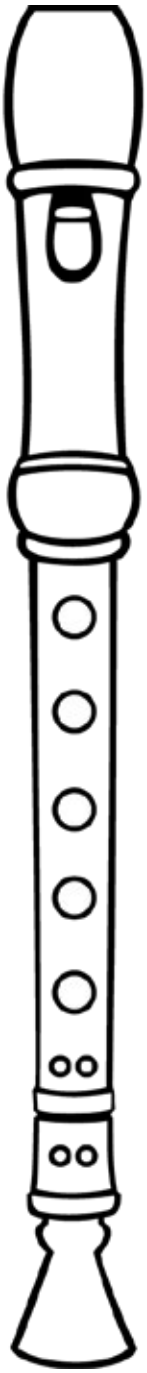


high C





middle C



Mouthpiece

Body

Bell

*Note: There is a full fingering chart at the end of this book.

Rhythm

Aim: How can we create rhythmic patterns while keeping a steady beat?

Summary: Students internalize a steady beat and create simple rhythm patterns.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

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

Vocabulary: bar line, clef, measure, note head, note stem, rest, rhythm, staff, steady beat, time signature

Establishing a Steady Beat

- Ask students to find their pulse on pressure points on their bodies (such as the wrist or the neck). Explain how a pulse is connected to the heart and heartbeat.
  - *Just like our heartbeat, music has a pulse. This steady beat is the repeating rhythm that helps us keep time.*
- Have students play the steady beat using a rhythm instrument or by clapping or tapping the beat.
- Have students take turns as the steady beat leader, clapping a steady beat with everyone gradually joining. The leader should occasionally switch their movement and sound, but continue with the same beat. For example, the leader might move from clapping to swaying from side to side. Everyone in the group should follow the leader's movement or sound and the beat should stay the same.
  - *Was the class successful at staying steady and together?*
- Repeat the activity so that the class becomes better at internalizing and keeping a steady beat.
- Play the Link Up melodies, Tracks 1, 7, 13, 18, 20, 23, and 25, and have students find the steady beat in each piece by clapping or tapping along.

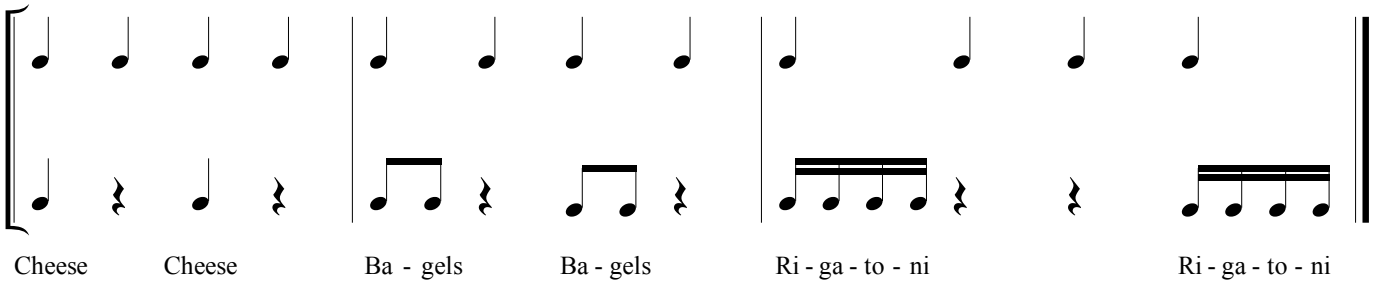
Exploring Rhythmic Patterns

- Clap or say a series of rhythmic patterns and have students echo each of the patterns.
- Have students take turns as the leader, creating their own rhythmic patterns for the class to echo.
- Clap or say a pattern and challenge students to echo back with a different pattern.
- Locate the rhythm examples on SG50. Through call and response, practice clapping or saying the rhythms.
- Students may also practice the rhythmic patterns by playing one or more pitches on the recorder.

My Favorite Rhythmic Patterns

Playing with Rhythms

- Create a list of one-, two-, and four-syllable words in a chosen category. For example, if the category is food, the words might be “cheese,” “bagels,” and “rigatoni.” Experiment with other categories, such as animals, names, colors, and so on.
- Tap a steady beat and repeat the words over the steady beat. Repeat each word several times before switching to the next word. Spread the two and four syllable words evenly to fit into one beat.



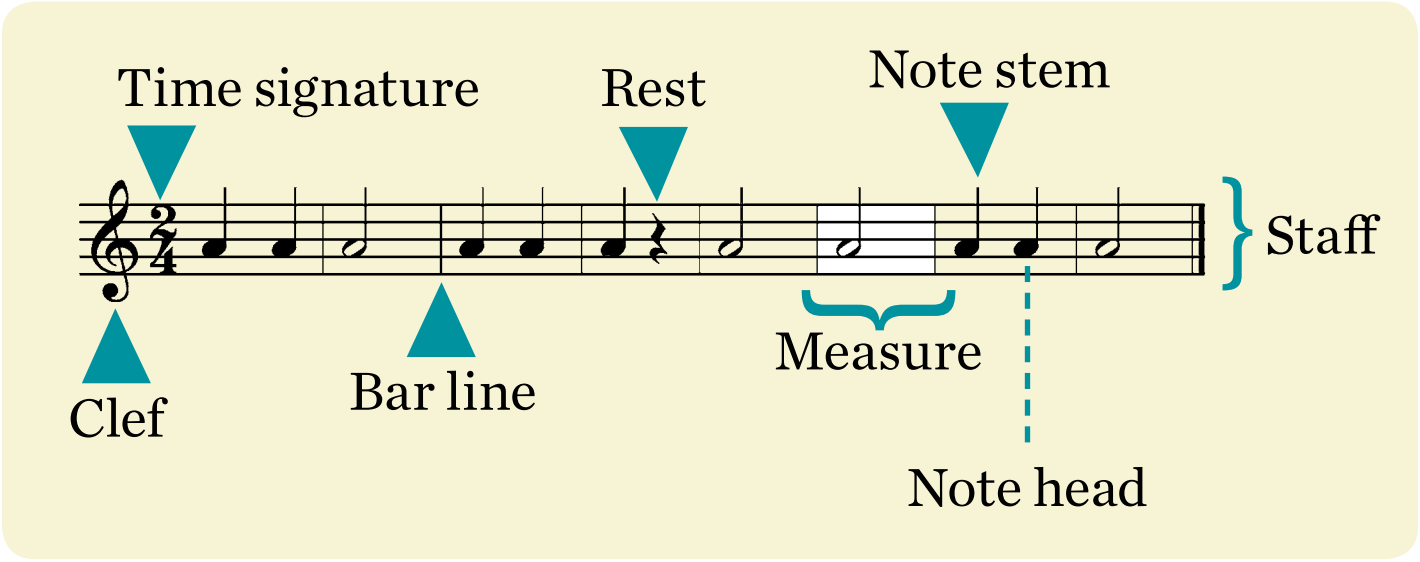
- Create a pattern using your selected words. Start with a pattern of four words. (For example: Cheese, Cheese, Rigatoni, Bagels)
- Repeat the word patterns while clapping or tapping the steady beat.
- Try to clap the rhythm that has been created, clapping on every syllable of each word.
- Now, think the words silently in your head and only clap or play the rhythmic pattern.

