

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



Fifth Edition

 Student Guide

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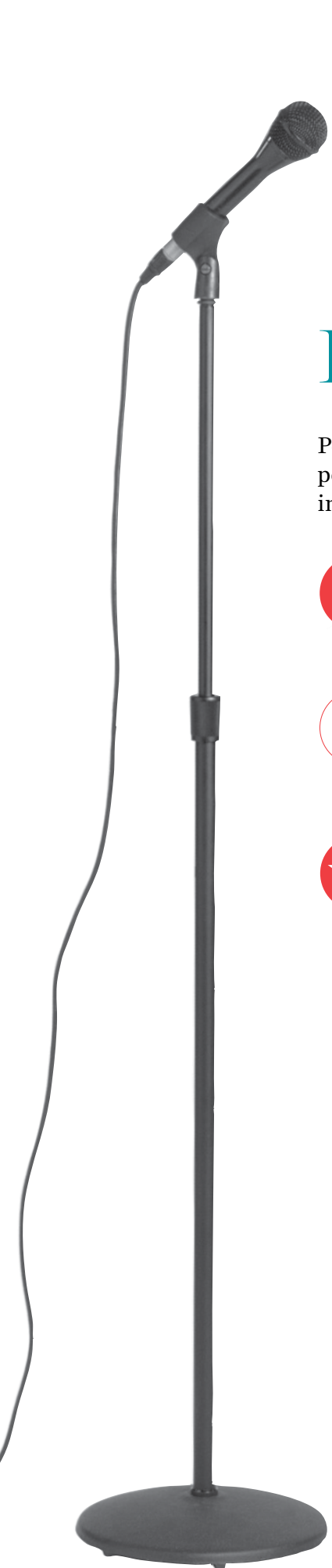
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CARNEGIE HALL

Weill Music Institute



This book belongs to:



ICON KEY

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



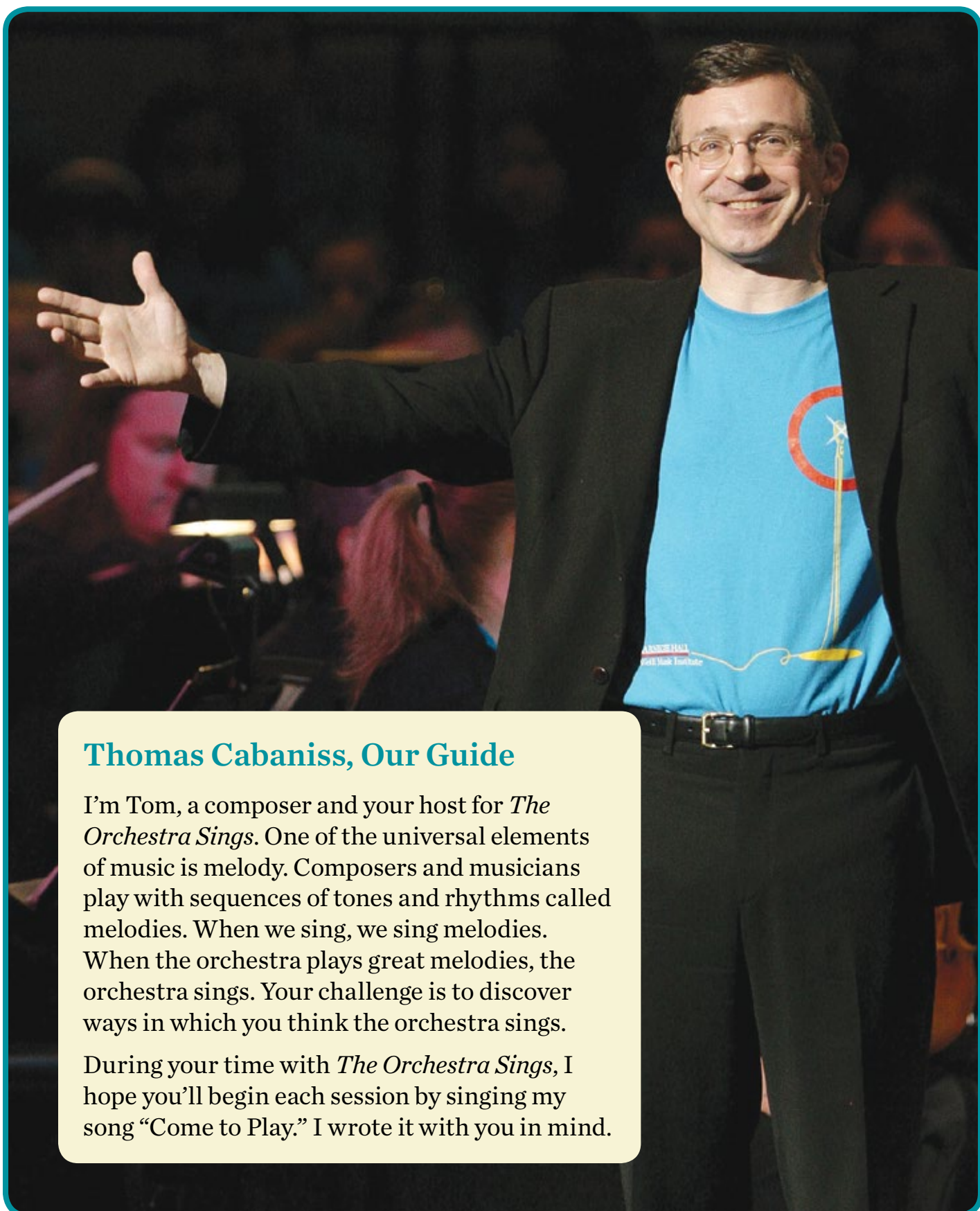
The Singing Icon indicates that you can sing the piece at the culminating concert.



The Recorder and String Instrument Icon indicates that you can play the piece on soprano recorders or string instruments at the culminating concert. Optional bowings (▮ ▽) are shown on the applicable music.



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



Thomas Cabaniss, Our Guide

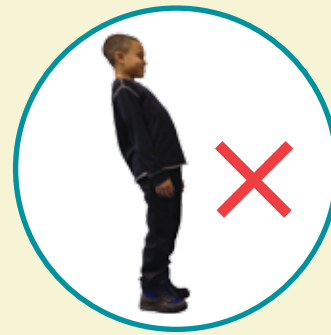
I'm Tom, a composer and your host for *The Orchestra Sings*. One of the universal elements of music is melody. Composers and musicians play with sequences of tones and rhythms called melodies. When we sing, we sing melodies. When the orchestra plays great melodies, the orchestra sings. Your challenge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

Come to Play


Recorder Notes Needed:

Part 1 (Advanced): D, E, F#, G, A, B, C, High D

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

Part 3 (Advanced): D, E, F#, G, A, B, C, High D, High E

Thomas Cabaniss

Steadily ***mf***

Part 1

1 2 3 4 1 2 3 4 Winds V blow _____

Part 2

1 2 3 4 1 2 3 4

Part 3

1 2 3 4 1 2 3 4

4

Trum - pets sound - ing _____

7

Strings sing _____

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

10

Drum - mers p p p p p pound - ing

Come to play, Join

13

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

16

song Come to play, Join

Come to play, Join

19

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

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

22

song with song

song with song

song with song

LEADER

What do you do ___ with time ___

25

AUDIENCE

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme

LEADER

What do you do ___ with song

28 AUDIENCE

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

34

make it gleam Make it your dream

37 *mf*

Orchestra interlude

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

shake the ground with song Come to play, Join

Come to play, Join

56

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

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

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

59

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

song with song, with song!

song with song, with song!

How Am I Doing?

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

Date: _____

☐ Singing

☒ Recorder

☐ Violin

☐ _____

My Performance Goals	 Standing Ovation	 Stage Ready	 Practice, Practice, Practice	 Try Again
I performed with correct posture.		X		
I took low, deep breaths.	X			
I performed all of the correct notes.		X		
I performed all of the correct rhythms.			X	
I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.			X	

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

Only missed one note, and breathed in the right places.

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

Not rushing ahead on long notes.

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

1. *watch better* 2. *count* 3. *listen*

Mark on the lines below how you feel the composer used each element.

Dynamics	No surprises X Lots of surprises
Steps and Leaps	Mostly steps X Mostly leaps
Tempo	Slow X Fast
Melodic Patterns	No repetition X Lots of repetition

How Am I Doing?

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

Date: _____

☐ Singing

☐ Recorder

☐ Violin

☐ _____

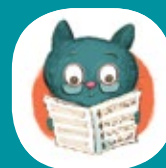
My Performance Goals



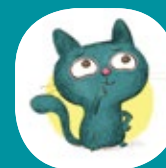
Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.

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

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

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition

Ode to Joy



Recorder Notes Needed:

D, E, F#, G, A

Ludwig van Beethoven

Allegro

1 4 *p*

Joy - ful as we join in sing - ing,
Joy - ful in the songs we're sing - ing,

7

An - thems old yet strong and and bright_ Near and far to
Joined in mu - sic and in word_ With the pow - er

10

all we're bring - ing Voi - ces filled with hope and light._
that we're bring - ing As one voice we will be heard._

13 *f*

Sing - ing brings us all to - ge - ther When our_ voi - ces

Recorders may play the high A.

16

would be small. Gives_ us pow - er un - di - vi - ded

19

Now u - ni - ted one and all. Sing - ing brings us

22

all to - ge - ther When our_ voi - ces would be small. Gives_

25

_ us pow - er un - di - vi - ded Now u - ni - ted one and all.

