Link Up

A Program of the Weill Music Institute at Carnegie Hall
for Students in Grades Three Through Five

The Orchestra Moves

Teacher Guide
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword</td>
<td>4</td>
</tr>
<tr>
<td>Icon Key</td>
<td>5</td>
</tr>
<tr>
<td>Information and Options for Teachers</td>
<td>6</td>
</tr>
<tr>
<td>Pathways for Teachers</td>
<td>8</td>
</tr>
<tr>
<td>Curriculum Overview</td>
<td>9</td>
</tr>
<tr>
<td><strong>Unit 1: Recorder Basics and Concert Repertoire</strong></td>
<td>10</td>
</tr>
<tr>
<td>“Come to Play”</td>
<td>20</td>
</tr>
<tr>
<td>“Come to Play” Student Assessment Sample for Teachers</td>
<td>26</td>
</tr>
<tr>
<td>“Come to Play” Student Assessment</td>
<td>27</td>
</tr>
<tr>
<td><em>The Blue Danube</em></td>
<td>28</td>
</tr>
<tr>
<td><em>The Blue Danube</em> Student Assessment</td>
<td>34</td>
</tr>
<tr>
<td>Nocturne from <em>A Midsummer Night’s Dream</em></td>
<td>35</td>
</tr>
<tr>
<td>Nocturne from <em>A Midsummer Night’s Dream</em> Student Assessment</td>
<td>39</td>
</tr>
<tr>
<td>“Away I Fly”</td>
<td>40</td>
</tr>
<tr>
<td>“Away I Fly” Student Assessment</td>
<td>45</td>
</tr>
<tr>
<td>“Toreador”</td>
<td>46</td>
</tr>
<tr>
<td>“Toreador” Student Assessment</td>
<td>47</td>
</tr>
<tr>
<td>“Cidade Maravilhosa”</td>
<td>48</td>
</tr>
<tr>
<td>“Cidade Maravilhosa” Student Assessment</td>
<td>49</td>
</tr>
<tr>
<td><strong>Unit 2: Motifs Move</strong></td>
<td>50</td>
</tr>
<tr>
<td><strong>Unit 3: Melodies Move</strong></td>
<td>58</td>
</tr>
<tr>
<td><strong>Unit 4: Dynamic Surprises</strong></td>
<td>62</td>
</tr>
<tr>
<td><strong>Unit 5: The Orchestra Moves in Families</strong></td>
<td>66</td>
</tr>
<tr>
<td><strong>Unit 6: The Orchestra Moves with Us</strong></td>
<td>78</td>
</tr>
<tr>
<td><strong>Unit 7: After the Orchestra Moves</strong></td>
<td>82</td>
</tr>
<tr>
<td>About the Composers</td>
<td>84</td>
</tr>
<tr>
<td>Online Resources</td>
<td>86</td>
</tr>
<tr>
<td>CD Track List and DVD Track List</td>
<td>87</td>
</tr>
<tr>
<td>Glossary</td>
<td>88</td>
</tr>
<tr>
<td>Learning Standards Chart</td>
<td>90</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>91</td>
</tr>
</tbody>
</table>
The Orchestra Moves

By any definition, music moves. Melody, rhythm, and harmony all change, shift, and develop. When an orchestra plays for us, we may notice more than one kind of movement. On the outside, we can hear sounds move as the musicians change their pitches, rhythms, and dynamics. We can see the musicians’ bodies move as they play. On the inside, we may feel our emotions moving and changing in response to the music we hear. Sometimes music might even create a sense of physical movement as sounds become heavier or lighter, rise up or tumble down.

Composers create musical movement using motifs, melodic direction, steps and leaps, dynamics, and orchestration. Through the Link Up repertoire, hands-on activities, and a culminating interactive performance with a professional orchestra, we will discover how the orchestra moves.

Exploration
How does music move? How do composers use the orchestra to play with the idea of musical movement?

Key Objectives
With movement at the heart of the exploration, students
- perform by singing and playing the recorder or a string instrument alone or as small ensembles
- analyze how music moves via motifs, melodic direction, steps and leaps, dynamics, and orchestration
- interpret musical movement by creating visual, kinesthetic, and aural representations
- connect with the orchestra and explore instruments, instrument families, and orchestration
- compose and notate new music with our host, Thomas Cabaniss, using the concert music as a model
- apply knowledge to observe and re-imagine musical practice in the world around us
ICON KEY

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

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

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

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

The Notebook Icon prompts you to refer to the notebook sidebar, which contains important information such as vocabulary definitions and example answers.

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

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

The Recorder and String Instrument Icon indicates that students can play the piece on soprano recorder or a string instrument 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.

Borders are used to indicate Creative Extensions.
INFORMATION AND OPTIONS FOR TEACHERS

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

• **Link Up repertoire**: The pieces your students will need to know in order to be successful at the Link Up concert are included in Unit 1 of the curriculum. Students will perform these pieces by singing or playing soprano recorders or string instruments during the concert. Look for the performance icons that indicate which paths are appropriate for each piece of repertoire. Once the model and options are clear, you may want to allow students to choose which technique they’d most like to try, or ritualize the sequence by always proceeding in the same order. See the Icon Key on page 5 for more information and suggested teaching pathways on page 8.

• **Unit format**: Each unit begins with the aim of the unit, a summary of educational goals, materials required, time required, music learning standards addressed, vocabulary, and an overview of the unit’s activities, including Creative Extensions. Please note that all units require the Link Up CD, Link Up DVD or Online Resource Center, and Link Up Student Guide. Directives are bulleted and verbal prompts appear in italicized font, e.g.:
  - Watch the video again.
  - *What should we remember?*
  - *What should we do next?*

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

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

• **Activity durations**: Most activities are designed to last 20 minutes.

• **Creative Extensions**: Most units include at least one optional Creative Extension, in which students experience the unit’s musical concepts and try out their own creative musical ideas.
• **Sharing student work:** Share your students’ work with Carnegie Hall by e-mailing linkup@carnegiehall.org.

• **Student assessment:** Performance and listening assessments follow each repertoire selection in the student guide so that you can assess student progress and calibrate your lesson planning accordingly. Please see the Icon Key on page 5 for details.

• **Planning which lessons to complete:** See Pathways for Teachers on page 8 for suggested program sequences, depending on your goals, time with students, and student skill levels.

• **Mapping motifs:** Unit 2 provides structures to analyze musical motifs with students in a variety of ways. This process can be applied to any of the Link Up pieces. Analyzing can be in-depth and involved or can use a light touch, according to your sense of students’ needs and abilities at a given moment.