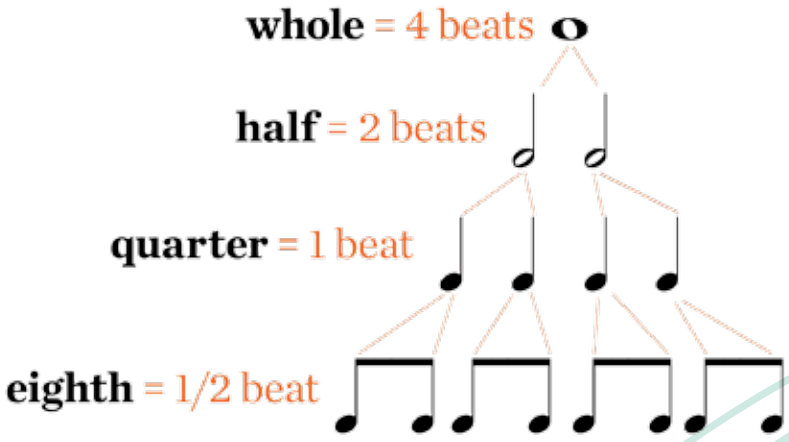
Creating Rhythmic Patterns with Notation

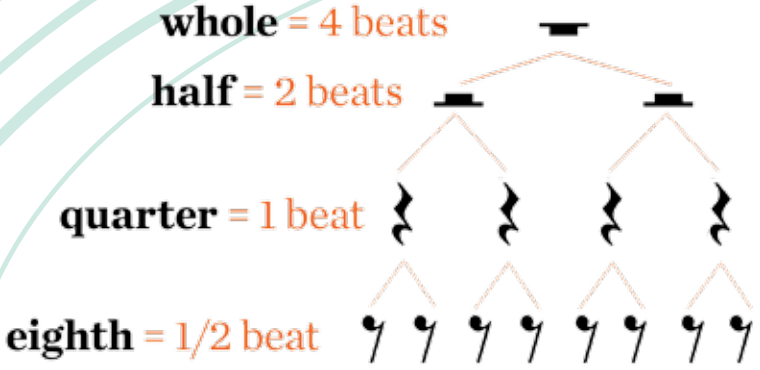
- Using Creating My Own Rhythmic Patterns (SG43), review music symbols used in notation, and introduce students to 3/4 time signature.
  - *Look at the 3/4 time signature.*
  - *The three indicates that there are three beats in each measure.*
  - *The four indicates that a quarter note fills one beat.*
- Have students arrange the four patterns, in the order of their preference, into the blank measures.
- Perform your arrangement by clapping, saying, singing, or playing the rhythm on the recorder.

Music Decoders

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



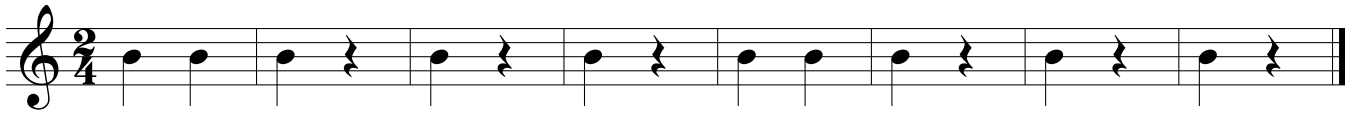




Reading Rhythmic Patterns

Practice clapping, saying, singing, or playing these rhythms.

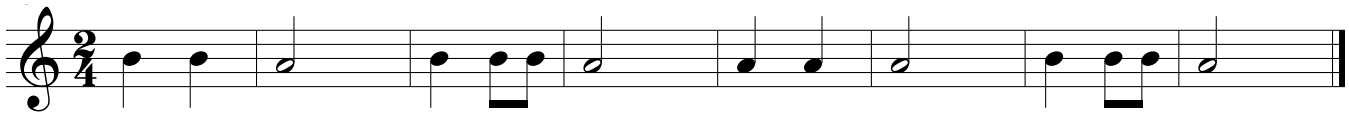
1



2



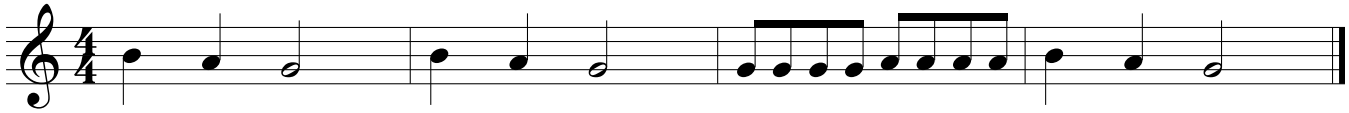
3



4

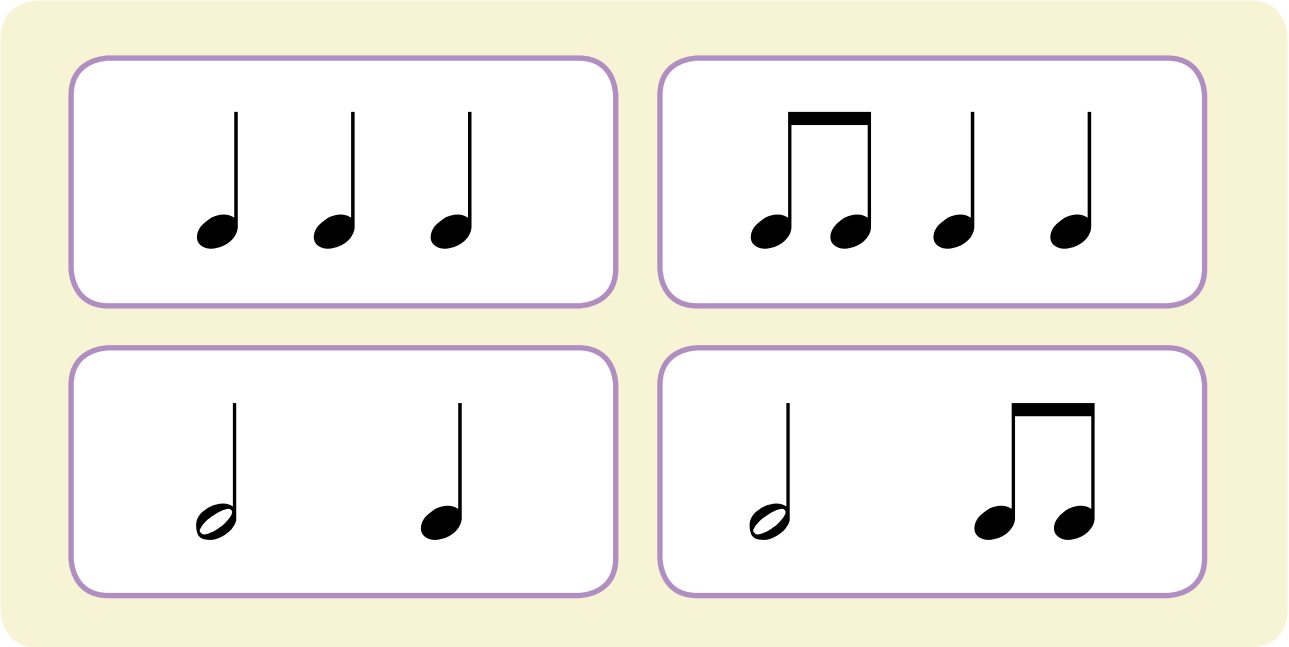


5



Creating My Own Rhythmic Patterns

Create a rhythm composition by arranging the rhythm patterns below.



