

CARNEGIE HALL

Weill Music Institute

Link Up

A Program of Carnegie Hall's Weill Music Institute
for Students in Grades Three Through Five

The
Orchestra

Moves

 Teacher Guide

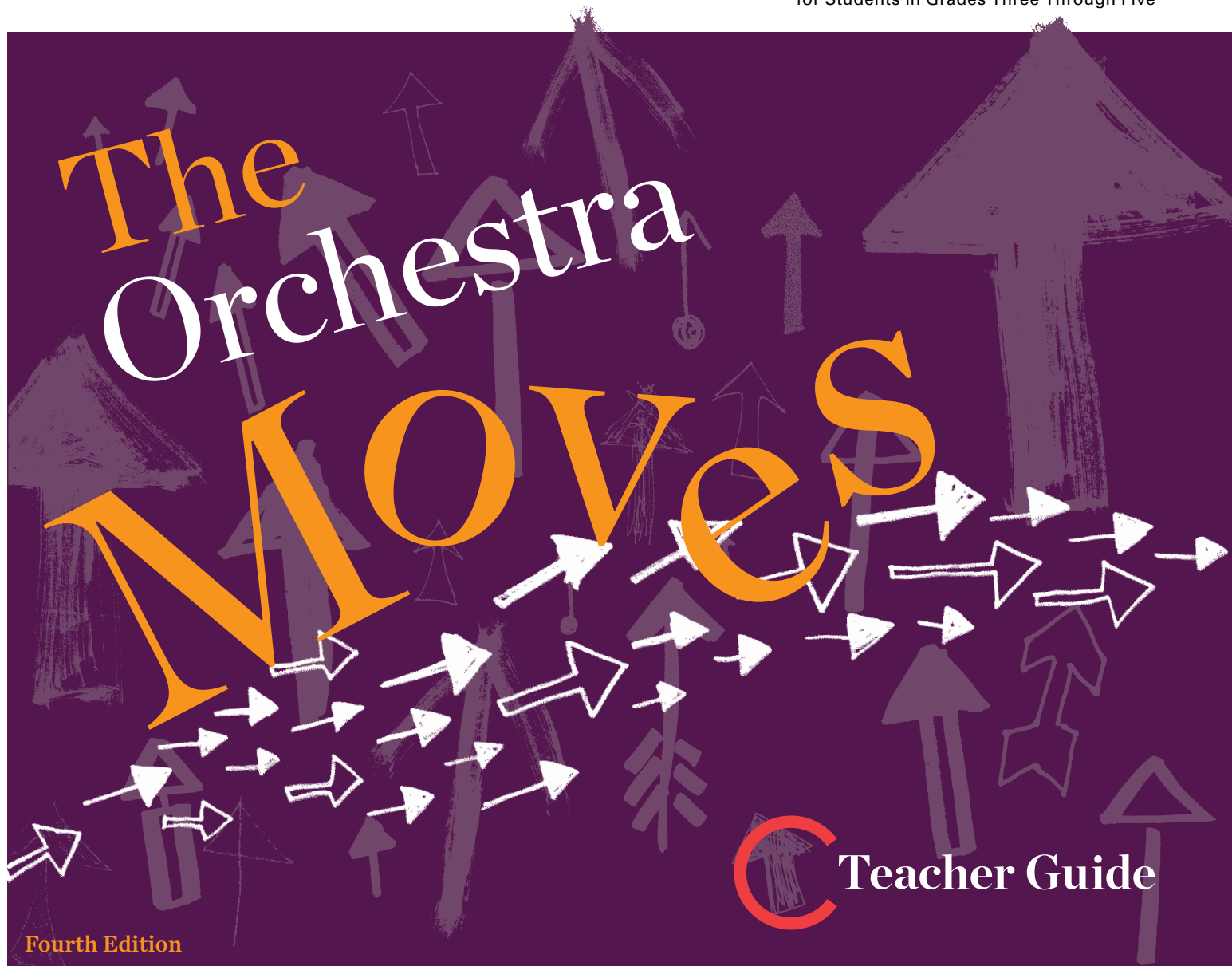
Fourth Edition

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WEILL MUSIC INSTITUTE

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CARNEGIE HALL

Weill Music Institute



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INTRODUCTION

About Link Up

Link Up, a program of Carnegie Hall's Weill Music Institute, guides students and teachers in grades 3–5 through a yearlong exploration of orchestral repertoire. Students will sing and play soprano recorder or string instruments while learning basic musical concepts and composing their own music. Linking your classroom to the concert hall, this program provides extensive standards-based teacher and student materials and culminates in an interactive orchestral concert in which students sing or play recorder or string instruments from their seats.

Welcome to *The Orchestra Moves*

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

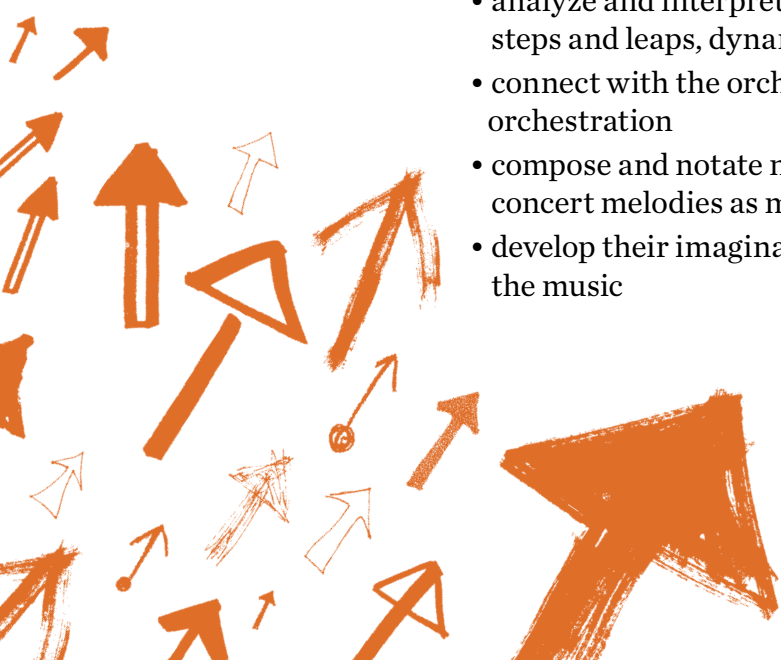
Exploration

How does music move? How do composers use the orchestra to create musical movement?

Key Objectives

Students will

- perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
- analyze and interpret how music moves through motifs, melodic direction, steps and leaps, dynamics, and orchestration
- 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
- develop their imaginative capacities and make personal connections to the music



HOW TO USE THIS GUIDE

Teacher Guide Format

The Teacher Guide is divided into six sections, each indicated with an easy-to-locate tab. The first four sections include the concert repertoire, hands-on activities for deeper explorations of each piece, lessons on the families of the orchestra, and preparation for the culminating concert. The Basics section includes additional resources and information for teaching basic music and performance skills. Each section begins with an aim, a summary of educational goals, materials and time required, music learning standards addressed, and vocabulary. Directives are bulleted and verbal prompts appear in italics. “SG,” followed by a number, indicates a corresponding page in the Student Guide.

Link Up Repertoire

The pieces your students will need to know in order to be successful at the Link Up concert are included in the first section of this guide. Students will perform these pieces by singing or playing soprano recorder or a string instrument during the concert. Look for the performance icons that indicate the different levels available for each piece of repertoire. See the Icon Key on page 6 and Pathways for Teachers on page 7 for more information.

Student Assessments

Performance and listening self-assessments follow each repertoire selection in the Student Guide so that you can track student progress and calibrate your lesson planning accordingly.

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.

Creative Extensions

Some sections include an optional Creative Extension, in which students experience the unit’s musical concepts and try out their own creative ideas. Share your students’ work with Carnegie Hall by e-mailing linkup@carnegiehall.org.

Planning Which Activities to Complete

You may complete the activities in the order that best suits your needs, depending on your goals, time with students, and student skill levels. See Pathways for Teachers on page 7 for suggested program sequences. You may also choose to use the Lesson Plan Template provided on page 106.

Supplemental Resources

Basic singing and recorder technique, as well as activities for teaching rhythm and melody are outlined in the Basics sections of this guide. Fingerings and notation for melodies to be played at the culminating concert are also pictured at the end of this book.

Standards Addressed

The Link Up program addresses national music standards as well as benchmarks in the New York City *Blueprint for Teaching and Learning in Music*. Link Up also provides opportunities through repertoire exploration and performance for students to improve college and career readiness skills addressed in the Common Core Standards. Please see page 108 for more information.

ICON KEY



The DVD Icon prompts you to watch the Link Up DVD and/or peruse materials on the Carnegie Hall website. For a complete track listing, see page 109. Visit carnegiehall.org/LinkUp to access the Digital Library.



The CD Icon guides you to tracks on the Link Up CD. For a complete track listing, see page 109.



The Listen, Clap, Say, Perform Icon prompts you to use any order or combination of our four techniques that you prefer to teach a melody. We also encourage the use of varied movements in all musical activities.

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 7.



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



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



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

OPTIONS FOR TEACHERS OF STUDENTS WITH SPECIAL NEEDS

- Students can participate in Link Up in a variety of ways and may learn the songs by singing, moving, and/or clapping. You may also want to focus on smaller sections of the song. Since you know your students best, allow them to participate in ways that will help them feel the most successful.
- Encourage students to engage with the music using tangible objects, such as handmade instruments (e.g., cups with beans for shakers), rhythm sticks, Orff instruments, and drums.
- Allow time for students to experience the music and repeat as often as necessary. The activities outlined in this curriculum may span more than one class period. Use one-step directions and visuals as often as possible to help students understand the concepts.
- Some visual aids are provided within the curriculum and at the Link Up concerts, but you may wish to provide additional resources to help your students engage with the material. If you have ideas for elements we can include in future curricula, please send them to us at linkup@carnegiehall.org.

PATHWAYS FOR TEACHERS

The following program pathways are designed to guide you through Link Up: *The Orchestra Moves* according to the needs of your classroom. The **Basic Program Path** includes the most essential elements of the program and lists the minimum requirements for participation in Link Up. The **Basic+ Program Path** and **Advanced Program Path** add repertoire challenges and in-depth learning opportunities. We encourage you to explore all of the pathways not only between grade levels throughout your school but also to differentiate instruction within the same classroom.

Basic Program Path (Minimum Requirements)

Concert Repertoire



Students learn to sing the following music:

- “Come to Play” (Part 2)
- *The Blue Danube*
- “Toreador”



Students learn to play the following music:

- *The Blue Danube*

Students learn to move:

- “Away I Fly” dance movements

Repertoire Exploration

Students complete the following activities:

- Families of the Orchestra (Pages 63–65)
- Mapping Beethoven’s Motif (Page 46)
- Exploring Musical Elements in *The Blue Danube* (Page 50)

Note: For students who need help in building basic music skills, please refer to the supplemental activities in the Basics sections of this guide.

Basic+ Program Path (More Sessions, Intermediate Instrumental)

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

Concert Repertoire



Students learn to sing the following music:

- “Come to Play” (Parts 1 and 3)
- “Away I Fly”
- “Cidade Maravilhosa”



Students learn to play the following music:

- “Come to Play” (Part 2)
- Nocturne from *A Midsummer Night’s Dream*

Repertoire Exploration

Students complete the following activities:

- Mapping My Own Motif (Page 46)
- Exploring Musical Elements in Nocturne from *A Midsummer Night’s Dream* and Overture to *The Marriage of Figaro* (Pages 54–55)

Advanced Program Path (Many Sessions, Advanced Instrumental)

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

Concert Repertoire



Students learn to play the following music:

- “Come to Play” (All parts)
- *The Blue Danube*
- Nocturne from *A Midsummer Night’s Dream*

Repertoire Exploration

Students complete all remaining activities and creative extensions in the Repertoire Exploration section.

CURRICULUM OVERVIEW

Preparing for Your Link Up Concert

Concert Repertoire

Introduce performance basics as well as learn the concert repertoire.

Repertoire Exploration

Learn fundamental concepts of music and engage in creative activities through a deeper exploration of the ideas and themes of the Link Up repertoire.

Families of the Orchestra

Become familiar with the different instruments and sections of the orchestra through Britten's *The Young Person's Guide to the Orchestra*.

Concert Experience

Learn about Carnegie Hall and important landmarks in your neighborhood, and prepare for participating in the Link Up concert.

Basics

Singing

Develop proper posture, breath control, and diction, and learn to blend your voices as one.

Recorder

Develop proper posture, breath control, and fingerings on the recorder, and begin to create a blended recorder sound as a group.

Rhythm

Internalize a steady beat and create simple rhythm patterns.

Melody

Establish an understanding of melody and explore melodic contour in the Link Up repertoire.

Additional Information

Glossary

About the Composers

Lesson Plan Template

Learning Standards Chart

CD/DVD Track List

Acknowledgments

Recorder Fingering Chart



Concert
Repertoire



Introduction to Concert Repertoire

Aim: What do we need to know in order to participate in Link Up?

Summary: We introduce performance basics as well as learn the concert repertoire.



Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: varies according to chosen program path

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

Vocabulary: melody, music notation, repertoire

Tom Introduces *Link Up: The Orchestra Moves*

- Read Thomas Cabaniss, Our Guide (SG1) aloud.
- Watch  Introduction to Link Up.
- Watch  Repertoire Overview.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Review of Music Basics

- Look at SG2–3 to help you prepare for learning and performing the Link Up repertoire.
- You can also use the Singing Basics and Recorder Basics sections of this curriculum for more information.

Perform *The Orchestra Moves* Repertoire

Students should be prepared to sing or play the following pieces at the Link Up concert.

Thomas Cabaniss	“Come to Play”
Strauss	<i>The Blue Danube</i>
Mendelssohn	Nocturne from <i>A Midsummer Night’s Dream</i>
Thomas Cabaniss	“Away I Fly”
Bizet	“Toreador” from <i>Carmen</i>
Filho	“Cidade Maravilhosa”



Tips: Setting Up Students for Success

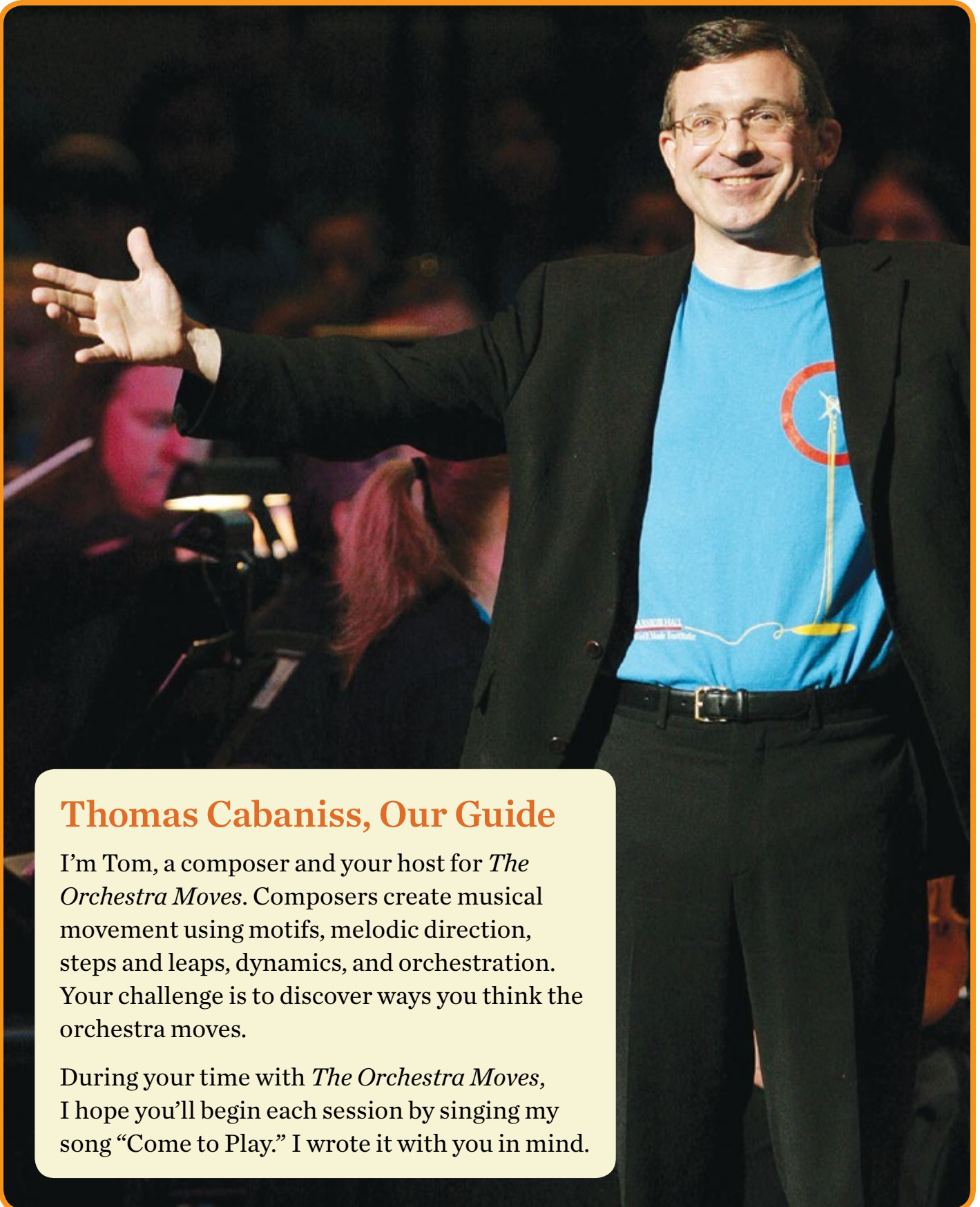
Help students establish a process for learning new music:

1. **Listen** actively to the complete piece.
2. **Clap** the rhythm. You may want to start by isolating the easiest section (the refrain or first line).
3. **Say** the words or note names in rhythm while fingering the recorder in chin position.
4. **Perform** the complete piece by singing or playing the recorder.



