

# The Orchestra Rocks with Us

## Focal Work: Thomas Cabaniss's *Come to Play*

# UNIT 04

**AIM:** How can we rock and sing in dialogue with the orchestra?

**MATERIALS:** LinkUP! student guide; LinkUP! CD; CD player; pencils; chart paper

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

**SUMMARY:** Students learn about the four orchestral families and learn to sing the lyrics of *Come to Play* in preparation for the LinkUP! concert.

### VOCABULARY:

**Family:** a small group of similar instruments within an orchestra; the four families are named woodwinds, brass, percussion, and strings

**Harmony:** occurs when more than one note is heard at a time, creating a harmonious or pleasing sound

**Orchestra:** a large performing group of instruments (usually including woodwind, brass, percussion, and string families), usually led by a conductor

**Refrain:** a repeating section of a song, sometimes called the *chorus*

**Verse:** a section of a song that comes between refrains or choruses

### Activity 1: Meet the Families of the Orchestra

- Introduce or review the four families of the orchestra by looking and listening to the woodwind, brass, percussion, and string instruments. See SG19.

Suggested Recordings:

Woodwind Instruments: Final Fugue from Britten's *The Young Person's Guide to the Orchestra*

Brass Instruments: Gabrieli's *Canzon septimi toni*

Percussion Instruments:



Track 36

String Instruments: First movement of Tchaikovsky's *Serenade for Strings*

## Meet the Families of the Orchestra

### The Woodwind Family

What do the instruments have in common? How would you describe the sound of the family?




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### The Brass Family

What do the instruments have in common? How would you describe the sound of the family?




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## The Percussion Family

What do the instruments have in common? How would you describe the sound of the family?




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## The String Family

What do the instruments have in common? How would you describe the sound of the family?




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## Activity 2

- Using the Four Step Process, learn the lyrics of *Come to Play*. Lyrics are included on SG22, SG24, and SG26.
- *Come to Play* has three basic vocal parts that are layered and staggered throughout the song. In order to be successful in the LinkUP! concert, all classes should be ready to sing part 2.
- If time permits, you may teach vocal 1, 2, and 3 to students who are either singing, or playing the recorder or the violin. Classes auditioning for the onstage LinkUP! performance opportunity should include all three vocal parts on their video (sung, or played separately or together).



**Recorder Note:** Once your students learn to sing vocal parts 1 and/or 2, you can teach them the parts on the recorder. Be sure to review the fingerings and note names for the piece.

For notes and rhythms that students will need to know in order to play part 1 on the recorder, see SG21–22.

For notes and rhythms that students will need to know in order to play part 2 on the recorder, see SG23–24.

For notes and rhythms that students will need to know in order to play part 3 on the recorder, see SG25–26.

1. As always, start by leading students in a vocal warm-up. See Appendix A on page 84 for warm-up suggestions.
2. Read the lyrics for part 2 aloud as a class.
3. Listen to the accompanying CD.



Track 34

4. Sing along with the CD. You may need to break the song into sections in order for students to master it.
5. Practice part 2 until the students are comfortable with the song.
6. Lead students in completing the self-assessment chart on SG27.
7. Keep practicing! For an added challenge, learn parts 1 and/or 3 on voice, recorder, or violin. You can sing or play either one at the concert!

**STRING EXTENSION: LEARNING *COME TO PLAY***

- Although the majority of this song can be played by beginner and intermediate violinists, it may be challenging for students to play some of the syncopations in vocal part 1. If that is the case, try changing the rhythm from dotted eighth–sixteenths into two even eighth notes. You can also try teaching the rhythm by ear before introducing the specific notation on SG22.

**MUSICAL EXTENSION: SINGING IN HARMONY**

- If your students have learned *In C*, *Clapping Music*, *Drumlines*, and *Come to Play* (parts 1 and 2), you can teach them part 3 (voice only) of *Come to Play*. Part 3 is syncopated, which can make it tricky to sing when layered with the other two parts.

Note: Classes selected to perform onstage will need to include students performing parts 1 and 2 (voices, recorder, or violin), and part 3 (voice only) on their audition tape.

**STRING EXTENSION: PLAYING IN HARMONY**

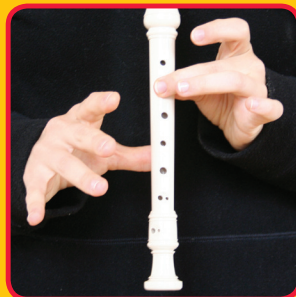
- For teachers with mixed-level classes, have your more advanced students play part 2, the main melodic line of the piece, on SG24. As they play, ask the rest of the class to identify some of the important notes they hear (D and G pitches are quite prominent).
- Have the first group play the melody again. This time, invite the other students to experiment with playing open G and D strings at the same time to find where those harmony notes match the main melody.
- If all of the students are advanced, split the group in half, having them learn both parts 1 and 2 in harmony. See the full sheet music on pages 66–72.

## *Come to Play* by Thomas Gabaniss, Part 1

Here are the notes you need to know before playing *Come to Play*, part 1, on the recorder.



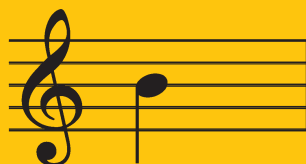
D



high D



high C



B



G

# *Come to Play* by Thomas Cabaniss, Part 1





## *Come to Play* by Thomas Gabaniss, Part 2

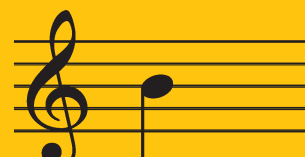
Here are the notes you need to know before playing *Come to Play*, part 2, on the recorder.