Arrange rhythmic patterns 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.

Melody

Aim: What is a melody and how can we create a melodic contour or shape?

Summary: Students establish an understanding of melody and explore melodic contour in the Link Up repertoire.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

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

Vocabulary: decode, pitch

Melodies Are Made of Shapes

- Review the vocal warm-ups from page 74. Encourage students to use their full vocal range and trace the highs and lows of their voice in the air as they sing.
  - *What body movements can we add to show the shape our voices are making?*
- Listen to the Link Up melodies Tracks 1, 7, 13, 18, 20, 23, and 25. Have students trace the contour of each melody in the air as they listen.

Melodies Are Made of Lines and Spaces

- Have students turn to SG52.
  - *Music is made of high and low sounds called pitches. Each pitch has a name that is just like the letters of the alphabet. Look at the pitches and their names and notice how the pitches start to repeat after G.*
  - *When musicians read music on a staff, they know which notes to play because each note is put on its own line or space. As notes move up the staff they sound higher. As they move down the staff they sound lower. Look at the lines and spaces and notice how they are similar to your hand. You have five fingers and in between your fingers are four spaces.*
- Help students remember the names of each line and space on the treble clef using words and phrases like "Every Good Boy Does Fine" and "FACE." Have students create a sentence of their own on SG53.

Putting It All Together

- Practice naming pitches on the staff by solving the pitch puzzles on SG54. Write the letter name of each note to decode words.
- Next, decode the pitches in our Link Up theme song, "Come to Play," by writing the correct letter names below the staff.
- Practice reading notes on the staff by playing the melody on the recorder.



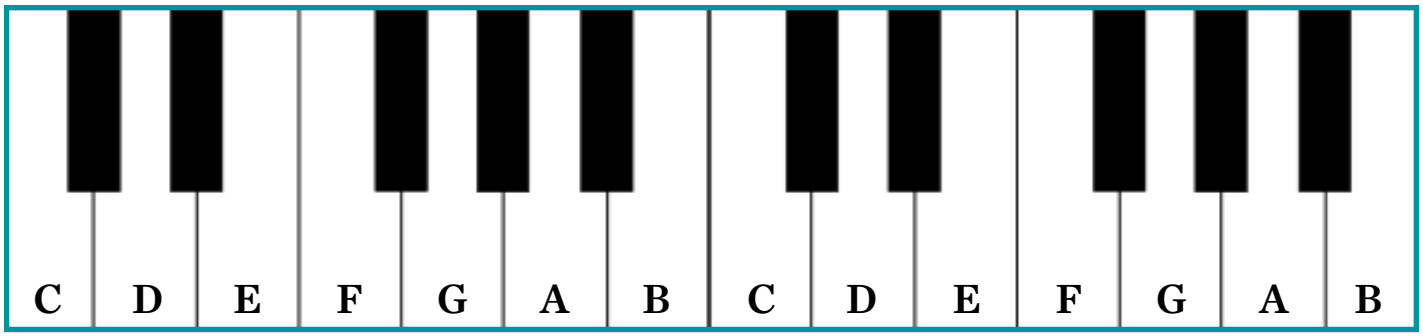
Creative Extension: Creating My Own Melody

- Using SG55, Creating My Own Melody, have students create a melodic contour in the box by drawing a gently curving line.
- Next, add five musical pitches (designated by letter) to the contour. Use pitches that correspond to each level of the line.
- Think about whether you want skips, leaps, or a combination of both in the short melody. Make sure to add notes to the highest and lowest points of the line.
- Have students share their new melodies with the class by singing or playing it on the recorder.

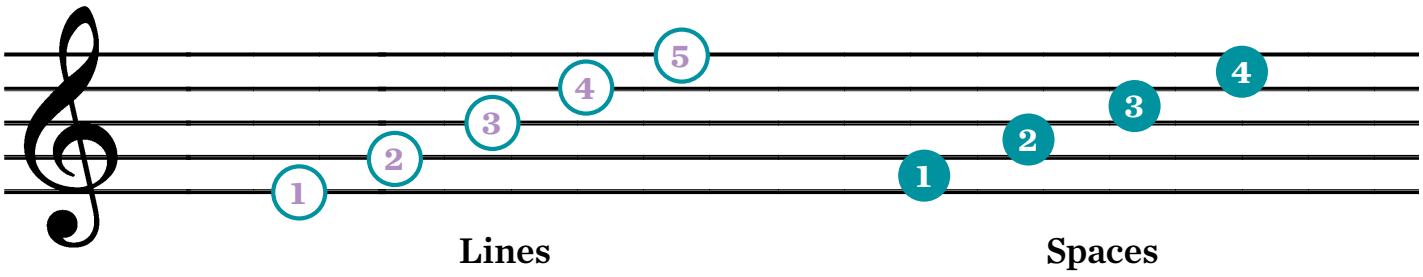
Unlocking Music Notation

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

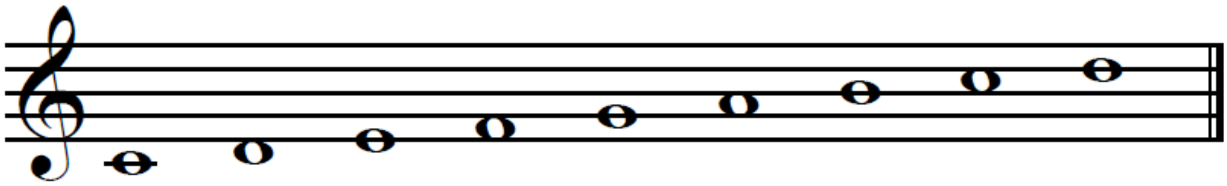
Musical Pitches on a Piano



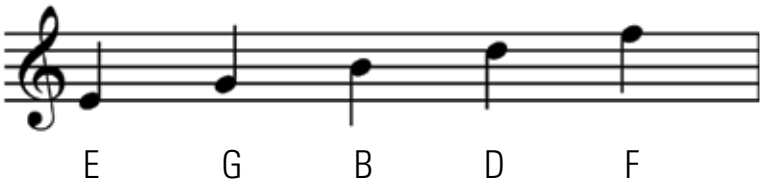
Lines and Spaces

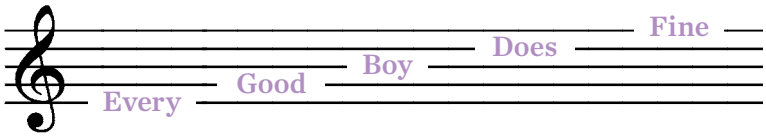


Pitches on the Staff



Look at the pitches on the lines.
Use a fun phrase to help you remember the note names.





Create your own phrase to help you remember the names of the line notes.

