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

THE ORCHESTRA SINGS

Teacher Guide
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The Orchestra Sings

Melody is one of the universal elements of music. Composers and musicians create melodies, which can be sung or played on instruments. The orchestra sings when its musicians play melodies on their instruments. Through the Link Up repertoire, hands-on activities, and a culminating interactive performance with a professional orchestra, we will discover how the orchestra sings.

This program is intended for music classrooms. The beginning units in this curriculum introduce basic soprano recorder technique as well as repertoire selections that students will perform in the culminating concert. Further units explore the repertoire from other perspectives, including listening, analysis, performance, creative projects, and experiential activities. Thomas Cabaniss, our Link Up curator and host, will guide our exploration through his expertise as a composer, performer, and educator.

Exploration
How are melodies made? What do composers and orchestras do with melodies?

Key Objectives
With melody at the heart of the exploration, students

• perform by singing and playing the recorder or string instruments as solos, small ensembles, and orchestra
• analyze and interpret the essential musical structures of melody by creating visual, kinesthetic, and aural analogues, focusing on patterns of rhythms, numbers of notes, melodic contour, and specific pitches
• connect with the orchestra and explore instruments, families, and orchestration
• compose and notate new music with our host, Thomas Cabaniss, using the concert melodies as models
• 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.

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 Violin Icon indicates that students can play the piece on soprano recorder or violin at the culminating concert. Optional bowings ( □ ▽ ) are shown on the applicable music.

The Recorder Star Icon indicates that the piece is geared toward more experienced recorder players. Advanced violin 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 Online Resource Center to access Link Up Beginnings at [carnegiehall.org/linkup](http://carnegiehall.org/linkup).

• **Link Up repertoire:** The pieces your students will need to know in order to be successful at the Link Up concert are included in Unit 1 of the curriculum. Students will perform these pieces by singing or playing soprano recorder or violin 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 for more information.

• **Unit format:** Each unit begins with 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. Directives are bulleted and verbal prompts appear in italics, 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.

• **Student work online:** Please feel free to post student work to the Online Community at any time—audio (AIFF or MP3), video, or photos (JPEG, TIFF). Specific invitations to share work are in Units 1 and 3, but we encourage you to post and comment on each other’s work weekly.

• **Student work in the Link Up concert:** Please respond to the specific prompts in Units 1 and 3 that invite you to capture and post student work online. Some of this work may be selected for inclusion in the concert.

• **Student Assessments:** Performance assessment rubrics 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 the next page for suggested program sequences, depending on your goals, time with students, and student skill levels.

• **Deconstructing melodies:** Unit 2 and the Online Supplemental Units provide structures to analyze and deconstruct melodies with students in a variety of ways. This process can be applied to any of the Link Up pieces. Deconstructing 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](http://carnegiehall.org/linkup) for in-depth support materials and additional lesson plans.
# Pathways for Teachers

## Basic Program Path
(Minimum Requirements)

**Unit 1:** Students learn to sing
- “Come to Play” (Part 2)
- “Ode to Joy”
- “Simple Gifts”
- “I Bought Me a Cat”
- “To Make Words Sing”
- “Oye” (Part 1)

**Unit 1:** Students learn to play
- “New World” Symphony

**Unit 2:** Complete
- Students learn to decode melody patterns.

**Unit 3:** Complete
- Students learn about the orchestra.

---

## 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)
- “Oye” (Part 2)

**Unit 1:** Students learn to play
- “Come to Play” (Part 2)
- “Simple Gifts”
- “To Make Words Sing”

**Unit 4:** Complete
- Students learn to play with melodies.

**Unit 5:** Complete
- Students create music.

---

## 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)
- “Ode to Joy”
- “New World” Symphony
- “Simple Gifts”

**Unit 6:** Complete
- Students delve deeper into melody patterns and repertoire.

**Unit 7:** Complete
- Students reflect.
- Complete all outstanding units and activities.
Unit 1
**Recorder Basics and Concert Repertoire**
Summary: We introduce recorder and music notation basics as well as learn the concert repertoire.

Unit 2
**Melodies Are Made of Patterns**
**Focal Work:** Beethoven’s “Ode to Joy”
**Aim:** How are melodies constructed?
**Summary:** We establish understanding of patterns and find them in Beethoven’s melody.

Unit 3
**The Orchestra Sings 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 4
**Melodies Are Made to Be Played With**
**Focal Work:** Copland’s “I Bought Me a Cat”
**Aim:** What does an orchestra do with a melody?
**Summary:** We create variations of a melody for a musical special effect.

Unit 5
**Melodies Are Made to Share**
**Focal Work:** Finale from Stravinsky’s *Firebird* Suite
**Aim:** What does an orchestra do with a melody?
**Summary:** We create maps of Stravinsky’s music and orchestrate our own finale.

Unit 6
**The Orchestra Sings With Us**
**Focal Works:** Thomas Cabaniss’s “To Make Words Sing” and Jim Papoulis’s “Oye”
**Aim:** How can we play and sing with the orchestra?
**Summary:** We learn to sing “To Make Words Sing” and “Oye,” as well as review all other performance material in preparation for the Link Up concert.

Unit 7
**After the Orchestra Sings**
**Aim:** How can we sing and play with the orchestra?
**Summary:** We complete activities designed to follow your Carnegie Hall visit.

Online Supplemental Units and Resources
- **Focal Work:** Dvořák’s “New World” Symphony, second movement
- **Focal Work:** Brahms’s Symphony No. 1, fourth movement
- **Focal Work:** “Simple Gifts”
- Support materials for deconstructing melodies
- Useful vocabulary for in-class listening
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: Link Up CD, Link Up DVD or Online Community, Link Up Student Guides, staff paper
Time Requirement: varies according to chosen program path
Standards: US 1, 2, 4, 5, 6, 7; NYC 1, 2
Vocabulary: melody, music notation

Unit 1 Overview
Activity 1.1: Tom Introduces Link Up: The Orchestra Sings
Activity 1.2: Recorder Basics
Creative Extension: Creating and Notating Musical Patterns
Activity 1.3: Link Up Concert Repertoire

Activity 1.1: Tom Introduces Link Up: The Orchestra Sings
• Read “Meet Thomas Cabaniss, Our Guide” (SG1) aloud.

• Watch Unit 1: Recorder Basics and Concert Repertoire.
• 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 the following pages (SG2–SG5) 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.

SG3–SG7 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 blank staff paper.
• 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.
• Create and play patterns.
• Notate patterns.
• Play each other’s patterns.
• Share and discuss work.
I’m Tom, a composer and your host for The Orchestra Sings. One of the universal elements of music is melody. Composers and musicians play with sequences of tones, called melodies. When we sing, we sing melodies. When the orchestra plays great melodies, the orchestra sings. Your challenge is to find out specific ways you think the orchestra sings.

During your time with The Orchestra Sings, I hope you’ll begin each session by singing my song “Come to Play.” I wrote it with you in mind.
Preparing to 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 melodies you are learning.

