

CARNEGIE HALL

Weill Music Institute

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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AUTHOR

Daniel Levy

CONTRIBUTING EDITORS

Thomas Cabaniss

Laura Costa

Amy Kirkland

Deborah Mosier

Maria Schwab

Misty Tolle

ADDITIONAL CONTRIBUTIONS

Phil Bravo

Heather Briere

Stephanie Rodousakis

Lisa Beth Vettoso

EDITORS

Carol Ann Cheung

Jay Goodwin

DESIGN

Kat Hargrave

Evelyn Ochoa

ILLUSTRATION

Sophie Hogarth

AUDIO PRODUCTION

Scott Lehrer

Daniel Levy

VIDEO PRODUCTION

RPP Productions

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

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FOREWORD

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 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.



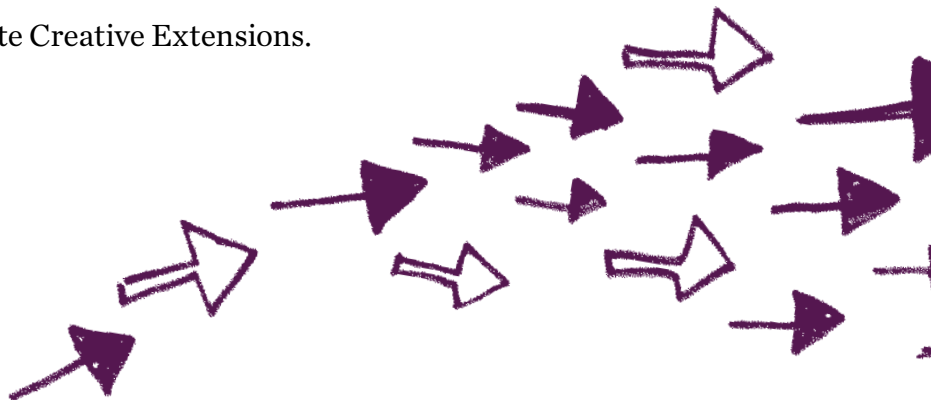
The Recorder and String Instrument Icon indicates that students can play the piece on soprano recorder or a string instrument at the culminating concert. Optional bowings (\square \vee) are shown on the applicable music.



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




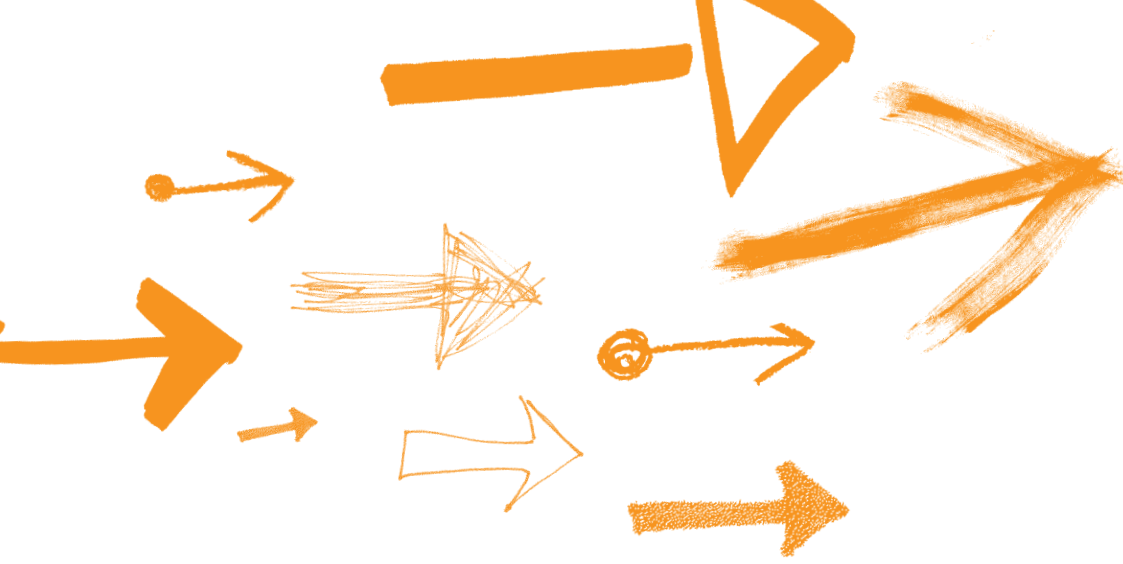
Borders are used to indicate Creative Extensions.



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.
- **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 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.



CURRICULUM OVERVIEW

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.



Meet

Thomas Cabaniss, Our Guide

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

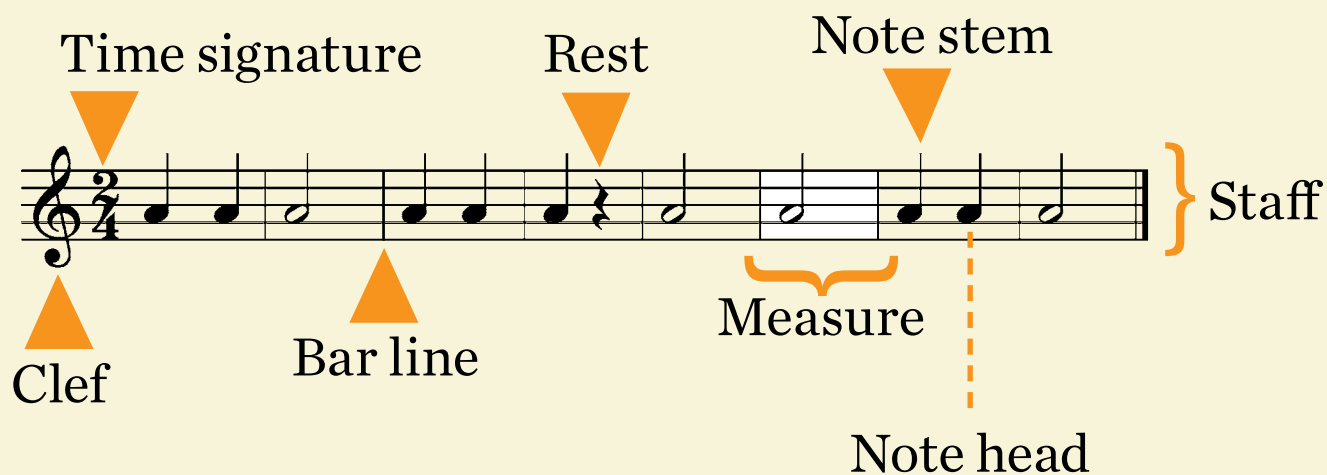


Breath:
not too hard,
not too soft

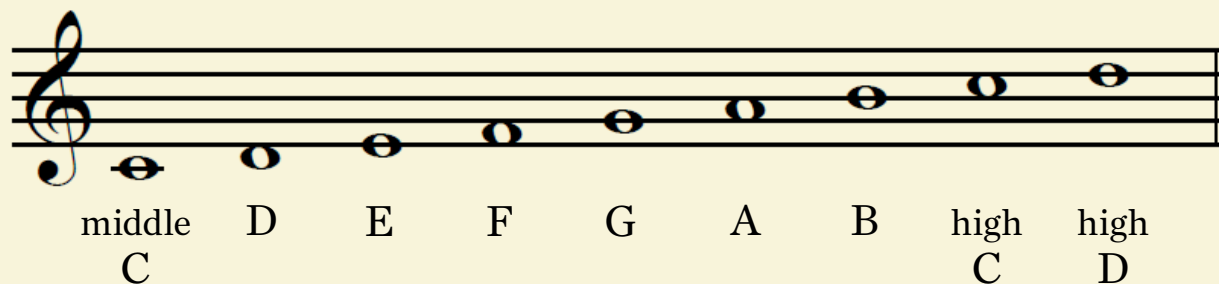
Unlocking Music Notation

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

Music Decoder



Note Decoder



Preparing to Play the Recorder



B



A



G



E



F



F#

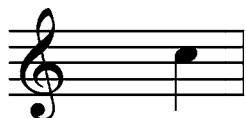
Parts of the Recorder



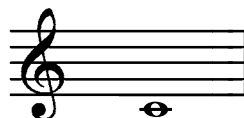
D



high D



high C



middle C

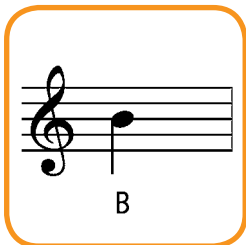


▶ Mouthpiece

Body

▶ Bell

One-Note Songs

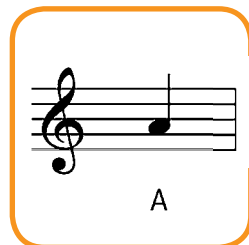
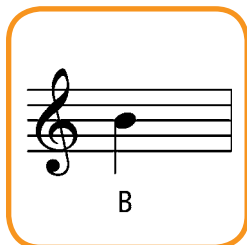