F _____

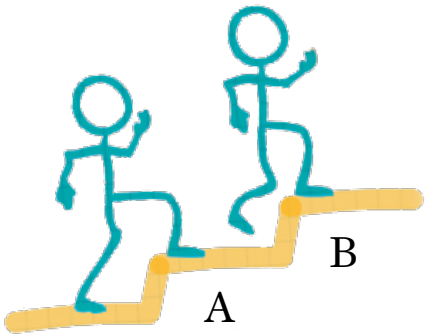
D _____

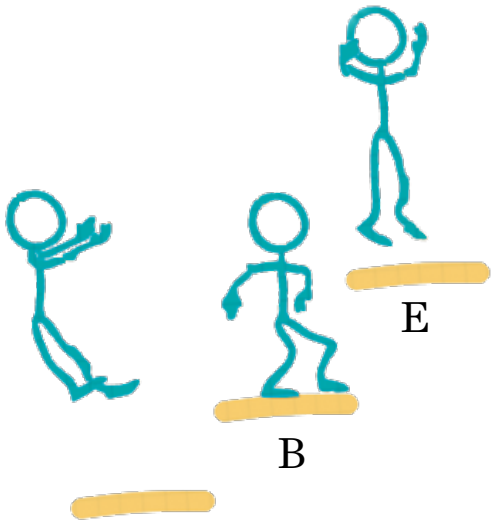
B _____

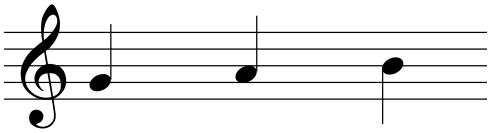
G _____

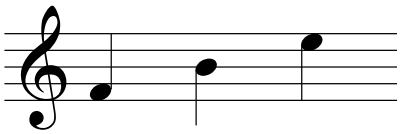
E _____

Steps and Leaps



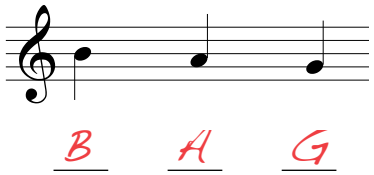


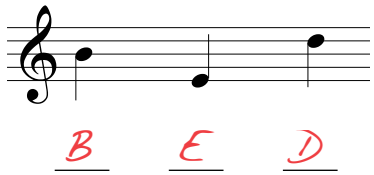


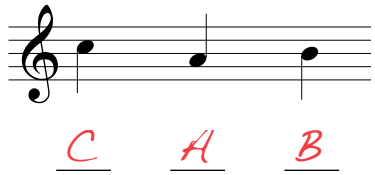


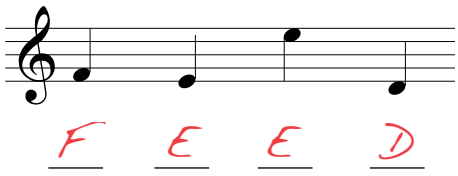
Pitch Puzzles

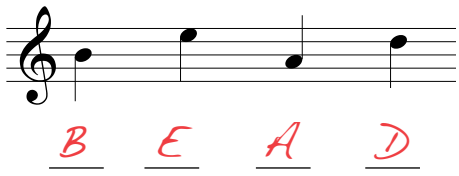
Look at the pitches below and write the correct note names to spell words.

1 

2 

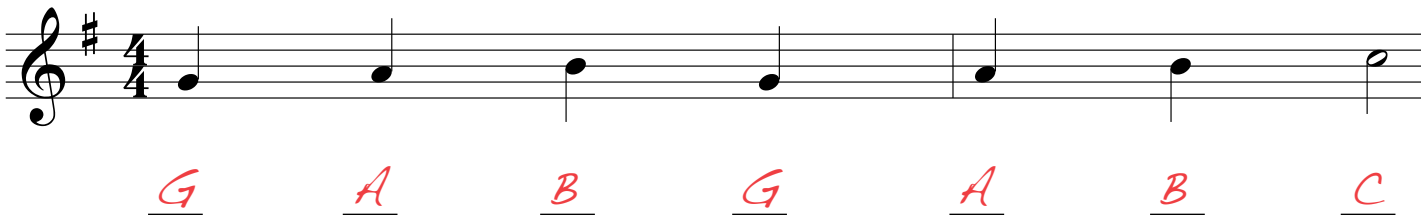
3 

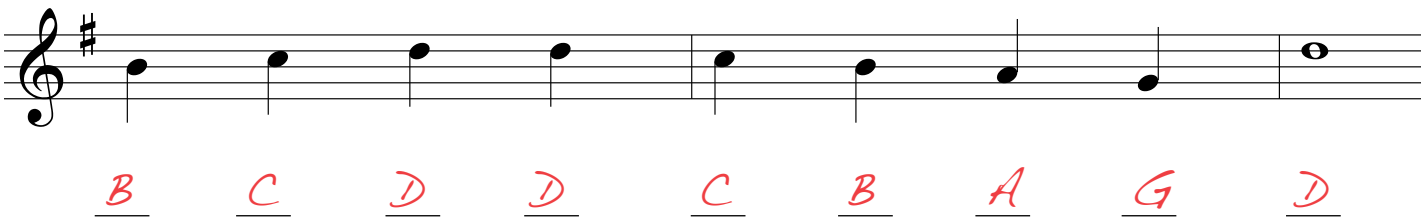
4 

5 

Note Names in “Come to Play”

Name the notes in our Link Up theme song,“Come to Play.”
Write the letter name of each note in the spaces below.





Creating My Own Melody

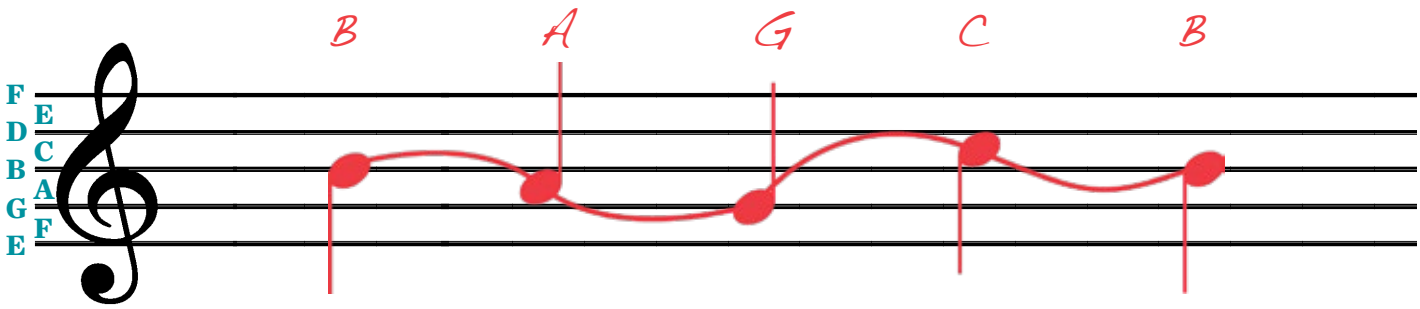
Create your own melody on the staff below.