G



A



B



high C



high D

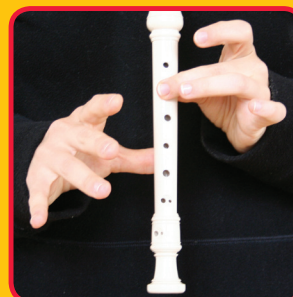
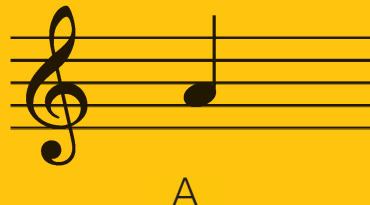
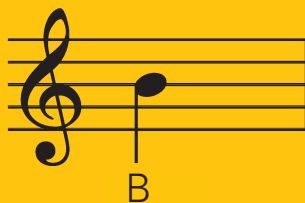


## *Come to Play* by Thomas Cabaniss, Part 2




## *Come to Play* by Thomas Gabaniss, Part 3

Here are the notes you need to know before playing *Come to Play*, part 3, on the recorder.



# *Come to Play* by Thomas Cabaniss, Part 3


  
 Come\_\_\_ to play join sound \_\_\_ with sound Come\_\_\_ to sing we'll


  
 shake\_\_\_ the ground with song



## How Am I Doing? How Are We Doing?

As you practice, think about:

<p>What I did well ...</p>	<p>How I can do better ...</p>
<p>What we did well ...</p>	<p>What we can do better ...</p>

**CREATIVE EXTENSION**

- Revisit your composition from SG16. It's now time to add the finishing touches—lyrics! With your students, discuss these things to consider. Ask students:
  - o *How much of the piece should have lyrics? What do you want the words to be about?*
  - o *Do you want to borrow words from another source (like a poem or another song) or do you want to write your own original words?*
  - o *Should the words fit with the melodic phrases or be a separate part?*
  - o *Do we need to simplify another part so the lyrics can have a more prominent role?*
- You might consider connecting the lyrics to something about your school or your community, such as a special holiday event, a recent performance, a social activity, or a school tradition. Practice performing by singing and/or playing the recorder or violin.
- **Practice, record, share, and upload.**

## Come to Play

Words and Music  
by Thomas Cabaniss

Steadily (♩ = 92)

Audience (Kids)

*mf*

Winds blow \_\_\_\_\_

*p* *mp*

5

Trum-pets sound-ing \_\_\_\_\_

Strings sing \_\_\_\_\_

(cross hands)

9

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



***Come to Play, page 2***

Musical score for "Come to Play" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal part starts with a treble clef and a key signature of one sharp. The piano part starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The tempo is marked "moderato". The score includes lyrics: "Come to play, Join sound with sound Come to sing we'll shake the ground with song \_\_\_\_\_". There are red annotations: a square bracket above the first measure of the vocal line, and two "V" marks above the vocal line at measures 5 and 9. The piano part has dynamic markings "mp" and "pp", and accents (>) over many notes. The score ends with a double bar line and repeat dots.

17

□ ∇ □ ∇ □ ∇ loop bow □ ∇ □ ∇

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

□ ∇

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

21

shake—the ground with song \_\_\_\_\_ with song \_\_\_\_\_

shake the ground with song \_\_\_\_\_ with song \_\_\_\_\_



## Come to Play, page 3

□ LEADER (from stage): □ ▽ □ ▽ ▽ ▽ □ ▽ □  
 AUDIENCE:

24 What do you do\_\_with time?\_\_ Make it groove\_\_make it move\_\_ make it rhyme\_\_

24

□ LEADER: ▽ □ ▽ □ ▽  
 AUDIENCE:

27 What do you do\_\_with song?\_\_ Make it sing\_\_ make it ring\_\_ make it strong\_\_ make it

27

□ ▽ □  
 LEADER: *mp*  
 long\_\_ What do you do\_\_ with sound?\_\_

30 *mp*

30

***Come to Play, page 4***

33

Make it cry\_ make it fly\_ make it gleam\_ Make it\_ your

33

36

Freely; out of time

dream\_\_\_\_\_

Freely; out of time

*p*

36

5

5

5

6

6

6

6

Maestoso ♩ = 80

38

*f*

41

## Come to Play, page 5

45 **mf**

Winds blow trum - pet sound - ing Strings sing

45 **mf**

48 **mf**

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

48

50 **mf**

Winds blow trum - pets sounding String sing Drummers p p p p p p pound - ing

**mf**

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

50

# Come to Play, page 6

54 *f*

Drum-mers\_\_ p p p p p pound-ing Winds blow trum - pets sound - ing

song.

*f* Come to play, Join sound with sound

Come \_\_ to play, Join sound\_\_ with sound

54 *f*

57

Strings sing Drum - mers\_\_ p p p p p pounding Drum - mers\_\_ p p p p p pounding

Come to sing we'll shake the ground with song

Come\_\_ to sing, we'll shake\_\_ the ground with song with

57

## Come to Play, page 7

Con moto (♩=100)

shake the ground with song!

song, with song!

song, with song!

*ff*

*f*