Visit Carnegie Hall’s Digital Library to access piano/vocal scores for each piece of Link Up repertoire as well as PDFs of concert visual scores.

SG55–56 show the fingerings and notation for the Link Up melodies your students will be learning. It is important that students can sing or play the concert pieces. We then encourage you to explore each piece in greater detail through the Repertoire Exploration activities on pages 45–62.



Thomas Cabaniss, Our Guide

I'm Tom, a composer and your host for *The Orchestra Moves*. Composers create musical movement using motifs, melodic direction, steps and leaps, dynamics, and orchestration. Your challenge is to discover ways you think the orchestra moves.

During your time with *The Orchestra Moves*, I hope you'll begin each session by singing my song "Come to Play." I wrote it with you in mind.

Preparing to Sing

In order to sing well, we first have to establish good posture and deep breathing.

Posture



Sit or stand up straight with your shoulders down and relaxed.
Make sure that your head is level and looking forward.

Breath



Take a deep breath and fill your lungs.
Place your hand on your belly when you breathe
in and allow it to expand like a balloon.



Release your breath
smoothly and slowly.

Preparing to Play the Recorder

When playing the recorder, there are two basic positions: rest position and playing position.



Rest Position

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



Playing Position

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

Recorder Checklist



Hands:
left hand on top



Holes:
finger hole(s)
completely sealed



Lips:
lips covering teeth



Breath:
not too hard,
not too soft



Tracks 1-6

Come to Play



Thomas Cabaniss

Steadily *mf*

Part 1
 1 2 3 4 1 2 3 4 Winds blow _____

Part 2
 1 2 3 4 1 2 3 4

Part 3
 1 2 3 4 1 2 3 4

4 Trum - pets sound - ing _____

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



10

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

Come to play, Join

13

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

16

song

Come to play, Join

Come to play, Join

19

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

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

22

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

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

25

AUDIENCE LEADER

Make it groove make it move make it rhyme What do you do with song

Make it groove make it move make it rhyme What do you do with song

Make it groove make it move make it rhyme



28 AUDIENCE

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

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

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

31 LEADER AUDIENCE

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

— — — — — Make it cry — make it fly —

— — — — — Make it cry — make it fly —

34

make it gleam Make it — your dream

make it gleam Make it — your dream

make it gleam Make it — your dream

Orchestra interlude

37 *mf*

8 Winds blow trum - pets sound - ing

47

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

50 *mf*

Winds blow trum - pets sound - ing Strings sing

mf

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



53

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

shake the ground with song Come to play, Join

Come to play, Join

56

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

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

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

59

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

song with song, with song!

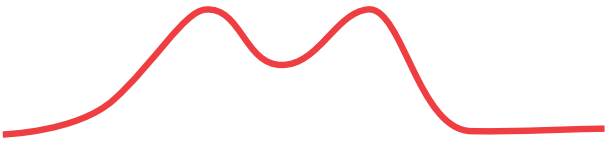
song with song, with song!

How Am I Doing?

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

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises X Lots of surprises
Steps	No steps X Lots of steps
Leaps	No leaps X Lots of leaps
Tempo	Slow X Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition X Lots of repetition



How Am I Doing?

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

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition Lots of repetition



Tracks 7-10

The Blue Danube



Johann Strauss II

Andante

21 *p*

1 A beau - ti - ful

24 stream so clear and blue A

27 beau - ti - ful dream of me and

30 you The stars seem to float a -

33 bove the sky With us as we

36 go they fly so high. *f* We're

39 up in the air up in the

42 air As high as we dare high

45 as we dare *ff* We'll ne - ver come

48 down we will stay



51 — Un - til night be - comes the

54 day! **15**

71 *p* A beau - ti - ful stream so

74 clear and blue A beau - ti - ful

77 dream of me and you The

80 stars seem to float a - bove the

83 sky, With us as we go they

86 fly so high We're up in the

89 air up in the air as

Second time only

f

92 high as we dare high as we

95 dare We'll ne - ver come down

98 we will stay Un - til

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

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff (measures 92-94) has lyrics 'high as we dare high as we'. The second staff (measures 95-97) has lyrics 'dare We'll ne - ver come down'. The third staff (measures 98-100) has lyrics 'we will stay Un - til'. The fourth staff (measures 101-102) has lyrics 'night be - comes the day. Ba - dum - bum!'. Dynamics include *V* (fortissimo) and *ff* (fortissimo) with accents. There are also fermatas over the notes for 'stay' and 'down'.



Tracks 7-10

The Blue Danube



Andante

Johann Strauss II

1 **23**

p

26

29

32

35

38

f

41

44

47 **5**

ff

54 **3**

pp

Detailed description of the musical score: The score is for a single melodic line in treble clef, key of D major (two sharps), and 3/4 time. It consists of ten staves of music. The first staff begins with a first ending bracket labeled '23' and a dynamic marking of *p*. The second staff starts at measure 26. The third staff starts at measure 29. The fourth staff starts at measure 32 and includes a dynamic marking of *f*. The fifth staff starts at measure 35. The sixth staff starts at measure 38. The seventh staff starts at measure 41. The eighth staff starts at measure 44. The ninth staff starts at measure 47 and includes a first ending bracket labeled '5' and a dynamic marking of *ff*. The tenth staff starts at measure 54 and includes a first ending bracket labeled '3' and a dynamic marking of *pp*. The score concludes with a double bar line and repeat signs.

59 *f* V

62 4 V

68 V

71 V *p*

74

77 V

80 V *f*

83 V

86



How Am I Doing?

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

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody)	
Melodic Patterns	No repetition Lots of repetition



Tracks 11-14

Nocturne

from *A Midsummer Night's Dream*



Felix Mendelssohn

Andante

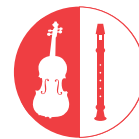
Musical score for four staves in G major (one sharp). The score consists of four staves of music, numbered 32, 35, 38, and 41. The notation includes various note values, rests, and dynamic markings. The first staff (measures 32-34) features a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a half note and a quarter note. The second staff (measures 35-37) continues the melody with a half note, a quarter note, and a dotted quarter note, followed by a half note and a quarter note. The third staff (measures 38-40) shows a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a half note and a quarter note. The fourth staff (measures 41) begins with a half note and a quarter note, followed by a half note and a quarter note. The score includes dynamic markings such as *p* and *V* (accents).



Tracks 11-14

Nocturne

from *A Midsummer Night's Dream*



Felix Mendelssohn

Andante

p

3

6

9

12

15

p

27

30

10





How Am I Doing?

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

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition Lots of repetition



Tracks 15-16

Away I Fly



Thomas Cabaniss

Brightly

mp

1 4 3

"Get

9 up, Get up,

12 "Get up," I hear faint - ly but I

15 fall back back to sleep

18 back to sleep! I

21 dream once a - gain that I know how to

24 fly _ I

27 dream once a - gain I am o - ver the



30

o - - - cean I

33

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

36

sky **3** *mf* But

41

now I am fal - - - - -

44

ling I'm spin - - - - - ning a -

47

round I hear

50

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

53

I'm still sleep - - - - -

56

ing I'm still

Begin choreography (see SG40)

59

down

149

mp

"Come

154

down, Come down,

157

Come down," I hear faint - ly but I

160

stay here on my branch

163


on my branch I

166

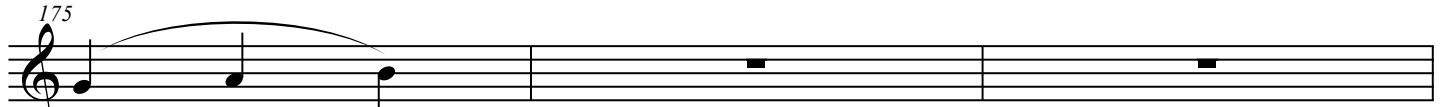
dream once a - gain I'm a kid on the

169


ground

172



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

175


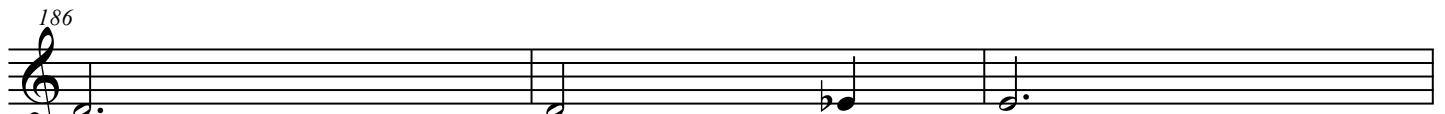
 where I go

178


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

181



 sound **3** *p* But

186


 now I am ri - - - -

189



 sing I'm float - - - - ing up

192


 high I hear

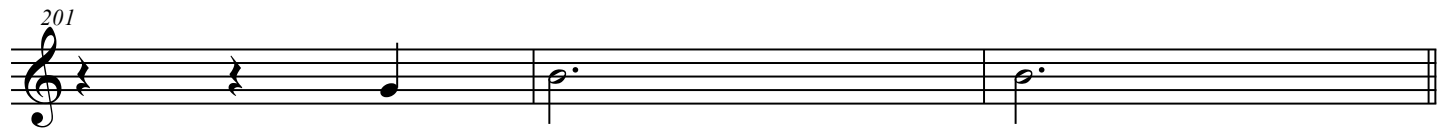
195


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

198


 way, A - way,

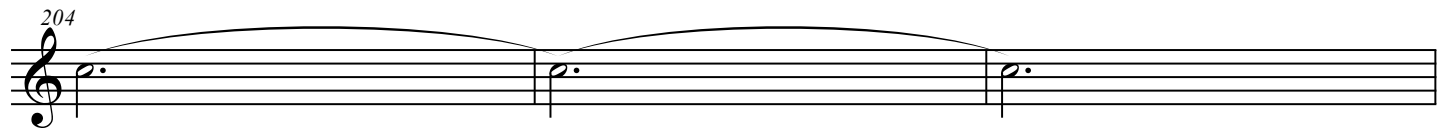
201



A - way I

Musical staff for measure 201, treble clef, 3/4 time signature. The staff contains a quarter rest, followed by a quarter note 'A', a dotted half note 'way', and a dotted half note 'I'.

204

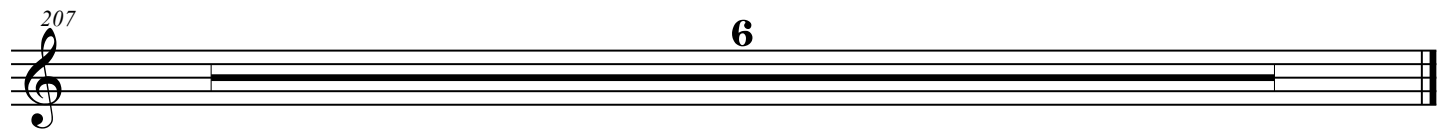


fly! _____

Musical staff for measure 204, treble clef. The staff contains a dotted half note with a slur over it, followed by a dotted half note, and a dotted half note. Below the staff is a horizontal line with the text 'fly!' at the beginning.

207

6



Musical staff for measure 207, treble clef. The staff contains a thick black horizontal bar across the entire measure, with the number '6' centered above it.



How Am I Doing?

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

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition Lots of repetition



Tracks 17-19

Toreador

from *Carmen*



Georges Bizet

A soloist will sing two verses in the concert. Students will sing along on the chorus.

CHORUS

1 *p*

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

3

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

5

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

7 *mf*

Dark eyes send their re - gard _

9 *p*

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

11 *pp*

with prom - is - es of love!



How Am I Doing?

Work Title: "Toreador"
 Composer: Georges Bizet

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition Lots of repetition



Tracks 20–21

Cidade Maravilhosa



André Filho

Allegro *mf*

Ci - da - de _____ ma - ra - vi - lho - sa
Pronunciation: See - dah - jee _____ mah - rah - vee - lyoh - suh

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

mp

lho - sa co - ra - cao do meu Bra - sil. Ci -
 lyoh - suh ko - ra - sowhn doo mayoo brah - secoo See -

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

13 *mf*
 mil, Ci - da - de _____ ma - ra - vi - lho - sa
 meeyoo See - dah - jee _____ mah - rah - vee - lyoh - suh

16
 co - ra - cao do meu Bra - sil.
 ko - ra - sowhn doo mayoo brah - secoo.

This chorus repeats three times.

“Cidade Maravilhosa” Translation

Translation (Portuguese to English)

Cidade maravilhosa

Cidade maravilhosa
Cheia de encantos mil
Cidade maravilhosa
Coração do meu Brasil

Beautiful City

Beautiful city
Full of a thousand delights
Beautiful city
Heart of my Brazil



How Am I Doing?

Work Title: "Cidade Maravilhosa"
 Composer: André Filho

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody)	
Melodic Patterns	No repetition Lots of repetition



The background is a solid orange color. It is filled with numerous arrows and directional symbols. Some are simple black outlines, some are filled with dark blue or purple, and some are light orange. The arrows point in various directions, mostly upwards and to the right. The text "Repertoire Exploration" is written in a white, serif font in the lower right quadrant.

Repertoire
Exploration

CIDADE MARAVILHOSA
CHEIA DE ENCANTOS MIL
CIDADE MARAVILHOSA
CORAÇÃO DO MEU BRASIL



Motifs Move

Aim: How does a motif develop and change throughout a piece?

Summary: Students explore the changing motif in Beethoven's Symphony No. 5 and develop their own motifs.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 60 minutes (three 20-minute activities)


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

Vocabulary: motif

Listen and Watch Motifs Develop in Beethoven's Symphony No. 5

- Play  Track 23, Symphony No. 5 (motif excerpt).



- Practice tapping the rhythm and singing the Symphony No. 5 motif on a neutral syllable.
 - *What is a motif?*
 - *How would you describe Beethoven's motif?*
- Watch  Music Animation Machine, Beethoven's Symphony No. 5.
 - *How do you know that this is a motif?*
 - *What changes do you see and hear in the four-note motif? Pitch? Instruments?*
- Watch the animation again, starting and stopping to point out and list all the ways that Beethoven develops and changes his motif.

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

Examples:

Duration:
short short short long (or dit dit dit daah)

Pitch:
G G G E-flat

Pitch Pattern:
same same same lower scale degree: 5 5 5 3

Literacy Link

Ludwig van Beethoven:

Musical Pioneer by

Carol Greene (ISBN-13: 978-0516442082)

allows us to look into Beethoven's life, from his childhood to his professional successes and challenges. It includes photographs of important places and people in his life, drawings, and portraits.





Mapping Beethoven's Motif

- Locate Mapping Beethoven's Motif on SG33.
- Play 🎧 Track 23, Symphony No. 5 (motif excerpt).
- Demonstrate and practice following the map with your finger while the excerpt plays.
- Using the map and map key, label the ways Beethoven develops his motif.

Mapping My Own Motif

- Locate Mapping My Own Motif on SG34.
- Create a short motif and develop it just like Beethoven by starting on a different pitch or by reversing it.
- This activity can be done as a class or on an individual basis.