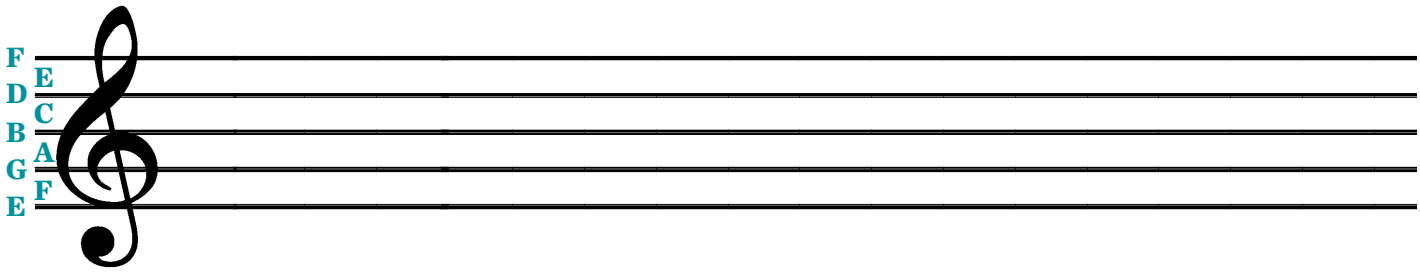
1. Start by drawing a gently curving line. Remember to include both high and low curves in your drawing.

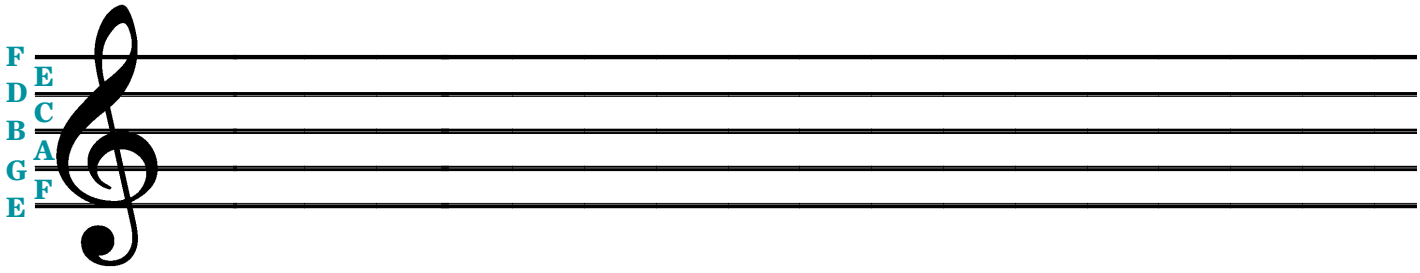
2. Pick five points on your line and draw a note head in each spot. Look at the note-name letters on the left side of your staff and label each spot. These letters will be the notes in your melody. Think about whether you want skips, leaps, or a combination of both. Make sure to add notes to the highest and lowest points of the line.

3. Play or sing your new melody.

Example

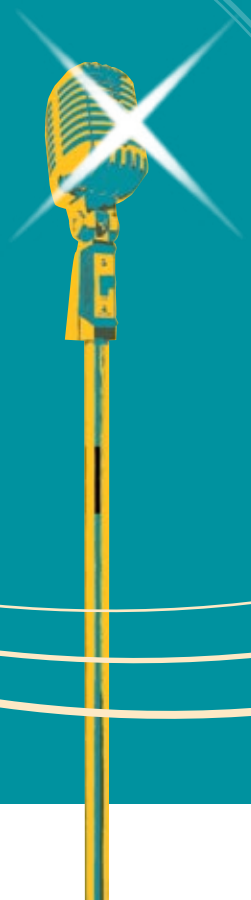






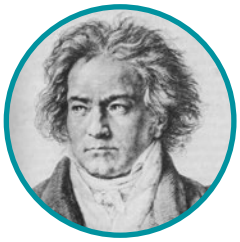


Additional Information





ABOUT THE COMPOSERS



Ludwig van Beethoven (1770–1827) grew up in Bonn, Germany, and by the time he was just 12 years old, he was earning a living for his family by playing organ and composing original music. He was eventually known as the greatest pianist of his time. Although Beethoven began to suffer from hearing loss as early as his 20s, he continued to compose. He even composed many of his most famous musical works after he had become totally deaf! Legend has it that after conducting the premiere of his Ninth Symphony, he had to be turned around to see the overwhelming applause of the audience. Beethoven's originality and innovation inspired others to change the way that they composed. Fun fact: One of Beethoven's favorite foods was macaroni and cheese!



Joseph Brackett (1797–1882) was an American songwriter and an elder, or minister, in the Shaker community. Shakers are a religious group who consider music to be an essential part of the religious experience. Brackett was born in Cumberland, Maine. He did not write a lot of music but 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) lives in New York City and composes music for opera, theater, dance, film, and concerts. He worked with choreographer Hilary Easton to create a series of dance-theater works, and his music for theater has appeared in shows on and off Broadway. He has written an opera based on E. T. A. Hoffmann's *The Sandman*, and he scored an Oscar–winning short film, *The Lunch Date*. His choral works include *Behold the Star*, available on New World Records and published by Boosey & Hawkes. He is a member of the faculty of The Juilliard School.



Antonín Dvořák (1841–1904) was born in a small village in Bohemia, which is now part of the Czech Republic, a country in central Europe. He was one of seven children. His parents recognized his musical talent, and at the age of six he began his musical training. He studied music in Prague and graduated as an accomplished violin and viola player before he was 20 years old. In 1892, Dvořák moved to America to accept a position as head of the National Conservatory of Music. While in America, he wrote his Symphony No. 9, "From the New World." The New York Philharmonic played the first performance of this piece at Carnegie Hall in 1893.