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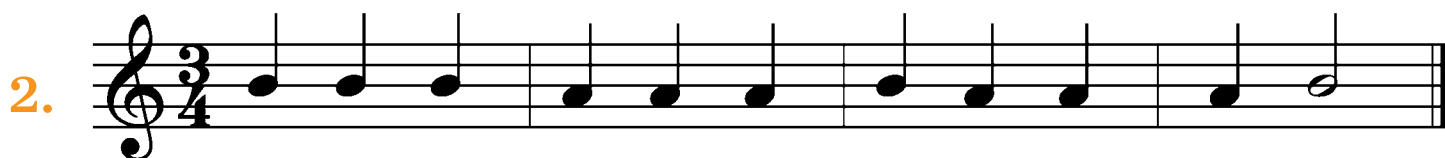
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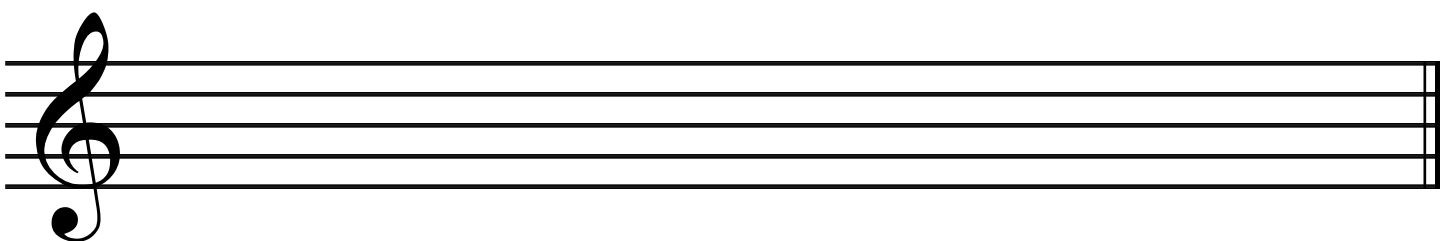
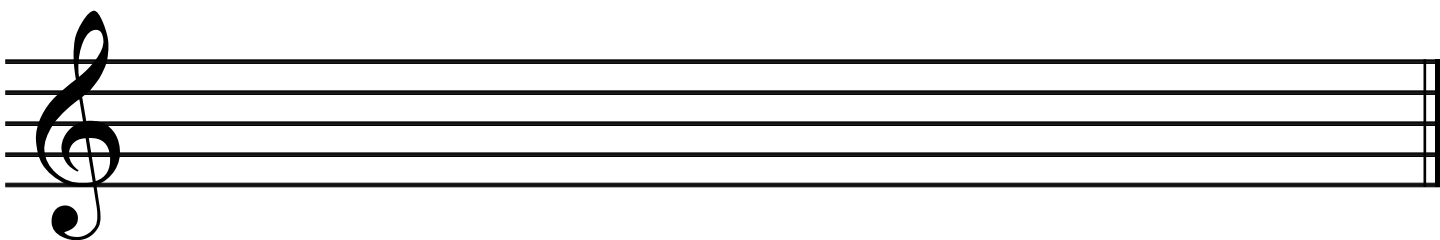
My One-Note Songs



Two-Note Songs

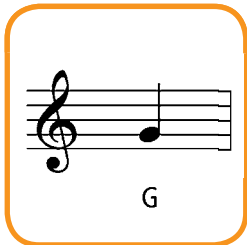
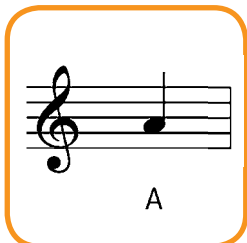
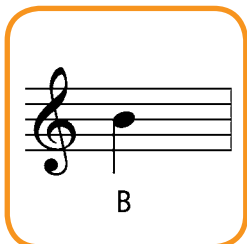


My Two-Note Songs





Three-Note Songs

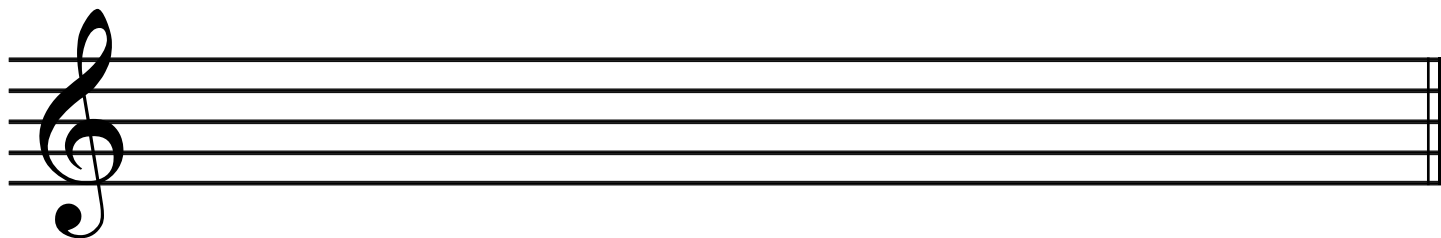
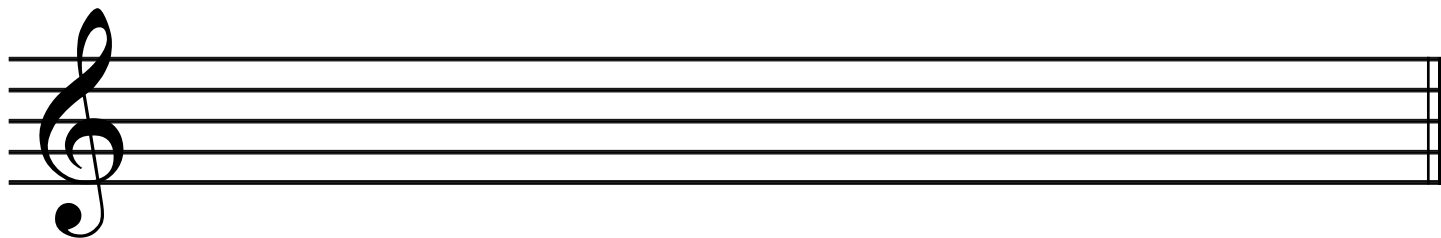


1.

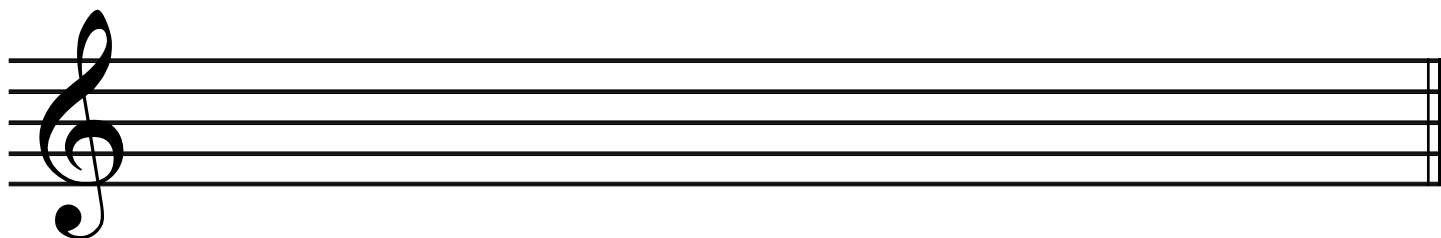
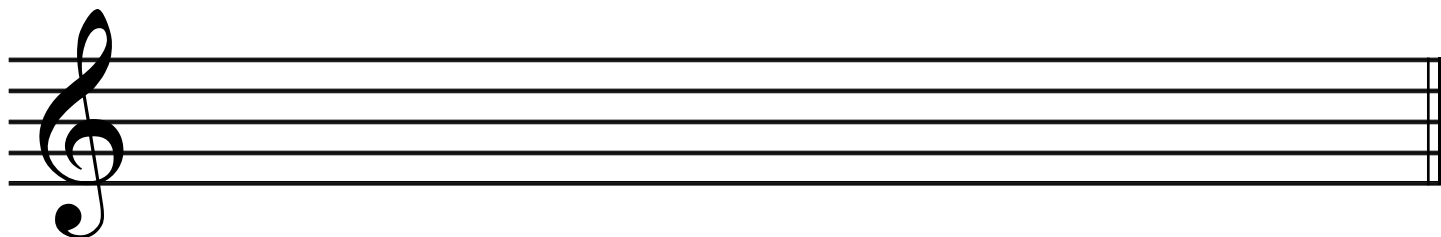
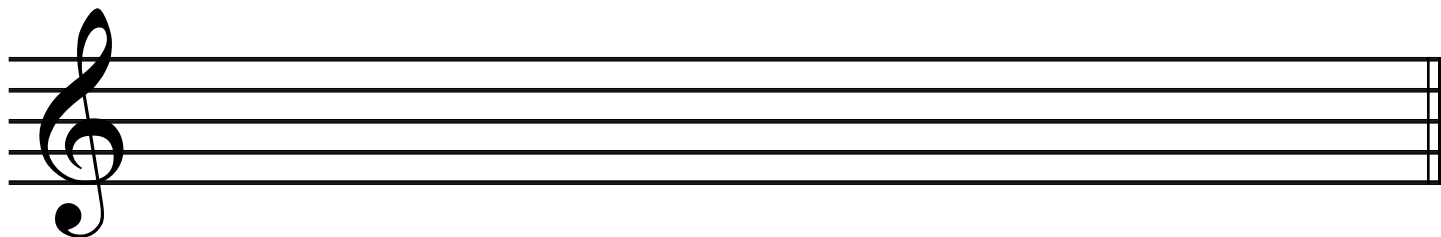
2.