Music Decoder

Time signature  Rest  Note stem  Measure  Note head

Clef  Bar line  Staff

Note Decoder

middle  D  E  F  G  A  B  high  C  high  D

C
Preparation to Play the Recorder

B
A
G
D
E
F#
Parts of the Recorder

Mouthpiece

Body

Bell

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

1.

2.

3.

My One-Note Songs
Two-Note Songs

1. 

2. 

3. 

My Two-Note Songs
Three-Note Songs

1. B

2. A

3. G
My Three-Note Songs

My Patterns
Come to Play

Tracks
1, 2, 3, 4, 5, 6

Thomas Cabaniss

mf

Winds blow

Trumpets sounding

Strings sing

Drummers pounding
Drum-mers p p p p p p pounding

Come to play, Join

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

song

Come to play, Join

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

song with song LEADER

What do you do with time

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme
AUDIENCE

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

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

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

mp LEADER

What do you do with sound

Make it cry make it fly

Make it cry make it fly

Make it cry make it fly

AUDIENCE

make it gleam

Make it your dream

make it gleam

Make it your dream

make it gleam

Make it your dream
Piano interlude

Winds blow trumpets sounding

Strings sing
Drummers pp pp pp pp pounding
Drummers pp pp pp pp pounding

Winds blow trumpets sounding
Strings sing

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

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

Drum-mers p p p p p pounding
shake the ground with song!

song
with song,
with song!

song
with song,
with song!
How Am I Doing?
Melody Title: “Come to Play” (Part 2)
Composer: Thomas Cabaniss

Date: _____________

<table>
<thead>
<tr>
<th>Melody Objectives</th>
<th>Mark on the lines below how you feel about your progress on each objective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing “Come to Play” (Part 2)</td>
<td>Hmm, difficult. (\times) Ha, easy!</td>
</tr>
<tr>
<td>Singing in unison with others</td>
<td>Hmm, difficult. (\times) Ha, easy!</td>
</tr>
<tr>
<td>Clapping the “Come to Play” rhythm</td>
<td>Hmm, difficult. (\times) Ha, easy!</td>
</tr>
<tr>
<td>Finding patterns in “Come to Play”</td>
<td>Hmm, difficult. (\times)</td>
</tr>
</tbody>
</table>

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

| Clapping the “Come to Play” rhythm |

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

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

What is one objective above that you would like to explore further?

| Singing “Come to Play” |

What would be some fun ways to explore that?

1. Singing a solo
2. Creating my own lyrics to the music
3. Singing the lyrics to a different melody

My other thoughts:

| Singing “Come to Play” with my friends was really fun. |
## How Am I Doing?

**Melody Title:** “Come to Play” (Part 2)
**Composer:** Thomas Cabaniss

<table>
<thead>
<tr>
<th>Melody Objectives</th>
<th>Mark on the lines below how you feel about your progress on each objective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing “Come to Play” (Part 2)</td>
<td>Hmm, difficult. ...................................................................................... Ha, easy!</td>
</tr>
<tr>
<td>Singing in unison with others</td>
<td>Hmm, difficult. ...................................................................................... Ha, easy!</td>
</tr>
<tr>
<td>Clapping the “Come to Play” rhythm</td>
<td>Hmm, difficult. ...................................................................................... Ha, easy!</td>
</tr>
<tr>
<td>Finding patterns in “Come to Play”</td>
<td>Hmm, difficult. ...................................................................................... Ha, easy!</td>
</tr>
</tbody>
</table>

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

____________________________________________________________________________

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

1. __________________________________________________________________________

2. __________________________________________________________________________

3. __________________________________________________________________________

What is one objective above that you would like to explore further?

____________________________________________________________________________

What would be some fun ways to explore that?

1. __________________________________________________________________________

2. __________________________________________________________________________

3. __________________________________________________________________________

My other thoughts:

____________________________________________________________________________
Joyful, joyful, --
lift your voices, all creation everywhere,
Hearts and hands 'cross sea and land, come join us in our
fervent pray'r
Ev'ry land and ev'ry nation,
strong and mighty, meek and mild, help to build a
world of peace for ev'ry woman, man and child
Ev'ry land and ev'ry nation, strong and mighty,
meek and mild, help to build a world of peace for
ev'ry woman, man and child

Ode to Joy
Ludwig van Beethoven

Tracks 7, 10
Ode to Joy

Tracks 8, 10

Ludwig van Beethoven
Tracks 9, 10

Ode to Joy

Ludwig van Beethoven
Date: ________________

How Am I Doing?
Melody Title: “Ode to Joy”
Composer: Ludwig van Beethoven

<table>
<thead>
<tr>
<th>Melody Objectives</th>
<th>Mark on the lines below how you feel about your progress on each objective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing F-sharp on the recorder</td>
<td>Hmm, difficult. ................................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Playing “Ode to Joy” in unison with others on the recorder</td>
<td>Hmm, difficult. ................................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Clapping the “Ode to Joy” rhythm</td>
<td>Hmm, difficult. ................................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Finding patterns in “Ode to Joy”</td>
<td>Hmm, difficult. ................................................................................. Ha, easy!</td>
</tr>
</tbody>
</table>

What is one objective above that you would like to improve on?
________________________________________________________________________________________________________

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

What is one objective above that you would like to explore further?
________________________________________________________________________________________________________

What would be some fun ways to explore that?
1. _______________________________________________________________________________________________________
2. _______________________________________________________________________________________________________
3. _______________________________________________________________________________________________________

My other thoughts:
_________________________________________________________________________________________________________
Tis a gift to be simple, 'tis a gift to be free, 'tis a gift to come down where we ought to be, and when we find ourselves in the place just right, it will be in the valley of love and delight.

When true simplicity is gain'd, to bow and to bend we shan't be ashamed, to turn, turn, it will be our delight, 'til by turning, turning, we come 'round right.
Simple Gifts

(Tis a gift)

(When true)
Simple Gifts

Traditional

Tracks 15, 16
Date: ________________

How Am I Doing?
Melody Title: “Simple Gifts”
Composer: Traditional

<table>
<thead>
<tr>
<th>Melody Objectives</th>
<th>Mark on the lines below how you feel about your progress on each objective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing or playing “Simple Gifts”</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Singing or playing in unison with others</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Clapping the “Simple Gifts” rhythm</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Finding patterns in “Simple Gifts”</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
</tbody>
</table>

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

________________________________________________________________________

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

1. ______________________________________________________________________
2. ______________________________________________________________________
3. ______________________________________________________________________

What is one objective above that you would like to explore further?

________________________________________________________________________

What would be some fun ways to explore that?

1. ______________________________________________________________________
2. ______________________________________________________________________
3. ______________________________________________________________________

My other thoughts:

________________________________________________________________________
Tracks
17, 19

“New World” Symphony

Antonín Dvořák
Date: ____________

How Am I Doing?
Melody Title: “New World” Symphony
Composer: Antonín Dvořák

<table>
<thead>
<tr>
<th>Melody Objectives</th>
<th>Mark on the lines below how you feel about your progress on each objective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing “New World” Symphony</td>
<td>Hmm, difficult. ................................................................................ Ha, easy!</td>
</tr>
<tr>
<td>Playing in unison with others</td>
<td>Hmm, difficult. ................................................................................ Ha, easy!</td>
</tr>
<tr>
<td>Clapping the “New World” Symphony rhythm</td>
<td>Hmm, difficult. ................................................................................ Ha, easy!</td>
</tr>
<tr>
<td>Finding patterns in “New World” Symphony</td>
<td>Hmm, difficult. ................................................................................ Ha, easy!</td>
</tr>
</tbody>
</table>

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

________________________________________________________________________

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

1. ____________________________________________________________________

2. ____________________________________________________________________

3. ____________________________________________________________________

What is one objective above that you would like to explore further?