Visit [carnegiehall.org/LinkUp](carnegiehall.org/LinkUp) for in-depth support materials and additional resources.
# Pathways for Teachers

## Basic Program Path  
(Minimum Requirements)

**Unit 1:** Students learn to sing  
- “Come to Play” (Part 2)  
- *The Blue Danube*  
- “Toreador”

**Unit 1:** Students learn to play  
- *The Blue Danube*

**Unit 2:** Complete  
- Students learn to analyze motifs.

**Unit 5:** Complete  
- Students learn about the orchestra.

**Unit 6:** Students learn choreography for  
- “Away I Fly”

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

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

**Unit 1:** Students learn to sing  
- “Come to Play” (Parts 1 and 3)  
- “Away I Fly”  
- “Cidade Maravilhosa”

**Unit 1:** Students learn to play  
- “Come to Play” (Part 2)  
- Nocturne from *A Midsummer Night’s Dream*

**Unit 3:** Complete  
- Students learn about melodic direction, steps, and leaps.

**Unit 4:** Complete  
- Students explore dynamic surprises.

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

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

**Unit 1:** Students learn to play  
- “Come to Play” (all parts)  
- *The Blue Danube*  
- Nocturne from *A Midsummer Night’s Dream*

**Unit 7:** Complete  
- Students reflect.

- Complete all outstanding activities.
Unit 1
Recorder Basics and Concert Repertoire
Focal Works: All Link Up concert melodies
Aim: What do we need to know in order to participate in Link Up?
Summary: We introduce recorder and music notation basics as well as learn the concert repertoire.

Unit 2
Motifs Move
Focal Work: Beethoven’s Symphony No. 5, first movement
Aim: How do composers create musical movement using motifs?
Summary: We establish understanding of rhythmic and melodic motifs, and we map their use in Beethoven’s Symphony No. 5.

Unit 3
Melodies Move
Focal Work: Strauss’s The Blue Danube
Aim: How do composers play with melodic direction, steps, and leaps?
Summary: We establish understanding of melodic direction by steps and leaps, and use this knowledge to compare contrasting melodies.

Unit 4
Dynamic Surprises
Focal Work: Mozart’s Overture to The Marriage of Figaro
Aim: How do unexpected dynamic changes create musical movement?
Summary: We analyze dynamic change and contrast in Mozart’s Overture to The Marriage of Figaro.

Unit 5
The Orchestra Moves in Families
Focal Work: Britten’s The Young Person’s Guide to the Orchestra
Aim: What is an orchestra?
Summary: We become familiar with the instruments and sections of the orchestra.

Unit 6
The Orchestra Moves with Us
Focal Works: Thomas Cabaniss’s “Away I Fly,” Bizet’s “Toreador” from Carmen, and Filho’s “Cidade Maravilhosa”
Aim: How can we sing and move with the orchestra?
Summary: We learn to sing “Away I Fly,” “Toreador,” and “Cidade Maravilhosa,” and we review all other performance material in preparation for the Link Up concert.

Unit 7
After the Orchestra Moves
Aim: How can we sing, play, and move with the orchestra?
Summary: We complete activities designed to follow your concert hall visit.

Supplemental Resources
• About the Composers
• Online Resources
• CD and DVD Track Lists
• Glossary
• Learning Standards Chart
• Acknowledgments
**Aim:** What do we need to know in order to participate in Link Up?

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

**Materials:** staff paper

**Time Requirement:** varies according to chosen program path

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

**Vocabulary:** melody, music notation, pattern, composer

---

### Unit 1 Overview

Activity 1.1: Tom Introduces Link Up: *The Orchestra Moves*

Activity 1.2: Recorder Basics

Creative Extension: Creating and Notating Musical Patterns

### Activity 1.1: Tom Introduces Link Up: *The Orchestra Moves*

- Read “Meet 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?*

### Activity 1.2: Recorder Basics

- Use SG2–5 to help you prepare for the Link Up concert.
- You also can visit Link Up Beginnings on the Online Resource Center (carnegiehall.org/LinkUp) for more information.

---

SG4–8 show the fingerings and notation for the Link Up melodies your students will be learning. It is important that students know and can sing or play the concert pieces. We encourage you to focus on these repertoire selections before delving into the content units; review is built into the later units.

### Creative Extension: Creating and Notating Musical Patterns

- Create, model, and notate short, simple patterns of notes and rests on SG6–9.
- Play each other's patterns.
- Share and discuss work.
  - *Which patterns did you enjoy the most?*
  - *How were the enjoyable patterns constructed?*
- Repeat the sequence, allowing for increasingly complex patterns.
I’m Tom, a composer and your host for Link Up: *The Orchestra Moves*. Composers create musical movement using motifs, melodic direction, steps and leaps, dynamics, and orchestration. Your challenge is to discover ways you think the orchestra moves.

During your time with *The Orchestra Moves*, I hope you’ll begin each session by singing my song “Come to Play.” I wrote it with you in mind.
Preparing to Play the Recorder
When playing the recorder, there are two basic positions: **rest position** and **playing position**.

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

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

**Recorder Checklist**

- **Hands:** left hand on top
- **Holes:** finger hole(s) completely sealed
- **Lips:** lips covering teeth
- **Breath:** not too hard, not too soft
Unlocking Music Notation
Notated music is made up of symbols. Use the decoders below to decode the music you are learning.

Music Decoder

Time signature  Rest  Note stem
Clef  Bar line  Measure

Note Decoder

middle  D  E  F  G  A  B  high  high
C  D  E  F  G  A  B  high  D
Preparing to Play the Recorder

B

A

G

E

F

F#
Parts of the Recorder

- **Mouthpiece**
- **Body**
- **Bell**

Part of the Recorder:
- **D**
- **high D**
- **high C**
- **middle C**

Notes:
- **high C**
- **middle C**
- **high D**
- **D**
One-Note Songs

My One-Note Songs
Two-Note Songs

1.

2.

3.

My Two-Note Songs
Three-Note Songs

1. 

2. 

3. 

My Three-Note Songs

My Patterns
Come to Play

Thomas Cabaniss

Tracks 1–6

mf

Winds blow

Trumpets sounding

Strings sing

Drummers pounding
Drummers pppppp pounding

Come to play, Join

Come to sing we'll shake the ground with

Join

Come to play, Join
sound with sound
Come to sing we’ll
shake the ground with

song with song
LEADER

What do you do... with time...

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

What do you do... with song

Make it groove make it move make it rhyme
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

mp  LEADER

What do you do__ with sound

Make it cry__ make it fly__

Make it cry__ make it fly__

Make it cry__ make it fly__

AUDIENCE

make it gleam

Make it___ your dream

make it gleam

Make it___ your dream

make it gleam

Make it___ your dream
Piano interlude

Winds blow, trumpets sounding

Strings sing, drummers pppppp pounding, drummers pppppp pounding

Winds blow, trumpets sounding, strings sing

Come to play, join sound with sound, come to sing we'll
Drum-mers p p p p p p pounding Winds blow
shake the ground with song
Come to play, Join

Drum-mers p p p p p p pounding

trumpets sounding Strings sing
sound with sound Come to sing we’ll shake the ground with
sound with sound Come to sing we’ll shake the ground with

Drum-mers p p p p p p pounding 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

<table>
<thead>
<tr>
<th>Goals</th>
<th>Mark on the lines below how you feel about your progress on each goal.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapping the rhythm</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
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</table>

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**

## Listening

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

<table>
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<tr>
<td>Motif</td>
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Date: ________________

### Work Title: “Come to Play”
Composer: Thomas Cabaniss

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What are some things you can do to make the improvement?
1. __________________________________  2. __________________________________  3. __________________________________

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The Blue Danube

Johann Strauss II

Tracks 7–9

A beautiful stream so clear and blue A beautiful dream of me and you The stars seem to float above the sky With us as we go they fly so high. We're up in the air up in the air As high as we dare high as we dare We'll never come
down we will stay

— Until night becomes the
day!