Composers develop motifs in a variety of ways, including:

Repetition:

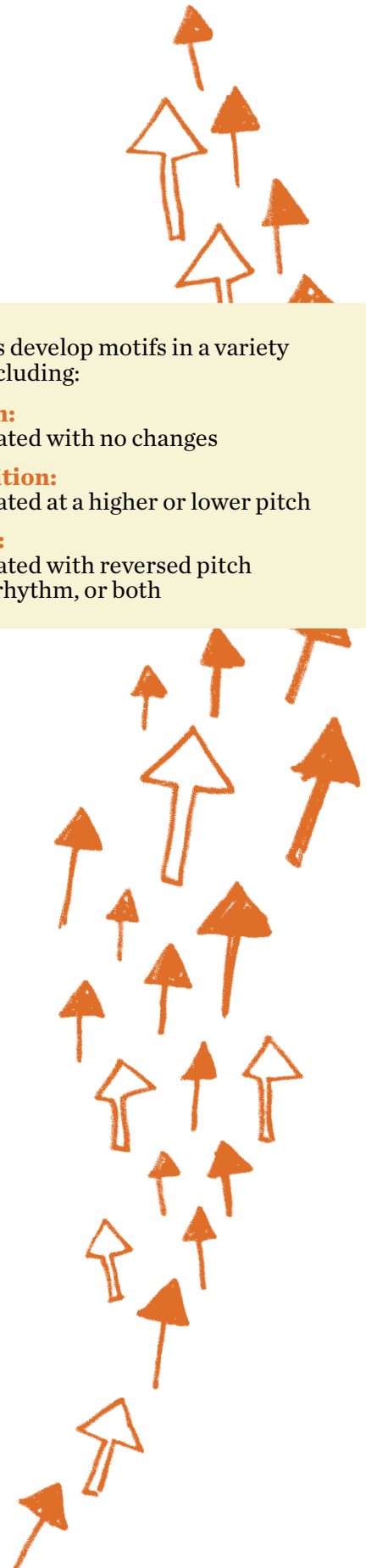
motif repeated with no changes

Transposition:

motif repeated at a higher or lower pitch

Inversion:

motif repeated with reversed pitch direction, rhythm, or both



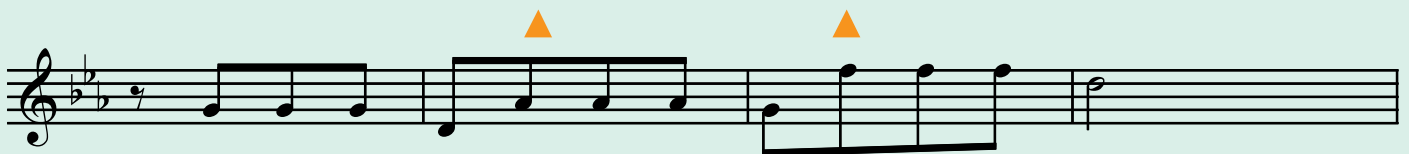
Mapping Beethoven's Motif Answer Key

Original Motif:
Three eighth-notes followed by a
downward leap to a half-note

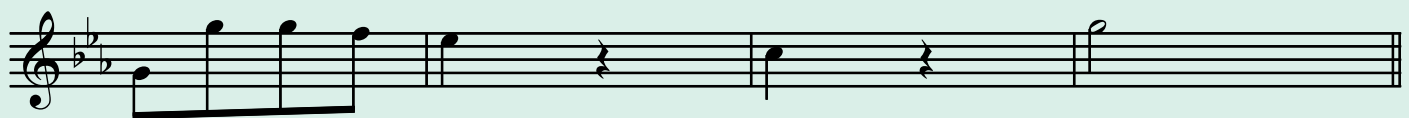
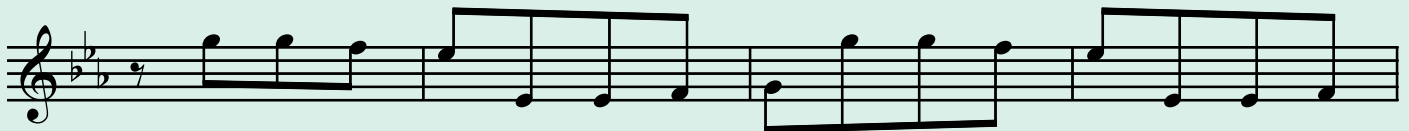
▼ Motif repeats with same rhythm,
contour, and leap, starting one scale
degree lower



▲ Motif repeats but begins on different scale degrees
and with the fourth note varying in length



◄► Motif reverses and changes pitch on the third note; it then
alternates between high/descending and low/ascending versions



Key

R: repeat

▲ : higher

▼ : lower

◄► : reverse



Mapping Beethoven's Motif

Symphony No. 5

Using the map and map key below, label the ways Beethoven develops his motif.

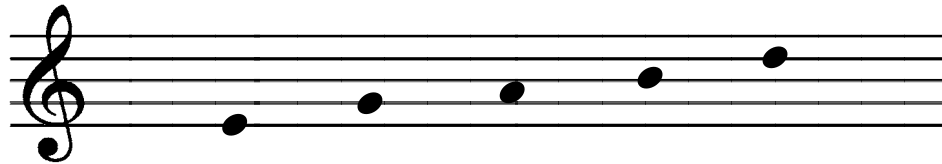
Original Motif

Key
 R: repeat ▲ : higher ▼ : lower ◀▶ : reverse

Mapping My Own Motif



Choose from the five pitches below and the note values



Original Motif



▲ Motif Starting on a Higher Pitch



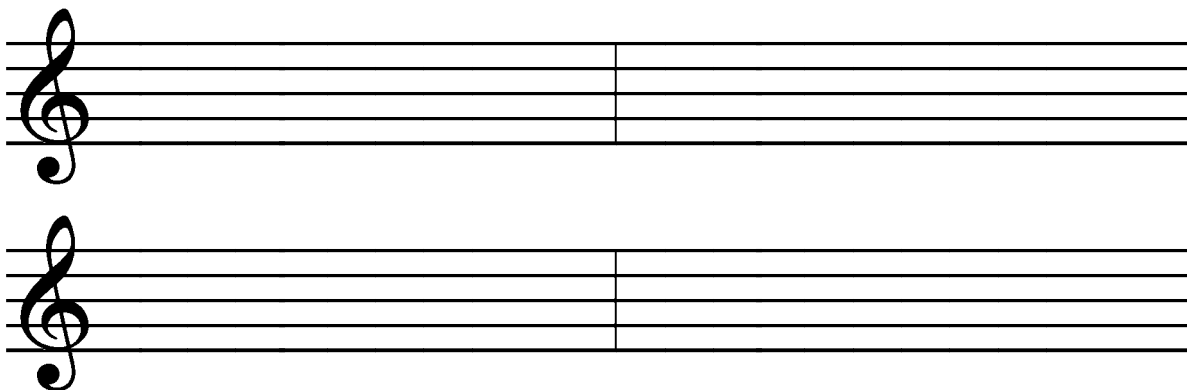
◀▶ Reverse Motif



▼ Motif Starting on a Lower Pitch



Now put all of your motif developments together to create a piece, just like Beethoven.



Melodies Move

Aim: How do composers create movement with musical elements?

Summary: Students establish an understanding of melodic direction, legato, staccato, steps, and leaps, and use this knowledge to compare contrasting melodies.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 60 minutes (three 20-minute activities)

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

Vocabulary: leaps, legato, melodic direction, staccato, steps

Exploring Musical Elements in *The Blue Danube*

- Demonstrate and help students define melodic direction, staccato, legato, steps, and leaps by playing various melodies (known or improvised).
 - *Where does this melody move by steps or by leaps?*
 - *What is the direction of this melody?*
 - *Is the melody being played legato (smooth) or staccato (separated)?*
- Play  Track 7, *The Blue Danube* (motif excerpt).
 - *Does this melody move by steps or by leaps?*
 - *What is the direction of this melody?*
 - *Is the melody being played legato (smooth) or staccato (separated)?*
- To go further, repeat this process and answer the same questions for any of the Link Up melodies.

Steps:
a musical interval spanning one scale degree



Leaps:
musical intervals with large changes in pitch degree





Melodic Direction:
ascending or descending melodic movement created by steps and leaps

Legato:
playing or singing without breaks between the notes; smooth and connected

Staccato:
playing or singing with short, separated notes

Octave:
a musical interval of eight scale steps

Creative Extension 1: Staff Hopscotch

- Create an oversized staff on the floor using five long, horizontal lines of tape. Review lines and spaces and letter names by having students walk in steps and jump in leaps and octaves on the floor staff.
- Listen to  Track 7, *The Blue Danube* (motif excerpt)
- Write the letter names of the notes in the first two measures of *The Blue Danube* on the board. Choose students to take turns jumping through the melody.
 - *Step or leap to the notes you see on the board.*
 - *Once the class agrees that you are on the correct note, jump to the next note in the melody.*
- For an additional challenge, have individual students jump through with the recording at tempo while the rest of the class plays.
- Repeat with  Track 21, “Cidade Maravilhosa” (sing-along).
- **Optional:** You may also arrange a group of students on the staff as a melody, and have the rest of the class play or sing the pattern they’ve created.



Creative Extension 2: Moving Melody Market Game

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

Moving Melody Market Game Rules

- Choose a melody to invest in.
 - The starting pitch of the melody is your \$10 starting investment.
 - Every time the melody moves up, you gain money.
 - Every time the melody moves down, you lose money.
 - Steps are worth \$1, and leaps are worth \$2.
 - An octave leap is worth \$10, but watch out—that might be up or down!
 - If the melody stays on the same note, your money does not change.
 - The player with the most money at the end of their melody wins.
- Locate Moving Melody Excerpts (SG36) and The Moving Melody Figure-Outer (SG37).
 - Play the opening excerpt from each of the following pieces
 - The Blue Danube* motif excerpt, 🎯 Track 7
 - “Cidade Maravilhosa”, 🎯 Track 20
 - Based on the first 10 notes, make a prediction of which melody will make the most money according to the rules.
 - Look carefully at your chosen melody and count the number of steps up, steps down, leaps up, leaps down, octaves up, and octaves down, and chart them on the Figure-Outer (SG37).
 - Multiply your ups and downs by \$1 for steps, \$2 for leaps, and \$10 for octaves.
 - Add and subtract your respective totals from your \$10 starting investment to determine the value of your melody.
 - Compare your earnings with others in the class. Which melody won?
 - What made you think your chosen melody would have more ups than downs?
 - Which piece would have done the best if we counted the ups and downs for a shorter time?
 - For an additional challenge, have each student complete the Figure-Outer for all five melodies.

Teacher Support

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



Moving Melody Excerpts

The Blue Danube

Four staves of musical notation for 'The Blue Danube'. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody is characterized by a steady eighth-note rhythm with occasional rests and slurs.

“Cidade Maravilhosa”

Six staves of musical notation for “Cidade Maravilhosa”. The music is in 4/4 time with a key signature of three sharps (F#, C#, and G#). The melody features a mix of quarter and eighth notes, often grouped with slurs, and includes measure numbers 10, 13, and 16.

The Moving Melody Figure-Outer

Up	Count the number of steps that go up .	Count the number of leaps that go up .	Count the number of octaves that go up .	Totals
	Steps Up _____	Leaps Up _____	Octaves Up _____	Steps Up \$ _____
	x1	x2	x10	Leaps Up + \$ _____
	= \$ _____	= \$ _____	= \$ _____	Octaves Up + \$ _____
				Total Ups = \$ _____
Down	Count the number of steps that go down .	Count the number of leaps that go down .	Count the number of octaves that go down .	Totals
	Steps Down _____	Leaps Down _____	Octaves Down _____	Steps Down \$ _____
	x1	x2	x10	Leaps Down + \$ _____
	= \$ _____	= \$ _____	= \$ _____	Octaves Down + \$ _____
				Total Downs = \$ _____
Total	Starting Investment \$ 10.00			
	Total Ups + \$ _____			
	Total Downs - \$ _____			
	Your Total Moving Melody Market Earnings = \$ _____			





Music Moves Us

Aim: How do composers use musical elements of tempo and dynamics to create a mood?

Summary: Students compare and contrast two pieces to explore musical content and expression.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (two 20-minute activities)

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

Vocabulary: dynamics, mood, nocturne, opera, overture, tempo

Exploring Musical Elements in Mendelssohn's Nocturne from *A Midsummer Night's Dream*

- Listen to  Track 11, Nocturne from *A Midsummer Night's Dream*.
 - *What dynamics do you hear?*
 - *What is the tempo?*
 - *How would you move to this piece?*
 - *What is the mood or the feeling of this piece of music? Why do you think that?*
- A nocturne is a short musical composition that is inspired by the night.
 - *Do you think Nocturne is a good title for this piece? Why or why not?*
- Listen to the piece again and have the students complete SG38, Musical Elements in Mendelssohn and Mozart.

Tempo:
the speed of music

Dynamics:
volume (loud or quiet)

Mood:
the feeling of a piece of music

Nocturne:
a musical composition that is inspired by or suggests the night

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

Overture:
instrumental music that acts as the introduction to an opera



Exploring Musical Elements in Mozart's Overture to *The Marriage of Figaro*

- Listen to 🎧 Track 24, Overture to *The Marriage of Figaro* or watch 📺 Music Animation Machine, Overture to *The Marriage of Figaro*.
 - *What dynamics do you hear?*
 - *What is the tempo?*
 - *How would you move to this piece?*
 - *What is the mood or the feeling of this piece of music? Why do you think that?*
- Share the synopsis and vocabulary of *The Marriage of Figaro* with your class.
 - *What are some of your favorite TV theme songs?*
 - *How does the music at the beginning of these TV programs relate to the story?*
 - *Does the music you heard seem to fit with the story of the opera? Why or why not?*
- Listen to the piece again and have the students complete SG38, Musical Elements in Mendelssohn and Mozart.

The Marriage of Figaro is an opera that tells a funny story about a whirlwind day filled with confusion, chaos, surprises, tricks, and a happy ending.



The Overture to *The Marriage of Figaro* uses slow and fast tempos as well as loud and soft dynamics to represent the different characters of the opera and all the tricks they play on each other.

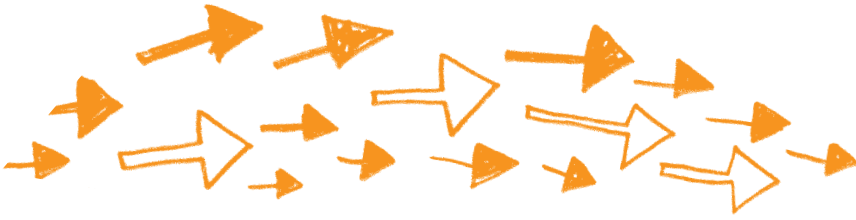
Creative Extension: My Musical Scene

- Have students write a few sentences describing a scene, short story, or event. The story can include characters, be something from their own life, or describe a landscape.
- Guiding questions:
 - *Are there characters or people in the scene? If so, what are they doing?*
 - *Does the story or the scene take place inside or outside?*
 - *Is the scene charged with energy or relaxed and calm?*
- Have students draw and select musical elements that help to tell their story or create their scene on SG39, My Musical Scene.
- Share your work with Carnegie Hall (linkup@carnegiehall.org).



Musical Elements in Mendelssohn and Mozart

Musical Elements	Nocturne from <i>A Midsummer Night's Dream</i>	Overture to <i>The Marriage of Figaro</i>
<p>What dynamics do you hear? (<i>pp, p, mp, mf, f, or ff</i>)</p>		
<p>What is the tempo? (<i>largo, adagio, andante, moderato, allegro, or presto</i>)</p>		
<p>What is the mood of this music? How does it make you feel?</p>		
<p>How would you move to this music?</p>		
<p>Does the title of the piece seem to fit with what you hear? Why or why not?</p>		



My Musical Scene

Mozart and Mendelssohn wrote music with a scene or a story in mind and used musical elements to tell the story and create a mood. Now it's your turn to create a scene or a story using music!

Write a few sentences describing a scene or short story:

What is the mood of your story?

Draw a picture of your scene:

Now choose the dynamics and tempo you would use to musically describe your scene or story.

Dynamics:

Tempo:

Why did you choose these musical elements?
How do they help to tell your story or create your scene?

Moving with the Orchestra

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

Summary: Students learn movements for “Can-Can,” “Away I Fly,” and “Toreador.”