Ode to Joy



Recorder Notes Needed:

G, A

Ludwig van Beethoven

Allegro

1 4

p

7

10

13

f

16

19

22

25

The musical score is written for a recorder in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '4'. The second staff has a dynamic marking of 'p' (piano). The third staff has a measure rest. The fourth staff has a dynamic marking of 'f' (forte). The fifth staff has a measure rest. The sixth staff has a measure rest. The seventh staff has a measure rest. The eighth staff has a measure rest. The score ends with a double bar line and repeat dots.

How Am I Doing?

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

Date: _____

☐ Singing

☐ Recorder

☐ Violin

☐ _____

My Performance Goals



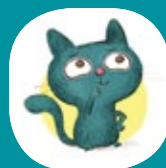
Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.

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

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

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition

Simple Gifts

**Recorder Notes Needed:**

D, E, F#, G, A, B, C, D

Joseph Brackett

1 3

Tis a

mf

5 gift to be sim-ple, 'tis a gift to be free, 'tis a gift to come down

8 where we ought to be, and when we find our selves in the place just_ right, it will

11 be in the val - ley of love and de - light. When true sim -

14 pli - ci - ty is gain'd, to bow and to bend we _ shan't be a shamed, to

17 turn, turn, it will be our de-light, 'til by tur - ning, tur - ning, we

rit.

20 come 'round right.

5

Simple Gifts



Recorder Notes Needed:

G, A, B

Joseph Brackett

Moderato

1 3

(Tis a

mf

5

gift)

8

11

V ,

(When true)

14

V

17

,

V

rit.

20

5

How Am I Doing?

Work Title: "Simple Gifts" | Composer: Joseph Brackett

Date: _____

☐ Singing

☐ Recorder

☐ Violin

☐ _____

My Performance Goals



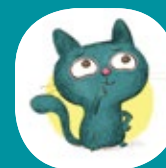
Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.

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

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

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition

“New World” Symphony



Recorder Notes Needed:

(opt. C) D, E, G, A, B, C

Antonín Dvořák

Largo

1 7 *p* Basic + recorder may play the E.

11

14

17

20

23 *pp*

26

29 *f* *p*

“New World” Symphony



Recorder Notes Needed:

G, A

Antonín Dvořák

The musical score is written on eight staves in treble clef, 4/4 time. It consists of eighth and quarter notes, with fingerings indicated by 'V' above the notes. The notes are: Staff 1: G4, A4, B4, G4; Staff 2: G4, A4, B4, G4; Staff 3: G4, A4, B4, G4; Staff 4: G4, A4, B4, G4; Staff 5: G4, A4, B4, G4; Staff 6: G4, A4, B4, G4; Staff 7: G4, A4, B4, G4; Staff 8: G4, A4, B4, G4.

How Am I Doing?

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

Date: _____

☐ Singing	☐ Recorder	☐ Violin	☐ _____
----------------------------------	-----------------------------------	---------------------------------	--------------------------------

My Performance Goals	 Standing Ovation	 Stage Ready	 Practice, Practice, Practice	 Try Again
I performed with correct posture.				
I took low, deep breaths.				
I performed all of the correct notes.				
I performed all of the correct rhythms.				
I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.				

In my performance today, I am proud of the way I ...
One thing I would like to change or improve on is ...
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 and Leaps	Mostly steps Mostly leaps
Tempo	Slow Fast
Melodic Patterns	No repetition Lots of repetition

Bought Me a Cat



Traditional (arr. Thomas Cabaniss)

Lively *mp*

3 12

I bought me a cat My cat pleased me

21 Fed my cat un - der yon - der tree Cat says "Fid - dle eye fee,

28 Fid - dle eye fee." I bought me a hen my

35 hen pleased me Fed my hen un - der yon - der tree Hen says

42 "Cluck - e - ty, cluck - e - ty!" Cat says "Fid - dle eye fee Fid - dle eye fee."

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 (arr. Thomas Cabaniss)

Date: _____

☐ Singing	☐ Recorder	☐ Violin	☐ _____
----------------------------------	-----------------------------------	---------------------------------	--------------------------------

My Performance Goals	 Standing Ovation	 Stage Ready	 Practice, Practice, Practice	 Try Again
I performed with correct posture.				
I took low, deep breaths.				
I performed all of the correct notes.				
I performed all of the correct rhythms.				
I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.				

In my performance today, I am proud of the way I ...
One thing I would like to change or improve on is ...
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 and Leaps	Mostly steps Mostly leaps
Tempo	Slow Fast
Melodic Patterns	No repetition Lots of repetition

To Make Words Sing



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

Thomas Cabaniss
Text by Langston Hughes

Allegro *mp*

To make words

23 sing is a won - der - ful thing Be - cause in a

27 song words last so long So long

31 so long

35 so long

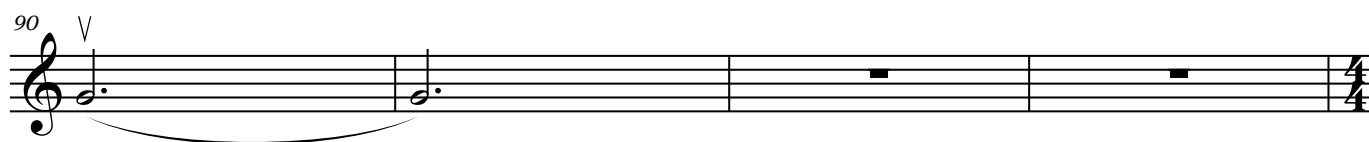
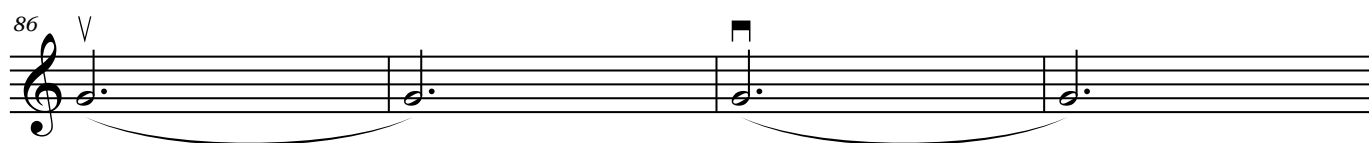
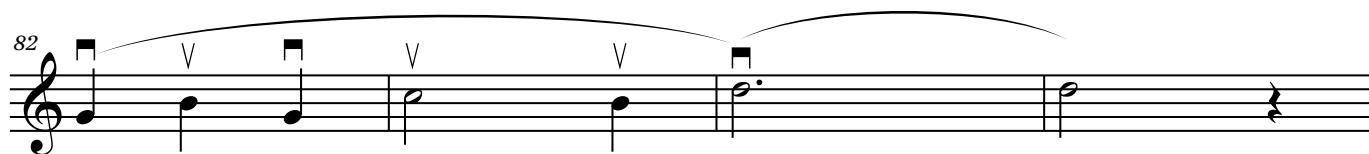
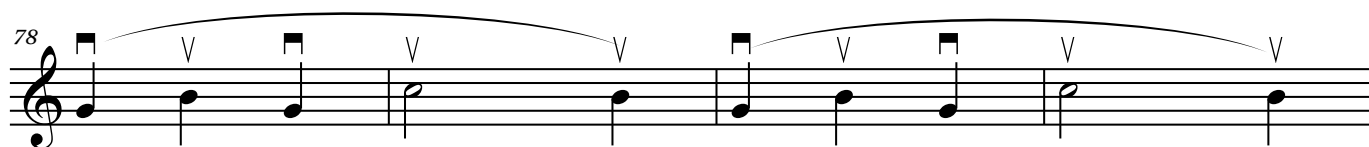
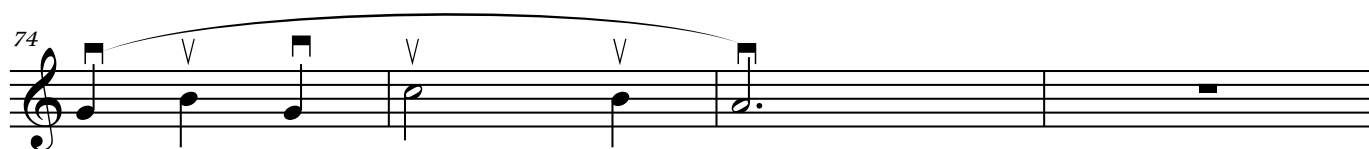
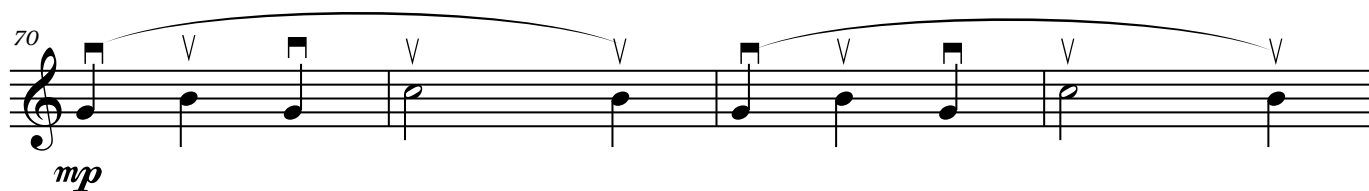
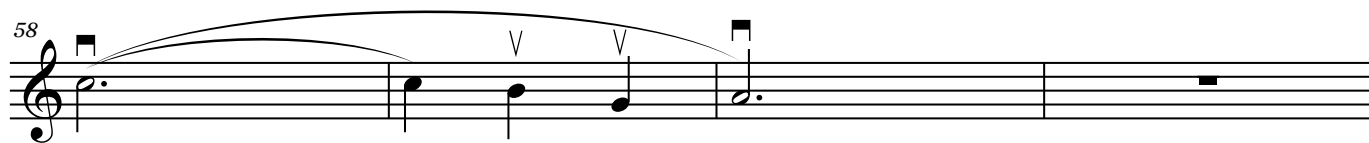
Note that the time signature changes to 3/4.