Second time only

A beautiful stream so

clear and blue A beautiful

dream of me and you The

stars seem to float above the

sky, With us as we go they
fly so high  We're up in the
air up in the air as
high as we dare high as we
dare We'll ne - ver come down
we will stay

- night be - comes the day. Ba - dum - burn!
The Blue Danube

Johann Strauss II

Tracks 7–10
How Am I Doing?
Work Title: *The Blue Danube*
Composer: Johann Strauss II

Date: ________________

### Goals

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Nocturne
from A Midsummer Night’s Dream
Felix Mendelssohn

Tracks 11–13
Nocturne
from *A Midsummer Night’s Dream*

Felix Mendelssohn

Tracks 11–12, 14
**How Am I Doing?**

Work Title: Nocturne from *A Midsummer Night’s Dream*

Composer: Felix Mendelssohn

---

**Date: ________________**

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**What are some things you can do to make the improvement?**
1. ________________
2. ________________
3. ________________

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“Get up, Get up,” I hear faintly but I fall back, back to sleep! I dream once again that I know how to fly
Get up, I hear faintly but I...

I fall back to sleep.

I dream once again that I know how to fly.

I dream once again I am over the ocean.

I dream once again I'm a bird in the sky.

But now I am falling I'm spinning around.

I hear someone say, "Get up!"

But
"Come down,"

I hear faintly but I

stay here on my branch

on my branch  

Get ready to move.

"Come down,"

Come down,

Come down,"

I hear faintly but I

stay here on my branch

on my branch  

I
Come down, I'm a kid on the ground
Running and jumping and not caring
where I go
Tumbling and laughing, the world's filled with sound
But now I am riding
singing I'm floating
Running and jumping and not caring--

where I go

Tumbling and laughing, the world's filled with--

But now I am

I'm floating up--

I hear someone say, "Come down!"

A---

A way,

Away, Away, Away, I fly!

Away I Fly
How Am I Doing?

Work Title: “Away I Fly”
Composer: Thomas Cabaniss

Date: ________________

<table>
<thead>
<tr>
<th>Goals</th>
<th>Mark on the lines below how you feel about your progress on each goal.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapping the rhythm</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Singing or playing the music</td>
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</tr>
<tr>
<td>Singing or playing the music with different dynamics</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
</tbody>
</table>

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. ____________________________________________________________________

Listening

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

<table>
<thead>
<tr>
<th>Tool</th>
<th>Mark on the lines below how you feel the composer used each tool.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamics</td>
<td>No surprises ............................................................................. Lots of surprises</td>
</tr>
<tr>
<td>Steps</td>
<td>No steps .................................................................................. Lots of steps</td>
</tr>
<tr>
<td>Leaps</td>
<td>No leaps ................................................................................... Lots of leaps</td>
</tr>
<tr>
<td>Articulation</td>
<td>Legato ...................................................................................... Staccato</td>
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<tr>
<td>Melodic direction</td>
<td>Descending ............................................................................... Ascending</td>
</tr>
<tr>
<td>Motif</td>
<td>Not developed ........................................................................... Well developed</td>
</tr>
</tbody>
</table>
Toreador, on guard! - - - ----

And, as you fight just think that from above

Dark eyes send their regard -

With promises of love, Toreador,

with promises of love!
## How Am I Doing?

**Work Title:** “Toreador” from *Carmen*

**Composer:** Georges Bizet

---

### Goals

<table>
<thead>
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1. .................................................. 2. .................................................. 3. ..................................................

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### Listening

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</tr>
</tbody>
</table>
Cidade Maravilhosa

André Filho

Pronunciation: See - dah - jee mah - rah - vee - lyoh - suh

chei - a deen-can-tos mil, Ci - da - de ma - ra - vi - lho - sa
shay - ah jee-in-kan-toos mee-yoo

See - dah - jee mah - rah - vee - lyoh - suh kora-sowhn doo may-oo brah-see-oo

See page 79 for English translation.
How Am I Doing?
Work Title: “Cidade Maravilhosa”
Composer: André Filho

Date: ________________

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________________________________________________________________________

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

1. __________________________________________
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3. __________________________________________

Listening
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</tbody>
</table>
Aim: How do composers create musical movement using motifs?

Summary: We establish understanding of rhythmic and melodic motifs, and we map their use in Beethoven’s Symphony No. 5.

Materials: colored pencils or markers, staff paper

Time Requirement: four 20-minute sessions

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

Vocabulary: motif

Unit 2 Overview
Activity 2.1: Listen to and Describe Beethoven’s Symphony No. 5
Activity 2.2: Analyze Beethoven’s Symphony No. 5
Activity 2.3: Map Beethoven’s Motif
Activity 2.4: Listening Challenge—Map Motifs in Strauss and Offenbach
Creative Extension 1: Create and Alter Motifs for the Concert
Creative Extension 2: Map Beethoven’s Motif (the Extended Cut)

Activity 2.1: Listen to and Describe Beethoven’s Symphony No. 5
• Play Symphony No. 5 (motif excerpt), Track 23, SG39.
• Practice tapping the rhythm with call and response or pass it around in a circle.
• What is a motif?
• How would you describe Beethoven’s motif?

Activity 2.2: Analyze Beethoven’s Symphony No. 5
• Watch Music Animation Machine, Beethoven’s Symphony No. 5.
  • Where do you see Beethoven’s motif?
  • How many times does it appear?
  • Are you sure that these four notes are a motif?
  • How do you know?
• Watch the animation again, starting and stopping to identify and list all the ways Beethoven develops his motif.
Activity 2.3: Map Beethoven’s Motif
  - What do you see on this map, and what does it mean?
- Play Symphony No. 5 (motif excerpt), Track 23.
- Practice following the Beethoven excerpt on the map with your finger while the CD plays.
- Using the CD and the map together, label the ways Beethoven develops his motif.
  - Circle and label the motif on the map (the first four notes).
  - Circle every place you see or hear it recur.
  - Draw the appropriate symbol next to each circled motif recurrence (using the map key as a guide).
  - If you find any motivic developments that aren’t covered by what is in the key, create and use new symbols as needed.

Activity 2.4: Listening Challenge—Map Motifs in Strauss and Offenbach
This activity can be done at any time during the school year, one composer and motif at a time.
- Listen to one of the following excerpts.
  - The Blue Danube (motif excerpt), Track 7
  - “Can-Can” (motif excerpt), Track 25
- What is the composer’s motif?
- The Blue Danube
- “Can-Can”
- Draw a representation of the motif and describe what you hear.
- Play one of the above tracks again.
- Practice following the score on the map with your finger while the CD plays.
- Using the CD and the map together, map and label the ways the composer develops his motif.
  - Circle and label the motif on the map.
  - Circle every place you see or hear it recur.
  - Draw the appropriate symbol next to each circled motif recurrence (using the map key as a guide).
  - If you find any motivic developments that aren’t covered by what is in the key, create and use new symbols as needed.

Any musical idea could become a motif, but you won’t know it is a motif until the composer begins to develop it as one.