________________________________________________________________________

What would be some fun ways to explore that?

1. ____________________________________________________________________

2. ____________________________________________________________________

3. ____________________________________________________________________

My other thoughts:

________________________________________________________________________
Additional Verses and Lyrics

**Verse 3:**
I bought me a goose, my goose pleased me. I fed my goose under yonder tree.
My goose says “Quaw, quaw.”
My duck says “Quaa, quaa.”
My cat ...

**Verse 4:**
I bought me a hen ...
My hen says “Shimmy shack, shimmy shack.”
My goose ... My duck ...
My cat ...

**Verse 5:**
I bought me a pig ...
My pig says “Griffey, griffey.”
My hen ...
My goose ... My duck ... My cat ...

**Verse 6:**
I bought me a cow ...
My cow says “Baw, baw.”
My hen ...
My goose ... My duck ...
My cat ...

**Verse 7:**
I bought me a horse ...
My horse says “Neigh, neigh.”
My cow ... My pig ... My hen ...
My goose ... My duck ... My cat ...

**Verse 8:**
I bought me a wife ...
My wife says “Honey, honey.”
My horse ... My cow ... My pig ...
My hen ... My goose ... My duck ...
My cat ...
Date: _______________________

My other thoughts:

How Am I Doing?
Melody Title: “I Bought Me a Cat”
Composer: Aaron Copland

<table>
<thead>
<tr>
<th>Melody Objectives</th>
<th>Mark on the lines below how you feel about your progress on each objective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing “I Bought Me a Cat”</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Singing “I Bought Me a Cat” in unison with others</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Clapping the “I Bought Me a Cat” rhythm</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Finding patterns in “I Bought Me a Cat”</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
</tbody>
</table>

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

__________________________________________________________________________

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

1. ______________________________________________________________________

2. ______________________________________________________________________

3. ______________________________________________________________________

What is one objective above that you would like to explore further?

__________________________________________________________________________

What would be some fun ways to explore that?

1. ______________________________________________________________________

2. ______________________________________________________________________

3. ______________________________________________________________________

My other thoughts:

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
To Make Words Sing

To make words

sing is a wonder-ful thing

Because in a

song words last so long

So long

so long

so long

so long

so long

so long

Get instruments ready.
To make words sing is a wonderful thing Because in a song words last so long So long so long

Put instruments down.
<table>
<thead>
<tr>
<th>Melody Objectives</th>
<th>Mark on the lines below how you feel about your progress on each objective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing “To Make Words Sing”</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Singing “To Make Words Sing” in unison with others</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Clapping the “To Make Words Sing” rhythm</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Singing “To Make Words Sing” with different dynamics</td>
<td>Hmm, difficult. ................................................................. Ha, easy!</td>
</tr>
</tbody>
</table>

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

________________________________________________________________________

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

1. ______________________________________________________________________

2. ______________________________________________________________________

3. ______________________________________________________________________

What is one objective above that you would like to explore further?

________________________________________________________________________

What would be some fun ways to explore that?

1. ______________________________________________________________________

2. ______________________________________________________________________

3. ______________________________________________________________________

My other thoughts:

________________________________________________________________________
O ye! O ye! O ye! O ye!

Can you hear us?

We are calling to you. O ye!

Are you listening? O ye! Can you hear them calling?

O ye! O ye! O ye! O ye!

Are you listening? O ye! Can you hear them calling?

Can you hear us? O ye!
Date: ______________

How Am I Doing?
Melody Title: “Oye”
Composer: Jim Papoulis

<table>
<thead>
<tr>
<th>Melody Objectives</th>
<th>Mark on the lines below how you feel about your progress on each objective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing “Oye” in unison with others</td>
<td>Hmm, difficult. .................................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Singing “Oye” in harmony with others</td>
<td>Hmm, difficult. .................................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Clapping the “Oye” rhythm</td>
<td>Hmm, difficult. .................................................................................. Ha, easy!</td>
</tr>
<tr>
<td>Singing “Oye” with different dynamics</td>
<td>Hmm, difficult. .................................................................................. Ha, easy!</td>
</tr>
</tbody>
</table>

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

_____________________________________________________________________

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

1. __________________________________________________________________
2. __________________________________________________________________
3. __________________________________________________________________

What is one objective above that you would like to explore further?

_____________________________________________________________________

What would be some fun ways to explore that?

1. __________________________________________________________________
2. __________________________________________________________________
3. __________________________________________________________________

My other thoughts:

_____________________________________________________________________

_____________________________________________________________________
Aim: How are melodies constructed?

Summary: We establish an understanding of pattern and find them in Beethoven’s melody.

Materials: Link Up CD, Link Up DVD or Online Community, blank paper, colored pencils or markers, Link Up Student Guides

Time Requirement: five 20-minute sessions

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

Vocabulary: accompaniment, ode, deconstruct, phrase, contour

Unit 2 Overview
Activity 2.1: Tom Introduces Melodies Are Made of Patterns
Activity 2.2: Sing and Play “Come to Play” and “Ode to Joy”
Activity 2.3: Decode “Ode to Joy”
Activity 2.4: Transcribe “Ode to Joy” Patterns with Invented Notation
Activity 2.5: Listening Challenge—Alternate Accompaniment
Activity 2.6: Code Busters
Creative Extension: Create Music for the Concert

Activity 2.1: Tom Introduces Melodies Are Made of Patterns
• Watch Unit 2: Melodies Are Made of Patterns.
• Discuss the ideas and vocabulary introduced by Tom.
• Watch the video again.
  • What should we remember?
  • What should we do next?

Activity 2.2: Sing and Play “Come to Play” and “Ode to Joy”
• “Come to Play” (SG10–15)
• “Ode to Joy” (SG17–19)

Activity 2.3: Decode “Ode to Joy”
• Before this activity begins, choose a deconstruction lens to use when looking for the following patterns in the melody:
  • rhythm
  • number of notes
  • contour
  • solfege
  • scale degrees
  • form
• Sing and review the melody (SG17).
  • How many phrases are there in this melody? (4: AABA)
  • Where do the phrases begin and end?
• Examine each phrase using your chosen lens, looking for patterns.
• Write down or notate any patterns your students observe.

• Listen to Track 7 to confirm your observations.

“Ode to Joy” (Lenses: Rhythm and Number of Notes)

For the following four lenses, please refer to the sheet music on page 30.

“Ode to Joy” (Lens: Contour)
“Ode to Joy” (Lens: Solfege—for more advanced students)

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

(To perform, sing each individual solfege name on pitch.)