39 so long so long

Get instruments ready

43 8

Moderato *p*



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



94 7 101 Allegro *mf*

To make words sing is a

104

won der - ful thing Be - cause in a song words

108

last so long So long

112

so long

116

so long so

120 *f rit.*

long so long

124

128

How Am I Doing?

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

Date: _____

☐ Singing	☐ Recorder	☐ Violin	☐ _____
---	--	--	--------------------------------

My Performance Goals	 Standing Ovation	 Stage Ready	 Practice, Practice, Practice	 Try Again
I performed with correct posture.				
I took low, deep breaths.				
I performed all of the correct notes.				
I performed all of the correct rhythms.				
I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.				

In my performance today, I am proud of the way I ...
One thing I would like to change or improve on is ...
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 and Leaps	Mostly steps Mostly leaps
Tempo	Slow Fast
Melodic Patterns	No repetition Lots of repetition

Oye



Jim Papoulis

1 Lively **VERSE** *mf*

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

11

en si - len - cio en la os - cu - ri - dad Es - tá soñ - an - do
es - cu - cha lo que tra - tan de de - cir Es - tán en bú - sque - da

14

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

17

Es - cú - cha - los es - cú - cha - los el - los te lla -
Es - cú - cha - los es - cú - cha - los el - los te lla -

20 *f* **CHORUS**

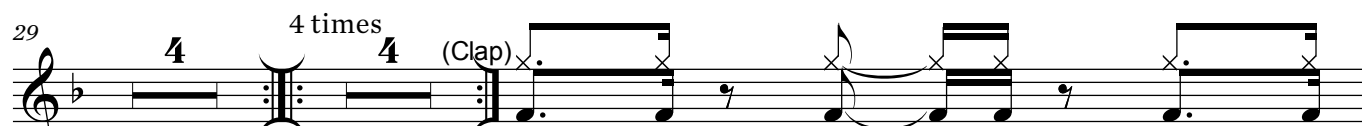
man. O - ye Are you list - en - ing? O - ye can you hear them cal - ling?
man.

23

O - ye! We are cal - ling to you. O - ye Are you list - en - ing

26

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

29 **4** 4 times **4** (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? O - ye! We are cal -

50 
ling to you. O - ye Are you list-en-ing? O-ye can you hear them cal-ling?

53 
O - ye! Can you hear us? O - ye!

How Am I Doing?

Work Title: "Oye" | Composer: Jim Papoulis

Date: _____

☐ Singing

☐ Recorder

☐ Violin

☐ _____

My Performance Goals



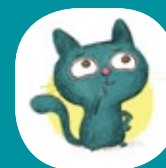
Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.

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

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

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition

Melodies are Made of Patterns

Rhythmic Patterns from “Ode to Joy”

1

2

3

4

Rhythmic Patterns from “Come to Play”

1

2

3

4

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:

1

2

3

4

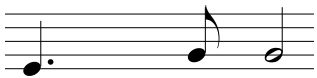
4/4

Now, perform your arrangement by clapping, saying, or playing the rhythms above.

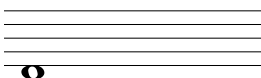
Melodies are Made of Patterns

“New World” Symphony Melodic Patterns

1



2



3



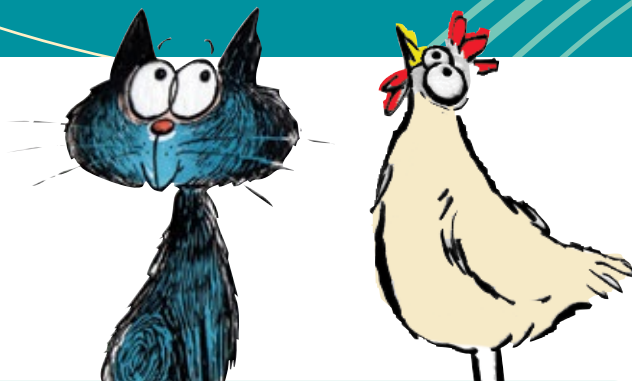
4



“Ode to Joy” Form and Contour Patterns

Phrase A	 Go - ing up then go - ing down then go - ing up then step back down
Phrase A	 Go - ing up then go - ing down then go - ing up then fur - ther down
Phrase B	 This part jumps a - round a - round it steps ri - ght up then jumps back down
Phrase A	 Go - ing up then go - ing down then go - ing up then step back down

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.

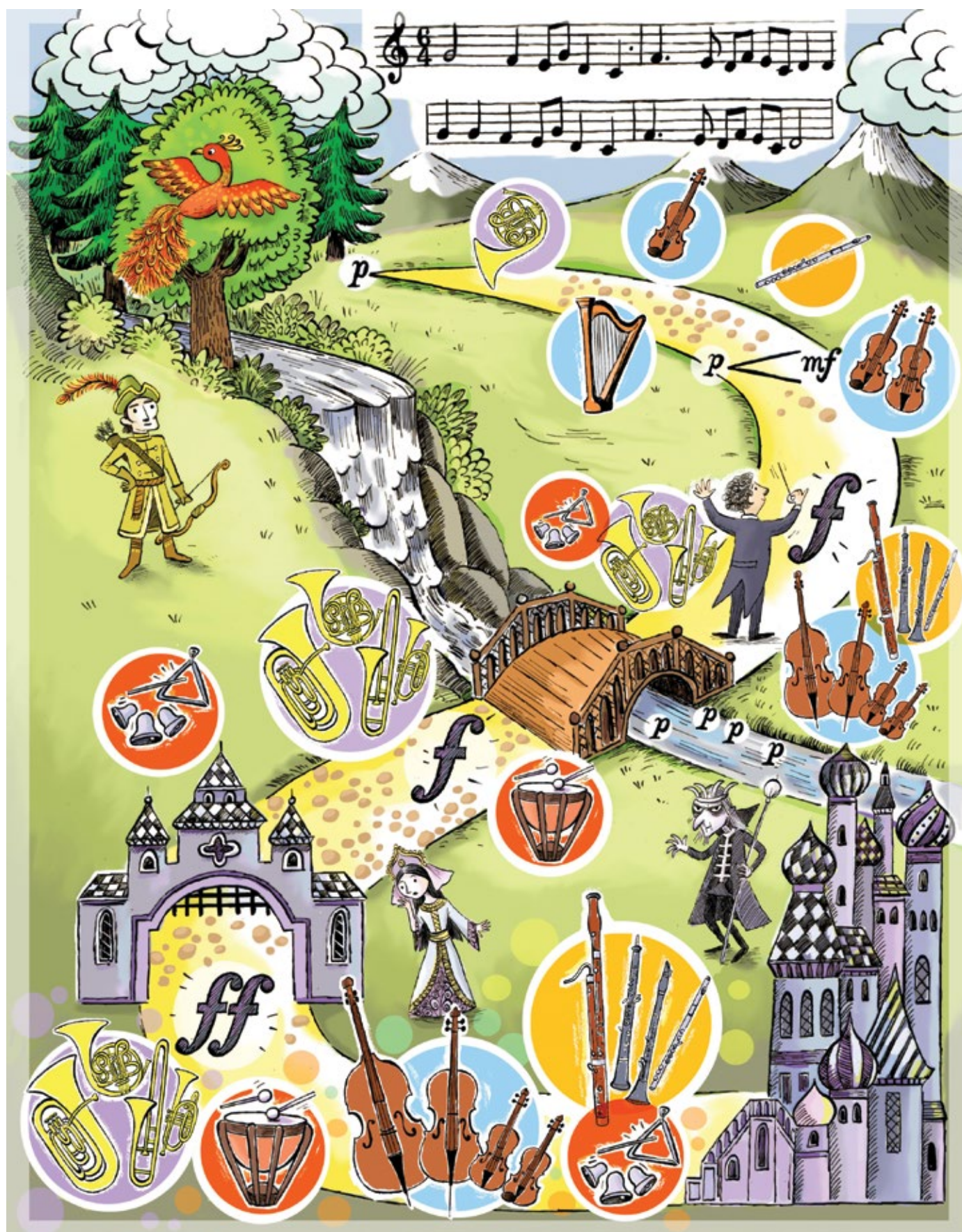
Describe why you chose each instrument for each animal and what they will sound like. Use complete sentences and music vocabulary.

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.

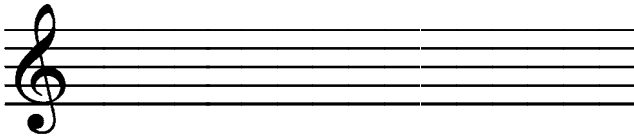
Ivan goes into the castle to fight the magician. He is captured, and just when the magician is going to turn him into stone, Prince Ivan remembers the magic feather and waves it. The Firebird returns and makes the magician and his servants do a wild dance, forcing them to dance faster and faster until 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.



My Music Tells a Story

Write your short story here: _____

Melody 1

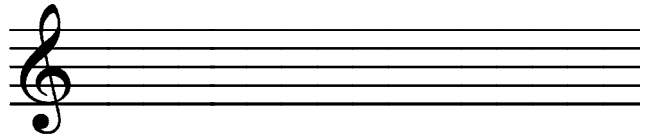


What instrument(s) plays this melody?