Motivic development techniques to look and listen for:
- repetition (the motif with no changes)
- transposition (repeating the motif at a higher or lower pitch)
- inversion (reversing the motif's pitch, rhythm, or both)
- fragmentation (repeating a piece of the motif)
- retaining one aspect of the motif (pitch, rhythm, interval, range) while changing another
Symphony No. 5 Motif Master

**Motif:** three eighth-notes followed by a downward leap to a half-note

repetition of motif but beginning on different scale degrees and with the fourth note varying in length

repetition of rhythm but with the third note changing pitch, and the starting point and contour alternating between high/descending and low/ascending versions; the two versions share beginning and ending notes an octave apart (E-flat to E-flat; G to G)

a suggestion of the motif with an implied rhythm

---

**Literacy Link**

*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.
Motif Part 1: four quarter-notes and one half-note, the first and last two notes repeated pitches, the middle notes moving upward in leaps

Motif Part 2: two sets of repeating notes separated by a rest, the first set of notes starting an octave higher than the last note in Part 1, the second set starting lower than the first

repeat of Parts 1 and 2, but with the last two notes changing pitch

repeat of Part 1, but starting on a different scale degree and expanding the leaps

repeat of Part 2 with different pitches

repeat of Part 2 with expanded pitch

repeat of Part 2 with higher pitches

repeat of Part 2 with new pitches

repeat of the altered Part 1

repeat of Part 2 with different pitches

repeat of Part 1 but starting on a different scale degree and ending on a longer note

repeat of Part 2 with different pitches

repeat of the altered Part 1

fragment of Part 1 with new pitches

repeating note that is the same as the original starting pitch of Part 1

fragments of Parts 1 and 2
“Can-Can” Motif Master

**Motif:** a half-note followed by four eighth-notes in an up-down-down, stepwise pattern

Repetition of motif, starting on a different scale degree, with two quarter-notes instead of a half-note, and with the eighth-notes having an up-down-up pattern.

Repetition of original motif, starting on a different scale degree but with the eighth-note pattern the same.

Motif not fully used, but length and basic rhythmic feel remain the same.

Direct repeat of the first 3 measures

A fragment of the eighth-note pattern.
**Creative Extension 1: Create and Alter Motifs for the Concert**

- Create a simple motif that you can sing or play on an instrument (3–6 notes).
- Use the key from My Marvelous Moving Motif Map to help you find ways of developing your motif into a phrase or song.
- Notate, play, and share your work with the class.
- Share your work with Carnegie Hall.

**Creative Extension 2: Map Beethoven’s Motif (the Extended Cut)**

- Continue with the work of Activity 2.3 by mapping the rest of the movement using the Music Animation Machine or the piano reduction score, both of which are available online (carnegiehall.org/LinkUp).
My Marvelous Moving Motif Map

Symphony No. 5

The Blue Danube
My Marvelous Moving Motif Map

“Can-Can”

Key
R: repeat  ▲: higher  ▼: lower  F: fragment  ◀▶: reverse  N: new

Composer
Aim: How do composers play with melodic direction, steps, and leaps?

Summary: We establish understanding of melodic direction by steps and leaps, and use this knowledge to compare contrasting melodies.

Materials: colored pencils or markers, staff paper

Time Requirement: two 20-minute sessions

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

Vocabulary: melodic direction, steps, leaps

Unit 3 Overview

Activity 3.1: Play and Explore The Blue Danube
Activity 3.2: Listening Challenge—Melodic Direction, Steps, and Leaps
Creative Extension 1: Moving Melody Market Game

Activity 3.1: Play and Explore The Blue Danube
• The Blue Danube (motif excerpt), Track 7, SG17–22

Activity 3.2: Listening Challenge—Melodic Direction, Steps, and Leaps
• Demonstrate and help students define melodic direction, steps, and leaps by playing various melodies (known or improvised).
  • Does this melody move by steps or by leaps?
  • What is the direction of this part of the melody?
• Play The Blue Danube (motif excerpt), Track 7.
  • Does this melody move by steps or by leaps?
  • What is the direction of this part of the melody?
• To go further, you can refer to My Marvelous Moving Motif Map (SG39–40) to support your process and/or answer the same questions for any other melodies students are interested in exploring.
Creative Extension 1: Moving Melody Market Game

- You have $10 to invest in a melody from The Orchestra Moves. If you choose the correct tune to invest in, you’ll do well. If you choose the wrong tune, you might lose all your money.

Moving Melody Market Game Rules

- Choose a melody to invest in.
- The starting pitch of the melody is your $10 starting investment.
- Every time the melody moves up, you gain money.
- Every time the melody moves down, you lose money.
- Steps are worth $1, and leaps are worth $2.
- An octave leap is worth $10, but watch out—that might be up or down!
- If the melody stays on the same note, your money does not change.
- The player with the most money at the end of their melody wins.

• Locate The First 10 Notes (SG41) and The Moving Melody Market Figure-Outer (SG42).
• Play the opening excerpt from each of the following pieces (or you can sing or play the 10-note excerpts below).
  - Symphony No. 5, Track 22
  - The Blue Danube (motif excerpt), Track 7
  - Nocturne from A Midsummer Night’s Dream, Track 11
  - “Can-Can,” Track 24
• Based on the first 10 notes, make a prediction of which melody will make the most money according to the rules.
• Locate the longer version of your chosen melody on My Marvelous Moving Motif Map (SG39–40).
• Look carefully at your chosen melody and count the number of steps up, steps down, leaps up, leaps down, octaves up, and octaves down, and chart them on the Figure-Outer (SG42).
• Multiply your ups and downs by $1 for steps, $2 for leaps, and $10 for octaves.
• Add and subtract your respective totals from your $10 starting investment to determine the value of your melody.
  - Compare your earnings with others in the class. Which melody won?
  - What made you think your chosen melody would have more ups than downs?
• Which piece would have done the best if we counted the ups and downs for a shorter time?
• For an additional challenge, have each student complete the Figure-Outer for all five melodies.

Teacher Support

Visit the Carnegie Hall website (carnegiehall.org/LinkUp) to download The Moving Melody Market Figure-Outer answer key for each of the melodies.
The First 10 Notes

Beethoven’s Symphony No. 5, first movement

Strauss’s *The Blue Danube*

Mendelssohn’s Nocturne from *A Midsummer Night’s Dream*

Offenbach’s “Can-Can”
### The Moving Melody Market Figure-Outer

<table>
<thead>
<tr>
<th></th>
<th>Count the number of <strong>steps</strong> that go <strong>up</strong>.</th>
<th>Count the number of <strong>leaps</strong> that go <strong>up</strong>.</th>
<th>Count the number of <strong>octaves</strong> that go <strong>up</strong>.</th>
<th><strong>Totals</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Up</strong></td>
<td>Steps Up _______ X 1</td>
<td>Leaps Up _______ X 2</td>
<td>Octaves Up _______ X 10</td>
<td>Steps Up</td>
</tr>
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<td></td>
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<td>= $ ______________</td>
<td>= $ ______________</td>
<td>$ _________</td>
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<tr>
<td></td>
<td>Count the number of <strong>steps</strong> that go <strong>down</strong>.</td>
<td>Count the number of <strong>leaps</strong> that go <strong>down</strong>.</td>
<td>Count the number of <strong>octaves</strong> that go <strong>down</strong>.</td>
<td><strong>Totals</strong></td>
</tr>
<tr>
<td><strong>Down</strong></td>
<td>Steps Down _______ X 1</td>
<td>Leaps Down _______ X 2</td>
<td>Octaves Down _______ X 10</td>
<td>Steps Down</td>
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<td><strong>Total Ups</strong></td>
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<td><strong>Total Ups</strong></td>
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<td><strong>Total Downs - $ _______</strong></td>
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<td></td>
<td><strong>Your Total Moving Melody Market Earnings = $ _______</strong></td>
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</tr>
</tbody>
</table>
Dynamic Surprises
Focal Work: Mozart’s Overture to *The Marriage of Figaro*