“Ode to Joy” (Lens: Scale Degree)

A 3345                5432                1123                322
A 3345                5432                1123                211
B 2231                23431               23431               125
A 3345                5432                1123                211

(To perform, sing each individual digit name on pitch.)

“Ode to Joy” (Lens: Form)

Using any of the pattern lenses above, notice which sections are similar and which sections are different to create an AABA form.

Activity 2.4: Transcribe “Ode to Joy” Patterns with Invented Notation

• Model inventing a notation that reflects the nature of the melodic patterns you discovered in “Ode to Joy.” (Suggested Lenses: Rhythm and Contour)
• Complete “Ode to Joy” Patterns with Invented Notation (SG37) by transcribing each phrase of the standard-notation melody using an invented notation.

Example: Invented notation showing rhythms and contour:

![Invented notation example]

Activity 2.5: Listening Challenge—Alternate Accompaniment

• Beethoven’s stated emotion for this melody is joy. Is the joy in the melody or in the accompaniment?

• Play and compare Tracks 11 and 12.
  • What is different in these two recordings?
  • What stays the same?
  • How does your emotional response change?
• Brainstorm a new name for the music in Track 12 that reflects the changed emotional character of the accompaniment.

![Musical notation]

**Literacy Link**
What events, ideas, or memories in Beethoven's life might have provided the inspiration for “Ode to Joy”?

*Ludwig van Beethoven: Musical Pioneer* by Carol Greene (ISBN-13: 978-0516442082) allows us to look into Beethoven's life, from his childhood to his professional successes and challenges. It includes photographs of important places and people in his life, drawings, and portraits.

**Activity 2.6: Code Busters (SG38)**
- Follow the prompts to decode patterns in the melody.
- Play the melody for the students on recorder (“This Land Is Your Land”) as a reward for finding patterns.
- *What do the lyrics to this song tell us?*
- *What is President Obama’s message for all Americans?*
- Venn diagram a comparison of patterns in “Ode to Joy” and “This Land Is Your Land”

**Creative Extension: Create Music for the Concert**
Beethoven uses only scale degrees 1–5, as well as many simple quarter notes in a row. Use the same pitch set and similarly restricted rhythms to construct a new melody. What kinds of patterns are you using?
- Share your work with each other.
- Sing or play your work.
- Share your work with Carnegie Hall.

**Share your work with us!**
Capture your work as audio or video and send it to Carnegie Hall (linkup@carnegiehall.org).
“Ode to Joy” Patterns with Invented Notation

Invent a notation that reflects the nature of the melodic patterns you discovered in “Ode to Joy.”

Example

My Invented Notation

phrase 1

phrase 2

phrase 3

phrase 4
Welcome, agents.

We’ve received an important encoded melody from President Obama—one that all Americans should hear. Your job is to find the patterns in this melody. Once you break the coded patterns, your teacher will be able to play or sing and reveal it. The fate of the nation rests in your hands. Good luck.

P.S. Our code-busting experts recommend looking for patterns of:
- Rhythm
- Number of notes
- Contour
Aim: What is an orchestra?

Summary: We become familiar with the instruments and sections of the orchestra.

Materials: Link Up CD, Link Up DVD or Online Community, blank paper, glue stick, colored pencils or markers, Link Up Student Guides

Time Requirement: four 30-minute sessions

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

Vocabulary: orchestra, instrument, appearance, mechanism

Unit 3 Overview

Activity 3.1: Tom Introduces the Orchestra

Activity 3.2: Orchestra Exploration

Creative Extension 1: My Own Orchestra

Creative Extension 2: The Best Instruments of the Orchestra Awards

Activity 3.3: Families and Instruments

Activity 3.1: Tom Introduces the Orchestra

• Watch Unit 3: The Orchestra Sings in Families.
• Discuss the ideas and vocabulary introduced by Tom.
• Watch the video again.
  • What should we remember?
  • What should we do next?

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

Activity 3.2: Orchestra Exploration

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

- 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)
- Organize your instrument list into categories according to similarities (appearance, materials used, mechanisms and structures, how sound is produced)

- A symphony orchestra is composed of four instrument families:
  - Woodwinds (wooden tubes, blown)
  - Brass (metal tubes, buzzed lips)
  - Percussion (struck, shaken, or scraped)
  - Strings (wooden box with strings, bowed or plucked)

- Complete the Orchestra Organizer (SG39–40). Cut out the instrument pictures and use a glue stick to paste them onto the correct family while playing Tracks 30–44 (solo instruments and narration).

Literacy Link

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


Creative Extension 1: My Own Orchestra

- In your Orchestra Organizer, SG39–40, 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 (SG41).

Share work.
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 2: The Best Instruments of the Orchestra Awards

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

• Play Tracks 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 (SG42).

• Create a name for each award.

• Draw a trophy or statue for the award.

• Share work in an awards ceremony.

Activity 3.3: Families and Instruments

Part 1 (audio)

• Play Track 46.

• Complete Families and Instruments (SG42).

• Compare and discuss answers.

• Play CD again as needed.

Part 2 (visual)

• Complete Who Am I? (SG43–46).

• Students form pairs and check one another’s work.
Orchestra Organizer

Woodwinds
(wooden tubes, blown)
- Piccolo
- Flute
- Clarinet
- Oboe
- Bassoon

Brass
(metal tubes, buzzed lips)
- Trumpet
- French horn
- Trombone
- Tuba

Bassoon
**Percussion**  
(struck, shaken, or scraped)

- Snare Drum  
- Bass Drum  
- Xylophone  
- Timpani  
- Triangle

**Strings**  
(wooden box with strings, bowed or plucked)

- Viola  
- Bass  
- Cello  
- Harp  
- Violin
My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):
The Best Instruments of the Orchestra Awards

<table>
<thead>
<tr>
<th>Name of Award</th>
<th>Nominees</th>
<th>Award-Winning Instrument</th>
<th>My Trophy for the Winning Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Track 46

Families and Instruments

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

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>piccolo</td>
<td>woodwind</td>
</tr>
<tr>
<td>flute</td>
<td>woodwind</td>
</tr>
<tr>
<td>oboe</td>
<td>woodwind</td>
</tr>
<tr>
<td>clarinet</td>
<td>woodwind</td>
</tr>
<tr>
<td>Instrument Name</td>
<td>Family</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------</td>
</tr>
<tr>
<td>bassoon</td>
<td>woodwind</td>
</tr>
<tr>
<td>violin</td>
<td>string</td>
</tr>
<tr>
<td>viola</td>
<td>string</td>
</tr>
<tr>
<td>cello</td>
<td>string</td>
</tr>
<tr>
<td>Instrument Name</td>
<td>Family</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------</td>
</tr>
<tr>
<td>bass</td>
<td>string</td>
</tr>
<tr>
<td>harp</td>
<td>string</td>
</tr>
<tr>
<td>French horn</td>
<td>brass</td>
</tr>
<tr>
<td>trumpet</td>
<td>brass</td>
</tr>
<tr>
<td>Instrument Name</td>
<td>Family</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------</td>
</tr>
<tr>
<td>trombone</td>
<td>brass</td>
</tr>
<tr>
<td>tuba</td>
<td>brass</td>
</tr>
<tr>
<td>timpani</td>
<td>percussion</td>
</tr>
<tr>
<td>xylophone</td>
<td>percussion</td>
</tr>
</tbody>
</table>
**Aim:** What does an orchestra do with a melody?