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

Orchestra Organizer

Woodwinds

(wooden tubes, blown)



Bassoon



Clarinet



Flute



Oboe



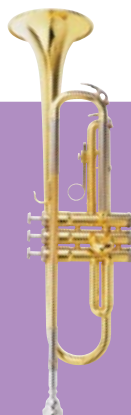
Piccolo

Brass

(metal tubes, buzzed lips)



French Horn



Trumpet



Trombone



Tuba

Percussion

(struck, shaken, or scraped)



Timpani



Bass Drum



Snare Drum



Xylophone



Triangle

Strings

(strings that are bowed or plucked)



Violin



Viola



Cello

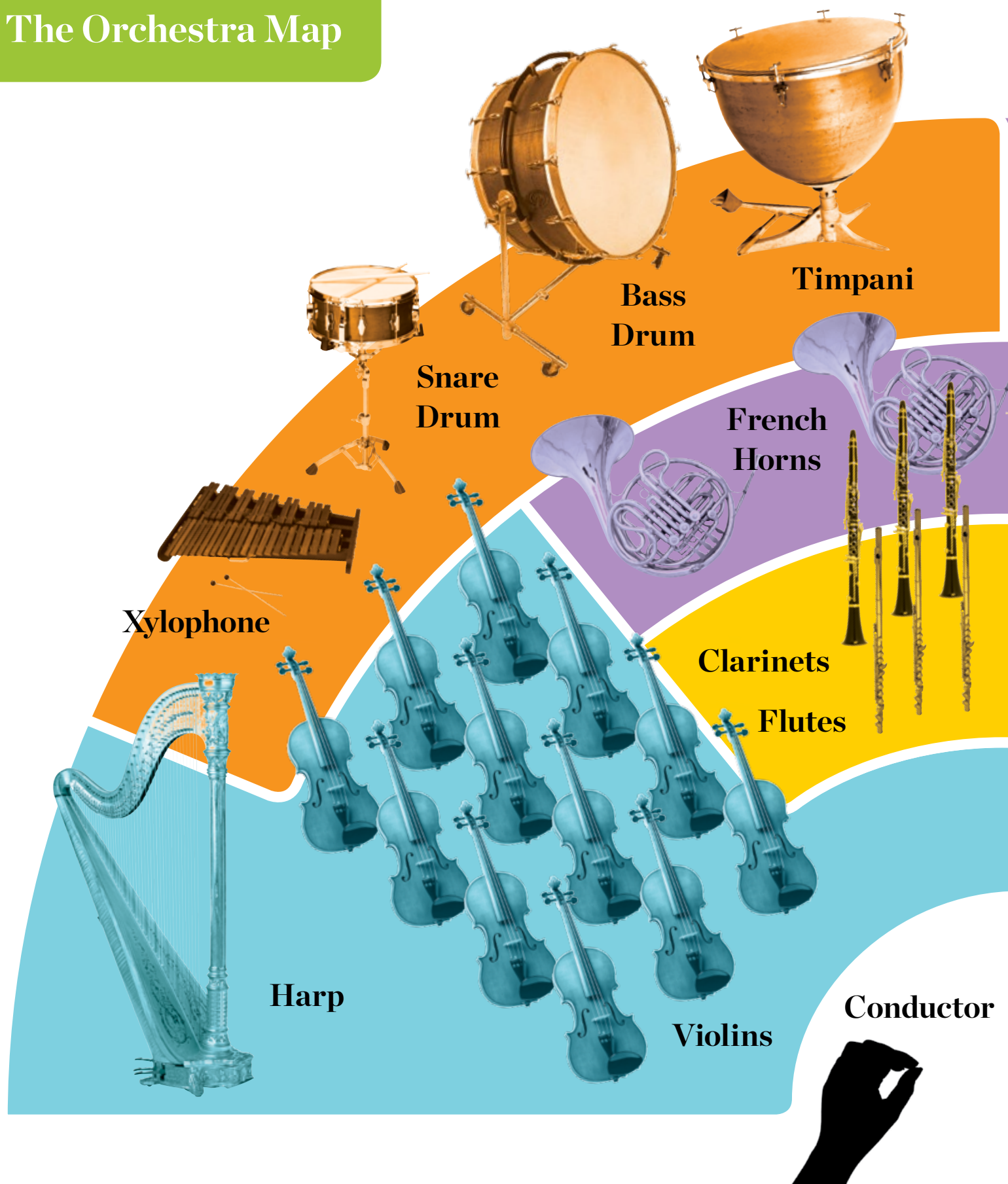


Bass



Harp

The Orchestra Map



Trumpets

Trombones

Tubas

Bassoons

Oboes

Basses

Violas

Cellos



My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):

The Best Instruments of the Orchestra Awards

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

Families and Instruments

	Instrument	Family
1		
2		
3		
4		
5		
6		
7		
8		

Who Am I?

1.



2.



5.



8.



11.



9.



6.



12.



3.



7.



10.



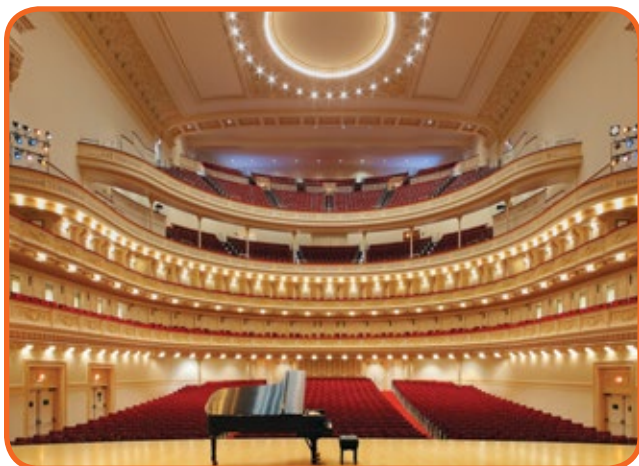
4.





	Instrument Name	Family
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
18.		

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.



Becoming an Expert Audience ...

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

Audience Challenge

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

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?

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?

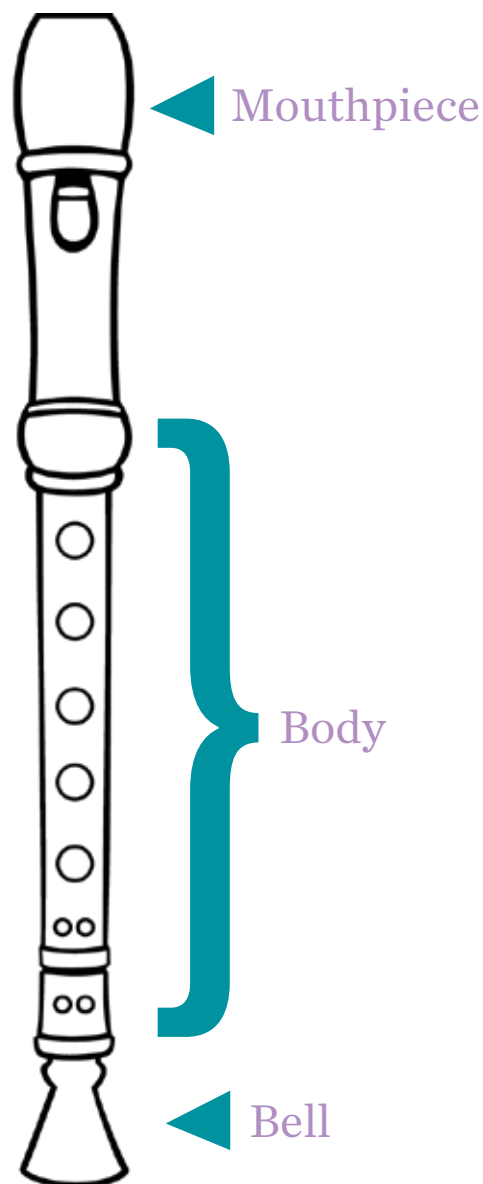
What did the class do well?

What can I improve on?

What can the class improve on?