**Aim:** How do unexpected dynamic changes create musical movement?

**Summary:** We analyze dynamic change and contrast in Mozart’s Overture to *The Marriage of Figaro.*

**Materials:** colored pencils or markers, staff paper

**Time Requirement:** three 20-minute sessions

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

**Vocabulary:** overture, opera, dynamics, tempo

---

**Unit 4 Overview**

Activity 4.1: What is an Overture?
Activity 4.2: Overture to *The Marriage of Figaro* Listening Map
Creative Extension 1: Overture to *The Marriage of Figaro* Dynamics Map
Activity 4.3: Get Things Moving with Dynamic Surprises
Creative Extension 2: Draw Your Own Cartoon Story

**Activity 4.1: What is an Overture?**

- *How do all TV programs—cartoons, news, soap operas—begin?*
- *Why would you want music at the beginning of a TV program?*
- *What are some of your favorite TV theme songs, and how does the music connect with the program?*

- Play Overture to *The Marriage of Figaro*, Track 26.
  - *What kind of show would this music introduce?*
- 🎧 Introduce and define the overture and story from Mozart’s *The Marriage of Figaro.*

---

**opera:**
a live theater show in which the characters sing what they’re saying instead of talking to each other

**overture:**
instrumental music that acts as the introduction to an opera

---

**The Marriage of Figaro**
is an opera that tells a funny story about a whirlwind day filled with confusion, chaos, surprises, tricks, and a happy ending. The Overture to *The Marriage of Figaro* uses slow and fast tempos as well as loud and soft dynamics to represent the different characters of the opera and all the tricks they play on each other.
Activity 4.2: Overture to *The Marriage of Figaro* Listening Map

- Locate the Overture to *The Marriage of Figaro* Dynamic Surprises Listening Map (SG43).
  - What information does this map include?
- Play Track 27, Overture to *The Marriage of Figaro* (excerpt), while looking at the map.
- Play Track 28, Overture to *The Marriage of Figaro* (sections), while tracking the sections on the map.
  - How does Mozart use the orchestra to build excitement in each section?
- Play Track 29, Overture to *The Marriage of Figaro* (with pulses), while tracking pulses on the map and counting the pulses out loud with the narrator.
  - How does Mozart play with surprisingly soft and loud dynamics?
  - What else do you notice? Write it on your map.

Creative Extension 1: Overture to *The Marriage of Figaro* Dynamics Map

- Locate *The Marriage of Figaro* score reduction, available on the Online Resource Center.
  - What information does this score include?
- Play Track 26, Overture to *The Marriage of Figaro*.
- While the CD plays, practice following the score with your finger.
- Choose two contrasting colored pencils or markers, and highlight notes, phrases, and sections in the score as surprisingly loud (first color) and surprisingly soft (second color).
- Stop and restart the CD from the beginning as needed to check your work and continue your listening.
- Share and compare work.
  - How does Mozart use surprisingly soft and loud dynamic changes?
Overture to *The Marriage of Figaro*

Dynamic Surprises Listening Map

<table>
<thead>
<tr>
<th>Section 1 at 0:02</th>
<th>Section 2 at 0:07</th>
<th>Section 3 at 0:10</th>
<th>Section 4 at 0:15</th>
<th>Section 5 at 0:23</th>
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<td>8 seconds / 20 pulses</td>
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<td>13 seconds / 16+16 pulses</td>
<td>5 seconds / 12 pulses</td>
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<td>Range rising up</td>
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<td><strong>Melody</strong></td>
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**Key:** loud surprises = orange  soft surprises = blue
Activity 4.3: Get Things Moving with Dynamic Surprises

- Use two sources of sudden dynamic change to alter your performance of a well-known song, using voice, percussion, or body percussion.
  - Choose a piece of music that everyone knows and can play or sing (maybe one of the Link Up songs you’ve already learned).
  - Sing or play the piece.
  - Plan ways to create unexpected dynamic changes using volume and intensity or ensemble size and weight. For example:

  **Volume and Intensity**
  - **Bold** = forte  **Italics** = piano
  - *Come to play, join sound with sound*
  - *Come to sing, we’ll shake the ground with song*

  **Ensemble Size and Weight**
  - **Bold** = tutti  **Italics** = soloist
  - *Come to play, join sound with sound*
  - *Come to sing, we’ll shake the ground with song*

- Sing or play the altered piece as planned.
  - **How did our dynamic surprises affect the music? Was it an improvement? What other musical surprises would you like to try?**

Creative Extension 2: Draw Your Own Cartoon Story

*The Marriage of Figaro* tells the funny story of a crazy day in which there are lots of surprises, people trying to trick each other, and a happy ending.

- Play Track 26, Overture to *The Marriage of Figaro*.
- Think aloud and model making comic-style story panels, as inspired by the music.

**Example for Teachers**

“My main character is Figaro. As I listen to the music, I ask myself, ‘What does the music tell me is happening here? Is this an exciting part? A chase scene? Are characters making friends? Is someone playing a trick?’ I decide, then draw that scene while I listen.”

Comic-style story panels can include drawings, dialogue, labels, movement marks, sound effects (Pow!), and more. Use one sheet of paper for each panel. Students’ panels can be a single, continuous story (related), or individual moments (unrelated).

- Students create their own panels while listening to all seven sections.
- When there is a change in the music, change the story in your picture to match the music.
- Share, and compare and contrast stories and drawings.
Aim: What is an orchestra?
Summary: We become familiar with the instruments and sections of the orchestra.
Materials: blank paper, glue stick, colored pencils or markers
Time Requirement: four 30-minute sessions
Standards: US 3, 4, 6, 7, 8; NYC 1, 2, 3, 4
Vocabulary: orchestra, instrument, appearance, mechanism

Unit 5 Overview
Activity 5.1: Tom Introduces the Orchestra
Activity 5.2: Orchestra Exploration
Activity 5.3: Families and Instruments
Activity 5.4: My Own Orchestra
Creative Extension: The Best Instruments of the Orchestra Awards

Activity 5.1: 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?

Activity 5.2: Orchestra Exploration
• On a separate piece of paper, have students list instruments they know.
• In your Orchestra Organizer (SG44–45) study the instruments in their appropriate family boxes while listening to Tracks 30–44 (solo instruments and narration).
• Choose three contrasting instruments and have students describe them in more detail.
• Draw and label the parts of the instrument (as best you can) as you notice details.

Examples
• Appearance (colors, shapes, size)
• Materials used (wooden tubes, metal tubes, reeds, double reeds, wooden boxes, strings, horse hair, metal or gut strings)
• Mechanisms and structures (slides, valves, bells, f-holes, finger holes, mouthpieces, bridges, bows, keys, pads, separable sections, mutes)
• How sound is produced (breath, buzzing lips, fingers, bow, striking, shaking, scraping)
Activity 5.3: Families and Instruments

Part 1 (audio)
- Play Track 46.
- Complete Families and Instruments (SG51).
- Compare and discuss answers.
- Play CD again as needed.

Part 2 (visual)
- Students form pairs and check one another's work.