3.

My Three-Note Songs



My Patterns





Tracks 1-6

Come to Play



Thomas Cabaniss

mf

Winds blow _____

Trum - pets sound - ing _____

Strings sing _____

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

1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

4

7

V

V

V

V



10

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

Come to play, Join

13

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

16

song

Come to play, Join

Come to play, Join



19

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

22

song with song *mp* LEADER
 song with song What do you do ___ with time ___

25

AUDIENCE LEADER
 Make it groove make it move make it rhyme What do you do ___ with song
 Make it groove make it move make it rhyme
 Make it groove make it move make it rhyme

28 AUDIENCE

Make it sing make it ring make it strong make it long

Make it sing make it ring make it strong make it long

Make it sing make it ring make it strong make it long

31 *mp* LEADER AUDIENCE

What do you do with sound Make it cry make it fly

Make it cry make it fly

Make it cry make it fly

34

make it gleam Make it your dream

make it gleam Make it your dream

make it gleam Make it your dream

37 *Piano interlude* **8** *mf* *V*

Winds blow trum - pets sound - ing

47 *V* *V* *V* *V*

Strings sing Drum - mers p p p p p p pound - ing Drum - mers p p p p p p pound - ing

50 *mf* *V* *mf* *V*

Winds blow trum - pets sound - ing Strings sing

Come to play, Join sound with sound Come to sing we'll

53

Drum - mers p p p p p p pound - ing Drum - mers p p p p p p pound - ing Winds blow
 shake the ground with song Come to play, Join
 Come to play, Join

56

trum - pets sound - ing Strings sing Drum - mers p p p p p p pound - ing
 sound with sound Come to sing we'll shake the ground with
 sound with sound Come to sing we'll shake the ground with

59

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

How Am I Doing?

Work Title: "Come to Play"

Composer: Thomas Cabaniss

Date: _____



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. X Ha, easy!
Singing or playing the music	Hmm, difficult. X Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. X Ha, easy!
What is one goal above that you would like to improve on? <u>Clapping the "Come to Play" rhythm</u>	
What are some things you can do to make the improvement? 1. <u>Practice small sections</u> 2. <u>Practice singing the rhythm</u> 3. <u>Practice with a friend</u>	

Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises X Lots of surprises
Steps	No steps X Lots of steps
Leaps	No leaps X Lots of leaps
Articulation	Legato X Staccato
Melodic direction	Descending X Ascending
Motif	Not developed X Well developed

Date: _____



How Am I Doing?

Work Title: "Come to Play"

Composer: Thomas Cabaniss

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. Ha, easy!
Singing or playing the music	Hmm, difficult. Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. Ha, easy!
<p>What is one goal above that you would like to improve on? _____</p> <p>_____</p> <p>What are some things you can do to make the improvement?</p> <p>1. _____ 2. _____ 3. _____</p>	

Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Articulation	Legato Staccato
Melodic direction	Descending Ascending
Motif	Not developed Well developed



Tracks 7-9

The Blue Danube



Johann Strauss II

21

A beau - ti - ful

24 stream so clear and blue A

27 beau - ti - ful dream of me and

30 you The stars seem to float a -

33 bove the sky With us as we

36 go they fly so high. We're

39 up in the air up in the

42 air As high as we dare high

45 as we dare We'll ne - ver come

48

 down _____ we will stay _____

51

 — Un - til night be - comes the

54

 day! **15**

Second time only

71

 A beau - ti - ful stream so

74

 clear and blue A beau - ti - ful

77

 dream of me and you The

80

 stars seem to float a - bove the

83

 sky, With us as we go they

86
fly so high We're up in the

89
air up in the air as

92
high as we dare high as we

95
dare We'll ne - ver come down

98
— we will stay Un - til

101
night be - comes the day. Ba - dum - bum!



Tracks 7-10

The Blue Danube



Johann Strauss II

23

26

29

32

35

38

41

44

47

5



Musical staff 54: Treble clef, key signature of three sharps (F#, C#, G#). Measure 54 contains a quarter note G4, a quarter rest, and a quarter note A4. Measure 55 contains a whole rest. Measure 56 contains a quarter rest, a quarter note B4, and a quarter note C5. Measure 57 contains a quarter note C5, a quarter note B4, and a quarter note A4. A repeat sign is at the end of the staff, followed by a 3-measure rest.

Musical staff 59: Treble clef, key signature of three sharps. Measure 59 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 60 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 61 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 62 contains a quarter note D4, a quarter note C4, and a quarter note B3.

Musical staff 62: Treble clef, key signature of three sharps. Measure 62 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 63 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 64 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 65 contains a quarter note D4, a quarter note C4, and a quarter note B3. A 4-measure rest is placed over measures 63 and 64.

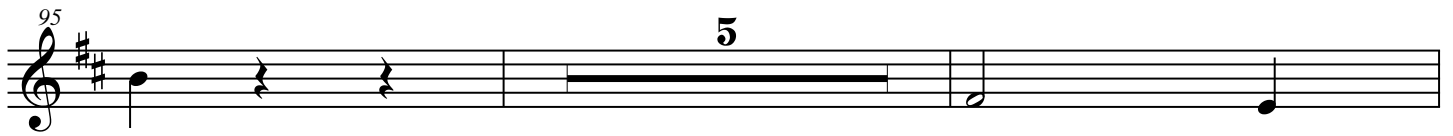
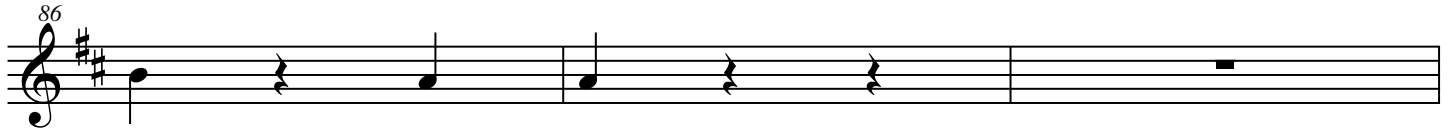
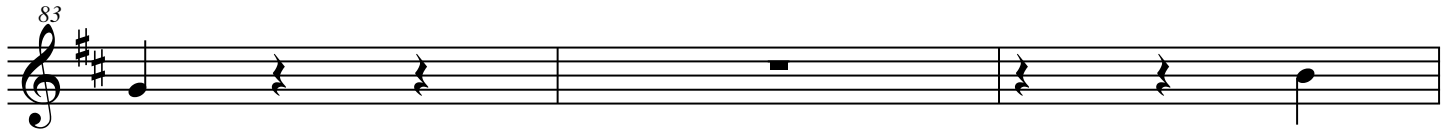
Musical staff 68: Treble clef, key signature of three sharps. Measure 68 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 69 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 70 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 71 contains a quarter note D4, a quarter note C4, and a quarter note B3.

Musical staff 71: Treble clef, key signature of three sharps. Measure 71 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 72 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 73 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 74 contains a quarter note D4, a quarter note C4, and a quarter note B3. A repeat sign is at the end of the staff, followed by a 4-measure rest.

Musical staff 74: Treble clef, key signature of three sharps. Measure 74 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 75 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 76 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 77 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 78 contains a whole rest.

Musical staff 77: Treble clef, key signature of three sharps. Measure 77 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 78 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 79 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 80 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 81 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 82 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 83 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 84 contains a quarter note D4, a quarter note C4, and a quarter note B3.

Musical staff 80: Treble clef, key signature of three sharps. Measure 80 contains a whole rest. Measure 81 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 82 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 83 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 84 contains a quarter note D4, a quarter note C4, and a quarter note B3.





How Am I Doing?