Preparing to Play the Recorder

Parts of the Recorder



B



A



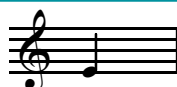
G



high C



high D



E



F



F#



D

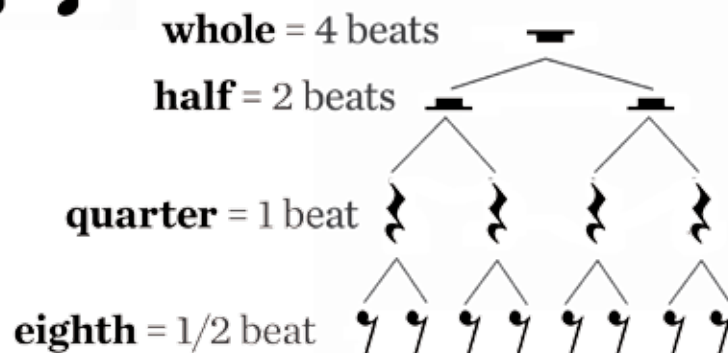
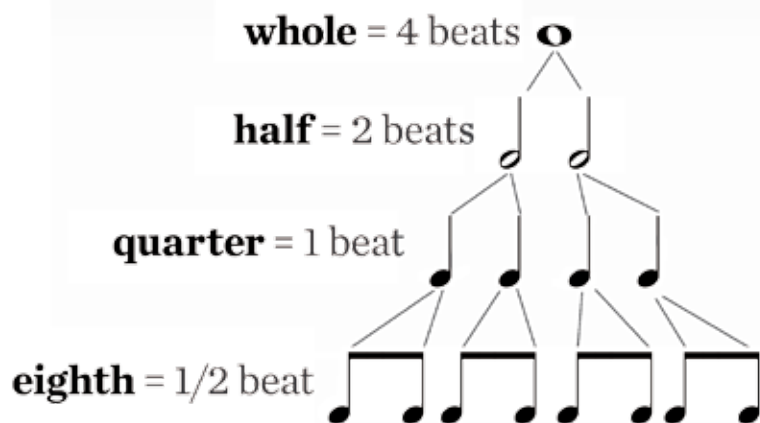
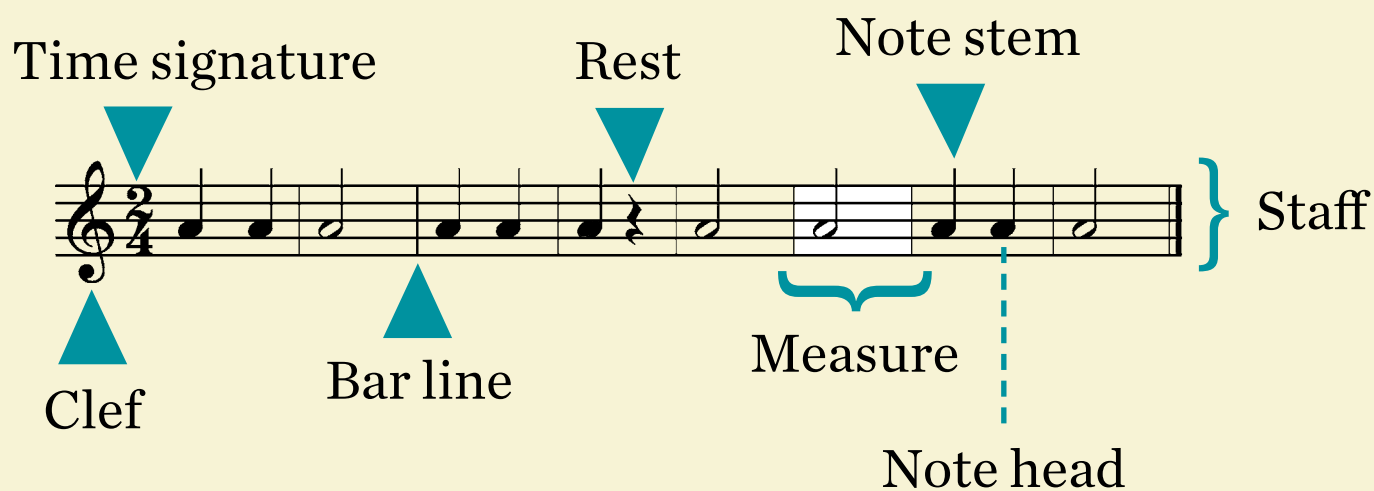


middle C

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

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.

[illegible]

2

A musical staff in treble clef with a 3/4 time signature. The staff contains four measures of music. The first measure has three quarter notes (G4, A4, B4). The second measure has two quarter notes (B4, A4) followed by a quarter rest. The third measure has a quarter note (G4), an eighth note (A4), an eighth note (B4), a quarter note (A4), and a quarter note (G4). The fourth measure has two quarter notes (G4, F4) followed by a quarter rest. The staff ends with a double bar line.

3 

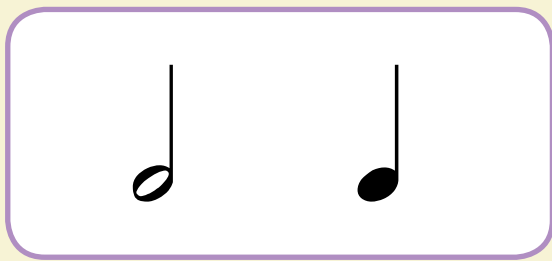
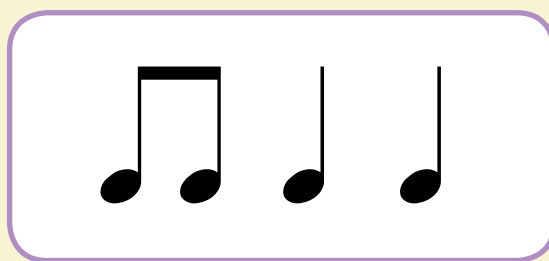
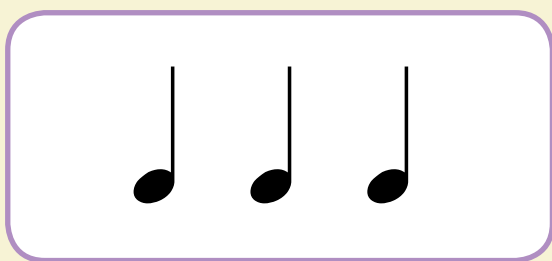
4



5

Creating My Own Rhythmic Patterns

Create a rhythm composition by arranging the rhythmic patterns below.

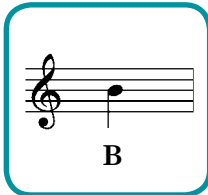


Arrange rhythmic patterns in any order that you like. Write your new arrangement in the boxes below.

3 4			
----------------------	--	--	--

Now, perform your arrangement by clapping, saying, or playing the rhythms above.

One-Note Songs



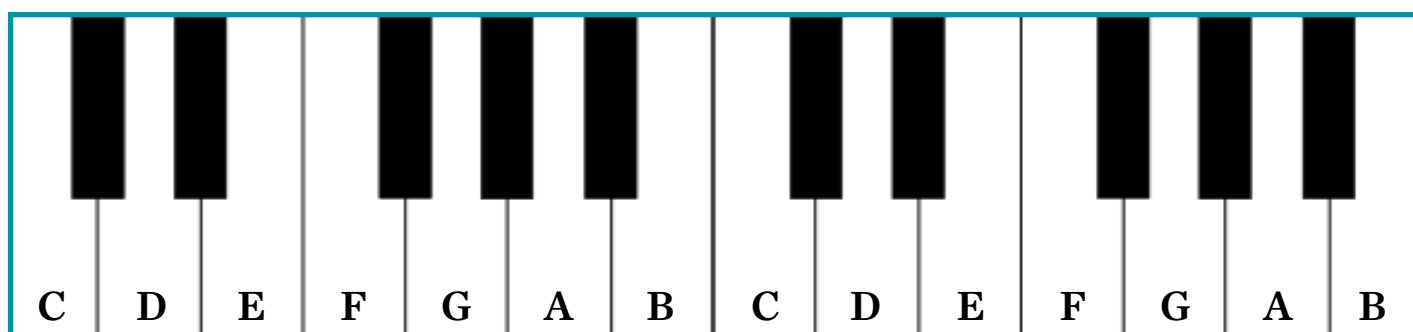
- 1.
- 2.
- 3.