Activity 5.4: My Own Orchestra
- In your Orchestra Organizer (SG44–45) study the instruments in their appropriate family boxes while listening to Tracks 30–44 (solo instruments and narration).
- Symphony orchestras are designed to play many kinds of music from various times and places. Orchestras from different cities all over the world include more or less the same instruments, sitting in more or less the same places.
- What if you designed your own orchestra to play a single special kind of music?
- Model and complete My Own Orchestra (SG50).
- Share your work with Carnegie Hall.

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


Check out Carnegie Hall’s Listening Adventures interactive website.
Join Violet as she goes on an instrument safari, guided by her uncle Ollie, collecting all the instruments of the orchestra to the accompaniment of Britten's The Young Person's Guide to the Orchestra.
listeningadventures.carnegiehall.org
Examples:

My Own Orchestra
Name of orchestra: Bakugan Brawlers
Type of music: battle and fight music
Instruments included: percussion, trombone, tuba, cello, bass
Reasons for instrumentation: We want super-loud drums and very low scary sounds for when we are playing an exciting game of Bakugan, so we chose low-pitch and percussive instruments.

My Own Orchestra
Name of orchestra: Sleepytime Symphony
Type of music: music to make you go to sleep
Instruments included: flute, clarinet, the whole string family
Reasons for instrumentation: Flutes and clarinets have a smooth peaceful sound, and strings play long notes that feel like a soft pillow. Only soft volumes and medium-range notes are played.
Creative Extension: The Best Instruments of the Orchestra Awards

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

- Play Tracks 30–44 (solo instruments and narration).
- Play Track 45 (solo instruments without narration).
  - This time, as the instruments play, say their names.
- Model creating categories of awards (Most Soulful, Funniest, Craziest Looking, Scariest Sounding, Loudest, Lowest, etc.).
- Complete The Best Instruments of the Orchestra Awards (SG51).
- 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)

Flute
Oboe
Bassoon

Brass
(metal tubes, buzzed lips)

Trumpet
French Horn
Trombone
Tuba

Piccolo
Clarinet
Percussion
(struck, shaken, or scraped)

Strings
(wooden box with strings, bowed or plucked)
## Who Am I?

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>piccolo</td>
<td>woodwind</td>
</tr>
<tr>
<td>flute</td>
<td>woodwind</td>
</tr>
<tr>
<td>oboe</td>
<td>woodwind</td>
</tr>
<tr>
<td>clarinet</td>
<td>woodwind</td>
</tr>
<tr>
<td>Instrument Name</td>
<td>Family</td>
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<td>-----------------</td>
<td>------------</td>
</tr>
<tr>
<td>bassoon</td>
<td>woodwind</td>
</tr>
<tr>
<td>violin</td>
<td>string</td>
</tr>
<tr>
<td>viola</td>
<td>string</td>
</tr>
<tr>
<td>cello</td>
<td>string</td>
</tr>
</tbody>
</table>
## Who Am I?

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Family</th>
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</thead>
<tbody>
<tr>
<td>bass</td>
<td>string</td>
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<tr>
<td>harp</td>
<td>string</td>
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<tr>
<td>French horn</td>
<td>brass</td>
</tr>
<tr>
<td>trumpet</td>
<td>brass</td>
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<tr>
<td>Instrument Name</td>
<td>Family</td>
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<td>-----------------</td>
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<tr>
<td>trombone</td>
<td>brass</td>
</tr>
<tr>
<td>tuba</td>
<td>brass</td>
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<tr>
<td>timpani</td>
<td>percussion</td>
</tr>
<tr>
<td>xylophone</td>
<td>percussion</td>
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</tbody>
</table>
My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):
## Families and Instruments

<table>
<thead>
<tr>
<th>Family</th>
<th>Instrument</th>
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</thead>
<tbody>
<tr>
<td>1. string</td>
<td>violin</td>
</tr>
<tr>
<td>2. string</td>
<td>bass</td>
</tr>
<tr>
<td>3. woodwind</td>
<td>clarinet</td>
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<tr>
<td>4. woodwind</td>
<td>oboe</td>
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<tr>
<td>5. brass</td>
<td>trumpet</td>
</tr>
<tr>
<td>6. brass</td>
<td>tuba</td>
</tr>
<tr>
<td>7. percussion</td>
<td>xylophone</td>
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<tr>
<td>8. woodwind</td>
<td>piccolo</td>
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</tbody>
</table>

## The Best Instruments of the Orchestra Awards

<table>
<thead>
<tr>
<th>Name of Award</th>
<th>Nominees</th>
<th>Award-Winning Instrument</th>
<th>My Trophy for the Winning Instrument</th>
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</table>
Aim: How can we sing and move with the orchestra?

Summary: We learn to sing “Away I Fly,” “Toreador,” and “Cidade Maravilhosa,” and review all other performance material in preparation for the Link Up concert.

Materials: blank paper, colored pencils or markers

Time Requirement: four 20-minute sessions

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

Vocabulary: repertoire, audience

Unit 6 Overview

Activity 6.1: Tom Introduces The Orchestra Moves with Us

Activity 6.2: Sing “Away I Fly,” “Toreador,” and “Cidade Maravilhosa”

Activity 6.3: Repertoire Review

Activity 6.4: Becoming an Expert Audience

Activity 6.1: Tom Introduces The Orchestra Moves with Us

• Watch The Orchestra Moves with Us—“Away I Fly.”
• Learn the movements to “Away I Fly.”
• Discuss the ideas and vocabulary introduced by Tom.
• Watch the video again.
  • What should we remember?
  • What should we do next?

Activity 6.2: Sing “Away I Fly,” “Toreador,” and “Cidade Maravilhosa”

• “Away I Fly,” Track 16, SG29–33
• “Toreador,” Track 18, SG35
• “Cidade Maravilhosa” Track 21, SG37

Activity 6.3: Repertoire Review

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

- **Thomas Cabaniss** “Come to Play”
- **Johann Strauss II** The Blue Danube
- **Felix Mendelssohn** Nocturne from A Midsummer Night’s Dream
- **Thomas Cabaniss** “Away I Fly”
- **Georges Bizet** “Toreador” from Carmen
- **André Filho** “Cidade Maravilhosa”
Activity 6.4: Becoming an Expert Audience
Using SG52, lead your students through a brainstorming session about audience behavior and participation.

A list could include:

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

Audience Challenge
- Split the class into three groups: performers, audience, and observers. The performers can play, sing, or even read something that the class is studying. The observers watch and take notes “fishbowl” style. What can they observe about the relationship between the audience and the performers?
- Draw out reactions from the performers. Begin to develop empathy for performers as an audience member.
  - How does it make you feel when people aren’t paying attention?
  - How does it feel when you don’t get the applause you deserve?
- Use SG53 to evaluate students’ performance in the Audience Challenge.

“Cidade Maravilhosa” Portuguese to English Translation

<table>
<thead>
<tr>
<th>Portuguese</th>
<th>English</th>
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<tbody>
<tr>
<td>Cidade maravilhosa</td>
<td>Beautiful city</td>
</tr>
<tr>
<td>Cheia de encantos mil</td>
<td>Full of a thousand delights</td>
</tr>
<tr>
<td>Cidade maravilhosa</td>
<td>Beautiful city</td>
</tr>
<tr>
<td>Coração do meu Brasil</td>
<td>Heart of my Brazil</td>
</tr>
</tbody>
</table>
Becoming an Expert Audience...