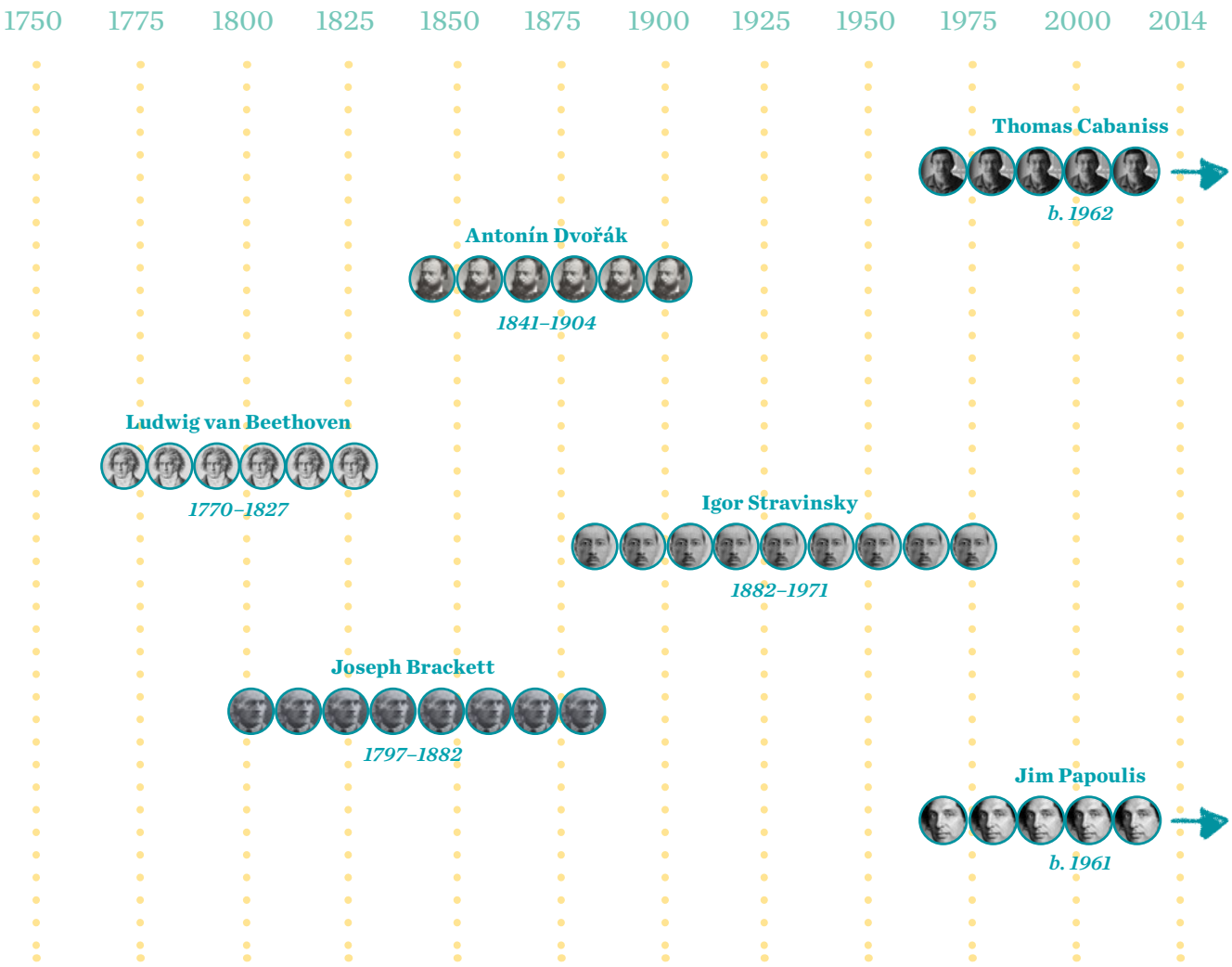


Jim Papoulis (b. 1961) lives in New York City and composes, orchestrates, and conducts music for dance, film, ensembles, and choirs. His compositions are known for exploring new modes of musical communication by honoring and connecting classical and traditional forms with non-Western sounds. He firmly believes that music can heal, educate, celebrate, and empower the lives of children. He composed "Oye" while working with young children in Mexico, and through the Foundation for Small Voices, he has conducted songwriting workshops around the world. He has worked with a variety of singers and choirs, 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) was born in St. Petersburg, Russia. He began taking piano lessons at age 9, but his father, who was a famous opera singer, actually wanted Stravinsky to become a lawyer. When he went to college, he studied law and music at the same time. In college, he took composition lessons from another famous composer, Nikolai Rimsky-Korsakov. The music for the ballet *The Firebird* made him famous as a composer, and he gave up law. Stravinsky went on to write music for other ballets, including *The Rite of Spring*, about a pagan ritual in ancient Russia. The opening night audience found the music and choreography so shocking that there was actually a riot in the theater!

COMPOSER TIMELINE





GLOSSARY

accent: a musical marking that tells a musician to emphasize a certain note or set of notes
accompaniment: music that goes along with and supports a melody
audience: a group of people who attend an event such as a concert
bar line: a vertical line on a staff that divides the measures
Carnegie Hall: a famous concert hall in New York City
chorus: a group of singers
clef: a sign placed at the beginning of a musical staff to determine the pitch of the notes
conductor: a person who leads a group in making music
contour: a musical shape
decode: to translate meaning from written symbols
diction: the pronunciation and enunciation of words in singing
dynamics: volume (loud or quiet)
finale: the ending of a piece of music
fingering: the technique or art of using one's fingers in playing a musical instrument
form: the order of phrases or sections in music
harmony: multiple pitches played or sung at the same time
head voice: the high register of the voice, from which vibrations can be felt in the head
humming: singing without opening one's lips
improvise: to make up something on the spot
instrument: something you play to make music
leap: a musical interval with large changes in pitch
listen: to hear and pay attention to sound, speech, or music



lyrics: the words in a song

measure: a group of beats framed by bar lines on a staff

melody: the main tune in a piece of music

meter: an organized pattern of beats

mood: the feeling of a piece of music

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

note head: the round part of a musical note

note stem: the vertical line extending from the head of a note

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

orchestra: a large group of musicians who play together using various instruments, usually including strings, woodwinds, brass, and percussion

orchestration: the way music is distributed among a set of instruments

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

phrase: a short musical segment with a specific contour and duration that is part of a larger melody

pitch: how high or low a sound is

posture: the position of the body

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

rest: a rhythmic symbol that represents silence

rhythm: patterns of sound and silence

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

solo: one singer or instrumentalist performing alone

staff: the set of lines and spaces on which musical pitches are written

steady beat: the pulse in music

step: a musical interval spanning one scale degree

tempo: the speed of music

time signature: a symbol used in music to indicate meter

tuning: adjusting instruments to a desired pitch

unison: a single pitch that is played or sung at the same time by multiple people

vibrations: the quick back-and-forth movement of air to produce a sound

ADDITIONAL RESOURCES

Additional Information About *Firebird*

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

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

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

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

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

Additional Information about "Simple Gifts" and the Shakers

american-music.org/publications/bullarchive/hall233.htm

americanmusicpreservation.com/shakermusic.htm

shakervillageky.org

Additional Resources

Carnegie Hall's Digital Library gives you access to all Link Up resources and much more.
Go to **carnegiehall.org/LinkUp** to create an account and access our Digital Library.

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**.

carnegiehall.org/toolbox

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. Search for "Carnegie Hall Link Up" on Facebook to request to join the group!

facebook.com

LESSON PLAN TEMPLATE

Date: _____

Previous Work Completed: _____

Lesson Aim: _____

Musical Warm-Up Routine

(See warm-up ideas in the Basics sections)

• Breathing and Posture:

• Recorder, Vocal, Rhythmic, or Melodic Warm-Up:

• Repertoire Review (remember to use the four-step process):

Main Activities

(May include some or all of the following)

• Review/Introduction of Musical Concepts:

• Introduce New Link Up Repertoire:

• Listening:

• Performing:

• Repertoire Exploration and Creative Activities:

• Reflecting:

Next Steps/Follow-Up

LEARNING STANDARDS

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

New York City Department of Education Blueprint for Teaching and Learning in the Arts: Music		**Found in Section(s):**
Strand 1	Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	1, 2, 3, 4, 5
Strand 2	Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	1, 2, 3, 4, 5
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.	3, 4
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, 5