My One-Note Songs

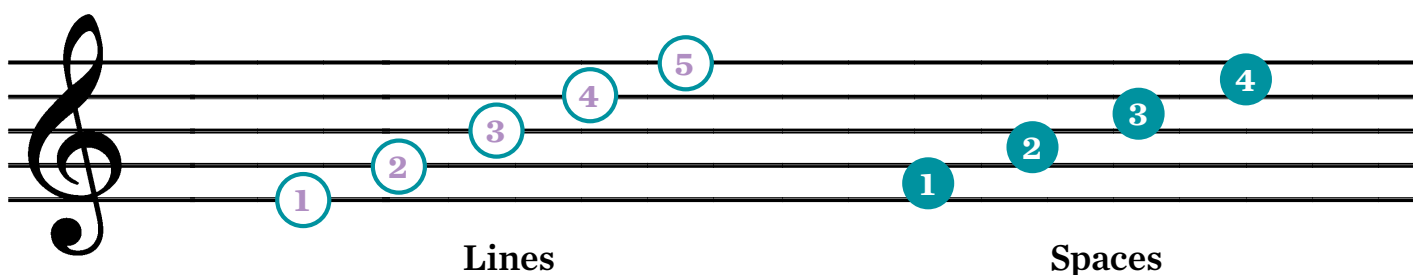
Unlocking Music Notation

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

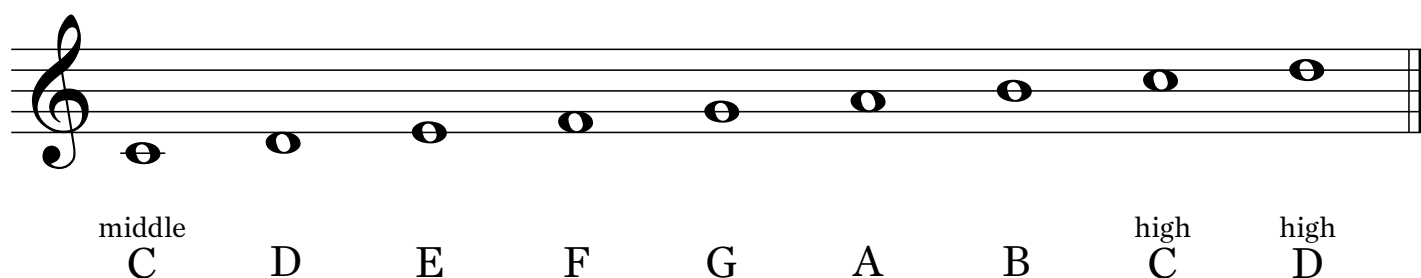
Musical Pitches on a Piano



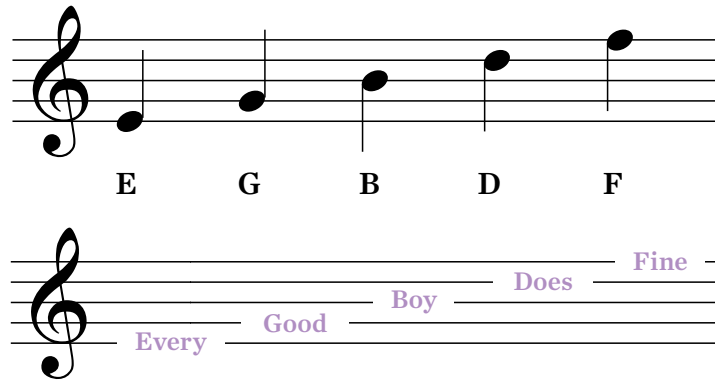
Lines and Spaces



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 _____

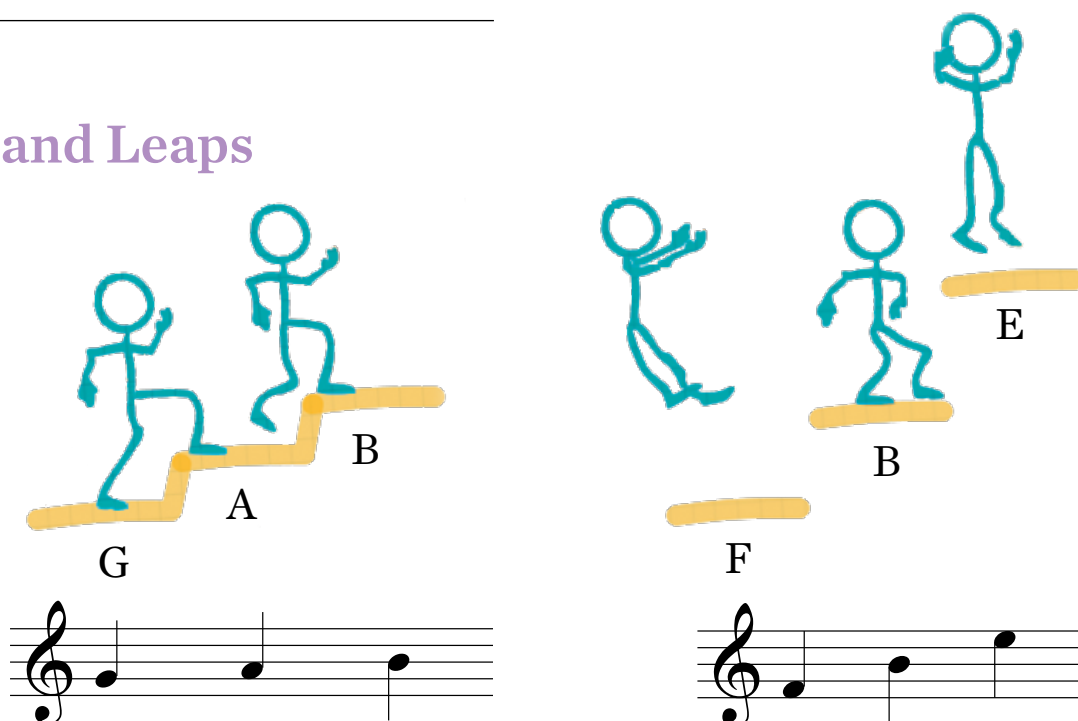
D _____

B _____

G _____

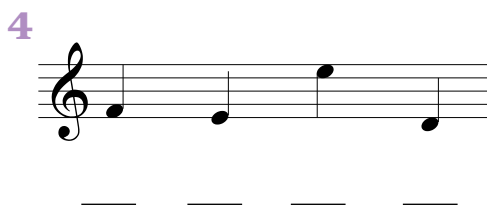
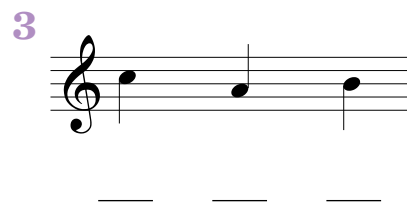
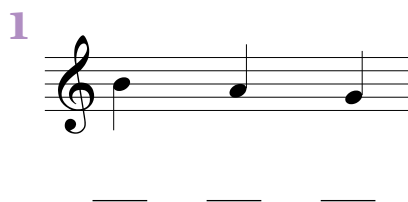
E _____

Steps and Leaps



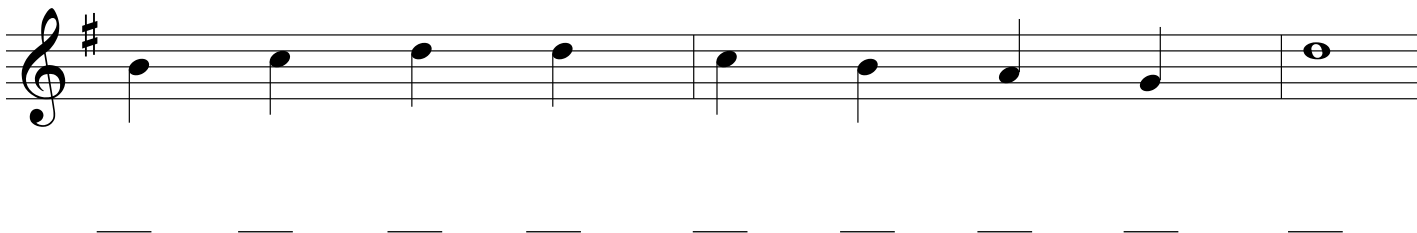
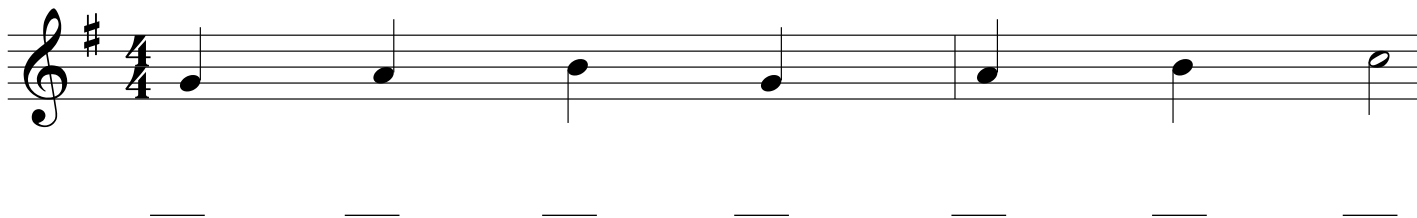
Pitch Puzzles

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



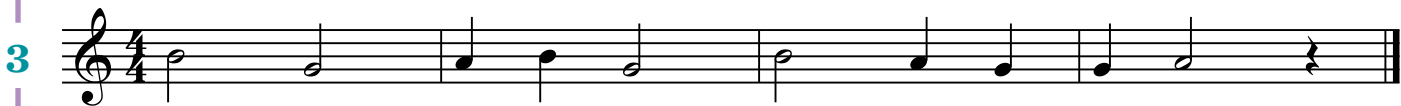
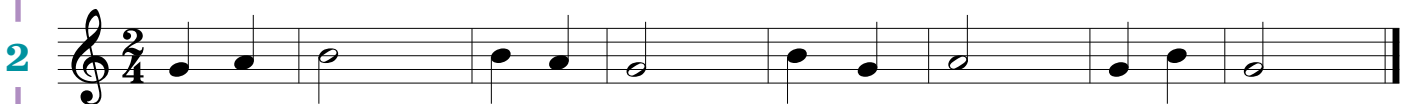
Note Names in “Come to Play”

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

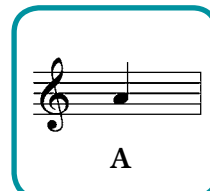
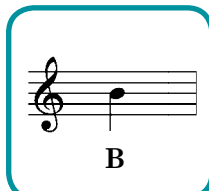


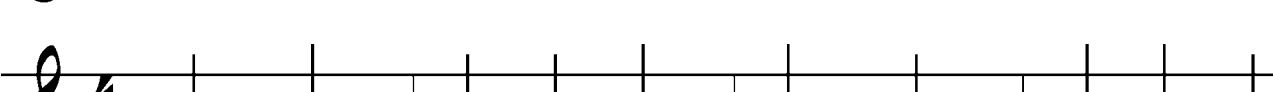
Reading Melodic Patterns

Practice saying, singing, or playing these melodies.