**Summary:** Students create orchestrations and special orchestral effects.

**Materials:** Link Up CD, Link Up DVD or Online Community, blank paper, colored pencils or markers, Link Up Student Guides

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

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

**Vocabulary:** orchestrate, orchestration

---

**Unit 4 Overview**

Activity 4.1: Tom Introduces Orchestration

Activity 4.2: Sing “I Bought Me a Cat,” Adding Your Own Animal Sounds

Creative Extension 1: Orchestrate Your Own Animal Sounds

Creative Extension 2: “I Bought Me a Bird”

---

**Activity 4.1: Tom Introduces Orchestration**

- Watch Chapter 4: Melodies Are Made to Be Played With.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
  - What should we remember?
  - What should we do next?

**Activity 4.2: Sing “I Bought Me a Cat,” Adding Your Own Animal Sounds**

- On a separate piece of paper, make of list of animals that make interesting sounds.

- “I Bought Me a Cat,” Track 20, SG28
  - How did Aaron Copland turn animal sounds into words (lyrics) in “I Bought Me a Cat”?
  - What animals could we add to the song?

- List alternative animals and their written (sung) sounds.

**Example:**

<table>
<thead>
<tr>
<th>Animal</th>
<th>Written (sung) version of the animal’s sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Panda</td>
<td>Ooof ooof, bamboo please</td>
</tr>
</tbody>
</table>

- Sing “I Bought Me a Cat,” inserting your own animal names and sounds:
  
  *I bought me a panda, my panda pleased me, I fed my panda under yonder tree.*
  
  *My panda says “Ooof ooof, bamboo please.”*
  
  *I bought me a _____, my _____ pleased me, I fed my _____ under yonder tree.*
  
  *My _____ says _____, etc.*
Creative Extension 1: Orchestrate Your Own Animal Sounds

• Play Tracks 21–22 (“I Bought Me a Cat” animal sound excerpts)
  • How did Aaron Copland turn animal sounds into orchestral sounds in this song?
  • What animals could we add to the song?
  • Which instruments would play those animal sounds?
• Model and complete Animal Sound Organizer (SG47).
• Advanced students also model creating the notated versions of an animal sound.

<table>
<thead>
<tr>
<th>Animal name</th>
<th>Written (sung) version of the animal’s sound</th>
<th>Instrument(s) used to play the sound</th>
<th>Notated sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex: Panda</td>
<td><em>Ooof</em> <em>oof</em></td>
<td>Bassoon</td>
<td>Two long, low Ds</td>
</tr>
</tbody>
</table>

• Using Track 23, sing “I Bought Me a Cat,” inserting your own animal names and sounds.
• Share your work with Carnegie Hall.

Creative Extension 2: “I Bought Me a Bird”

• What kinds of sounds do different birds make?
• Use available instruments (e.g., recorders, glockenspiels, or violins) to invent and play bird-like sounds.
• Name your bird.
• Say your bird’s sound (as a lyric).
• Play your bird’s sound.
• Advanced students model creating the written/sung and notated versions of a bird sound.
• Complete the Bird Sound Organizer (SG47).

<table>
<thead>
<tr>
<th>Bird name</th>
<th>Written (sung) version of the bird’s sound</th>
<th>Instrument(s) used to play the sound</th>
<th>Notated sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex: Wren</td>
<td><em>Twee</em> <em>twee</em> <em>tweeeeee</em></td>
<td>Glockenspiel</td>
<td>Two low Ds and a very high D</td>
</tr>
</tbody>
</table>

• Share your work with each other.
• Sing “I Bought Me a Cat,” inserting your own bird names and instrument sounds.
• Share your work with Carnegie Hall.

Share your work with us!
If you and your students completed Creative Extension 1 or 2 and invented alternative animal sounds, please capture your work as audio, video, photos, or scans, and send it to Carnegie Hall.
### Animal Sound Organizer

<table>
<thead>
<tr>
<th>Animal name</th>
<th>Written (sung) version of the animal’s sound</th>
<th>Instrument(s) used to play the sound</th>
<th>Notated sound</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

### Bird Sound Organizer

<table>
<thead>
<tr>
<th>Animal name</th>
<th>Written (sung) version of the bird’s sound</th>
<th>Instrument(s) used to play the sound</th>
<th>Notated sound</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
Melodies Are Made to Share
Focal Work: Stravinsky’s Finale from *Firebird* Suite

**Aim:** What does an orchestra do with a melody?

**Summary:** An orchestra shares—and plays with—a melody. Students create maps of Stravinsky’s Finale and their own orchestration of a finale structure.

**Materials:** Link Up CD, Link Up DVD or Online Community, blank paper, colored pencils or markers, Link Up Student Guides

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

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

**Vocabulary:** accompaniment, finale, dynamics, instruments, tempo, accent, tremolo

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**Unit 5 Overview**

Activity 5.1: Tom Introduces Melodies Are Made to Share
Activity 5.2: Listening Challenge—Hearing the Big Changes
Activity 5.3: Make a Listening Map
Creative Extension 1: Build a Grand Finale
Creative Extension 2: Follow a Listening Map
Creative Extension 3: Connecting the Music with the *Firebird* Story

**Activity 5.1: Tom Introduces Melodies Are Made to Share**

- Watch Chapter 5: Melodies Are Made to Share.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
  - *What should we remember?*
  - *What should we do next?*

**Activity 5.2: Listening Challenge—Hearing the Big Changes**

*Firebird* Melody

- Stravinsky plays this melody many times in a row. What elements of the music does he change to keep you listening?
- Play Track 47 (Finale from *Firebird* Suite)
  - *How many times does the music change in a big way? As the music plays, raise a hand each time it changes, and keep count of the number of times you raise your hand.*
Helping Students Identify Big Changes

Look for abrupt shifts in dynamics, instrumentation, tempo, accompaniment, accents, tremolos, and register.

- If each big change begins a new section, how many sections does Stravinsky’s finale have?
- What were some of the big changes Stravinsky used?
- Listen to the recording again as needed, stopping and starting as you look for and identify the changes.

Activity 5.3: Make a Listening Map

- Play Tracks 48–52 [Finale from Firebird Suite (excerpts)].
- Look over the Finale from Firebird Suite Listening Map (SG50–51).
  - How is this map organized?
- Model and complete the Listening Map (SG48), using the instrument pictures (SG49) for reference.
- Share work.