Section Key

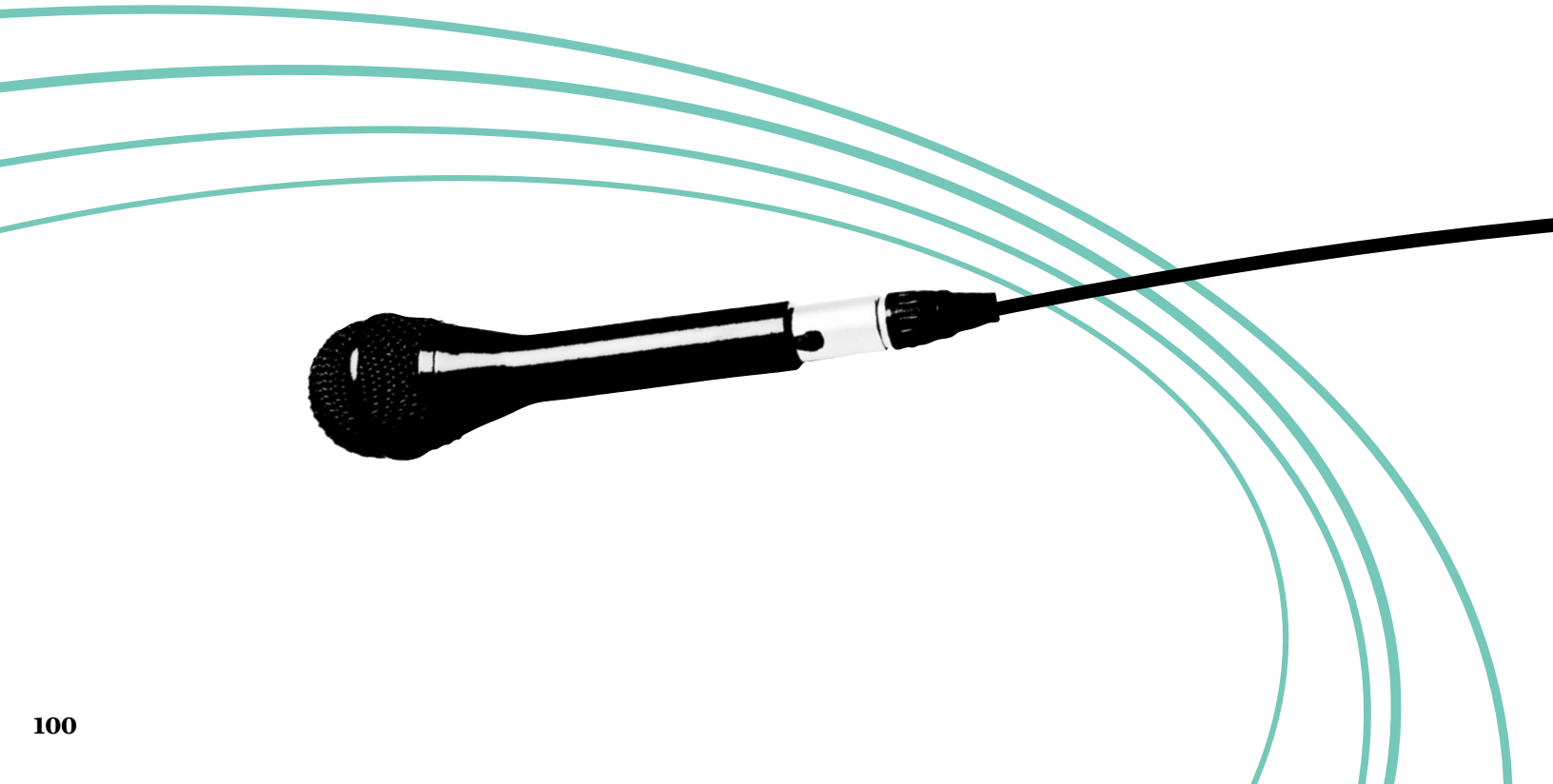
Section 1: **Concert Repertoire**
Section 2: **Repertoire Exploration**
Section 3: **Families of the Orchestra**
Section 4: **Concert Experience**
Section 5: **Basics**

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.



CD TRACK LIST

1. “Come to Play” (complete)
2. “Come to Play” (vocal part 1)
3. “Come to Play” (vocal part 2)
4. “Come to Play” (vocal part 3)
5. “Come to Play” (recorder part 2)
6. “Come to Play” (play-along)
7. “Ode to Joy” (vocal part)
8. “Ode to Joy” (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. “Bought Me a Cat”
21. “Bought Me a Cat” (animal-sound excerpts)
22. “Bought Me a Cat” (sing-along)
23. “To Make Words Sing” (complete)
24. “To Make Words Sing (play-along)
25. “Oye” (complete)
26. “Oye” (melody)
27. “Oye” (harmony)
28. “Oye” (sing-along)
29. Piccolo
30. Flute
31. Oboe
32. Clarinet
33. Bassoon
34. French horn
35. Trumpet
36. Trombone
37. Tuba
38. Violin
39. Viola
40. Cello
41. Bass
42. Harp
43. Xylophone
44. Solo instruments and narration
45. Solo instruments without narration
46. *The Young Person’s Guide to the Orchestra* (main theme)
47. *Firebird* Suite Finale (complete)
48. *Firebird* Suite Finale (excerpt 1)
49. *Firebird* Suite Finale (excerpt 2)
50. *Firebird* Suite Finale (excerpt 3)
51. *Firebird* Suite Finale (excerpt 4)
52. *Firebird* Suite Finale (excerpt 5)
53. Sustained singing
54. Five-note scales
55. Tuning A

DVD TRACK LIST

1. Introduction to Link Up
2. Repertoire Overview
3. Families of the Orchestra
4. Recorder and Singing Basics
5. Performance Assessments
6. “Oye” Choreography
7. “Come to Play” Music Video

ACKNOWLEDGMENTS

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.

"Simple Gifts," by Joseph Brackett, Jr. Performed by the Brooklyn Youth Chorus and Moran Katz.

Largo from Symphony No. 9 in E minor, "From the New World," by Antonín Dvořák. Performed by the Philadelphia Orchestra, conducted by Wolfgang Sawallisch. Courtesy of EMI Records Ltd. Under license from EMI Film & Television Music. Play-along tracks performed by Thomas Cabaniss and Moran Katz.

"Bought Me a Cat," American folk song, arranged by Thomas Cabaniss. Performed by the Brooklyn Youth Chorus.

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

The Young Person's Guide to the Orchestra by Benjamin Britten. © 1947 by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Instrument excerpts performed by The Fountain Ensemble and narrated by Daniel Levy. Theme performed by London Symphony Orchestra and Steuart Bedford. Courtesy of Naxos of America.

Finale from *Firebird* Suite (1919 version) by Igor Stravinsky. Performed by the New York Philharmonic, conducted by Leonard Bernstein. Courtesy of Sony Music Entertainment and the New York Philharmonic. Leonard Bernstein's performance courtesy of The Leonard Bernstein Office, Inc. Video footage courtesy of Berliner Philharmoniker, Sir Simon Rattle, conductor.