Work Title: *The Blue Danube*
 Composer: Johann Strauss II

Date: _____



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. Ha, easy!
Singing or playing the music	Hmm, difficult. Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. Ha, easy!
What is one goal above that you would like to improve on? _____ _____	
What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____	

Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Articulation	Legato Staccato
Melodic direction	Descending Ascending
Motif	Not developed Well developed



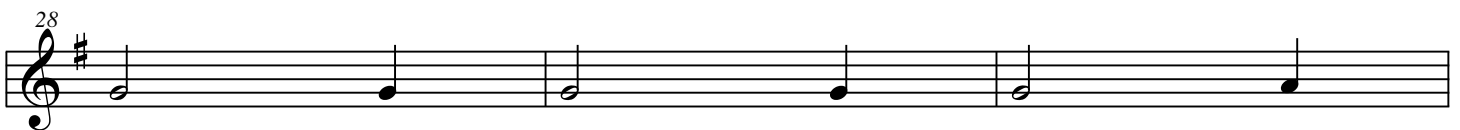
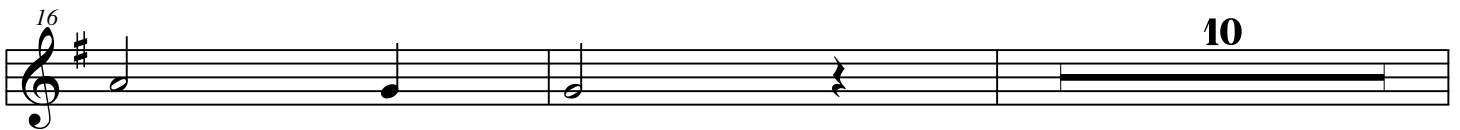
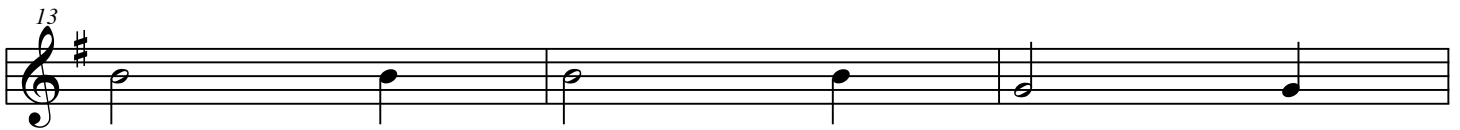
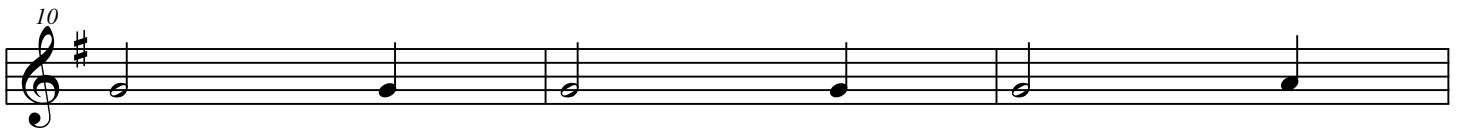
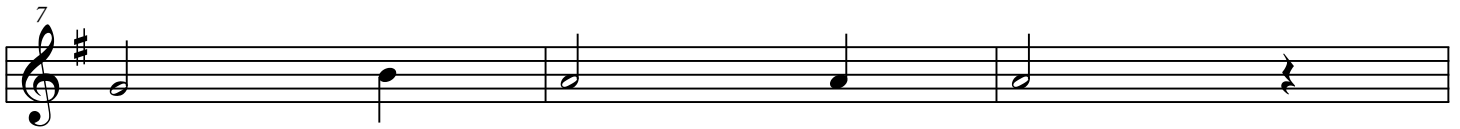
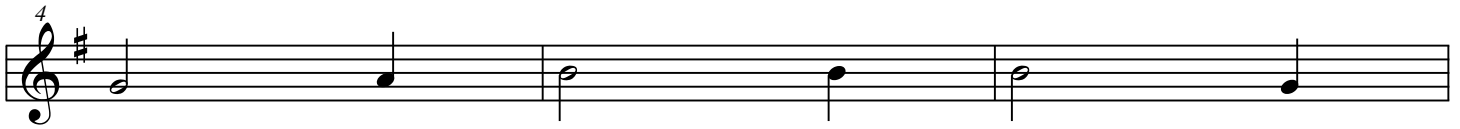
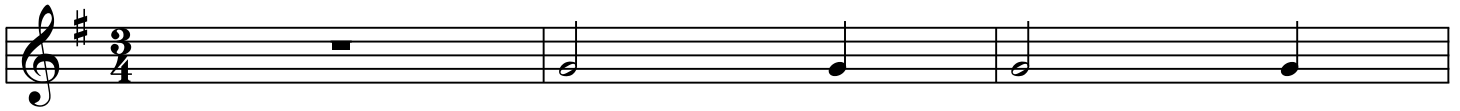
Tracks 11-13

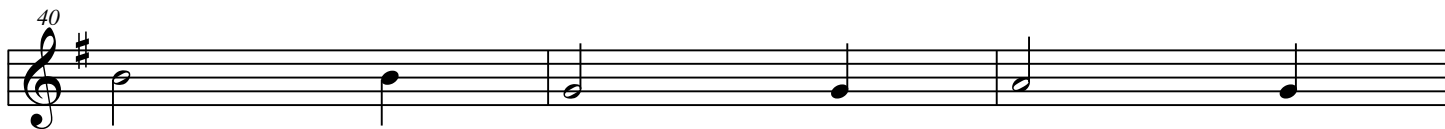
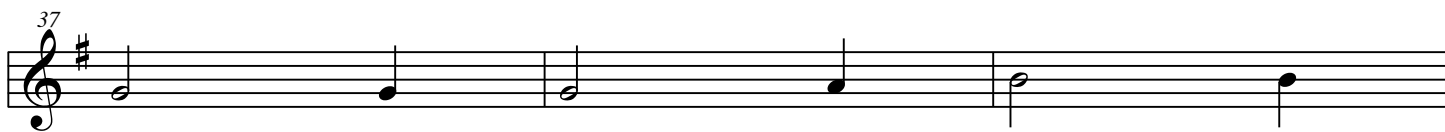
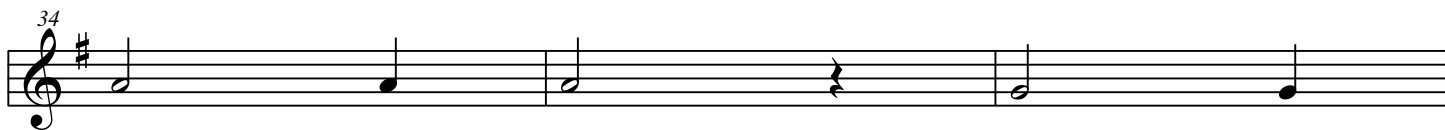
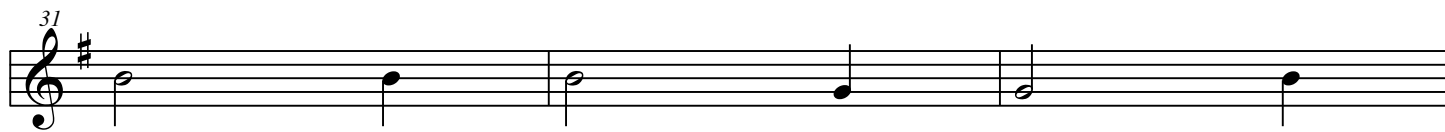
Nocturne

from *A Midsummer Night's Dream*



Felix Mendelssohn







Tracks 11-12, 14

Nocturne

from *A Midsummer Night's Dream*



Felix Mendelssohn

4

7

10

13

16

9

27



30

33

36

39

42

How Am I Doing?

Work Title: Nocturne from
A Midsummer Night's Dream
 Composer: Felix Mendelssohn



Date: _____

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. Ha, easy!
Singing or playing the music	Hmm, difficult. Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. Ha, easy!
What is one goal above that you would like to improve on? _____ _____	
What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____	

Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Articulation	Legato Staccato
Melodic direction	Descending Ascending
Motif	Not developed Well developed