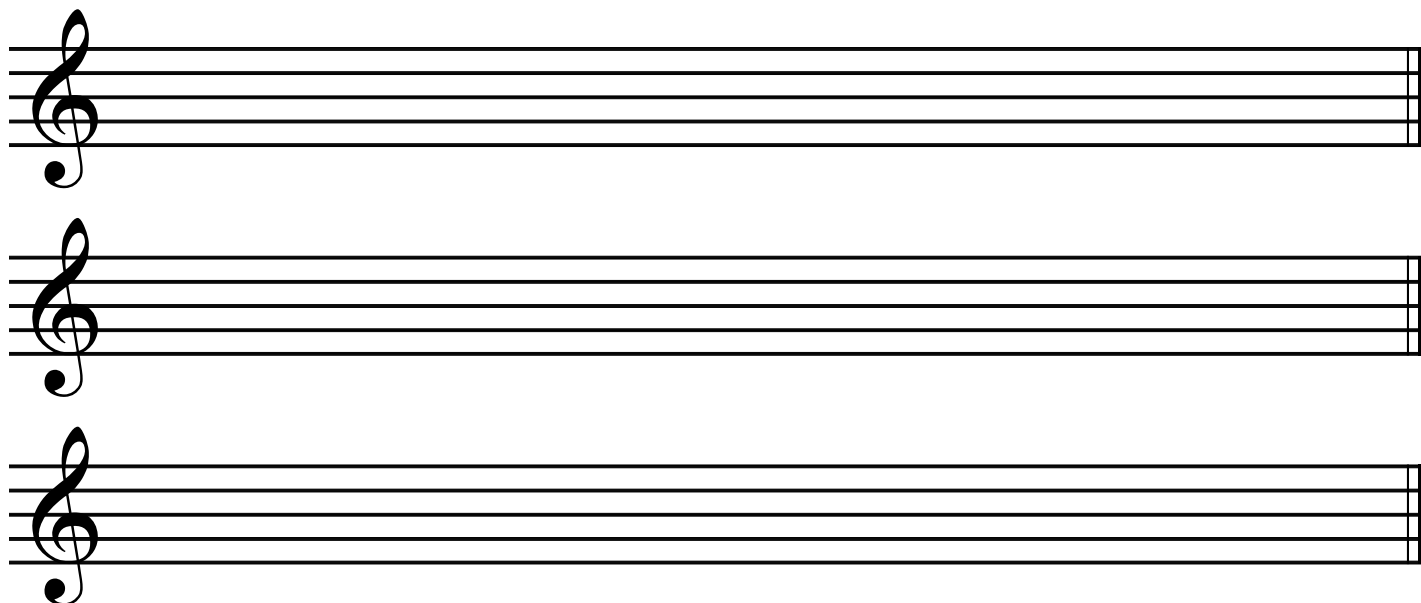


Two-Note Songs

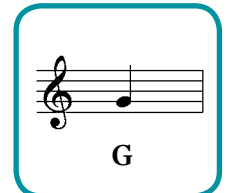
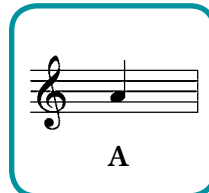
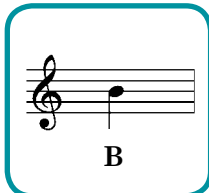


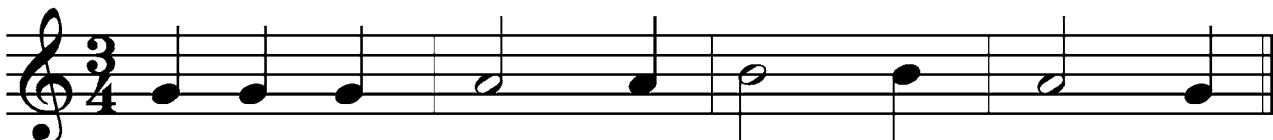
1. 
2. 
3. 

My Two-Note Songs

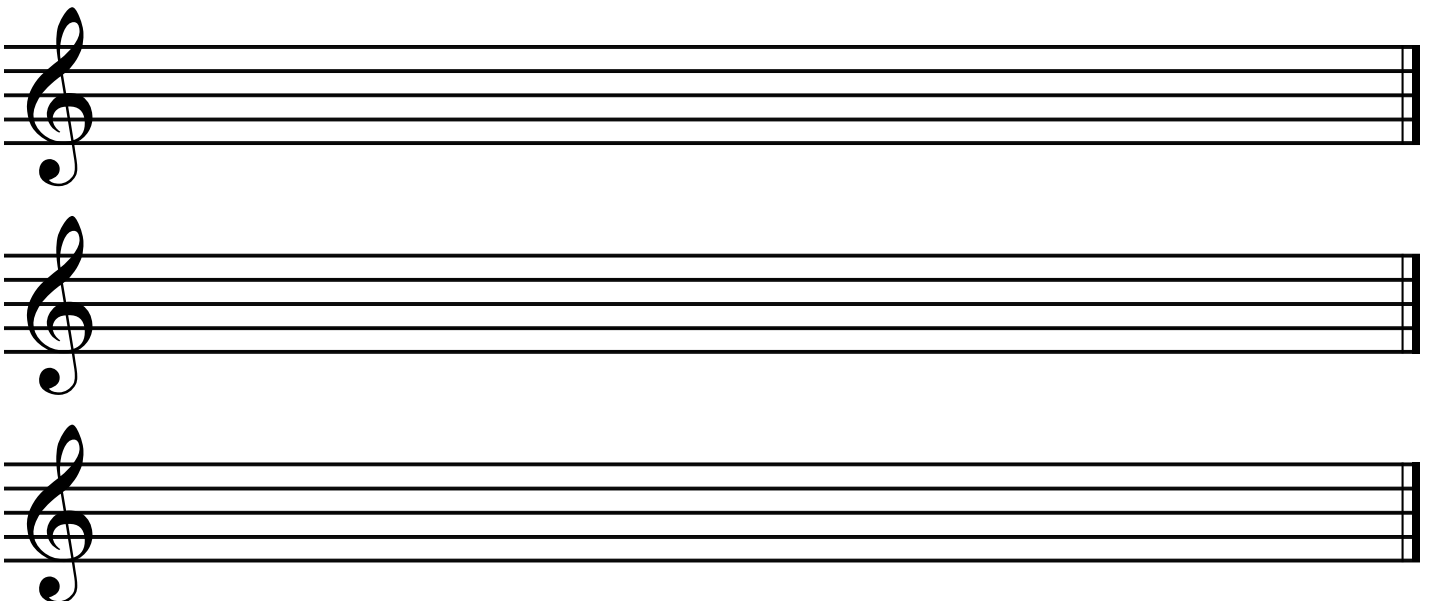


Three-Note Songs



1. 
2. 
3. 

My Three-Note Songs



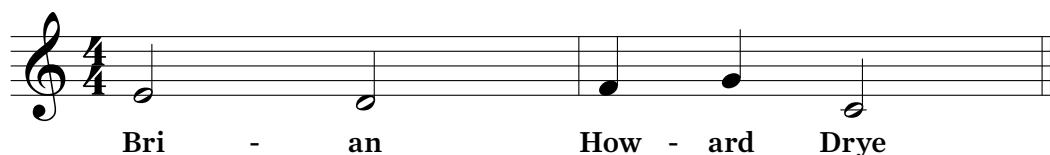
Melody Name Game

Name: _____

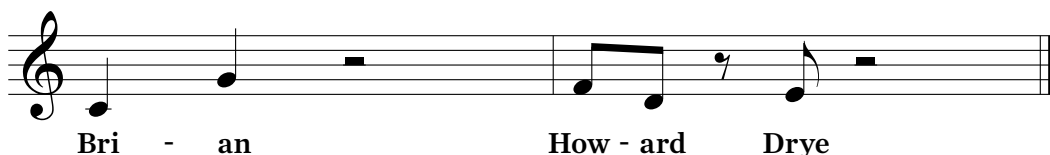
Number of Syllables: _____

Use your name to create a melody. Choosing from the rhythms and pitches below, add one note value and pitch to each syllable of your name. Remember to look at the time signature and check your musical math.

Example 1



Example 2



1.

Rhythms



Pitches



4/4 is also known as common time.



Musicians use the **C** to show "common time."

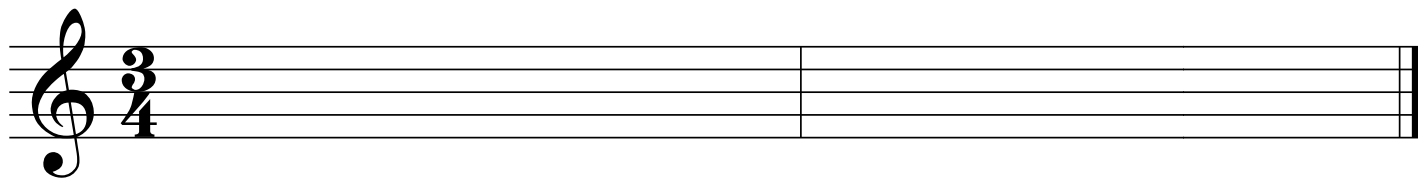


2.

Rhythms



Pitches

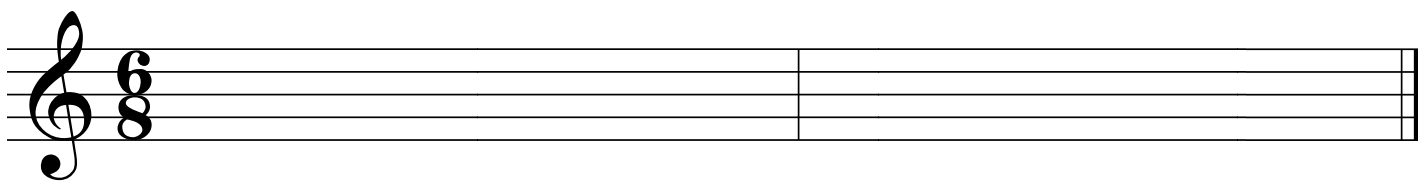
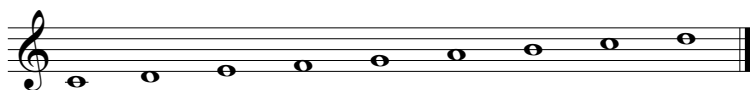


3.

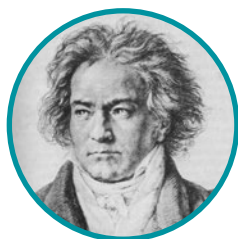
Rhythms



Pitches



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.