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

<table>
<thead>
<tr>
<th></th>
<th>1 Needs Work</th>
<th>2 Acceptable</th>
<th>3 Excellent</th>
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<tbody>
<tr>
<td>Sitting Position and Posture</td>
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<tr>
<td>Eye Contact</td>
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<tr>
<td>Active Listening</td>
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<td></td>
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<tr>
<td>Quiet and Not Disruptive</td>
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<tr>
<td>Appropriate Applause</td>
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</table>
Post-Concert Reflection
You did it! You and your students performed with the Link Up orchestra!

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

Creative Extension 1: Post-Concert Activities

- Play “Pass the Baton”: Students sit in a circle and pass a baton from person to person. You or a student volunteer plays tracks from the Link Up CD, periodically pausing the music. When the music stops, the person holding the baton gets to choose one of five cards from a paper bag. Each card will read one of the following: I saw ..., I heard ..., I thought ..., I felt ..., or I wonder .... The student completes the sentence aloud in front of the class. Document students’ thoughts and reactions.
- Have students draw a picture of the concert and write a caption that explains the drawing.
- Share how excited students were about going to the concert hall. Write a letter to the conductor or a musician, and send it to:
  Carnegie Hall  
  Attention: Link Up  
  881 Seventh Avenue  
  New York, NY 10019
- Have students take a “Book Walk”: Use the Link Up workbooks to spark memories and conversation. Distribute bookmarks to the students and have them bookmark their favorite pages. Then structure a group discussion.
- Create a collage: At the end of the year, use students’ completed Link Up books for artistic creations. Go back through the book and cut out your favorite images and the most important things that you learned. Make a poster and share with the class, or use the poster as inspiration for a written piece.
- Play “Name that Tune”: Create a listening game or quiz to see if students can recognize the Link Up repertoire. The teacher or a student volunteer plays tracks from the Link Up CD, starting at various points in the song. Can students guess correctly even when the song isn’t heard from the beginning? How quickly can they recognize the piece? How do they know? What are they listening for?
- Even though the Link Up concert is over, that doesn’t mean students have to stop making and listening to music. Put on your own concert! You can perform some of the pieces you learned for Link Up in front of your school, your parents, or your friends. Also be sure to include some of the music students created during the Creative Extensions.
Creative Extension 2: Connecting Movement and Orchestral Sound

- What words do we use to describe how objects and living things move? (For example, zoom, zip, bounce, dive, jump, leap, soar, fly, drop, crash, explode, glide, slip, slide, fall, float, hop, walk, run, saunter, skip, perambulate, flit, jerk, sink)

- Choose and play a few excerpts from some of the pieces you explored in Link Up this year. Match a word from your list with the musical excerpt.

- Explain how you made the connection (for example: running—“It’s the right speed for running.”; hop—“The melody is hopping around.”).
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!

**Georges Bizet** (1838–1875) was born to two professional musicians, his mother a pianist and his father a composer and voice teacher. When he was 9, his father enrolled him in the Paris Conservatory of Music, where he was considered a master of the piano by age 14 and was encouraged to compose. He wrote more than 150 compositions for the piano (Fun fact: including one piece for four hands) as well as a symphony, orchestral suites, operas, and songs. His masterpiece, *Carmen*, an opera that opened to terrible reviews in 1875, is now celebrated and performed all over the world.

**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.

**André Filho** (1906–1974) was a Brazilian actor and musician. He composed “Cidade Maravilhosa” (which means “Wonderful City”) for the Rio de Janeiro carnival in 1935. The anthem was made popular by Carmen Miranda, a Brazilian-born Broadway singer and actress, and Filho’s song became the official song of Brazil in 1960.

**Felix Mendelssohn** (1809–1847) was born in Hamburg, Germany, to parents who encouraged him to be a musician (Fun fact: Felix means “happy.”). He began taking piano lessons from his mother at age 6, and the Mendelssohn family held regular Sunday afternoon concerts at their house. Mendelssohn started composing when he was 10 and by 13 had his work published. His sister Fanny was also a pianist and a composer. Mendelssohn twice composed music inspired by William Shakespeare’s play *A Midsummer Night’s Dream*. In 1826, near the start of his career, he wrote a concert overture (Op. 21), and in 1842, only a few years before his death, he wrote further incidental music (Op. 61) for a production of the play, which includes the Nocturne. Mendelssohn loved to travel, and his trips to other countries inspired some of his best music, like his “Scottish” and “Italian” symphonies.
Wolfgang Amadeus Mozart (1756–1791) was born in Salzburg, Austria. He was writing piano sonatas by age five, playing concerts throughout Europe at age six, and composing his first opera when he was 12! Mozart could compose anywhere—at meals (Fun fact: He loved liver dumplings and sauerkraut.), while talking to friends, or while playing pool. He composed very quickly and wrote huge amounts of music. It would take more than eight days to play all of his music, one piece after the next, without stopping. Mozart is considered by some to be the greatest composer who ever lived. On December 5, 1791, Mozart died at just 35 years of age, leaving behind a collection of more than 600 compositions.

Jacques Offenbach (1819–1880) was the seventh child in a very large and musical family; in the evenings, they often played chamber music together. Offenbach soon discovered that the cello was his favorite instrument, and by age six, he was composing music. Throughout his life, he was able to earn a living as a composer, conductor, and performer. Offenbach’s melodies were often infectious and full of fun. He is known as the father of the French operetta, a form of light opera very similar to American musical theater. Some of his most famous operettas are Orpheus in the Underworld and La belle Hélène. The Tales of Hoffman, regarded as his only full-fledged opera, was his masterpiece.

Johann Strauss II (1825–1899) was born in Vienna, where his father was already a very famous musician. Although his father urged him to stay away from music (Fun fact: He wanted him to become a banker.), Strauss rebelled against this idea, studying the violin in secret. At age 19, he started his own orchestra and conducted his first public concert, and people eventually began to realize that Strauss was more talented than his father. He toured internationally with his orchestra and composed music dedicated to the places he visited, eventually writing more than 500 waltzes, polkas, quadrilles, and other types of dance music, as well as 16 operettas. In his lifetime, he was known as “The Waltz King” and was largely responsible for the popularity of the waltz in Vienna during the 19th century.
ONLINE RESOURCES

Additional Information About Beethoven’s Symphony No. 5
dsokids.com/listen/ComposerDetail.aspx?composerID=13

Additional Information About Mozart’s *The Marriage of Figaro*
seattleopera.org/_downloads/discover/resources/08_09/figaro.pdf

More Music on the Music Animation Machine
The Music Animation Machine, a creation of Stephen Malinowski, displays a moving score using non-traditional notation. The music’s structure is conveyed with bars of color representing the notes, and these bars scroll across the screen as the music plays. Different colors denote different instruments or voices, thematic material, or tonality, and each note lights up at the exact moment it sounds, so you can’t lose your place.
musanim.com

Listening Adventures Interactive Website for *The Young Person’s Guide to the Orchestra*
Join Violet as she goes on an instrument safari—guided by her uncle Ollie—collecting all the instruments of the orchestra to the accompaniment of Britten’s *The Young Person’s Guide to the Orchestra.*
listeningadventures.carnegiehall.org