Tracks 15-16

Away I Fly



Thomas Cabaniss

4 3

"Get

up, Get up,

Get up," I hear faint - ly but I

fall back back to sleep

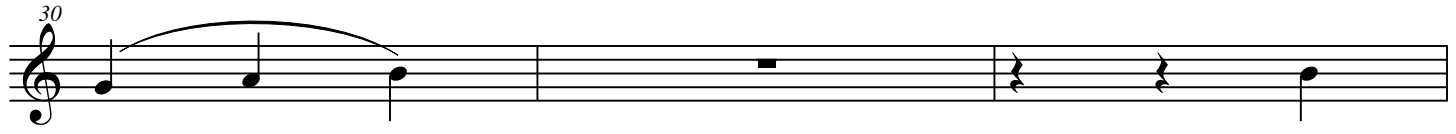
back to sleep! _____ I

dream once a - gain that I know how to

fly _ I



dream once a - gain I am o - ver the



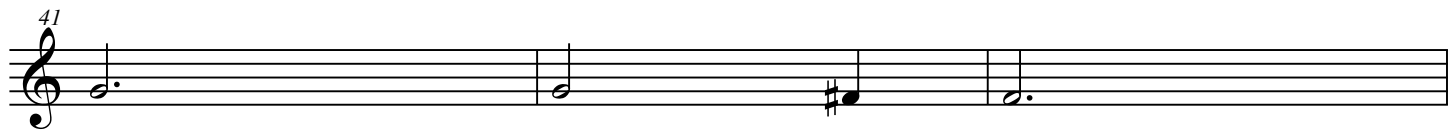
o - - - cean I



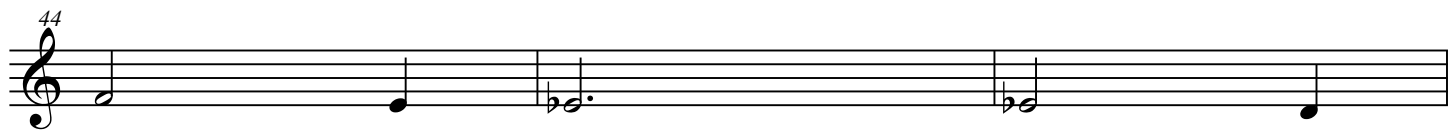
dream once a - gain I'm a bird in the



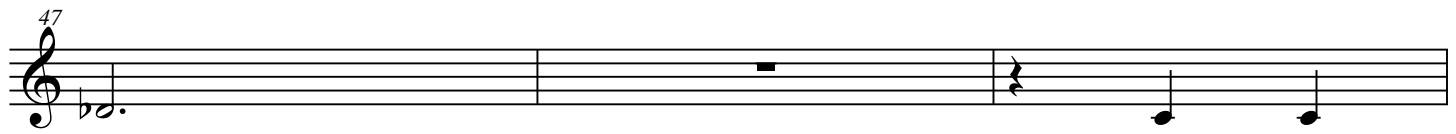
sky **3** But



now I am fal - - - -



ling I'm spin ning a -



round I hear



some - - one say, "Get up!" But



53

 I'm still sleep - - - -

56

 ing I'm still

59

 down ↓ **88**

149

 "Come

154

 down, Come down,

157


 Come down," I hear faint - ly but I

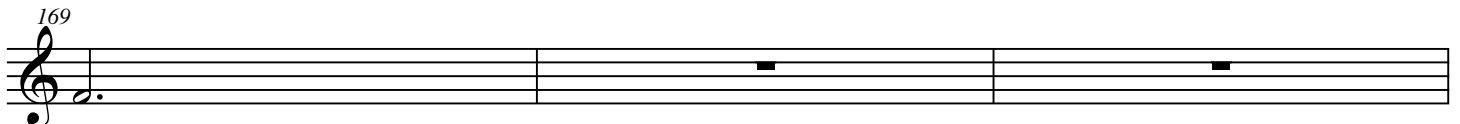
160


 stay here on my branch

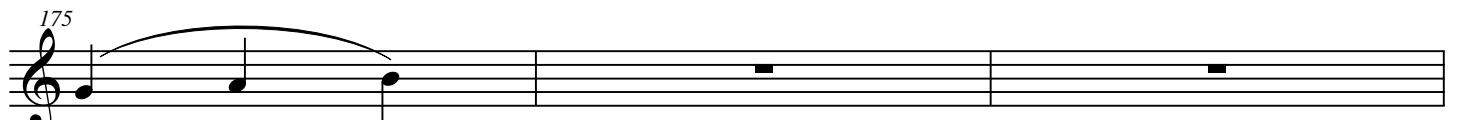
163


 on my branch I

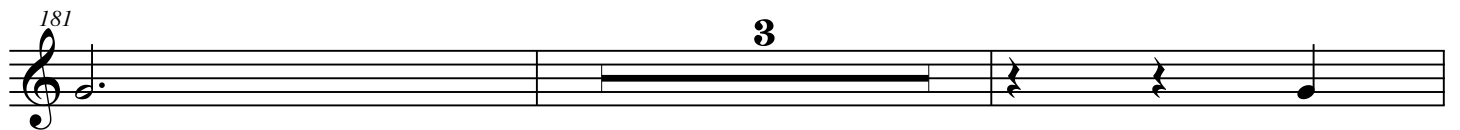
166

 dream once a - gain I'm a kid on the

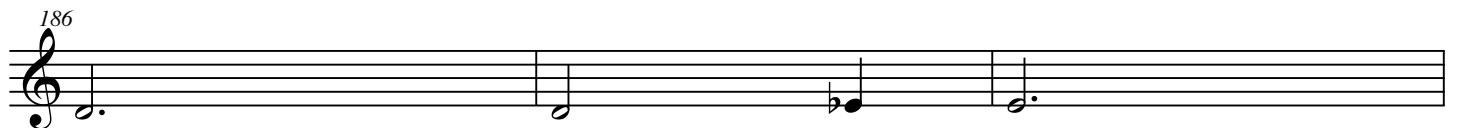
169

 ground

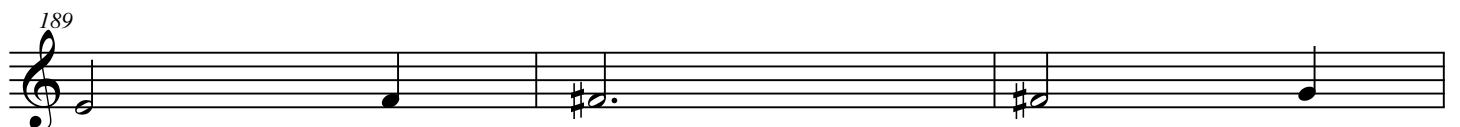
172

 Run - ning and jump - ing and not car - ing

175

 where I go

178

 Tum - bling and laugh - ing, the world's filled with

181

 sound **3** But

186

 now I am ri - - - -

189

 sing I'm float - - - - ing up



192

high I hear

Musical staff for measure 192, starting with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by a quarter rest, a quarter note G4, and a quarter note F4. The lyrics "high" are under the first note, and "I hear" are under the last two notes.

195

some - - - one say, "Come down!" A -

Musical staff for measure 195. The melody starts with a quarter note G4, followed by a quarter rest, a quarter note G4, and a quarter note F4. The lyrics "some - - - one say, 'Come down!'" are under the first four notes, and "A -" is under the final note.

198

way, A - way,

Musical staff for measure 198. The melody starts with a quarter note G4, followed by a quarter rest, a quarter note G4, and a quarter note F4. The lyrics "way, A - way," are under the notes.

201

A - way I

Musical staff for measure 201. The melody starts with a quarter note G4, followed by a quarter rest, a quarter note G4, and a quarter note F4. The lyrics "A - way I" are under the notes.

204

fly! _____

Musical staff for measure 204. The melody starts with a quarter note G4, followed by a quarter rest, a quarter note G4, and a quarter note F4. The lyrics "fly!" are under the first note, followed by a long horizontal line.

207

6

Musical staff for measure 207. The staff is mostly empty, with a large number "6" centered above it.

How Am I Doing?

Work Title: "Away I Fly"
 Composer: Thomas Cabaniss

Date: _____



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. Ha, easy!
Singing or playing the music	Hmm, difficult. Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. Ha, easy!
What is one goal above that you would like to improve on? _____ _____	
What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____	

Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Articulation	Legato Staccato
Melodic direction	Descending Ascending
Motif	Not developed Well developed



Tracks 17-19

Toreador

from *Carmen*



Georges Bizet



Tor - re - a-dor, on gu - - - - ard!



To - re - a-dor! To - re - a-dor!



And, as you fight just think that from a - bove



Dark eyes send their re - gard—



With prom - is - es of love, To - re - a - dor,



with prom - is - es of love!

How Am I Doing?

Work Title: "Toreador" from *Carmen*
 Composer: Georges Bizet

Date: _____



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. Ha, easy!
Singing or playing the music	Hmm, difficult. Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. Ha, easy!
What is one goal above that you would like to improve on? _____ _____	
What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____	

Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Articulation	Legato Staccato
Melodic direction	Descending Ascending
Motif	Not developed Well developed



Tracks 20-21



Cidade Maravilhosa

André Filho



Ci - da - de ma - ra - vi - lho - sa

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



chei - a deen - can - tos mil, Ci - da - de ma - ra - vi -
shay - ah jee-in-kan-toos mee-yoo See - dah - jee mah - rah - vee -



lho - sa co - ra - cao do meu Bra - sil. Ci -
lyoh - suh kora-sowhn doo may-oo brah-see-oo See -



da - de ma - ra - vi - lho - sa chei - a deen - can - tos
dah - jee mah - rah - vee - lyoh - suh shay-ah jee-in-kan-toos



mil, Ci - da - de ma - ra - vi - lho - sa
mee-yoo See - dah - jee mah-rah-vee - lyoh - suh



co - ra - cao do meu Bra - sil.
ko - ra - 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: _____



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. Ha, easy!
Singing or playing the music	Hmm, difficult. Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. Ha, easy!
What is one goal above that you would like to improve on? _____ _____	
What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____	

Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Articulation	Legato Staccato
Melodic direction	Descending Ascending
Motif	Not developed Well developed

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.

motif:
a short musical idea that reappears throughout a piece, sometimes exactly the same and sometimes changed

Examples


duration:
short short short long
(or dit dit dit daaah)

pitch: G G G E-flat

pitch pattern:
Same Same Same lower






scale degree: 5 5 5 3

Activity 2.3: Map Beethoven's Motif

- Locate My Marvelous Moving Motif Map (SG39–40).
 - *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.
- Locate My Marvelous Moving Motif Map (SG39–40).
- 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 with same rhythm, contour, and leap, starting one scale degree lower

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.