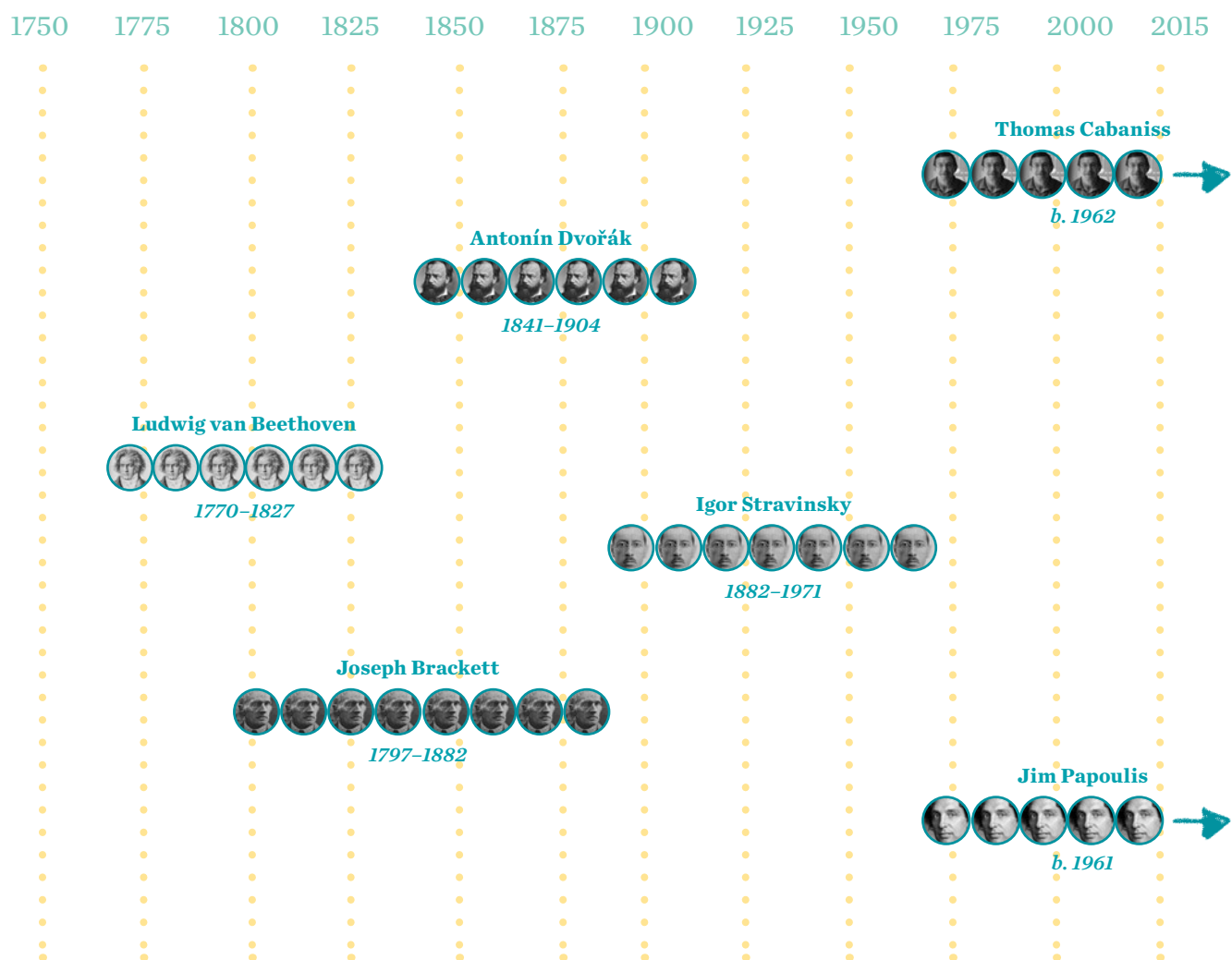
Jim Papoulis (b. 1961) lives in New York City and composes, orchestrates, and conducts music for dance, film, ensembles, and choirs. His compositions are known for exploring new modes of musical communication by honoring and connecting classical and traditional forms with non-Western sounds. He firmly 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.

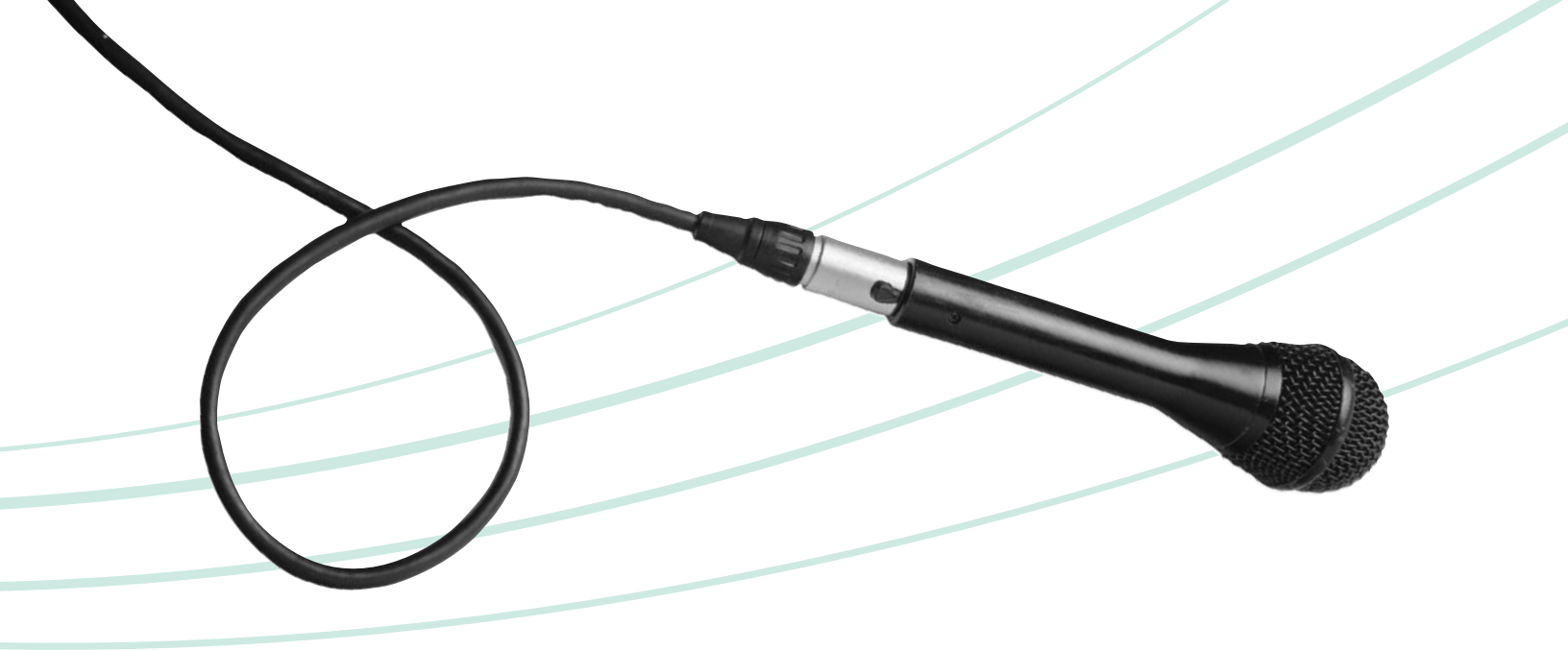


Igor Stravinsky (1882–1971) was born in St. Petersburg, Russia. He began taking piano lessons at age 9, but his father, who was a famous opera singer, actually wanted Stravinsky to become a lawyer. When he went to college, he studied law and music at the same time. In college, he took composition lessons 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

beat pattern: the pattern of arm movements that conductors use to indicate the meter of a piece of music.

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

common time: another name for 4/4 meter

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

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. Pronunciation guide spoken by Christian Figueroa.

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 Stuart 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.

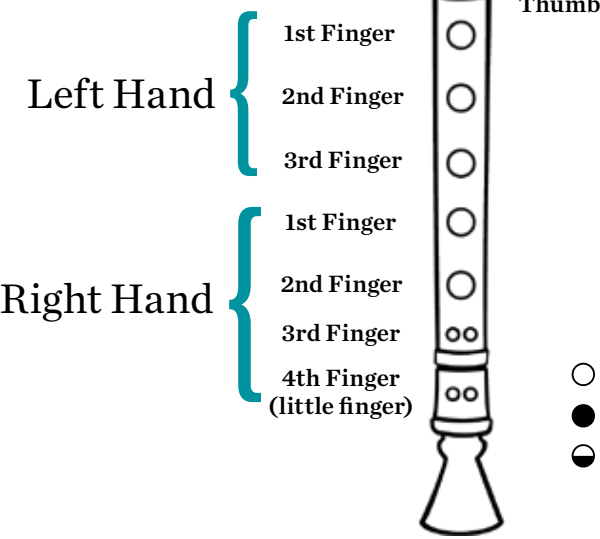
Photos

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. SG10: illustrations by Sophie Hogarth. Page 39: “Oye” choreography by Amy Kirkland. Repertoire Exploration divider: Link Up by Jennifer Taylor. SG33–34: 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. SG44: 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. SG46: “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. SG47: Count Me In by Stephanie Berger. SG48: “How is my playing?” by Jennifer Taylor; “How are my listening and ensemble skills” by Steve J. Sherman. SG49: 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



Three rows of musical notation showing fingerings for various notes on the soprano recorder. Each note is represented by a treble clef staff with a single note, and the corresponding fingerings are shown below the staff using circles (○ for open, ● for closed, ◐ for half hole).

Row 1: C, C#, D♭, D, D#, E♭, E, F, F#, G♭, G

Row 2: G#, A♭, A, A#, B♭, B, C, C#, D♭, D, D#, E♭

Row 3: E, F, F#, G♭, G, G#, A♭, A, A#, B♭, B, C



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