Example:

Finale from Firebird Suite (excerpt)

<table>
<thead>
<tr>
<th>Section 1 (at 0:00)</th>
<th>Section 2 (at 0:34)</th>
<th>Section 3 (at 0:48)</th>
<th>Section 4 (at 1:06)</th>
<th>Section 5 (at 1:33)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme plays 2 times.</td>
<td>Theme plays 1 time.</td>
<td>Theme plays 1 time.</td>
<td>Theme plays 2+1.5+1.5+1.5+1.5+1.5+1.5 times.</td>
<td>Theme plays 2.5 times.</td>
</tr>
<tr>
<td>The melody is played by ...</td>
<td>The melody is played by ...</td>
<td>The melody is played by ...</td>
<td>The melody is played by ...</td>
<td>The melody is played by ...</td>
</tr>
<tr>
<td>French horn.</td>
<td>strings.</td>
<td>full orchestra.</td>
<td>brass (quickly).</td>
<td>full orchestra (slowly).</td>
</tr>
<tr>
<td>The accompaniment is played by ...</td>
<td>The accompaniment is played by ...</td>
<td>The accompaniment is played by ...</td>
<td>The accompaniment is played by ...</td>
<td>The accompaniment is played by ...</td>
</tr>
<tr>
<td>strings (tremolo, smooth).</td>
<td>strings.</td>
<td>full orchestra.</td>
<td>strings and winds (trilling).</td>
<td>timpani (rolls and hits).</td>
</tr>
<tr>
<td>I also notice ...</td>
<td>I also notice ...</td>
<td>I also notice ...</td>
<td>I also notice ...</td>
<td>I also notice ...</td>
</tr>
<tr>
<td>harp goes up at the end.</td>
<td>harp going up one note at a time.</td>
<td>timpani rolling (loud!).</td>
<td>timpani (accented hits).</td>
<td>that it slows down more and more at the end.</td>
</tr>
</tbody>
</table>
Creative Extension 1: Build a Grand Finale
• Choose a well-known melody to work with (not too long), such as “Hot Cross Buns.”
  • You are a composer, and this melody will be the theme you use to end a longer piece.
  • Design and orchestrate a big finish, modeled on Stravinsky’s finale, with four sections that will keep your audience thrilled.
• Model and complete My Grand Finale (SG52).

Creative Extension 2: Follow a Listening Map
• Look over the Finale from Firebird Suite Listening Map (SG50–51)
  • How is this map organized?
• Play the full recording of the Finale from Firebird Suite, Track 47, while looking at the map.
  • How is Stravinsky sharing the theme with the whole orchestra?
  • How does Stravinsky use the orchestra to build excitement?
  • What might you do differently?

Creative Extension 3: Connecting the Music with the Firebird Story
• Read the Firebird story (SG53).
  • The finale music accompanies the final scene of the ballet, where “the spell is broken, and the princess, her friends, and all of the stone statues come back to life. Ivan and the princess live happily ever after.”
• Listen to Track 47 (Finale from Firebird Suite: Complete)
  • How much of the music accompanies the stone statues coming back to life?
  • What about the music makes you think so?
  • How much of the music accompanies the prince and princess celebrating their happy victory?
  • What about the music makes you think so?
## Finale from *Firebird* Suite: Excerpt

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
<th>Section 3</th>
<th>Section 4</th>
<th>Section 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme plays</strong>&lt;br&gt;time(s).</td>
<td><strong>Theme plays</strong>&lt;br&gt;time(s).</td>
<td><strong>Theme plays</strong>&lt;br&gt;time(s).</td>
<td><strong>Theme plays</strong>&lt;br&gt;time(s).</td>
<td><strong>Theme plays</strong>&lt;br&gt;time(s).</td>
</tr>
<tr>
<td><strong>The melody is played by ...</strong></td>
<td><strong>The melody is played by ...</strong></td>
<td><strong>The melody is played by ...</strong></td>
<td><strong>The melody is played by ...</strong></td>
<td><strong>The melody is played by ...</strong></td>
</tr>
<tr>
<td><strong>The accompaniment is played by ...</strong></td>
<td><strong>The accompaniment is played by ...</strong></td>
<td><strong>The accompaniment is played by ...</strong></td>
<td><strong>The accompaniment is played by ...</strong></td>
<td><strong>The accompaniment is played by ...</strong></td>
</tr>
<tr>
<td>I also notice ...</td>
<td>I also notice ...</td>
<td>I also notice ...</td>
<td>I also notice ...</td>
<td>I also notice ...</td>
</tr>
</tbody>
</table>
## Finale from *Firebird* Suite Instrument Pictures

<table>
<thead>
<tr>
<th>Woodwind family</th>
<th>Brass family</th>
<th>Percussion family</th>
<th>String family</th>
<th>Full orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Flute</td>
<td>Oboe</td>
<td>Clarinet</td>
<td>Bassoon</td>
</tr>
<tr>
<td>French horn</td>
<td>Trumpet</td>
<td>Trombone</td>
<td>Tuba</td>
<td>Timpani</td>
</tr>
<tr>
<td>Violin</td>
<td>Viola</td>
<td>Cello</td>
<td>Bass</td>
<td>Harp</td>
</tr>
</tbody>
</table>
## Finale from *Firebird* Suite Listening Map: Complete

<table>
<thead>
<tr>
<th></th>
<th><strong>Section 1</strong></th>
<th><strong>Section 2</strong></th>
<th><strong>Section 3</strong></th>
<th><strong>Section 4</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The theme plays</strong></td>
<td>2 times</td>
<td>1 time</td>
<td>1.5 times</td>
<td>1 time</td>
</tr>
<tr>
<td><strong>Woodwinds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>melody (flute)</td>
<td></td>
<td>melody or half notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>going up one note at a time (clarinets)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Brass</strong></td>
<td>melody (solo French horn)</td>
<td>half notes going up to help build at the end (horns)</td>
<td>half notes, mostly going up</td>
<td></td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strings</strong></td>
<td>smooth tremolo chords</td>
<td>melody (violins)</td>
<td>melody (violins)</td>
<td>melody (violins)</td>
</tr>
<tr>
<td>glissando as section ends (harp)</td>
<td>tremolo chords (violas and cellos)</td>
<td>going up one note at a time (violas and cellos)</td>
<td>half-note chords (violas and cellos)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>long, soft low note (basses)</td>
<td>long, low note (basses and cellos)</td>
<td>long, low note (basses)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>going up one note at a time (harp)</td>
<td>half-note chords, going up (harp)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Changes in dynamics, energy, and instruments</strong></td>
<td>soft and peaceful, just strings and french horn</td>
<td>energy building, even though the horn stops playing</td>
<td>sound grows, more instruments playing</td>
<td>more and more sound and energy</td>
</tr>
<tr>
<td></td>
<td>harp glissando at the end to connect to the next section</td>
<td>string glissando at the end to connect to the next section</td>
<td>string glissando at the end to connect to the next section</td>
<td>everyone except the low brass and percussion is playing</td>
</tr>
<tr>
<td><strong>Section 5</strong></td>
<td><strong>Section 6: transition</strong></td>
<td><strong>Section 7</strong></td>
<td><strong>Section 8</strong></td>
<td><strong>Section 9: coda</strong></td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------------</td>
<td>------------------------</td>
<td>--------------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>(at 1:24)</td>
<td>(at 1:41)</td>
<td>(at 1:47)</td>
<td>(at 2:13)</td>
<td>(at 2:54)</td>
</tr>
<tr>
<td>2 times</td>
<td>2 times</td>
<td>1 time</td>
<td>1.5 times</td>
<td>1 time</td>
</tr>
<tr>
<td>melody or half notes</td>
<td>trills, with little glissandos along with the horn glissandos</td>
<td>melody and support notes all at the same time</td>
<td>long held note</td>
<td></td>
</tr>
<tr>
<td>melody or half notes mostly going up</td>
<td>melody glissando into each phrase (horns) accents at the beginning of each phrase along with timpani (tuba)</td>
<td>melody and support notes all at the same time</td>
<td>7 big, heavy chords</td>
<td></td>
</tr>
<tr>
<td>loud roll (timpani)</td>
<td>melodic accents at the beginning of each phrase (timpani)</td>
<td>accents at the beginning of each phrase (timpani and bass drum)</td>
<td>roll (triangle) one strike at the beginning and one at the end (timpani and bass drum)</td>
<td></td>
</tr>
<tr>
<td>melody (violins)</td>
<td>5 shaky notes repeated four times</td>
<td>trills, with little glissandos along with the horn glissandos</td>
<td>melody and support notes all at the same time</td>
<td>long held note last chord (harp)</td>
</tr>
<tr>
<td>half-note chords (violas and cellos)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>long, low note (basses)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>half-note glissandos going up (harp)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>very loud! slower and bigger, full orchestra playing now</td>
<td>suddenly soft, then grows louder strings only</td>
<td>faster and more bouncy, loud</td>
<td>slower and grander, very big sound no glissandos, everyone playing the same rhythms</td>
<td>suddenly no sense of pulse here brass chords that we have not heard before</td>
</tr>
</tbody>
</table>
## My Grand Finale