The Blue Danube Motif Master

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

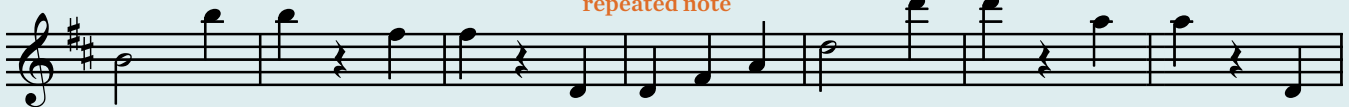
repeat of the altered Part 1



repeat of Part 2 with different pitches

repeat of Part 1 but ending on a different scale degree and with a skip instead of a repeated note

repeat of Part 2 with higher 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

fragment of Part 1 with new pitches



fragments of Parts 1 and 2

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



“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

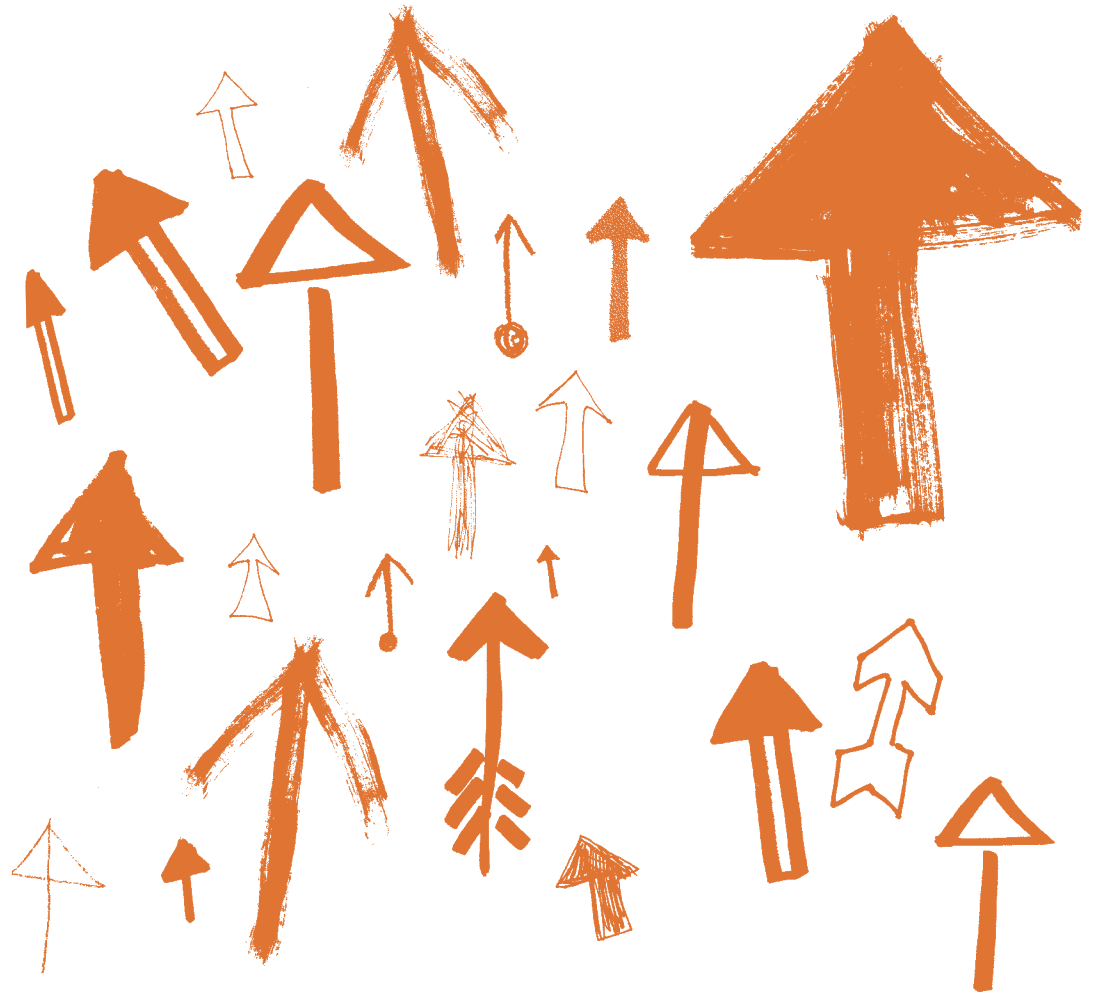
repetition of original motif, starting on a different scale degree but with the eighth-note pattern the same

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](https://www.carnegiehall.org/LinkUp)).

My Marvelous Moving Motif Map

Symphony No. 5

Musical score for Symphony No. 5, measures 1-17. The score is written in treble clef, 2/4 time, and D minor. It features a single melodic line with various rhythmic values and rests. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective staves.

The Blue Danube

Musical score for The Blue Danube, measures 1-29. The score is written in treble clef, 3/4 time, and D major. It features a single melodic line with various rhythmic values and rests. Measure numbers 8, 15, 22, and 29 are indicated at the start of their respective staves.

My Marvelous Moving Motif Map

"Can-Can"

Two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains 8 measures of music. The second staff begins with a measure number '5' and contains 8 measures of music. The melody consists of eighth and quarter notes.

Key

R: repeat

▲: higher

▼: lower

F: fragment

◀▶: reverse

N: new

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.

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

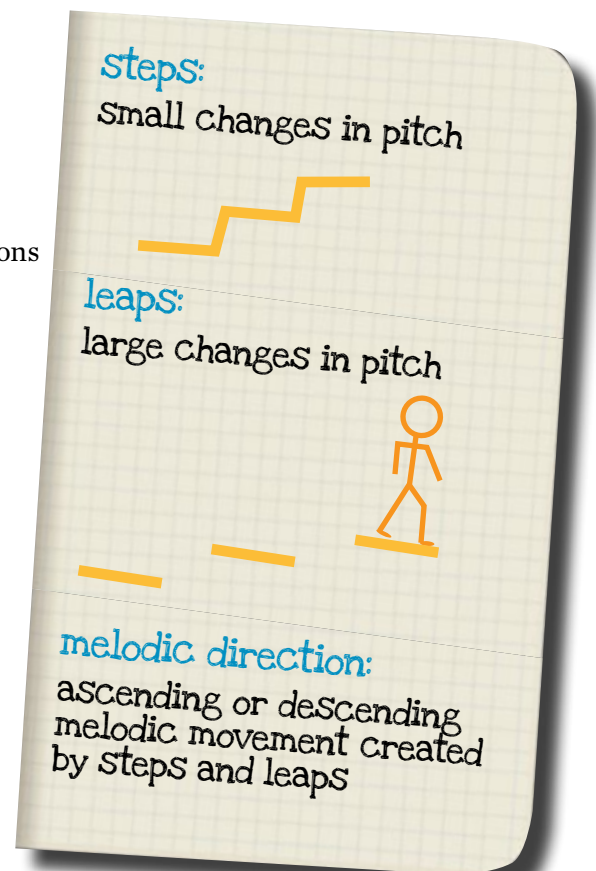
Creative Extension 1: Moving Melody Market Game

Activity 3.1: Play and Explore *The Blue Danube*

- 6 *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

Up	Count the number of steps that go up .	Count the number of leaps that go up .	Count the number of octaves that go up .	Totals
	Steps Up _____ X 1 = \$ _____	Leaps Up _____ X 2 = \$ _____	Octaves Up _____ X 10 = \$ _____	Steps Up \$ _____ Leaps Up + \$ _____ Octaves Up + \$ _____
				Total Ups = \$ _____
Down	Count the number of steps that go down .	Count the number of leaps that go down .	Count the number of octaves that go down .	Totals
	Steps Down _____ X 1 = \$ _____	Leaps Down _____ X 2 = \$ _____	Octaves down _____ X 10 = \$ _____	Steps Down _____ Leaps Down + \$ _____ Octaves Down + \$ _____
				Total Downs = \$ _____
Total	<p>Starting Investment \$ 10.00</p> <p>Total Ups + \$ _____</p> <p>Total Downs - \$ _____</p> <p>Your Total Moving Melody Market Earnings = \$ _____</p>			