Materials: Link Up CD, Link Up DVD, Link Up Student Guides

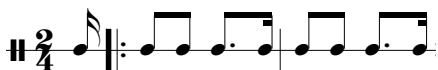
Time Requirement: 60 minutes (three 20-minute activities)


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

Vocabulary: aria, gesture

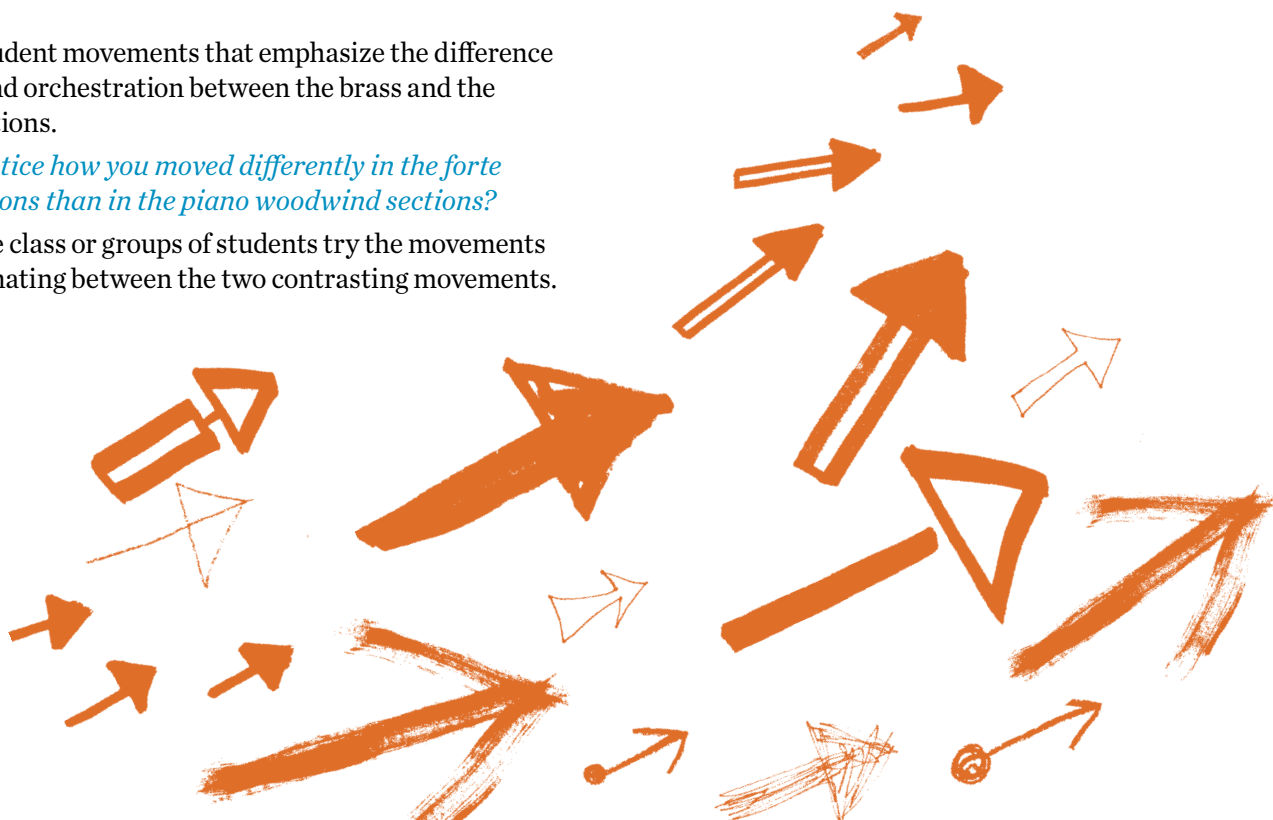
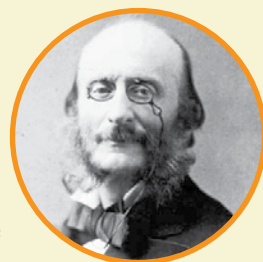
Explore Movement for the “Can-Can”

- Introduce traditional *galop* rhythm on a hand drum and clap it as a class:





- *This rhythm is named the galop, and is a traditional dance rhythm based on the way that a horse runs.*
- Next, listen to  Track 25, “Can-Can.”
 - *The composer of this piece was inspired by the galop rhythm we just learned. It’s called the “Infernal Galop” but is commonly known as the “Can-Can.”*
 - *How would you move to the “Can-Can”? Would you move the same the entire way through the piece?*
- Play the track again, allowing the students to move freely around the room while creating their own original movements.
- Choose two student movements that emphasize the difference in dynamics and orchestration between the brass and the woodwind sections.
 - *Did you notice how you moved differently in the forte brass sections than in the piano woodwind sections?*
- Have the whole class or groups of students try the movements together, alternating between the two contrasting movements.

The “Can-Can” from Jacques Offenbach’s operetta *Orpheus in the Underworld* is based on an underlying dance rhythm called the *galop*. We now associate Offenbach’s “Infernal Galop,” nicknamed the “Can-Can,” with a kick-line of female dancers, who raise their skirts and execute high kicks in unison.





**Learn Dance Movements for
Thomas Cabaniss’s “Away I Fly”**

- Watch  The Orchestra Moves with Us—“Away I Fly.”
- Watch  “Away I Fly” Dance Instruction.
- Learn the movements to “Away I Fly,” using SG40.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*



Explore Dramatic Gesture in Opera

- Listen to  Track 17, “Toreador” from *Carmen*.
 - *What is the mood of this music?*
 - *How does this aria reflect the character of Escamillo, the Toreador?*
- Look at the images on SG41.
 - *Opera singers use dramatic gestures to help express the music and the story. How do the gestures of the character in the pictures relate to what you hear?*
 - *What are some gestures you would use to demonstrate the mood of this music? Why?*
- Have students create gestures that reflect the character of Escamillo and the mood of the aria.
- Listen to  Track 17 again and perform the dramatic gestures with the music.



Carmen is a dramatic French opera composed by Georges Bizet that tells a tale of love gone wrong. *Carmen* is a young gypsy who at first falls in love with a soldier, but then falls for the popular toreador—or bullfighter—Escamillo. “Toreador” is an aria from *Carmen* sung by Escamillo, who proudly brags about his fame and skill.

Aria:
a solo song from an opera

Gesture:
movement used in opera to help tell the story

“Away I Fly” Choreography

Counts 1 and 2



Start seated and raise your arms for two counts with palms up.

Counts 3 and 4



For the third and fourth count, make a swimming motion. There are two “swims” for each count.

Count 5



For count five, reach across your body with your left arm and pull your right arm across.

Count 6



For count six, circle your torso forward and to the right.

Count 7



For count seven, stack your hands on top of each other and circle them like you are stirring a pot

Count 8



For count eight, bump your fists in front of your body.

Note: There are 10 eight-count phrases in the “Away I Fly” dance interlude. Repeat this combination, moving the body higher and higher with each count so that on the tenth repeat, you are standing tall.



Dramatic Gesture in Opera

“Toreador” comes from *Carmen*, a dramatic French opera composed by Georges Bizet, and is sung by the character Escamillo, a proud bullfighter who brags about his fame and skill. Look at the pictures below and create your own gestures that this character might use while singing “Toreador.”



A toreador in action, taking a strong stance to fight.



Escamillo visits the stage at Carnegie Hall!



Escamillo, the Toreador, proudly boasting of his bravery in the opera *Carmen*.

The background is a solid, vibrant orange. It is filled with numerous hand-drawn or sketched elements. A prominent feature is a large, sweeping path of arrows that starts from the bottom left and curves upwards and to the right towards the top right. These arrows vary in style, some being simple black outlines, others filled with dark purple or black, and some with a textured, brush-like appearance. Interspersed among these arrows are various musical notes, including eighth and sixteenth notes, some with stems and flags. Other elements include simple geometric shapes like triangles and rectangles, and some larger, fainter arrows in a lighter shade of orange. The overall composition is dynamic and suggests a sense of movement and direction, likely representing the different families of instruments in an orchestra.

Families of
the Orchestra



Aim: What is an orchestra?

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


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: four 30-minute sessions

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

Vocabulary: instrument, orchestra

Tom Introduces the Orchestra

- Watch  Families of the Orchestra.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Orchestra Exploration

- On a separate piece of paper, have students list orchestra 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.



Britten's *The Young Person's Guide to the Orchestra* Online

Check out Digital GO, a collection of listening and music-making games, an interactive score, and engaging video interviews with orchestral musicians focusing on Britten's *The Young Person's Guide to the Orchestra*.

britten100.org/new-to-britten/learning/digital-guide-to-the-orchestra



Literacy Link

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


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

Examples of Instrument Details

- Appearance (colors, shapes, size)
- Materials used (wooden tubes, metal tubes, reeds, double reeds, wooden bodies, 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 bodies with strings, bowed or plucked)*
- Review the instruments and instrument families in the Orchestra Organizer (SG40–41).

Families and Instruments

Part 1 (audio)

- Play  Track 43, *The Young Person's Guide to the Orchestra* (main theme).
- Complete Families and Instruments (SG47).
- Compare and discuss answers.
- Play CD again as needed.

Part 2 (visual)

- Complete Who Am I? (SG48–49).
- Students form pairs and check one another's work.



Benjamin Britten (1913–1976)

Benjamin Britten was an English composer, conductor, and pianist. He was born in Lowestoft, a town on the English seacoast, and learned music from his mother at an early age. She loved to sing and regularly held concerts in their home. Britten wrote music in a variety of genres, including orchestral, choral, solo vocal, film music, and opera, and he is known as one of the leading 20th-century composers. In 1946, Britten composed *The Young Person's Guide to the Orchestra*, Op. 34. It was originally commissioned for an educational documentary film called *The Instruments of the Orchestra*.

Creative Extension 1: My Own Orchestra

- In your Orchestra Organizer, SG42–43, study the instruments in their appropriate family boxes while listening to 🎯 Tracks 26–41 (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 (SG46).
- Share your work with Carnegie Hall (linkup@carnegiehall.org).

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 26–41 (solo instruments and narration).
- Play 🎯 Track 42 (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 (SG47).
- Create a name for each award.
- Draw a trophy or statue for the award.
- Share work in an awards ceremony.

Orchestra Organizer

Woodwinds

(wooden tubes, blown)



Bassoon

Clarinet

Flute

Oboe

Piccolo

Brass

(metal tubes, buzzed lips)



French horn

Trumpet

Trombone

Tuba

Percussion

(struck, shaken, or scraped)



Timpani



Bass Drum



Snare Drum



Xylophone



Triangle

Strings

(strings that are bowed or plucked)



Violin



Viola



Cello

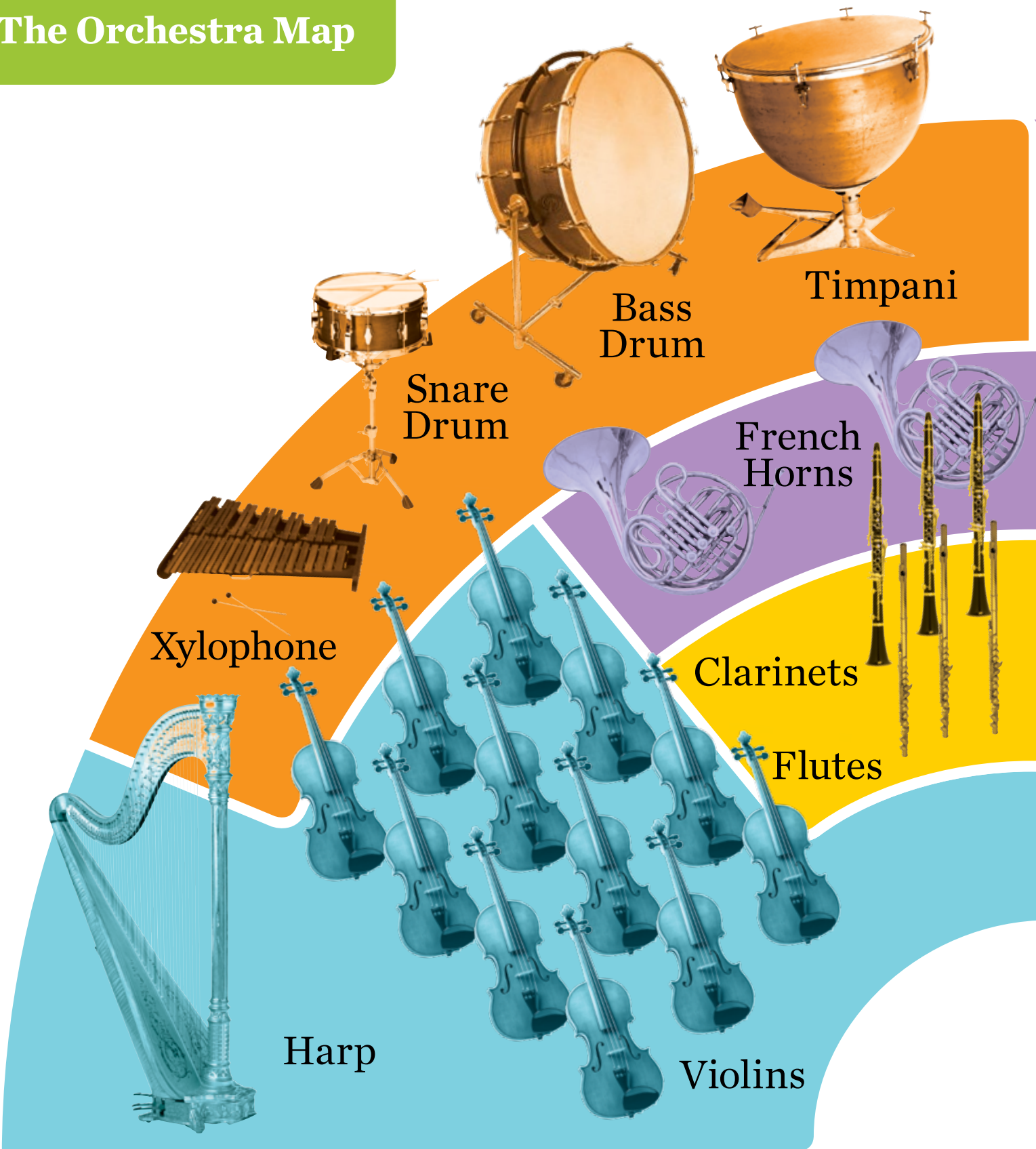


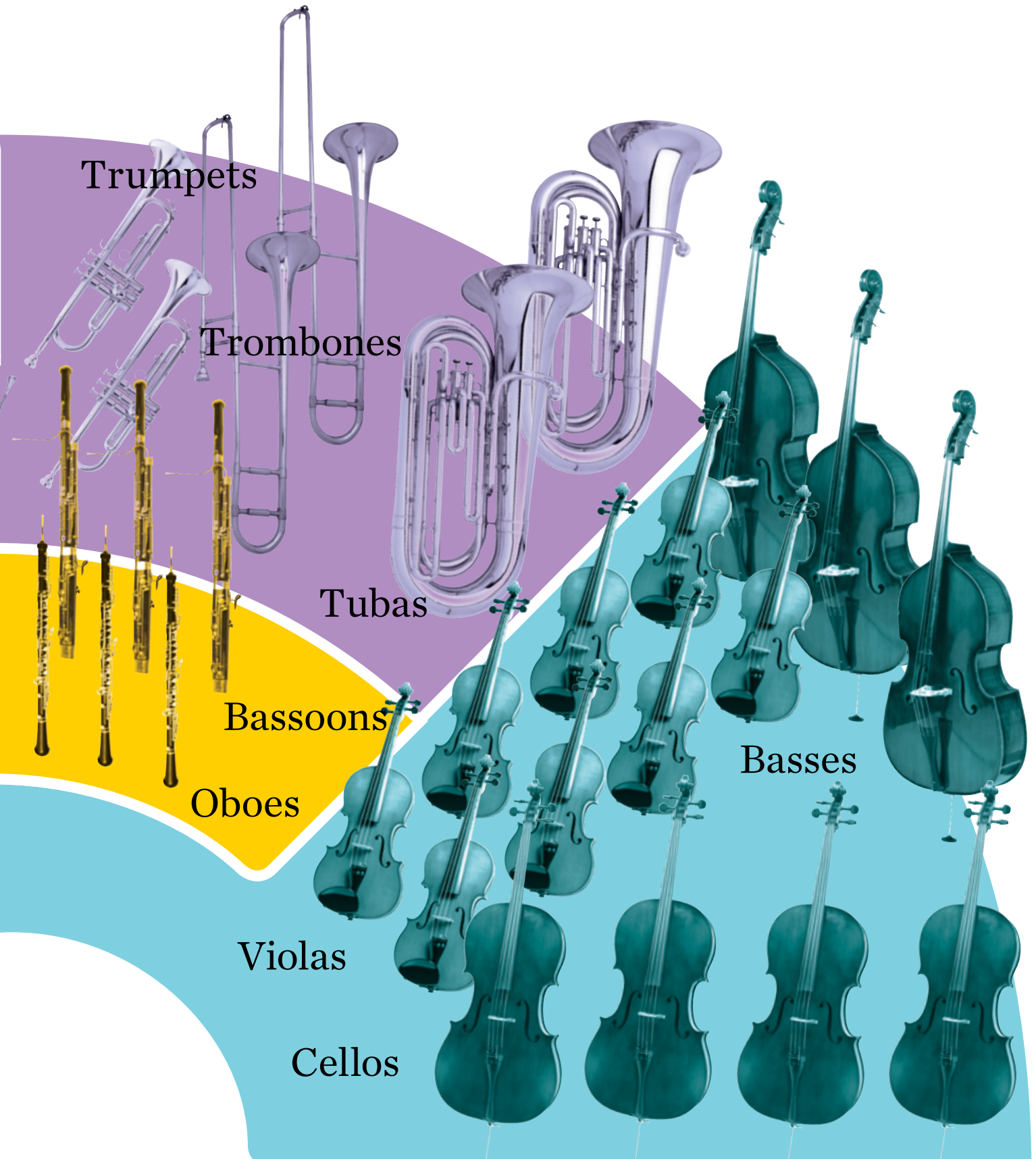
Bass



Harp

The Orchestra Map





Trumpets

Trombones

Tubas

Bassoons

Oboes

Basses

Violas

Cellos

My Own Orchestra

Name of orchestra:

Stadium Symphony

Type of music:

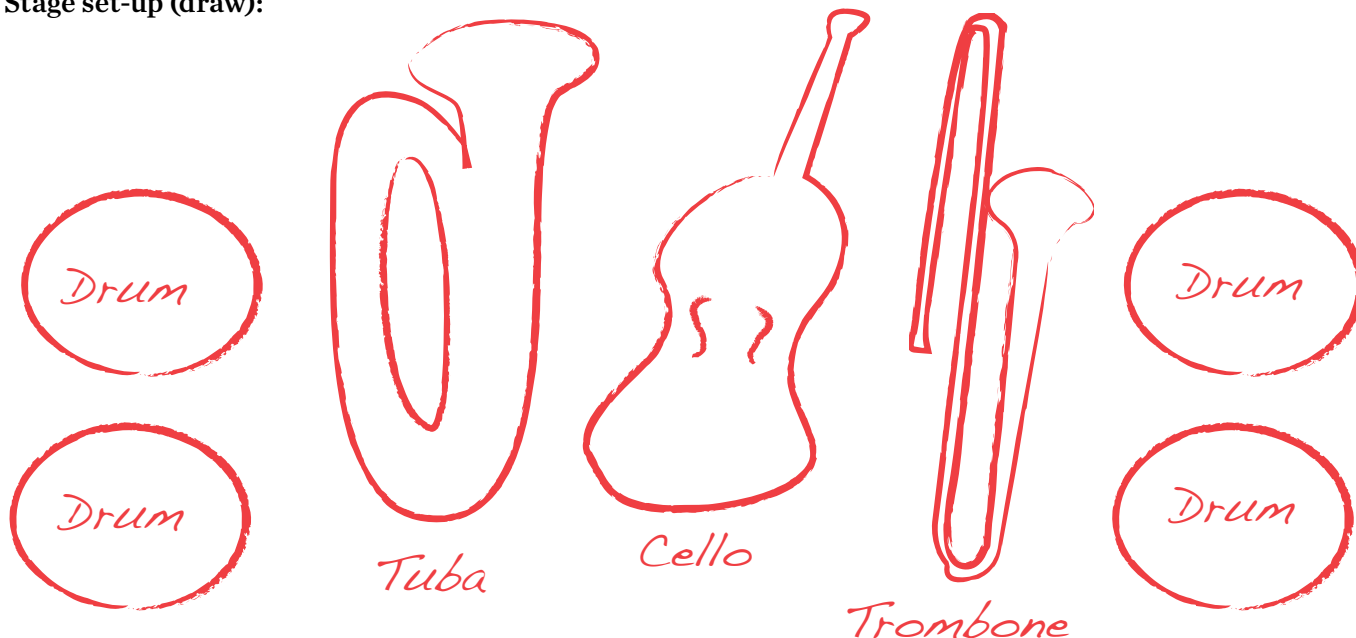
Sports and action music

Instruments included:

percussion, trombone, tuba, cello, bass

Reasons for instrumentation: *We want super-loud drums and low scary sounds when we are playing an exciting game, so we chose low-pitch and percussive instruments*

Stage set-up (draw):



The Best Instruments of the Orchestra Awards

Name of Award	Nominees	Award-Winning Instrument	My Trophy for the Winning Instrument
<i>Wackiest Woodwind</i>	<i>bassoon clarinet oboe piccolo</i>	<i>bassoon</i>	



Track 46

Families and Instruments

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

Who Am I?





	Instrument Name	Family
1.	<i>piccolo</i>	<i>woodwind</i>
2.	<i>violin</i>	<i>string</i>
3.	<i>snare drum</i>	<i>percussion</i>
4.	<i>trumpet</i>	<i>brass</i>
5.	<i>timpani</i>	<i>percussion</i>
6.	<i>bassoon</i>	<i>woodwind</i>
7.	<i>bass</i>	<i>string</i>
8.	<i>viola</i>	<i>string</i>
9.	<i>tuba</i>	<i>brass</i>
10.	<i>flute</i>	<i>woodwind</i>
11.	<i>oboe</i>	<i>woodwind</i>
12.	<i>harp</i>	<i>string</i>
13.	<i>xylophone</i>	<i>percussion</i>
14.	<i>cello</i>	<i>string</i>
15.	<i>clarinet</i>	<i>woodwind</i>
16.	<i>bass drum</i>	<i>percussion</i>
17.	<i>trombone</i>	<i>brass</i>
18.	<i>French horn</i>	<i>brass</i>



The image features a vibrant orange background with a subtle, textured pattern. Scattered across the background are numerous hand-drawn arrows in various styles and colors, including dark blue, light blue, and white. The arrows are mostly oriented upwards and to the right, creating a sense of movement and direction. In the bottom right corner, the words "Concert Experience" are written in a white, serif font.

Concert
Experience



Aim: How can we prepare for and reflect on our performance at the Link Up concert?

Summary: Students learn about Carnegie Hall and important landmarks in their own neighborhoods, and prepare for the Link Up concert.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides, index cards, blank paper, markers

Time Requirement: 50 minutes (five 10-minute activities)

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

Vocabulary: audience, Carnegie Hall

Exploring Carnegie Hall and Important Places in Your Neighborhood

- Link Up is a program created by Carnegie Hall in New York City. Students in New York City participate in concerts at Carnegie Hall, and students around the world participate at concert halls in their local neighborhoods.
- Look at SG50 and learn about the history of Carnegie Hall.
- Discuss important places in your neighborhood.
 - *What are some of the most important places in your neighborhood?*
 - *Where are some places that people from your community gather?*
 - *What do they do in these places?*
- As a group, agree on one place that might be considered the most important place in the community.
 - *Like Carnegie Hall in the 1950s, imagine if this important place in your neighborhood were going to be destroyed.*
 - *How would you feel? How would the people in your community feel?*
 - *What could you and your community do to save it?*

Preparing for Your Concert

- The students will be visiting the concert hall as a culmination of their work in Link Up. Brainstorm a list of feelings you may experience on the day of the concert.
 - *How do you think the musicians feel when they are performing on stage at the concert?*



Check out Carnegie Hall's Listening Adventures interactive website.



Visit listeningadventures.carnegiehall.org to watch an animated history of Carnegie Hall.



Andrew Carnegie (1835–1919) was a Scottish-American businessman who came to the United States as a young man with nothing, and then made his fortune in the steel industry—a true “rags-to-riches” story. Carnegie then devoted his entire fortune to philanthropy and the public good, building public libraries, funding universities and educational institutions, and supporting international peace. His interest in music also led him to help build more than 7,000 church organs and, of course, Carnegie Hall in New York City.



- *You will attend the Link Up concert and perform with the orchestra musicians. What does this opportunity mean to your class?*

- Review the following pieces with your students so that they are prepared to perform with the orchestra at the Link Up concert:

Thomas Cabaniss	“Come to Play”
Strauss	<i>The Blue Danube</i>
Mendelssohn	Nocturne from <i>A Midsummer Night’s Dream</i>
Thomas Cabaniss	“Away I Fly”
Bizet	“Toreador” from <i>Carmen</i>
Filho	“Cidade Maravilhosa”

Becoming an Expert Audience Member

Using SG51, lead your students through a brainstorming session about audience behavior and participation. A list could include:

1. Pay attention and listen carefully to the host and conductor.
2. Play or sing when you are asked to. Be quiet and respectful of your neighbors and the performers onstage when you are not performing.
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?

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 on what they see. 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?*

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?*

The History of Carnegie Hall



Carnegie Hall is one of the most important and historic concert halls in the world.

A man named Andrew Carnegie made it possible to build this famous music hall. Since opening in 1891, thousands of classical musicians and composers have performed here, but Carnegie Hall's audiences have also heard swing, jazz, rock, pop, and hip-hop performances by musicians from all over the world!



In addition, Carnegie Hall wasn't just used for concerts. Many important meetings and public speeches took place here. Carnegie Hall hosted American women during their campaign for the right to vote, and many famous leaders and public figures, including Martin Luther King, Jr., Booker T. Washington, and 13 US presidents, have made speeches here.

The main hall, named Isaac Stern Auditorium / Robert O. Perelman Stage, has 2,804 seats.







During the 1950s, Carnegie Hall was almost demolished by people who wanted to build a skyscraper where Carnegie Hall stands. A famous violinist named Isaac Stern believed in saving Carnegie Hall and found lots of other people who believed in it, too. They worked together to raise enough money to save Carnegie Hall, and in 1964, it was turned into a national landmark. Isaac Stern and Carnegie Hall can teach us a great lesson about believing in a cause and working hard for it.

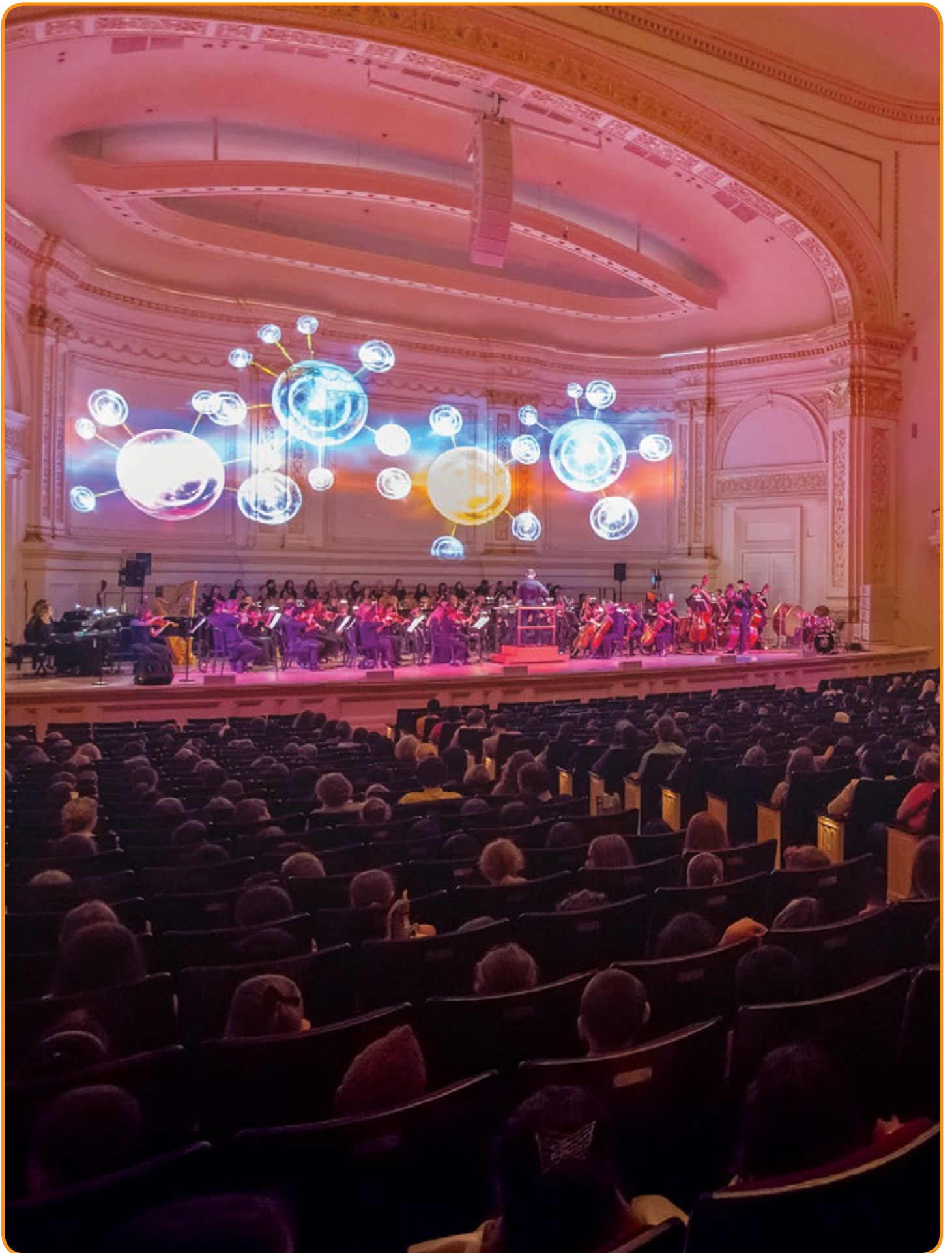


Becoming an Expert Audience ...

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

Audience Challenge

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



The image features a vibrant orange background filled with numerous hand-drawn arrows. These arrows vary in style, including simple outlines, solid colors, and some with textured or brush-stroke effects. They are scattered across the frame, with a notable concentration of arrows pointing upwards and to the right, creating a sense of movement and direction. The word "Basics" is written in a white, serif font in the lower right quadrant of the image.

Basics



Singing

Aim: How can we develop good singing habits?

Summary: Students develop proper posture, breath control, and diction, and learn to blend their voices as one.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

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

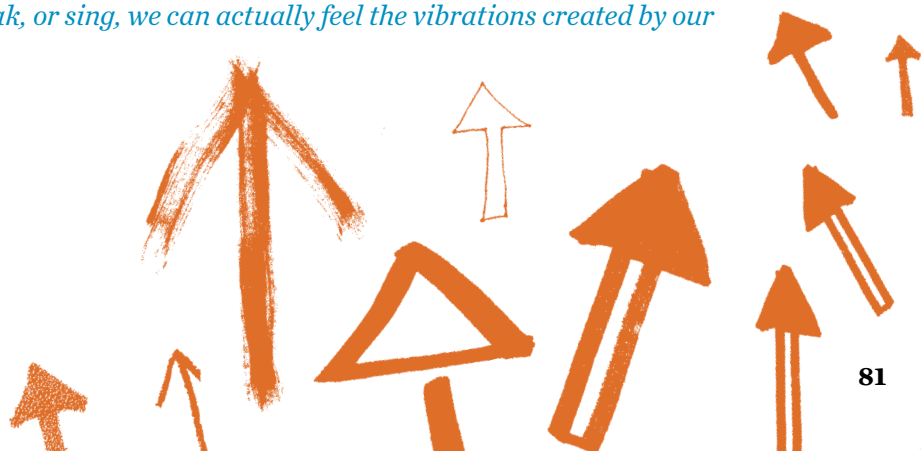
Vocabulary: chorus, diction, head voice, humming, posture, vibrations

Preparing to Sing

- Discuss the different ways that we use our voices every day.
 - *We are capable of making many kinds of sounds or tones with our voices.*
 - *There are four types of voices: talking, singing, whispering, and calling.*
 - *How do we use our voices in the classroom? In music class? In the library? On the playground?*
- Help students prepare for singing by establishing good habits.
 - *In order to sing well, we have to first establish some good habits.*
 - *Let's start with singing posture. Sit or stand up straight with your feet planted firmly on the ground and your shoulders down and relaxed. Check to make sure your head is level.*
 - *Breathe deeply, from low in your body. Put your hand on your belly when you breathe in and allow it to expand like a balloon. That motion shows that you are breathing like a singer.*


Discovering Our Singing Voices

- Have students perform a few long sounds by singing or humming. While they hum or sing, tell them to touch their noses, cheeks, throats, necks, backs, and chests. Alternate between blowing air (not making sound) and humming, while touching your throats, so that you feel the difference between vocal cords vibrating and at rest.
 - *What do you feel?*
 - *Does anything change when you hum or sing instead of speak?*
 - *What do you think is happening? Why?*
- All sounds are created by vibrations or movements that go through the air.
 - *Without vibrations, music and sounds would not exist.*
 - *By touching our throats when we hum, speak, or sing, we can actually feel the vibrations created by our vocal cords.*





Vocal Exercises and Warm-Ups

By doing the following exercises often, students will become comfortable with using their singing voices and performing with crisp, clear diction. Feel free to mix and match the following warm-ups or create your own to add variety. Watch  Recorder and Singing Basics for more information.

Yawning

- Model the vocal contour of a yawn and a sigh (going from a high to a low pitch).
- Model a swooping contour with your hands and arms.
- Have students mimic you so that they can begin to feel and understand the difference between high and low sounds by using their bodies and voices.

Sirens

- Have students imitate a police siren by singing *ooo* on a high pitch, slide down to a low pitch, and then slide back up to a high pitch.
 - *Feel the vibrations in your face and in your nose as you do this.*
 - *When we sing and feel vibrations in our head, we are using our head voice.*
 - *What arm movements can we add to show the shape our voices are making?*

Yoo-Hoo

- Have students answer the musical calls of “yoo-hoo” on high and low pitches.
- Allow students to take turns as the leader, creating their own “yoo-hoo” call-and-response patterns.

Mouth Percussion

- Brainstorm a list of hard consonant sounds (*t, p, k, ch*, and so on). Perform some call and response by creating a short rhythm using one of the hard consonant sounds. Invite students to lead the call-and-response patterns while all speaking with crisp, clear consonants and good diction.

Hissing

- Ask students to hiss on an “sss” sound with an even flow of air while you count for four, eight, and 16 beats. See who can last the longest.

Lip Trills




- Ask students to buzz their lips like a motor on a descending five-note scale. Practice different phrases this way to increase breath control.

Vowel Sounds

- Ask students to sing elongated, pure vowel sounds on a descending five-note scale. Begin with the phrase “mee, meh, mah, moh, moo.” Practice this activity until the students can sing a smooth, legato descending scale with no consonants (“ee, eh, ah, oh, oo”), always encouraging students to sing with a relaxed jaw.

Blending Our Voices Together

A chorus is many singers joining together, blending as one voice. Throughout the curriculum, we will work on developing the skills necessary to sing and play together.