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
<th>Section 3</th>
<th>Section 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme plays</strong>&lt;br&gt;time(s)</td>
<td><strong>Theme plays</strong>&lt;br&gt;time(s)</td>
<td><strong>Theme plays</strong>&lt;br&gt;time(s)</td>
<td><strong>Theme plays</strong>&lt;br&gt;time(s)</td>
</tr>
<tr>
<td>The melody is played by ...&lt;br&gt;&lt;br&gt;Dynamic:&lt;br&gt;&lt;br&gt;Tempo:&lt;br&gt;&lt;br&gt;Mood or feeling:&lt;br&gt;&lt;br&gt;I also notice ...</td>
<td>The melody is played by ...&lt;br&gt;&lt;br&gt;Dynamic:&lt;br&gt;&lt;br&gt;Tempo:&lt;br&gt;&lt;br&gt;Mood or feeling:&lt;br&gt;&lt;br&gt;I also notice ...</td>
<td>The melody is played by ...&lt;br&gt;&lt;br&gt;Dynamic:&lt;br&gt;&lt;br&gt;Tempo:&lt;br&gt;&lt;br&gt;Mood or feeling:&lt;br&gt;&lt;br&gt;I also notice ...</td>
<td>The melody is played by ...&lt;br&gt;&lt;br&gt;Dynamic:&lt;br&gt;&lt;br&gt;Tempo:&lt;br&gt;&lt;br&gt;Mood or feeling:&lt;br&gt;&lt;br&gt;I also notice ...</td>
</tr>
</tbody>
</table>
Prince Ivan is hunting near an enchanted castle, which belongs to a wicked magician named Kashchei the Immortal. While hunting, Ivan sees a magical golden bird—the Firebird. Ivan catches the magical bird while she is taking golden apples from a nearby tree, and she begs for her freedom. In exchange, the Firebird offers Prince Ivan a magic feather from her golden tail that will protect him in times of trouble. Prince Ivan accepts the feather and sets the Firebird free. Whenever Ivan waves the magic feather, the Firebird will come to his rescue. Meanwhile, the evil magician Kashchei is having a good time capturing beautiful young women and turning handsome young men into stone statues. Ivan sees a beautiful princess and 12 maidens outside the enchanted castle. Prince Ivan falls immediately in love with the princess. He wants her to go away with him, but the princess tells Ivan that she and her friends are captives of the evil magician. If anyone tries to rescue them, they will be turned into stone. The maidens are forced to return to the sorcerer’s castle, but the prince follows them.

Ivan goes into the castle to fight the magician. He is captured, and just when the magician is going to turn him into stone, Prince Ivan remembers the magic feather and waves it. The Firebird returns and makes the magician and his servants do a wild dance, forcing them to dance faster and faster until they all collapse. The dance makes the servants and the evil magician too tired to hurt Ivan. The Firebird then sings them to sleep with a lullaby. The Firebird whispers to Ivan to look for a magic egg, which is the source of all of the evil magician’s power. The prince finds the egg and smashes it, and the spell is broken. The princess, her friends, and all of the stone statues come back to life. Ivan and the princess live happily ever after.

Material excerpted from lincolnsymphony.com/stravinskyplan.pdf, presented in edited form.
Aim: How can we play and sing with the orchestra?
Summary: Students review all other performance material in preparation for the Link Up concert.
Materials: Link Up CD, Link Up DVD or Online Community, blank paper, colored pencils or markers, Link Up Student Guides
Time Requirement: six 20-minute sessions
Standards: US 1, 2, 6; NYC 1, 2
Vocabulary: repertoire, audience

Unit 6 Overview
Activity 6.1: Tom Introduces The Orchestra Sings With Us
Activity 6.2: Sing “To Make Words Sing” and “Oye”
Activity 6.3: Repertoire Review
Activity 6.4: Becoming an Expert Audience

Activity 6.1: Tom Introduces The Orchestra Sings With Us
• Watch Unit 6: The Orchestra Sings With Us.
• 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 “To Make Words Sing” and “Oye”
• “To Make Words Sing” (SG30–32)
• “Oye” (SG34–35)

Activity 6.3: Repertoire Review
Students should be prepared to sing or play the following pieces at the concert.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Cabaniss</td>
<td>“Come to Play”</td>
</tr>
<tr>
<td>Beethoven</td>
<td>“Ode to Joy”</td>
</tr>
<tr>
<td>Traditional</td>
<td>“Simple Gifts”</td>
</tr>
<tr>
<td>Dvořák</td>
<td>“New World” Symphony</td>
</tr>
<tr>
<td>Copland</td>
<td>“I Bought Me a Cat”</td>
</tr>
<tr>
<td>Thomas Cabaniss</td>
<td>“To Make Words Sing”</td>
</tr>
<tr>
<td>Jim Papoulis</td>
<td>“Oye”</td>
</tr>
</tbody>
</table>
Activity 6.4: Becoming an Expert Audience
Using SG54, lead your students through a brainstorming session about audience behavior and participation.

A list could include:

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

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?
Becoming an Expert Audience ...

Use the space below to record your thoughts on becoming an expert member of the audience.
<table>
<thead>
<tr>
<th></th>
<th>1 Needs Work</th>
<th>2 Acceptable</th>
<th>3 Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sitting Position and Posture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eye Contact</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Active Listening</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quiet and Not Disruptive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriate Applause</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Aim:** How can we play and sing with the orchestra?

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

**Materials:** Link Up CD, Link Up workbooks, 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: 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. Use SG54 to 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 Carnegie 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.
ONLINE SUPPLEMENTAL UNITS AND RESOURCES

All of the following can be found online at carnegiehall.org/linkup.