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

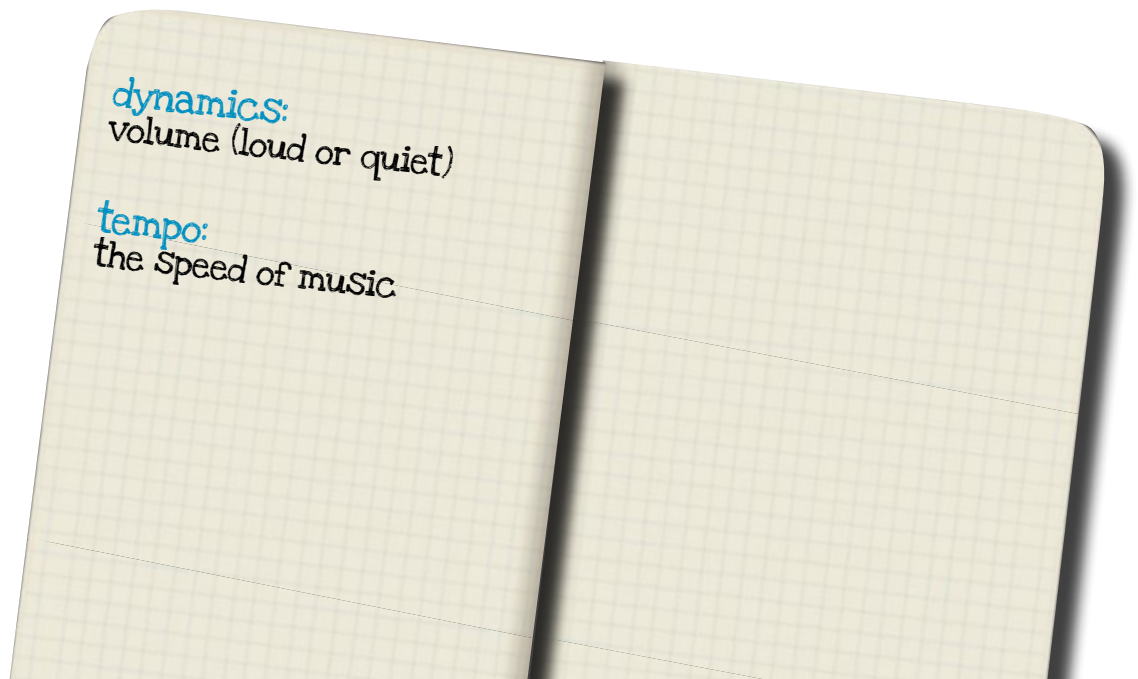
The Marriage of Figaro is an opera that tells a funny story about a whirlwind day filled with confusion, chaos, surprises, tricks, and a happy ending. The Overture to *The Marriage of Figaro* uses slow and fast tempos as well as loud and soft dynamics to represent the different characters of the opera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

Activity 4.2: Overture to *The Marriage of Figaro* Listening Map

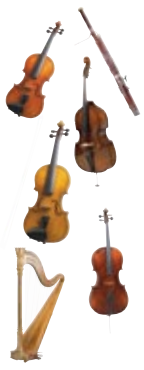

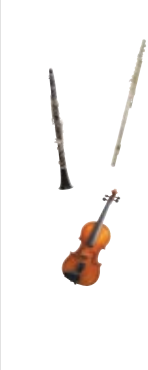




- Locate the Overture to *The Marriage of Figaro* Dynamic Surprises Listening Map (SG43).
 - *What information does this map include?*
- Play 🎧 Track 27, Overture to *The Marriage of Figaro* (excerpt), while looking at the map.
- Play 🎧 Track 28, Overture to *The Marriage of Figaro* (sections), while 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

- Watch 📺 Music Animation Machine, *The Marriage of Figaro*.
- 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

	Section 1 at 0:02	Section 2 at 0:07	Section 3 at 0:10	Section 4 at 0:15	Section 5 at 0:23	Section 6 at 0:35	Section 7 at 0:48
Measures	1–7	8–11	12–17	18–27	28–41	42–57	58–63
Duration	5 seconds / 14 pulses	3 seconds / 8 pulses	5 seconds / 12 pulses	8 seconds / 20 pulses	12 seconds / 28 pulses	13 seconds / 16+16 pulses	5 seconds / 12 pulses
Surprises (loud and <i>soft</i> , with pulse numbers)	1 2 3 4 5 6 7 8 9 10 11 12 13 14	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8 9 10 11 12	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	1 2 3 4 5 6 7 8 9 10 11 12 <i>13 14 15 16</i> 1 2 3 4 5 6 7 8 9 10 11 12 <i>13 14 15 16</i>	<i>1 2 3 4</i> 5 6 7 8 9 10 11 12
Changes (dynamics and energy)	Quiet, quick notes Low and middle range notes	Slower notes in four sets of three Range rising up	Suddenly all very loud Lots of highs and lows, very full, a little softer near the end	First pulse of every four is suddenly loud for four times , while everything else is soft	Lots of loud unison playing The melody falls into two six-measure sections	<i>Suddenly soft with unexpected loud accents</i> then <i>four pulses of quick, soft notes</i> , then the whole 16-note section repeats	Loud, unexpected accents Slower notes in three sets of two + three Range falling down
Melody							
I Also Noticed ...							
Key: loud surprises = orange soft surprises = <i>blue</i>							

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)

- Complete Who Am I? (SG46–49).
- 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?

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

**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.



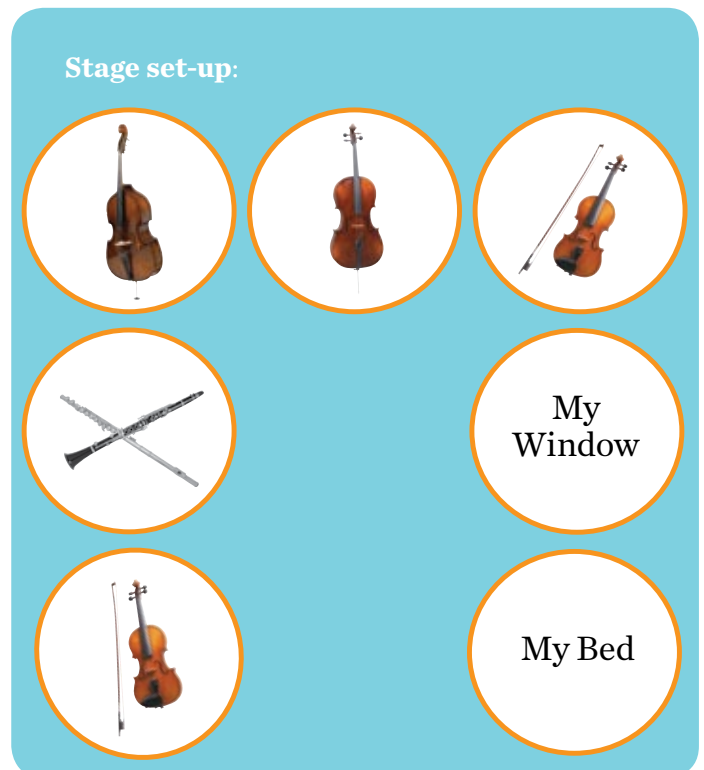
My Own Orchestra

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.



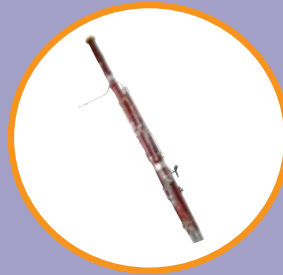
Orchestra Organizer



Piccolo



Flute



Bassoon

Woodwinds (wooden tubes, blown)



Clarinet



Oboe



Trumpet



French Horn



Tuba

Brass (metal tubes, buzzed lips)



Trombone

Percussion

(struck, shaken,
or scraped)



Triangle



Snare Drum



Bass Drum

Xylophone



Timpani

Strings

(wooden box with strings,
bowed or plucked)



Violin



Viola



Bass

Cello







Harp







Who Am I?

	Instrument Name	Family
	<i>piccolo</i>	<i>woodwind</i>
	<i>flute</i>	<i>woodwind</i>
	<i>oboe</i>	<i>woodwind</i>
	<i>clarinet</i>	<i>woodwind</i>

	Instrument Name	Family
	<i>bassoon</i>	<i>woodwind</i>
	<i>violin</i>	<i>string</i>
	<i>viola</i>	<i>string</i>
	<i>cello</i>	<i>string</i>

Who Am I?