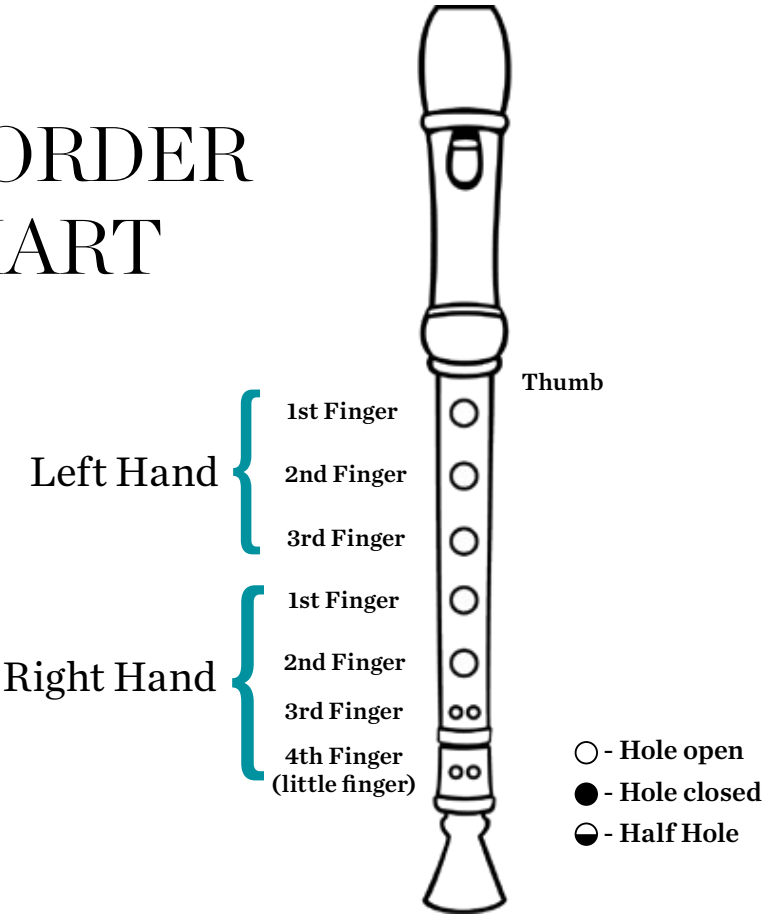
Photos

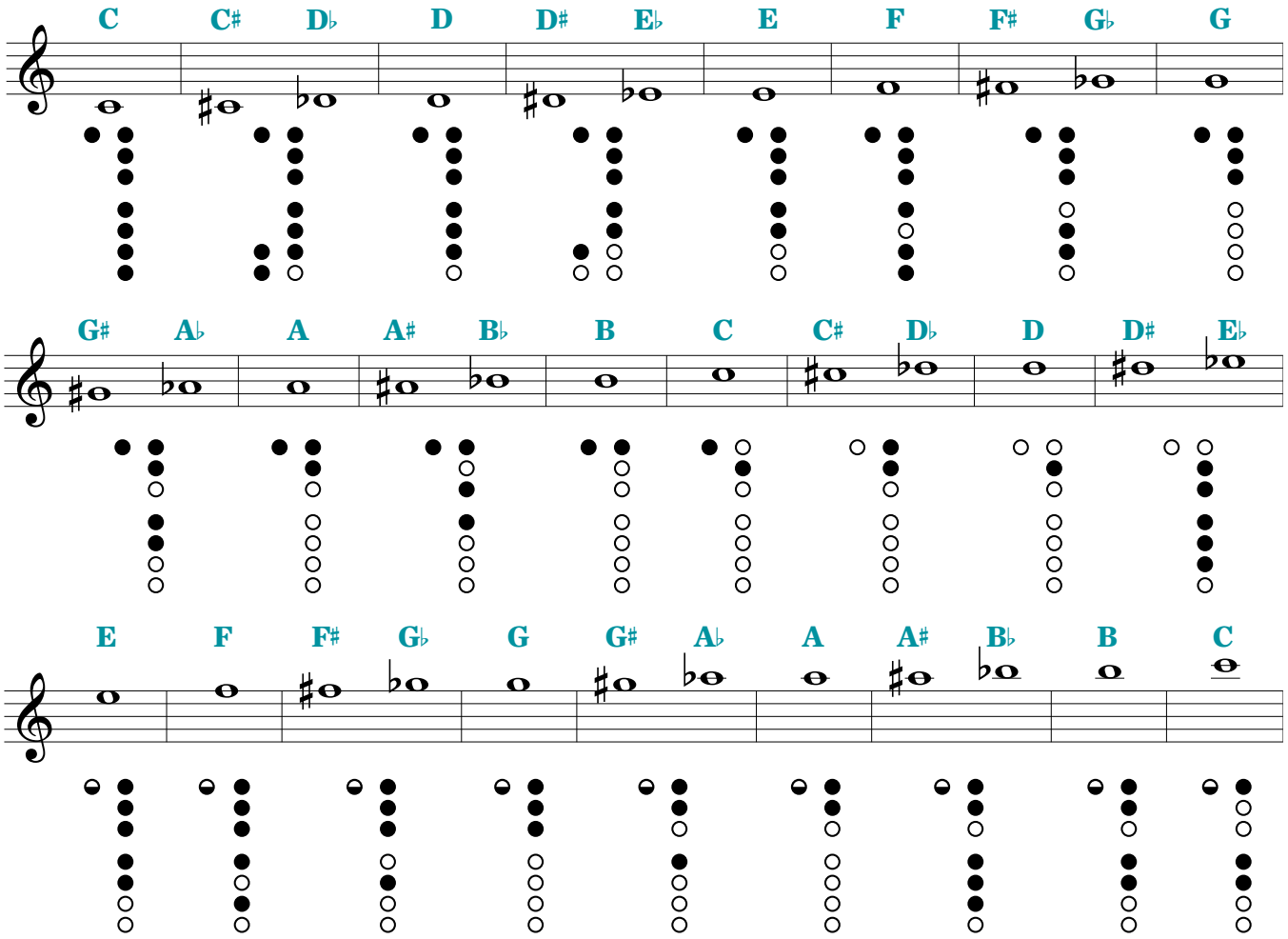
Concert Repertoire divider: Link Up by Jennifer Taylor. SG1: Thomas Cabaniss by Jennifer Taylor. SG2: student posture and breath by Amy Kirkland. SG3: student sitting by David Silva; recorder basics by Audrey Sherer; breath by Laura Costa. Page 38: "Oye" choreography by Amy Kirkland. Page 40: Link Up by Jennifer Taylor. Repertoire Exploration divider: Link Up by Jennifer Taylor. SG31–32: illustrations by Sophie Hogarth. Families of the Orchestra divider: Link Up by Chris Lee. Page 66: Link Up by Chris Lee. Concert Experience divider: Link Up by Chris Lee. Page 67: Carnegie Hall image by Jeff Goldberg / Esto. SG42: Carnegie Hall images by Jeff Goldberg / Esto; Simón Bolívar Symphony Orchestra of Venezuela by Chris Lee; Martin Luther King Jr. by James E. Hinton / Carnegie Hall Archives; Beatles poster by Carnegie Hall Archives; Soweto Gospel Choir by Jack Vartoogian. SG44: "Sitting Position and Posture" by Jennifer Taylor; "Eye Contact" by Chris Lee; "Active Listening" by Jennifer Taylor; "Quiet and Not Disruptive" by Chris Lee; "Appropriate Applause by Steve J. Sherman. Page 72: Link Up by Chris Lee. Basics divider: Link Up by Chris Lee. SG45: Count Me In by Stephanie Berger. SG46: "How is my playing?" by Jennifer Taylor; "How are my listening and ensemble skills" by Steve J. Sherman. SG47–48: recorder fingerings by Audrey Sherer and Laura Costa. Page 92: Link Up by Jennifer Taylor. Additional Information divider: Link Up by Chris Lee.

Special Thanks

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SOPRANO RECORDER FINGERING CHART





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