**Online Supplemental Unit 1: Melodies Are Made of Patterns**
Focal Work: Dvořák's “New World” Symphony, second movement
Aim: How does Dvořák use melodic patterns?
Summary: We use our pattern expertise to find patterns in Dvořák's melody.

**Online Supplemental Unit 2: Melodies Are Made to Share**
Focal Work: Brahms's Symphony No. 1, fourth movement
Aim: How do composers use sudden and gradual changes in their themes and orchestrations?
Summary: Students compare Brahms’s and Stravinsky’s uses of theme and orchestration. This unit acts as an assessment of your students’ ability to recall what they’ve learned during the year and apply that knowledge.

**Online Supplemental Unit 3: Melodies Are Made to Be Played With**
Focal Work: “Simple Gifts” (Traditional)
Aim: What does an orchestra do with a melody?
Summary: Students create alternative orchestrations for a melody and a musical special effect.

**Support Materials**
LITERACY LINKS AND SUGGESTED VIEWING

Additional Information About Firebird
The Firebird by Robert D. San Souci, ISBN #0-8037-0800-9
Firebird by Rachel Isadora, ISBN #0-399-22510-2
Dance Me a Story by Jane Rosenberg, ISBN #0-500-01359-4
The Firebird and Other Russian Fairy Tales by Jacqueline Kennedy Onassis, ISBN #0-670-31544-3
The Firebird by Jane Yolen; Illustrated by Vladimir Vagin, ISBN #0-06-028538-9, hardcover ISBN #0-06-028539-7

Additional Information About the Shakers
shaker.lib.me.us/about.html
shakervillageky.org
oldhouseweb.com/architecture-and-design/maines-sabbathday-lake-shaker-community.shtml
nps.gov/history/nr/travel/shaker/intro.htm

Suggested Viewing
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.
carnegiehall.org/linkup
GLOSSARY

accent: a musical marking that tells a musician to bring out a certain note or set of notes

accompaniment: music that goes with a tune

appearance: the way something looks

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

Czech Republic: a country in Central Europe, part of an area formerly known as Czechoslovakia

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

deconstruct: to break something down into parts

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

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

melody: the main tune in a piece of music
mood: the feeling of a piece of music

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

New World: a term used to describe North and South America

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

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

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

phrase: a musical idea with a specific contour and duration

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.

Shakers: a religious group who consider music to be an essential part of religious experiences

simplicity: the quality of being uncomplicated

solo: one singer or instrumentalist performing alone

steady beat: the pulse in music

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 which sounds like trembling, created on string instruments by changing the direction of the bow across the strings very quickly
CD TRACK LIST

1. “Come to Play” (complete)
2. “Come to Play” (vocal part 1)
3. “Come to Play” (vocal part 2)
4. “Come to Play” (vocal part 3)
5. “Come to Play” (recorder part 2)
6. “Come to Play” (play-along)
7. “Ode to Joy” (vocal part)
8. “Ode to Joy” (recorder part)
9. “Ode to Joy” (recorder star part)
10. “Ode to Joy” (play-along)
11. “Ode to Joy” (contrasting accompaniment 1)
12. “Ode to Joy” (contrasting accompaniment 2)
13. “Simple Gifts” (vocal part)
14. “Simple Gifts” (recorder part)
15. “Simple Gifts” (recorder star part)
16. “Simple Gifts” (play-along)
17. “New World” Symphony (recorder part)
18. “New World” Symphony (recorder star part)
19. “New World” Symphony (play-along)
20. “I Bought Me a Cat”
21. “I Bought Me a Cat” (animal-sound excerpts 1)
22. “I Bought Me a Cat” (animal-sound excerpts 2)
23. “I Bought Me a Cat” (sing-along)
24. “To Make Words Sing” (complete)
25. “To Make Words Sing” (play-along)
26. “Oye”
27. “Oye” (vocal part 1)
28. “Oye” (vocal part 2)
29. “Oye” (sing-along)
30. Piccolo
31. Flute
32. Oboe
33. Clarinet
34. Bassoon
35. French horn
36. Trumpet
37. Trombone
38. Tuba
39. Violin
40. Viola
41. Cello
42. Bass
43. Harp
44. Xylophone
45. Solo instruments
46. Instrument assessment
47. *Firebird* Suite Finale (complete)
48. *Firebird* Suite Finale (excerpt 1)
49. *Firebird* Suite Finale (excerpt 2)
50. *Firebird* Suite Finale (excerpt 3)
51. *Firebird* Suite Finale (excerpt 4)
52. *Firebird* Suite Finale (excerpt 5)

Tracks marked with ☛ pertain to the Online Supplemental Units and can be found at carnegiehall.org/linkup.

DVD TRACK LIST

1. Unit 1: Recorder Basics and Concert Repertoire
2. Unit 2: Melodies Are Made of Patterns
3. Unit 3: The Orchestra Sings in Families
4. Unit 4: Melodies Are Made to Be Played With
5. Unit 5: Melodies Are Made to Share
6. Unit 6: The Orchestra Sings With Us
7. Online Supplemental Unit 1: Melodies Are Made of Patterns
# LEARNING STANDARDS CHART

## National Standards for Music Education

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

## New York City Department of Education

**Blueprint for Teaching and Learning in the Arts: Music**

<table>
<thead>
<tr>
<th>Strand</th>
<th>Description</th>
<th>Found in unit(s):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand 1</td>
<td>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.</td>
<td>1, 2, 3, 4, 5, 6, Online Units</td>
</tr>
<tr>
<td>Strand 2</td>
<td>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.</td>
<td>1, 2, 3, 4, 5, 6, Online Units</td>
</tr>
<tr>
<td>Strand 3</td>
<td>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.</td>
<td>2, 3, 4, 5, 6, 7, Online Units</td>
</tr>
<tr>
<td>Strand 4</td>
<td>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.</td>
<td>3, 6, 7</td>
</tr>
<tr>
<td>Strand 5</td>
<td>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.</td>
<td>1, 6, 7</td>
</tr>
</tbody>
</table>
ACKNOWLEDGMENTS

Scores
“Come to Play” by Thomas Cabaniss. Published by MusiCreate Publications.
“Ode to Joy” by Ludwig van Beethoven. Lyrics by Jill Gallina, published with permission from Shawnee Press.
“I Bought Me a Cat,” American folk song, arranged by Aaron Copland. Published by Boosey & Hawkes.
“To Make Words Sing” by Thomas Cabaniss. Lyrics by Langston Hughes, provided by Harold Ober Associates. Published by MusiCreate Publications.
“Oye” by Jim Papoulis. Published by Boosey & Hawkes.
The Firebird Story courtesy of Lincoln Symphony. lincolnsymphony.com/stravinskyplan.pdf

Recordings

Photos
SG1: David Silva. SG2: student sitting by David Silva, recorder basics by Audrey Sherer, breath by Laura Costa.

Special Thanks
Special thanks to Jim Papoulis for providing the orchestral arrangement of “Oye” and to RPP Productions for producing the DVD.