- Play  Track 1, “Come to Play” (complete).
 - *What do you hear?*
 - *What do you think the singers did to sound like one voice?*
- Play  Track 44, Sustained singing.
- Have students match the pitches they hear.
 - *Remember to listen carefully and match each note with your neighbor. If you cannot hear your neighbor, you may be singing too loudly.*
- Play  Track 45, Five-note scales. Listen to the five-note descending scales. Have students sing the scales on syllables such as *mee, may, mah, moh, moo*.
 - *Remember to listen carefully and match each note.*
 - *Remember to sing in your light head voice, feeling the vibrations in your face.*
- Repeat a few of these exercises daily, adding new vocal exercises as the class gains skill and confidence.
- As you practice the Link Up repertoire, remind students to sing with proper posture, breath control, diction, and head voice, using My Singing Checklist (SG53).


Solutions for Matching Pitch

- Start by singing a clear, mid-range tone for students to listen to and match.
- Identify the students who are singing a different pitch. Match that pitch and then help students to move to the desired pitch.
- Compare the two notes by singing each and asking if the student’s note is higher or lower. Demonstrate by sliding between them.
- Start again on a single tone and help students to match each one with you.

My Notes



My Singing Checklist

<p>How is my posture?</p>		<p>Is my back straight? Are my shoulders relaxed? Is my head level and looking forward?</p>	<p><input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></p>
<p>How is my breathing?</p>		<p>Am I taking low, deep breaths? Am I keeping my shoulders relaxed? Does my stomach move out when I breathe in?</p>	<p><input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></p>
<p>Did I use my singing voice?</p>		<p>Did I sing with a light, clear sound? Did I use my head voice and feel vibrations in my nose and forehead?</p>	<p><input type="checkbox"/> <input type="checkbox"/></p>
<p>How were my listening and ensemble skills?</p>		<p>Am I listening carefully and matching my voice to all of the notes? Am I blending and matching my voice with my classmates? Am I using good diction to make all the consonants crisp and clear?</p>	<p><input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></p>
<p>What did I do well today?</p>			
<p>What did the class do well?</p>			
<p>What can I improve on?</p>			
<p>What can the class improve on?</p>			

Recorder

Aim: How can we create a beautiful, blended sound in our class as we begin to play the recorder?

Summary: Students use listening skills to appreciate the tonal qualities of the recorder, and we begin to create a blended recorder sound as a group.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides, recorders

Time Requirement: 30 minutes (three 10-minute activities)

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

Vocabulary: tuning

Preparing to Play

- Listen to Link Up melodies, 🎧 Tracks 5, 10, and 13.
 - *What do you hear?*
 - *What words describe the sound of the recorder?*
- Look at SG3 and help students prepare for playing by establishing good habits.
 - *Let's start with playing posture. Sit up straight with your feet planted firmly on the ground and your shoulders down and relaxed. Check to make sure your head is level.*
 - *Breathe deeply, from low in your body. Put your hand on your belly when you breathe in and allow it to expand it like a balloon.*
 - *After inhaling fully, move your finger an inch in front of your mouth. Blow slow, warm air on your finger, not fast, cool air. This is the kind of "just right air" which is used to make a pleasant recorder tone.*
- Have students blow their warm, slow air over a piece of paper or leaf in their palm. It should flutter but not fly away with proper air flow.
- Practice hand position and balance.
 - *Hold the recorder up in your left hand. Remember that the left hand is always on top.*
 - *Cover the hole on the back of the recorder with your left thumb. Put your right hand thumb on the back of the recorder to help with balance.*
- Look at SG54–55 and practice the fingerings for the Link Up melodies. Advanced students may practice additional fingerings from the chart at the end of this book.

Tips for Gradually Increasing Recorder Range

- First practice G, A, and B until students are comfortable with these notes.
- Gradually add C and D.
- Add low E as the first note that uses the right hand fingers.
- Next add low D, then low F and F-sharp.
- Finally add low C.
- Remember to blow less air on the lower notes.




Additional Recorder Tips

- Remind students to always use the left hand on top of the recorder.
- The left hand pinky never touches the recorder. It should be up as if you are drinking a cup of tea.
- Practice a "silent symphony," in which students practice fingering but don't blow.
- Try to practice the recorder a little bit in each session.
- Watch 📺 Recorder and Singing Basics for more information.



Tuning on the Recorder

- Practice tuning as a class.
 - *In an orchestra, the musicians must make sure that all of their instruments are playing on the same note or pitch. This is called tuning.*
 - *At the start of the concert, the oboe plays an A so that all of the instruments can tune together.*
- First, listen to the A, and then play an A on your recorder. Make sure that your pitch matches.
- Play CD  Track 46, Tuning A.
- Students should join in gently, listening carefully to ensure that their A matches the sound on the CD. All of the students should blend together to sound like one giant recorder.
- Invite individual students to lead the tuning by playing the first A.
- Integrate this tuning process into your recorder routine each day.

Creating a Warm-Up Pattern

- Create a short warm-up pattern using the notes your class currently knows. Example: G–A–B–A–G.
- Repeat a few of these exercises daily, gradually increasing the range of the warm-up as the class learns to play more notes.
- As you practice playing the Link Up repertoire, remind students to play with proper posture, breath control, and fingerings using My Recorder Playing Checklist (SG56).

Building Technique: Air and Articulation

Beginning with the articulation patterns below, help students to develop a vocabulary of new and familiar patterns. Over time, add pitches to familiar rhythmic patterns to create melodic warm-ups. This activity can also be student-led, and students can create their own patterns as well.

- Include articulation technique in your warm-up through call and response, always continuing to reinforce proper posture and steady, slow, and warm airflow.
 - *As you play, think about saying “doo” or “dhoo,” as lightly as possible for each new note, while keeping a steady flow of warm air moving through your recorder.*
- After establishing a steady tempo (approximately ♩ = 80), have students echo the articulation patterns above using their voices. Sing the patterns on G using the syllable “doo.”
- Next, while still using the “doo” articulation, have students repeat the patterns silently, blowing “just-right air” on their finger in front of their mouths.
- Finally, have students echo on their recorders on G. (This can also be a great way to introduce or reinforce new notes!)

Preparing to Play the Recorder



B



A



G



E



F



F#

Parts of the Recorder



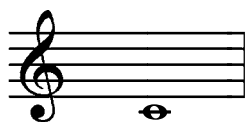
D



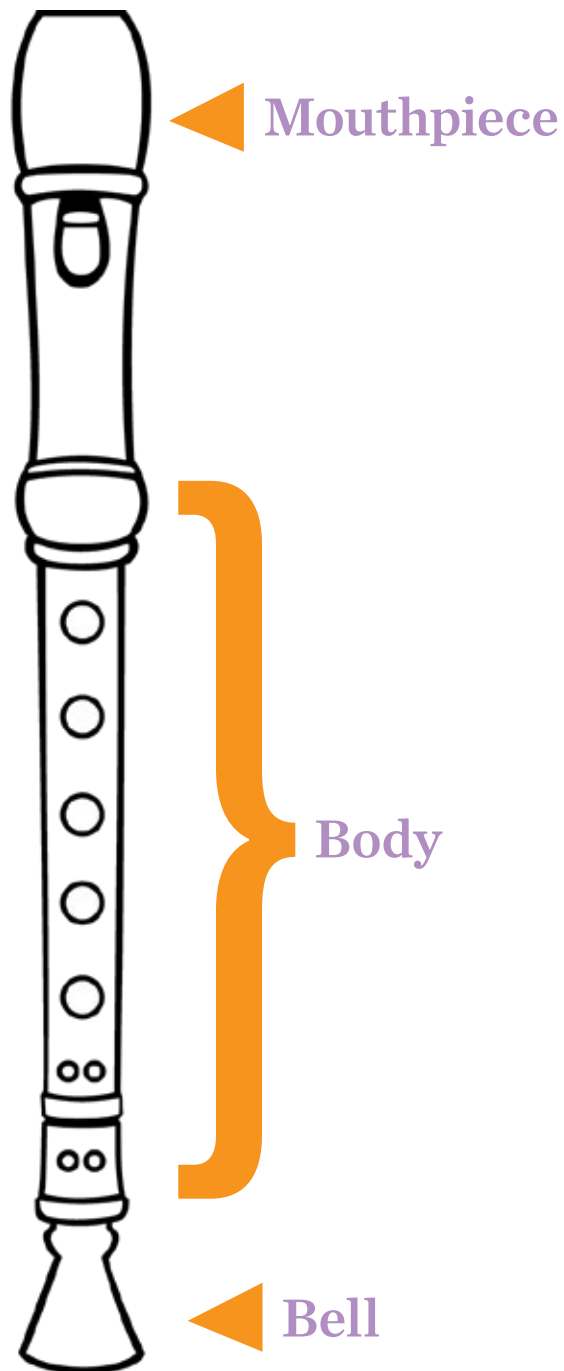
high D



high C





middle C



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

My Recorder Playing Checklist

<p>How is my posture?</p>		<p>Is my back straight? Are my shoulders relaxed? Is my head level and looking forward?</p>	<p><input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></p>
<p>How is my breathing?</p>		<p>Am I taking low, deep breaths? Am I keeping my shoulders relaxed? Does my stomach move out when I breathe in?</p>	<p><input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></p>
<p>How is my playing?</p>		<p>Is my left hand on top? Am I fingering the notes correctly? Are my finger-holes completely sealed? Is my air soft and gentle?</p>	<p><input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></p>
<p>How are my listening and ensemble skills?</p>		<p>Am I blending and matching the correct recorder notes with my classmates? Am I playing the correct rhythms along with my classmates?</p>	<p><input type="checkbox"/> <input type="checkbox"/></p>
<p>What did I do well today?</p>			
<p>What did the class do well?</p>			
<p>What can I improve on?</p>			
<p>What can the class improve on?</p>			



Rhythm

Aim: How can we create rhythmic patterns while keeping a steady beat?

Summary: Students internalize a steady beat and create simple rhythm patterns.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

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

Vocabulary: bar line, clef, measure, note head, note stem, rest, rhythm, staff, steady beat, time signature

Establishing a Steady Beat

- Ask students to find their pulse on pressure points on their bodies (such as the wrist or the neck). Explain how a pulse is connected to the heart and heartbeat.
 - *Just like our heartbeat, music has a pulse. This steady beat is the repeating rhythm that helps us keep time.*
- Have students play the steady beat using a rhythm instrument or by clapping or tapping the beat.
- Have students take turns as the steady beat leader, clapping a steady beat with everyone gradually joining. The leader should occasionally switch their movement and sound, but continue with the same beat. For example, the leader might move from clapping to swaying from side to side. Everyone in the group should follow the leader's movement or sound and the beat should stay the same.
 - *Was the class successful at staying steady and together?*
- Repeat the activity so that the class becomes better at internalizing and keeping a steady beat.
- Play the Link Up melodies, 🎯 Tracks 1, 9, 14, 15, 19, and 20, and have students find the steady beat in each piece by clapping or tapping along.

Exploring Rhythmic Patterns

- Clap or say a series of rhythmic patterns and have students echo each of the patterns.
- Have students take turns as the leader, creating their own rhythmic patterns for the class to echo.
- Clap or say a pattern and challenge students to echo back with a different pattern.
- Locate the rhythm examples on SG58. Through call and response, practice clapping or saying the rhythms.
- Students may also practice the rhythmic patterns by playing one or more pitches on the recorder.

My Favorite Rhythmic Patterns



Playing with Rhythms

- Create a list of one-, two-, and four-syllable words in a chosen category. For example, if the category is food, the words might be “cheese,” “bagels,” and “rigatoni.” Experiment with other categories, such as animals, names, colors, and so on.
- Tap a steady beat and repeat the words over the steady beat. Repeat each word several times before switching to the next word. Spread the two and four syllable words evenly to fit into one beat.

Cheese Cheese Ba - gels Ba - gels Ri - ga - to - ni Ri - ga - to - ni

- Create a pattern using your selected words. Start with a pattern of four words. (For example: Cheese, Cheese, Rigatoni, Bagels)
- Repeat the word patterns while clapping or tapping the steady beat.
- Try to clap the rhythm that has been created, clapping on every syllable of each word.
- Now, think the words silently in your head and only clap or play the rhythmic pattern.

Creating Rhythmic Patterns with Notation

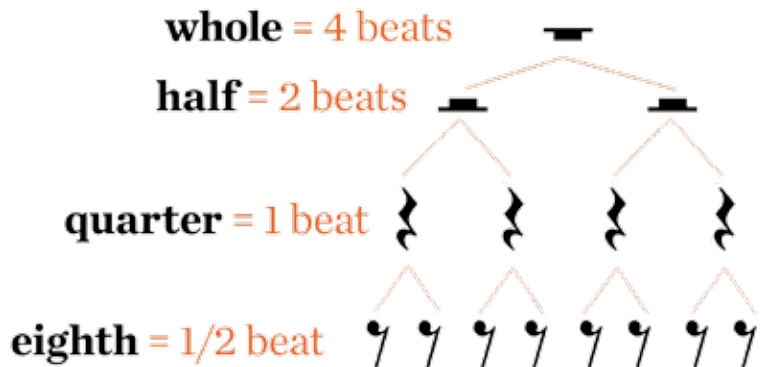
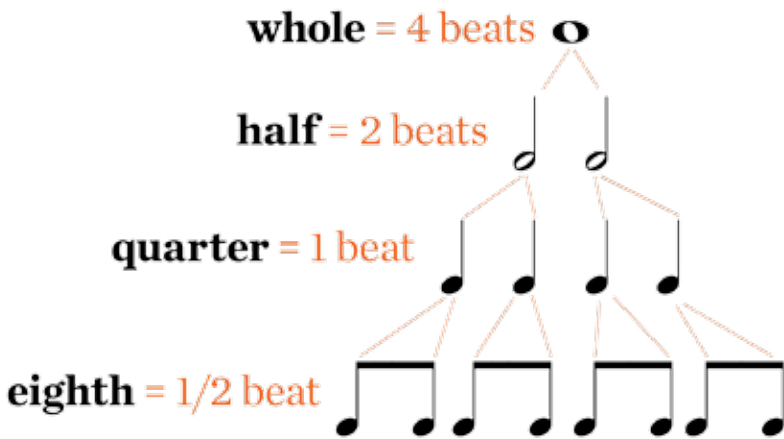
- Using Creating My Own Rhythmic Patterns (SG59), review music symbols used in notation, and introduce students to 3/4 time signature.
 - *Look at the 3/4 time signature.*
 - *The three indicates that there are three beats in each measure.*
 - *The four indicates that a quarter note fills one beat.*
- Have students arrange the four patterns, in the order of their preference, into the blank measures.
- Perform your arrangement by clapping, saying, singing, or playing the rhythm on the recorder.



Music Decoders

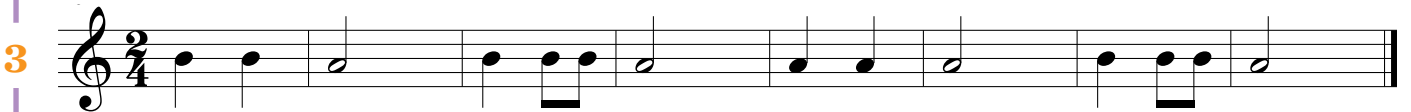
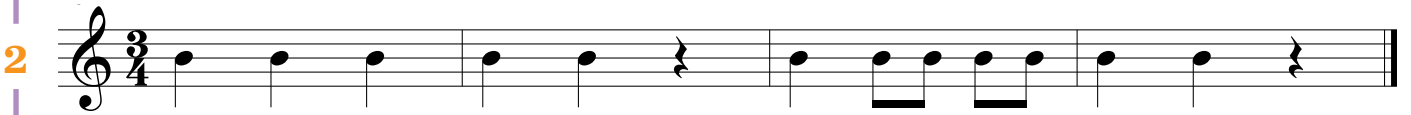
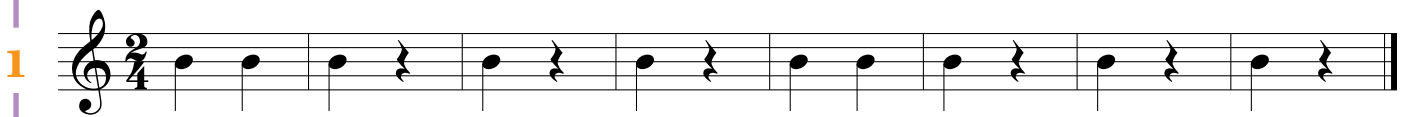
Notated music is made up of symbols. Use the decoders below to decode the rhythms you are learning.

Diagram of a musical staff with labels: Clef, Time signature, Bar line, Rest, Note stem, Measure, Note head, and Staff.



Reading Rhythmic Patterns

Practice clapping, saying, singing, or playing these rhythms.





Creating My Own Rhythmic Patterns

Create a rhythm composition by arranging the rhythm patterns below.

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

3/4			
------------	--	--	--

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

Melody

Aim: What is a melody and how can we create a melodic contour or shape?