Explore How Music Moves in Cartoons
Explore how Bugs Bunny uses dynamics, melodic direction, steps, and leaps in “Long-Haired Hare,” a 1948 Warner Brothers Looney Tunes cartoon.
clip4e.com/play_bugs_bunny_long_haired_hare.htm

Hear Strauss’s *The Blue Danube* in a 1929 MGM animation by Hugh Harman.
youtube.com/watch?v=9LQpK0UFolY

Hear Strauss’s *The Blue Danube* in “A Corny Concerto,” a 1943 Warner Brothers Merrie Melodies cartoon (start at 4:10).
youtube.com/watch?v=T0TU7vFkTg0

Visit carnegiehall.org/LinkUp for additional resources.
CD TRACK LIST

1. “Come to Play”
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. The Blue Danube (motif excerpt)
8. The Blue Danube (play-along)
9. The Blue Danube (complete)
10. The Blue Danube (recorder part)
11. Nocturne from A Midsummer Night’s Dream
12. Nocturne from A Midsummer Night’s Dream (play-along)
13. Nocturne from A Midsummer Night’s Dream (recorder part)
14. Nocturne from A Midsummer Night’s Dream (recorder star part)
15. “Away I Fly”
16. “Away I Fly” (sing-along)
17. “Toreador” from Carmen
18. “Toreador” from Carmen (sing-along)
19. “Toreador” from Carmen (vocal part)
20. “Cidade Maravilhosa”
21. “Cidade Maravilhosa” (sing-along)
22. Symphony No. 5

23. Symphony No. 5 (motif excerpt)
24. “Can-Can”
25. “Can-Can” (motif excerpt)
26. Overture to The Marriage of Figaro
27. Overture to The Marriage of Figaro (excerpt)
28. Overture to The Marriage of Figaro (sections)
29. Overture to The Marriage of Figaro (with pulses)
30. Piccolo
31. Flute
32. Oboe
33. Clarinet
34. Bassoon
35. French horn
36. Trumpet
37. Trombone
38. Tuba
39. Violin
40. Viola
41. Cello
42. Bass
43. Harp
44. Xylophone
45. Solo instruments
46. Instrument assessment

DVD TRACK LIST

1. Introduction to Link Up
2. Repertoire Overview
3. The Orchestra Moves with Us—“Away I Fly”
4. “Away I Fly” Dance Instruction
5. “Away I Fly” Dance Teacher Demo
6. “Away I Fly” Dance Student Demo
7. Families of the Orchestra
8. Recorder and Singing Basics
9. Capturing and Uploading Student Work
10. Performance Assessments
11. “Come to Play” Music Video
12. Music Animation Machine, Symphony No. 5*
13. Music Animation Machine, Overture to The Marriage of Figaro*

*Contains flashing images
GLOSSARY

accent: a musical marking that tells a musician to bring out a certain note

accompaniment: music that goes with and supports a tune

analyze: to study the parts of a musical piece and how they relate to each other

appearance: the way something looks

audience: a group of people who attend an event such as a concert

composer: a person who writes music

conduct: to lead a group in making music

conductor: a person who leads a group in making music

contour: a musical shape

create: to make something

duet: a piece in which two people make music together

duration: a measured length of time

dynamics: volume (loud or quiet)

expression: communication of feelings

finale: the ending of a piece of music

form: the order of phrases or sections in music

improvise: to make up something on the spot

instrument: something you play to make music

leaps: large changes in pitch

listen: to hear and pay attention to sound, speech, or music

lyrics: the words in a song

mechanism: parts or a series of parts that fit together to make something happen
**melodic direction**: ascending or descending melodic movement created by steps and leaps

**melody**: the main tune in a piece of music

**mood**: the feeling of a piece of music

**motif**: a repeating musical idea that can change or remain the same throughout 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

**opera**: a live theater show in which the characters sing instead of speak their lines

**operetta**: a short, amusing opera

**orchestra**: a group of musicians who play instruments together as an ensemble

**orchestrate**: to take existing music and arrange it for a set of instruments or voices to play or sing

**orchestration**: the music you create when you take existing music and arrange it for a set of instruments or voices to play or sing

**overture**: orchestral music played at the beginning of an opera

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

**phrase**: a short musical segment that is part of a larger melody

**pitch**: how high or low a sound is

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

**rhythm**: patterns of sound and silence

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

**solo**: one singer or instrumentalist performing alone

**steady beat**: the pulse in music

**steps**: small changes in pitch

**tempo**: the speed of music

**theme**: the principal musical idea

**transcribe**: to transfer something (e.g., a musical phrase) into another form

**tremolo**: an effect that sounds like trembling, created on string instruments by drawing the bow across the strings very quickly

Visit [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp) for additional Link Up support materials.
LEARNING STANDARDS

CHART

National Standards for Music Education

Standard 1  Singing, alone and with others, a varied repertoire of music.

Standard 2  Performing on instruments, alone and with others, a varied repertoire of music.

Standard 3  Improvising melodies, variations, and accompaniments.

Standard 4  Composing and arranging music within specified guidelines.

Standard 5  Reading and notating music.

Standard 6  Listening to, analyzing, and describing music.

Standard 7  Evaluating music and music performances.

Standard 8  Understanding relationships between music, the other arts, and disciplines outside the arts.

Standard 9  Understanding music in relation to history and culture.

New York City Department of Education

Blueprint for Teaching and Learning in the Arts: Music

Strand 1  Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.

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.

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.

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.

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.

Found in unit(s):

Standard 1 1, 2, 4, 5, 6, Assessments, Online Units
Standard 2 1, 2, 4, 6, Assessments, Online Units
Standard 3 4, 5
Standard 4 1, 2, 4, 5, Assessments, Online Units
Standard 5 1, 2, 4, 6, Online Units
Standard 6 1, 2, 3, 4, 5, 6, Assessments, Online Units
Standard 7 1, 5, Assessments, Online Units
Standard 8 3, 4, 5, Assessments, Online Units
Standard 9 2, 5, Online Units

Strand 1 1, 2, 3, 4, 5, 6, Online Units
Strand 2 1, 2, 3, 4, 5, 6, Online Units
Strand 3 3, 4, 5, Online Units
Strand 4 5, 6, 7
Strand 5 1, 6, 7
ACKNOWLEDGMENTS

Scores and Recordings

“Come to Play” by Thomas Cabaniss. Published by MusiCreate Publications. Performed by Thomas Cabaniss, Amy Justman, Lynelle Jonsson, Jonathon Hampton, and Marte Siebenhar.


“Away I Fly” by Thomas Cabaniss. Published by MusiCreate Publications. Performed by Shane Schag and Amy Justman.

“Toreador” from *Carmen* by Georges Bizet. Performed by Alan Titus and Slovak Radio Symphony Orchestra, courtesy of Naxos of America. Student performance tracks performed by Amy Justman and Shane Schag.

“Cidade Maravilhosa” by Andre Filho and Nick Lamer. (c) 1936, renewed 1964 Robbins Music Corp. Rights assigned to EMI Catalog Partnership. All rights controlled and administered by EMI Robbins Catalog Inc. (Publishing) and Alfred Music Publishing Co., Inc. (Print). All rights reserved. Used by permission. Student performance arranged by Thomas Cabaniss, performed by Amy Justman, Shane Schag, and Justin Hines.


Photos


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