	Instrument Name	Family
	<i>bass</i>	<i>string</i>
	<i>harp</i>	<i>string</i>
	<i>French horn</i>	<i>brass</i>
	<i>trumpet</i>	<i>brass</i>

	Instrument Name	Family
	<i>trombone</i>	<i>brass</i>
	<i>tuba</i>	<i>brass</i>
	<i>timpani</i>	<i>percussion</i>
	<i>xylophone</i>	<i>percussion</i>



My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):



Track 46

Families and Instruments

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

The Best Instruments of the Orchestra Awards

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

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 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?*

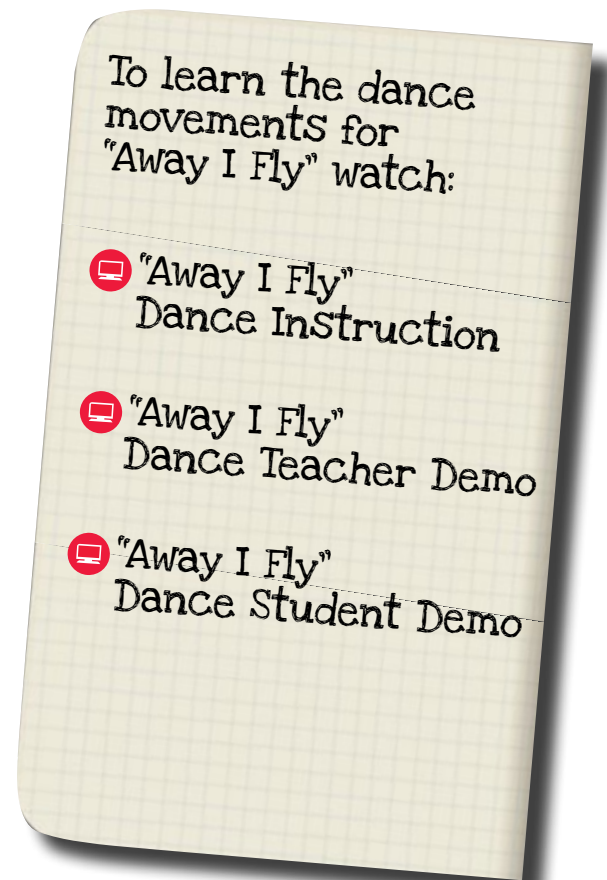
Activity 6.2: Sing “Away I Fly,” “Toreador,” and “Cidade Maravilhosa”

-  “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	<i>The Blue Danube</i>
Felix Mendelssohn	Nocturne from <i>A Midsummer Night’s Dream</i>
Thomas Cabaniss	“Away I Fly”
Georges Bizet	“Toreador” from <i>Carmen</i>
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

Cidade maravilhosa	<i>Beautiful city</i>
Cheia de encantos mil	<i>Full of a thousand delights</i>
Cidade maravilhosa	<i>Beautiful city</i>
Coração do meu Brasil	<i>Heart of my Brazil</i>

Becoming an Expert Audience ...

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



Audience Challenge

	1	2	3
	Needs Work	Acceptable	Excellent
 <p>Sitting Position and Posture</p>			
 <p>Eye Contact</p>			
 <p>Active Listening</p>			
 <p>Quiet and Not Disruptive</p>			
 <p>Appropriate Applause</p>			

Aim: How can we sing, play, and move with the orchestra?

Summary: We complete activities designed to follow your concert hall visit.

Materials: baton, index cards, blank paper, paper bag, bookmarks, poster board

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 an illustration 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 your 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.



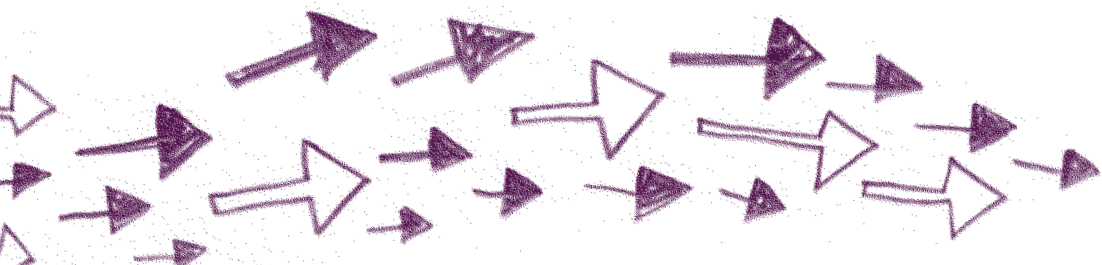
Wolfgang Amadeus Mozart (1756–1791) was born in Salzburg, Austria. He was writing piano sonatas by age five, playing concerts throughout Europe at age six, and composing his first opera when he was 12! Mozart could compose anywhere—at meals (Fun fact: He loved liver dumplings and sauerkraut.), while 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](https://www.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=9LQpKOUFolY

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” | 23. | Symphony No. 5 (motif excerpt) |
| 2. | “Come to Play” (vocal part 1) | 24. | “Can-Can” |
| 3. | “Come to Play” (vocal part 2) | 25. | “Can-Can” (motif excerpt) |
| 4. | “Come to Play” (vocal part 3) | 26. | Overture to <i>The Marriage of Figaro</i> |
| 5. | “Come to Play” (recorder part 2) | 27. | Overture to <i>The Marriage of Figaro</i> (excerpt) |
| 6. | “Come to Play” (play-along) | 28. | Overture to <i>The Marriage of Figaro</i> (sections) |
| 7. | <i>The Blue Danube</i> (motif excerpt) | 29. | Overture to <i>The Marriage of Figaro</i> (with pulses) |
| 8. | <i>The Blue Danube</i> (play-along) | 30. | Piccolo |
| 9. | <i>The Blue Danube</i> (complete) | 31. | Flute |
| 10. | <i>The Blue Danube</i> (recorder part) | 32. | Oboe |
| 11. | Nocturne from <i>A Midsummer Night’s Dream</i> | 33. | Clarinet |
| 12. | Nocturne from <i>A Midsummer Night’s Dream</i>
(play-along) | 34. | Bassoon |
| 13. | Nocturne from <i>A Midsummer Night’s Dream</i>
(recorder part) | 35. | French horn |
| 14. | Nocturne from <i>A Midsummer Night’s Dream</i>
(recorder star part) | 36. | Trumpet |
| 15. | “Away I Fly” | 37. | Trombone |
| 16. | “Away I Fly” (sing-along) | 38. | Tuba |
| 17. | “Toreador” from <i>Carmen</i> | 39. | Violin |
| 18. | “Toreador” from <i>Carmen</i> (sing-along) | 40. | Viola |
| 19. | “Toreador” from <i>Carmen</i> (vocal part) | 41. | Cello |
| 20. | “Cidade Maravilhosa” | 42. | Bass |
| 21. | “Cidade Maravilhosa” (sing-along) | 43. | Harp |
| 22. | Symphony No. 5 | 44. | Xylophone |
| | | 45. | Solo instruments |
| | | 46. | Instrument assessment |

DVD TRACK LIST

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

*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 for additional Link Up support materials.

LEARNING STANDARDS CHART

National Standards for Music Education

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

New York City Department of Education Blueprint for Teaching and Learning in the Arts: Music

		Found in unit(s):
Strand 1	Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	1, 2, 3, 4, 5, 6, Online Units
Strand 2	Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	1, 2, 3, 4, 5, 6, Online Units
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.	3, 4, 5, Online Units
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.	5, 6, 7
Strand 5	Exploring Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.	1, 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.

The Blue Danube by Johann Strauss II. Performed by Wiener Philharmoniker; Willi Boskovsky. Courtesy of Decca Music Limited under license from Universal Music Enterprises. Student performance tracks performed by Laura Costa, Amy Justman, and Shane Schag.

Nocturne from *A Midsummer Night’s Dream* by Felix Mendelssohn. Performed by Chicago Symphony Orchestra; James Levine. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises. Student performance tracks performed by Laura Costa and Shane Schag.

“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.

Symphony No. 5 by Ludwig van Beethoven. Performed by Berliner Philharmoniker; Herbert von Karajan. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises.

“Can-Can” by Jacques Offenbach. Music performed by the RFCM Symphony Orchestra conducted by Dr. Keith J. Salmon—<http://www.royalty-free-classical-music.org>.

The Marriage of Figaro Act I: Overture by Wolfgang Amadeus Mozart. Performed by Nicolaus Esterhazy Sinfonia; Michael Halasz. Courtesy of Naxos of America. Excerpts and narration by Daniel Levy.

The Young Person’s Guide to the Orchestra by Benjamin Britten. Published by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Performed by The Fountain Ensemble and Daniel Levy.

Photos

SG1: David Silva. SG2: student sitting by David Silva, recorder basics by Audrey Sherer, breath by Laura Costa. SG4–8: Audrey Sherer and Laura Costa. SG52: Link Up by Chris Lee, Stern Auditorium / Perelman Stage by Mark Crosby, string section by Steve J. Sherman, Link Up concert by Pete Checchia. SG53: 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 83: Pete Checchia

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