Summary: Students establish an understanding of melody and explore melodic contour in the Link Up repertoire.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

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

Vocabulary: decode, pitch

Melodies Are Made of Shapes

- Review the vocal warm-ups from page 82. Encourage students to use their full vocal range and trace the highs and lows of their voice in the air as they sing.
 - *What body movements can we add to show the shape our voices are making?*
- Listen to the Link Up melodies  Tracks 9, 14, 15, 19, and 25. Have students trace the contour of each melody in the air as they listen.

Melodies Are Made of Lines and Spaces

- Have students turn to SG60.
 - *Music is made of high and low sounds called pitches. Each pitch has a name that is just like the letters of the alphabet. Look at the pitches and their names and notice how the pitches start to repeat after G.*
 - *When musicians read music on a staff, they know which notes to play because each note is put on its own line or space. As notes move up the staff they sound higher. As they move down the staff they sound lower. Look at the lines and spaces and notice how they are similar to your hand. You have five fingers and in between your fingers are four spaces.*
- Help students remember the names of each line and space on the treble clef using words and phrases like “Every Good Boy Does Fine” and “FACE.” Have students create a sentence of their own on SG61.

Putting It All Together

- Practice naming pitches on the staff by solving the pitch puzzles on SG62. Write the letter name of each note to decode words.
- Next, decode the pitches in our Link Up theme song, “Come to Play,” by writing the correct letter names below the staff.
- Practice reading notes on the staff by playing the melody on the recorder.



Creative Extension: Creating My Own Melody

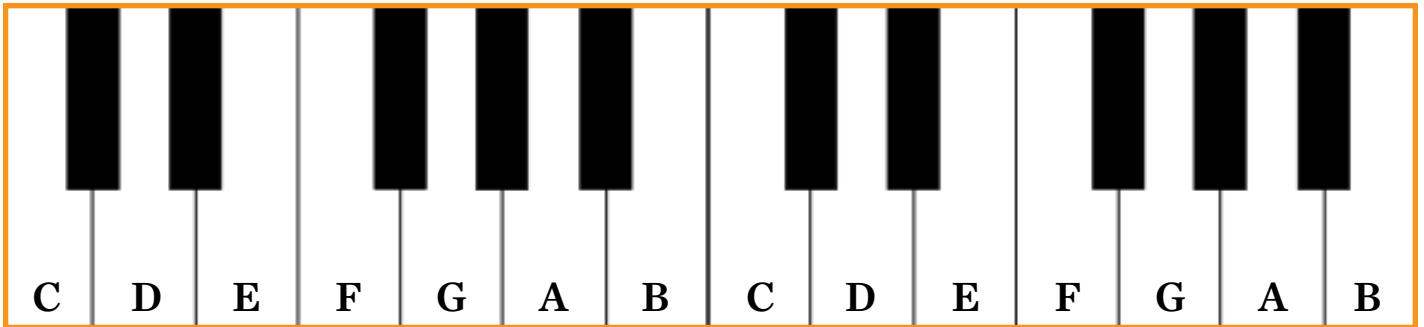
- Using SG63, Creating My Own Melody, have students create a melodic contour in the box by drawing a gently curving line.
- Next, add five musical pitches (designated by letter) to the contour. Use pitches that correspond to each level of the line.
- Think about whether you want skips, leaps, or a combination of both in the short melody. Make sure to add notes to the highest and lowest points of the line.
- Have students share their new melodies with the class by singing or playing it on the recorder.



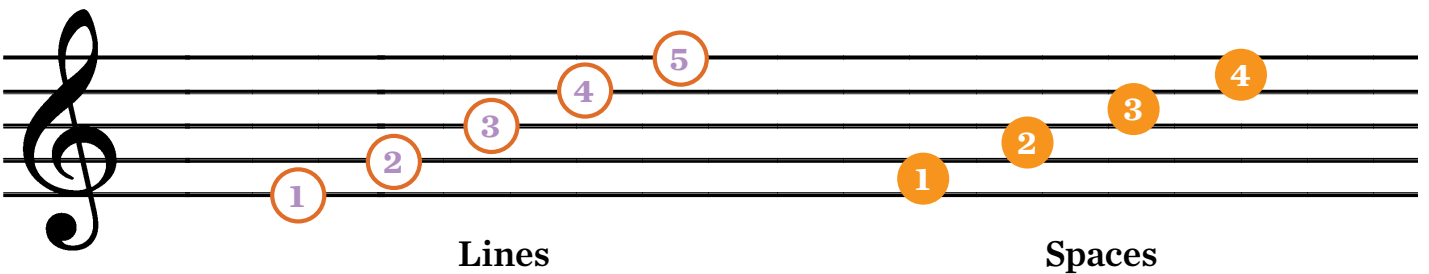
Unlocking Music Notation

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

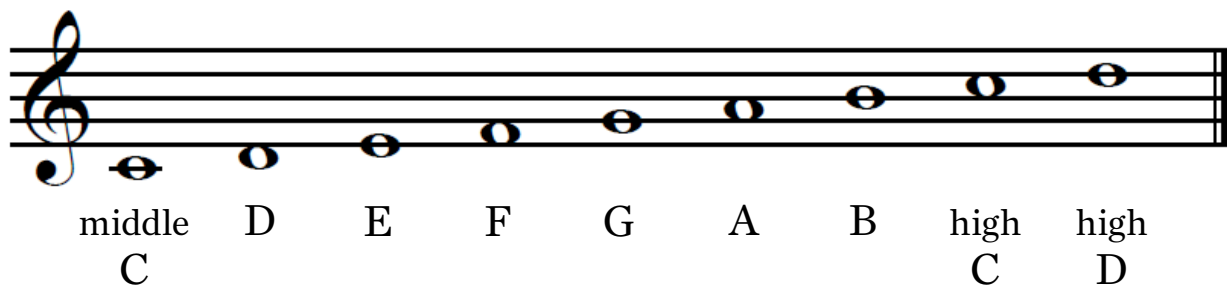
Musical Pitches on a Piano



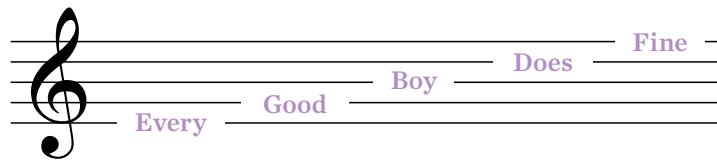
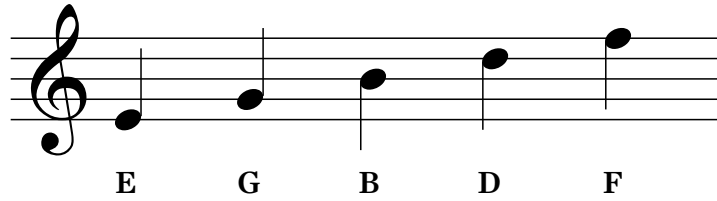
Lines and Spaces



Pitches on the Staff



Look at the pitches on the lines.
Use a fun phrase to help you remember the note names.



Create your own phrase to help you remember the names of the line notes.

F _____

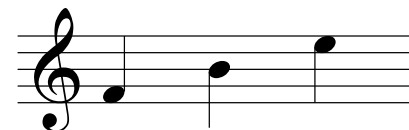
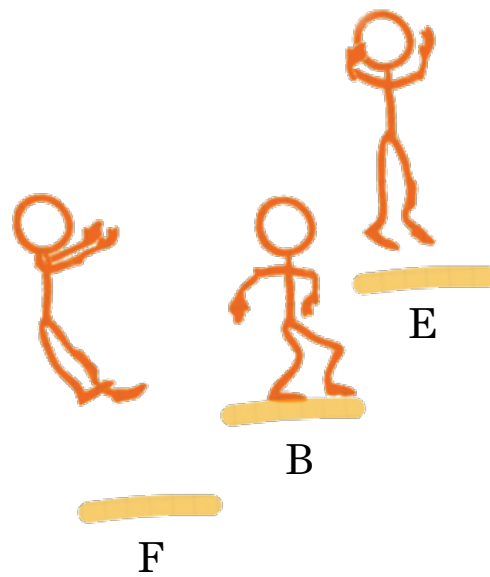
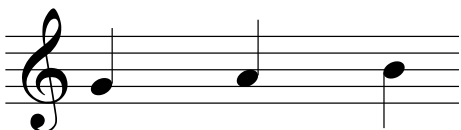
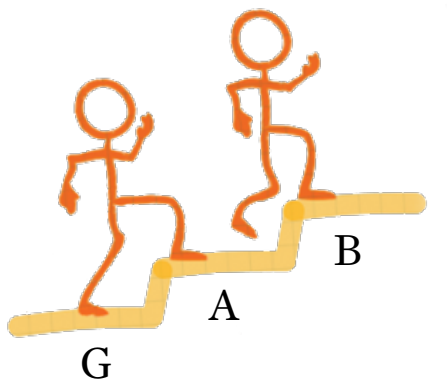
D _____

B _____

G _____

E _____

Steps and Leaps





Pitch Puzzles

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

1

B A G

2

B E D

3

C A B

4

F E E D

5

B E A D

Note Names in "Come to Play"

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

G A B G A B B C

B C D D C B A G D

Creating My Own Melody

Create your own melody on the staff below.

1. Start by drawing a gently curving line. Remember to include both high and low curves in your drawing.
2. Pick five points on your line and draw a note head in each spot. Look at the note-name letters on the left side of your staff and label each spot. These letters will be the notes in your melody. Think about whether you want skips, leaps, or a combination of both. Make sure to add notes to the highest and lowest points of the line.
3. Play or sing your new melody.

Example

The example shows a musical staff with a treble clef. On the left side, the notes F, E, D, C, B, A, G, F, E are listed from top to bottom, corresponding to the lines and spaces of the staff. A red line is drawn across the staff, starting on the second space (B), curving down to the second line (A), then up to the first space (G), then up to the first line (C), and finally down to the second space (B). Five red note heads are placed at these points, with red stems extending down to the baseline. The letters B, A, G, C, and B are written in red above each note head.

A blank musical staff with a treble clef. On the left side, the notes F, E, D, C, B, A, G, F, E are listed from top to bottom, corresponding to the lines and spaces of the staff.

A blank musical staff with a treble clef. On the left side, the notes F, E, D, C, B, A, G, F, E are listed from top to bottom, corresponding to the lines and spaces of the staff.



The background is a solid orange color with a pattern of various arrows. Some arrows are dark blue, some are white with dark outlines, and some are light orange. The arrows are scattered across the page, with a prominent cluster of dark blue arrows pointing upwards and to the right in the lower-left quadrant. The text 'Additional Information' is centered in the lower-right quadrant in a white serif font.

Additional
Information



ABOUT THE COMPOSERS



Ludwig van Beethoven (1770–1827) grew up in Bonn, Germany, and by the time he was just 12 years old, he was earning a living for his family by playing organ and composing original music. He was eventually known as the greatest pianist of his time. Although Beethoven began to suffer from hearing loss as early as his 20s, he continued to compose. He even composed many of his most famous musical works after he had become totally deaf! Legend has it that after conducting the premiere of his Ninth Symphony, he had to be turned around to see the overwhelming applause of the audience. Beethoven’s originality and innovation inspired others to change the way that they composed. Fun fact: One of Beethoven’s favorite foods was macaroni and cheese!



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



Thomas Cabaniss (b. 1962) lives in New York City and composes music for opera, theater, dance, film, and concerts. He worked with choreographer Hilary Easton to create a series of dance-theater works, and his music for theater has appeared in shows on and off Broadway. He has written an opera based on E. T. A. Hoffmann’s *The Sandman*, and he scored an Oscar-winning short film, *The Lunch Date*. His choral works include *Behold the Star*, available on New World Records and published by Boosey & Hawkes. He is a member of the faculty of The Juilliard School.



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



Felix Mendelssohn (1809–1847) was born in Hamburg, Germany, to parents who encouraged him to be a musician (Fun fact: Felix means “happy.”). He began taking piano lessons from his mother at age 6, and the Mendelssohn family held regular Sunday afternoon concerts at their house. Mendelssohn started composing when he was 10 and by 13 had his work published. His sister Fanny was also a pianist and a composer. Mendelssohn twice composed music inspired by William Shakespeare’s play *A Midsummer Night’s Dream*. In 1826, near the start of his career, he wrote a concert overture (Op. 21), and in 1842, only a few years before his death, he wrote further incidental music (Op. 61) for a production of the play, which includes the Nocturne. Mendelssohn loved to travel, and his trips to other countries inspired some of his best music, like his “Scottish” and “Italian” symphonies.



Wolfgang Amadeus Mozart (1756–1791) was born in Salzburg, Austria. He was writing piano sonatas by age five, playing concerts throughout Europe at age six, and composing his first opera when he was 12! Mozart could compose anywhere—at meals (Fun fact: He loved liver dumplings and sauerkraut.), while talking to friends, or while playing pool. He composed very quickly and wrote huge amounts of music. It would take more than eight days to play all of his music, one piece after the next, without stopping. Mozart is considered by some to be the greatest composer who ever lived. On December 5, 1791, Mozart died at just 35 years of age, leaving behind a collection of more than 600 compositions.

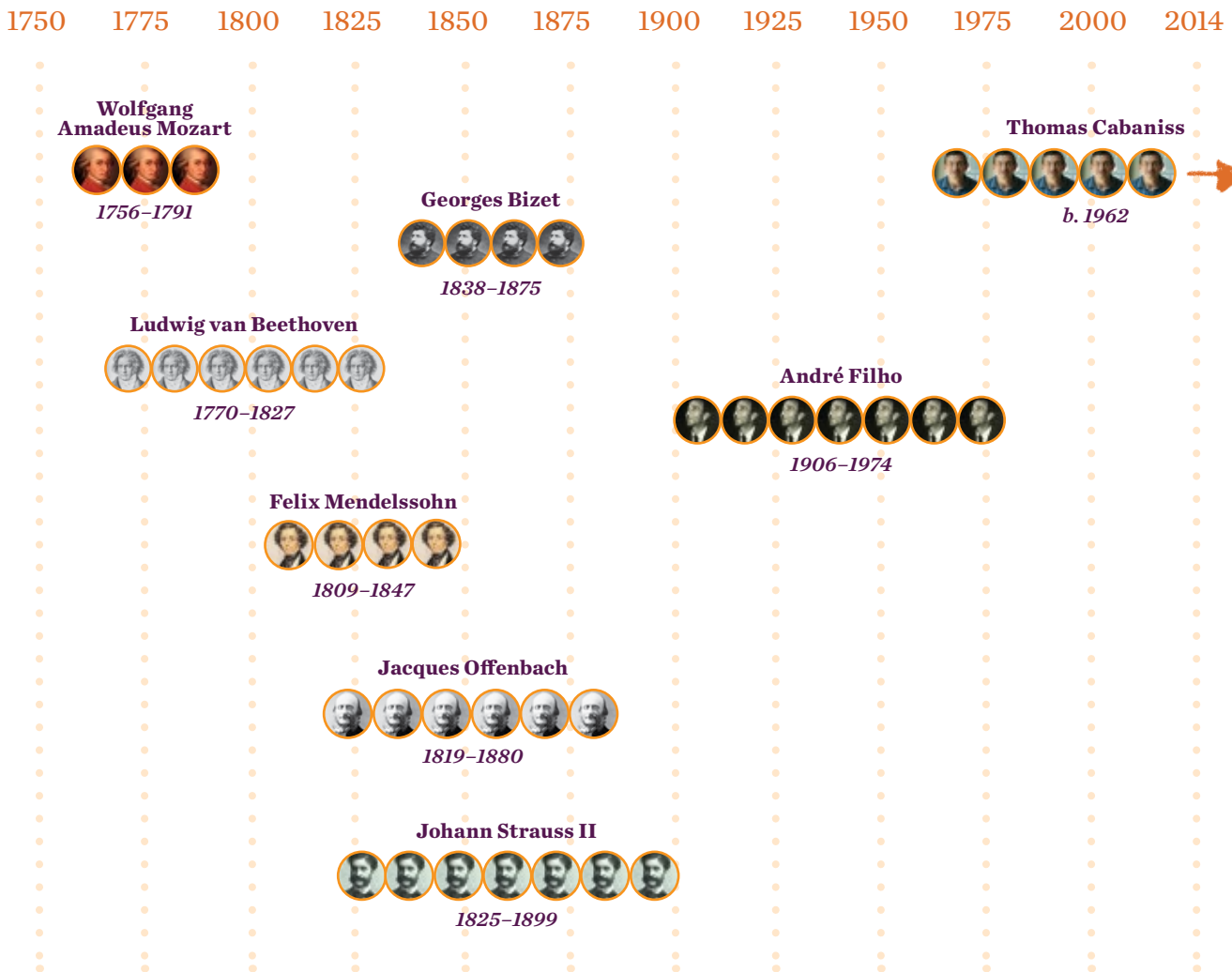


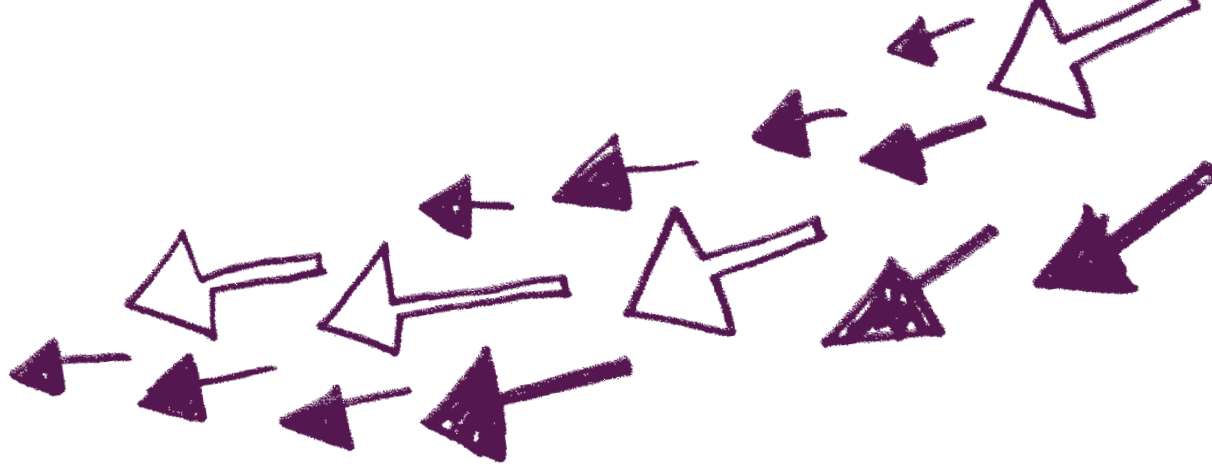
Jacques Offenbach (1819–1880) was the seventh child in a very large and musical family; in the evenings, they often played chamber music together. Offenbach soon discovered that the cello was his favorite instrument, and by age six, he was composing music. Throughout his life, he was able to earn a living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



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

COMPOSER TIMELINE





GLOSSARY

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

aria: a solo song from an opera

accompaniment: music that goes along with and supports a melody

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

bar line: vertical line on a staff that divides the measures

Carnegie Hall: a famous concert hall in New York City

chorus: a group of singers

clef: a sign placed at the beginning of a musical staff to determine the pitch of the notes

conductor: a person who leads a group in making music

contour: a musical shape

diction: the pronunciation and enunciation of words in singing

dynamics: volume (loud or quiet)

gesture: movement used in opera to help tell the story

fingering: the technique or art of using one's fingers in playing a musical instrument

form: the order of phrases or sections in music

harmony: multiple pitches played or sung at the same time

head voice: the high register of the voice, from which vibrations can be felt in the head

humming: singing without opening one's lips

improvise: to make up something on the spot

instrument: something you play to make music

leaps: musical intervals with large changes in pitch

legato: playing or singing without breaks between the notes; smooth and connected

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

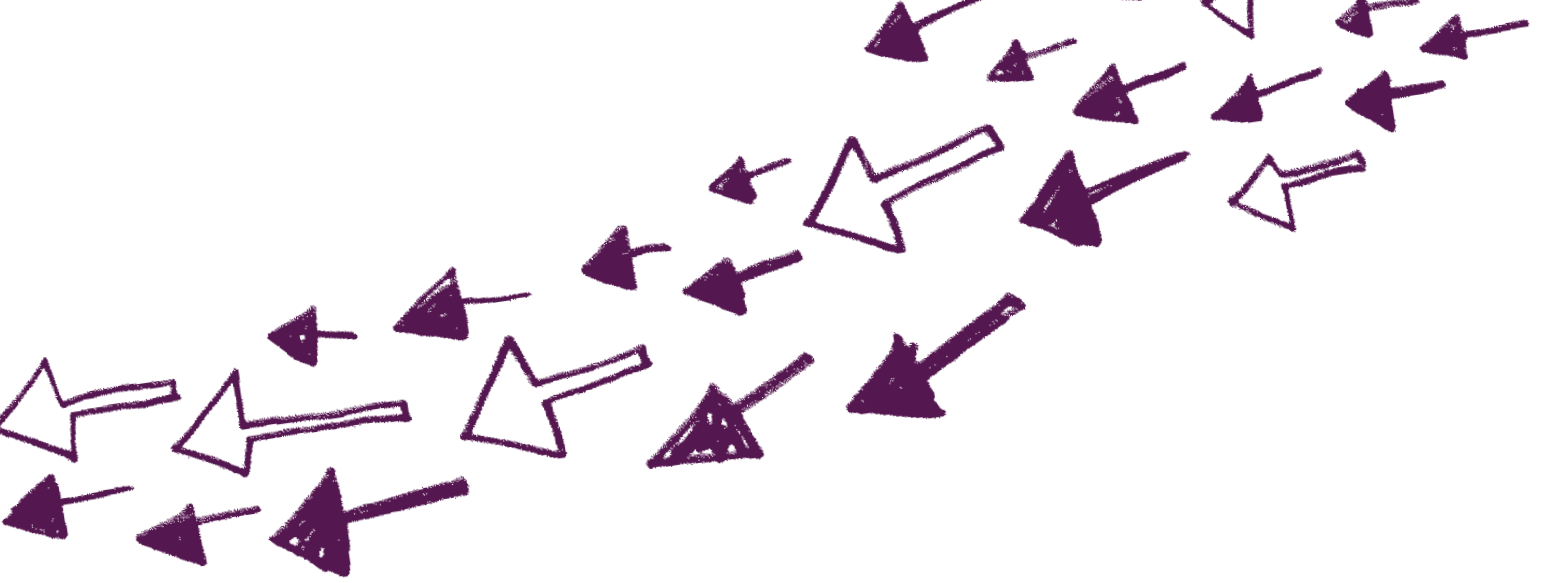
lyrics: the words in a song

measure: a group of beats framed by bar lines on a staff

melodic direction: ascending or descending melodic movement created by steps and leaps

melody: the main tune in a piece of music

meter: an organized pattern of beats



mood: the feeling of a piece of music

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

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

nocturne: a musical composition that is inspired by or suggests the night

note head: the round part of a musical note

note stem: the vertical line extending from the head of a note

octave: a musical interval of eight scale steps

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

operetta: a short, amusing opera

orchestra: a large group of musicians who play together using various instruments, usually including, strings, woodwinds, brass, and percussion

orchestration: the way music is distributed among a set of instruments

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

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

phrase: a short musical segment with a specific contour and duration that is part of a larger melody

pitch: how high or low a sound is

posture: the position of the body

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

rest: a rhythmic symbol that represents silence

rhythm: patterns of sound and silence

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

solo: one singer or instrumentalist performing alone

staccato: playing with short, separated notes

staff: the set of lines and spaces on which musical pitches are written

steady beat: the pulse in music

steps: a musical interval spanning one scale degree

tempo: the speed of music

time signature: a symbol used in music to indicate meter

unison: a single pitch that is played or sung at the same time by multiple people

vibrations: the quick back-and-forth movement of air to produce sound

DIGITAL RESOURCES

Additional Information About Beethoven’s Symphony No. 5

dsokids.com/listen/by-composer/ludwig-van-beethoven.aspx

Additional Information About Mozart’s *The Marriage of Figaro*

seattleopera.org/_downloads/discover/resources/08_09/figaro.pdf

More Music on the Music Animation Machine

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

musanim.com

Listening Adventures Interactive Website for *The Young Person’s Guide to the Orchestra*

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

listeningadventures.carnegiehall.org

Additional Resources

Carnegie Hall’s Digital Library gives you access to all Link Up resources and much more. Go to carnegiehall.org/LinkUp to create an account and access our Digital Library.

Music Educators Toolbox

The Music Educators Toolbox is a collection of free, open-source learning resources and assessment tools created for classroom use by music teachers and Carnegie Hall teaching artists. These resources are designed to be adaptable for use in a variety of music instruction settings. The Toolbox currently features grade-specific music education resources addressing fundamentals of **Rhythm, Meter, Form and Design, Expressive Qualities, Pitch**, and **Performing**.

carnegiehall.org/toolbox

Facebook

Join our Carnegie Hall Link Up Facebook community to share photos, suggestions, comments, and more with teachers from across the country and around the world. Search for “Carnegie Hall Link Up” on Facebook to request to join the group!

facebook.com

LESSON PLAN TEMPLATE

Date: _____

Previous Work Completed: _____

Lesson Aim: _____

Musical Warm-Up Routine

(See warm-up ideas in the Basics sections)

- Breathing and Posture:
- Recorder, Vocal, Rhythmic, or Melodic Warm-Up:
- Repertoire Review (remember to use the four-step process):

Main Activities

(May include some or all of the following)

- Review/Introduction of Musical Concepts:
- Introduce New Link Up Repertoire:
- Listening:
- Performing:
- Repertoire Exploration and Creative Activities:
- Reflecting:

Next Steps/Follow-Up

LEARNING STANDARDS

National Standards for Music Education

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

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

		Found in section(s):
Strand 1	Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	1, 2, 3, 4, 5
Strand 2	Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	1, 2, 3, 4, 5
Strand 3	Making Connections: By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.	1, 2, 3, 4
Strand 4	Working With Community and Cultural Resources: Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's music and cultural institutions create a fertile ground for students' music learning and creativity.	3, 4
Strand 5	Exploring Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.	1, 2, 3, 4, 5

Section Key

Section 1: **Concert Repertoire**

Section 2: **Repertoire Exploration**

Section 3: **Families of the Orchestra**

Section 4: **Concert Experience**

Section 5: **Basics**

COMMON CORE STATE STANDARDS INITIATIVE

Through hands-on activities and a culminating interactive performance with a professional orchestra, Link Up helps to address the Common Core State Standards, empowering students through learning activities that emphasize college and career readiness and help students

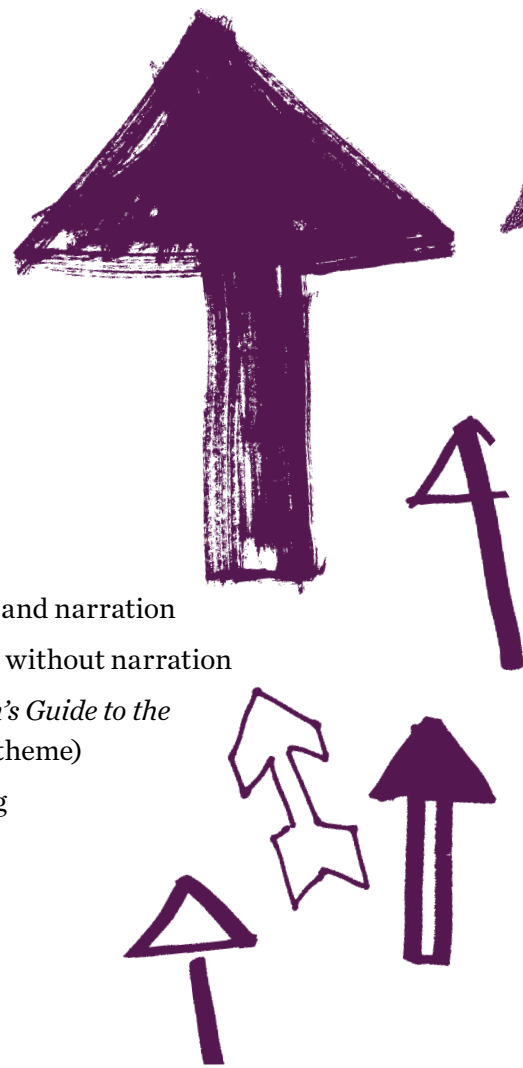
- demonstrate independence
- build strong content knowledge
- respond to the varying demands of audience, task, purpose, and discipline
- comprehend and critique
- value evidence
- use technology and digital media strategically and capably
- come to understand other perspectives and cultures

While the Link Up curriculum focuses primarily on music performance skills, content knowledge, and creativity, students also build core capacities in English and math. Through composition, active listening, describing and analyzing standard repertoire, and a focus on the historical context of orchestral music, Link Up provides students with the opportunity to put these core capacities to use in a new domain. Specific activities throughout the curriculum also address these English and math capacities directly, encouraging reading, writing, and quantitative thinking. Visit carnegiehall.org/LinkUp for more information.



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. *The Blue Danube* (motif excerpt)
8. *The Blue Danube* (play-along)
9. *The Blue Danube* (complete)
10. *The Blue Danube* (basic recorder part)
11. Nocturne from *A Midsummer Night’s Dream*
12. Nocturne from *A Midsummer Night’s Dream* (play-along)
13. Nocturne from *A Midsummer Night’s Dream* (basic recorder part)
14. Nocturne from *A Midsummer Night’s Dream* (recorder star part)
15. “Away I Fly”
16. “Away I Fly” (sing-along)
17. “Toreador” from *Carmen*
18. “Toreador” from *Carmen* (sing-along)
19. “Toreador” from *Carmen* (vocal part)
20. “Cidade Maravilhosa”
21. “Cidade Maravilhosa” (sing-along)
22. Symphony No. 5
23. Symphony No. 5 (motif excerpt)
24. Overture to *The Marriage of Figaro*
25. “Can-Can”
26. Piccolo
27. Flute
28. Oboe
29. Clarinet
30. Bassoon
31. French horn
32. Trumpet
33. Trombone
34. Tuba
35. Violin
36. Viola
37. Cello
38. Bass
39. Harp
40. Xylophone
41. Solo instruments and narration
42. Solo instruments without narration
43. *The Young Person’s Guide to the Orchestra* (main theme)
44. Sustained singing
45. Five-note scales
46. Tuning A



DVD TRACK LIST

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

*Contains flashing images

ACKNOWLEDGMENTS

Scores and Recordings

“Come to Play” music and lyrics by Thomas Cabaniss. Published by MusiCreate Publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

The Blue Danube by Johann Strauss II, lyrics by Thomas Cabaniss. Performed by Wiener Philharmoniker conducted by Willi Boskovsky. Courtesy of Decca Music Limited under license from Universal Music Enterprises. Student performance tracks performed by Moran Katz, Amy Justman, and Shane Schag.

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

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

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

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

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

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

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

The Young Person’s Guide to the Orchestra by Benjamin Britten. © 1947 by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Instrument excerpts performed by The Fountain Ensemble and narrated by Daniel Levy. Theme performed by London Symphony Orchestra and Stuart Bedford. Courtesy of Naxos of America.

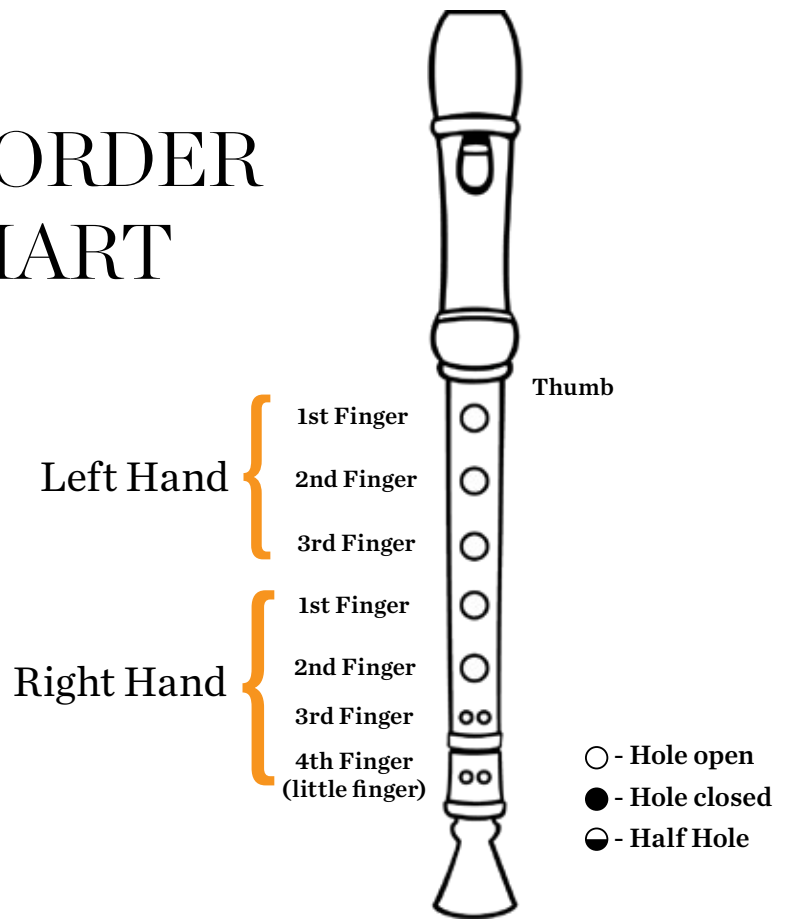
Photos

Concert Repertoire divider: Link Up by Jennifer Taylor. SG1: Thomas Cabaniss by Jennifer Taylor. SG2: student posture and breath by Amy Kirkland. SG3: student sitting by David Silva; recorder basics by Audrey Sherer; breath by Laura Costa. Page 42: Link Up by Jennifer Taylor. Page 44: Link Up by Jennifer Taylor. Repertoire Exploration divider: Link Up by Jennifer Taylor. Page 59: Link Up by Jennifer Taylor. SG41: toreador by Juan Carlos Guijarro Moreno; Escamillo at Carnegie Hall by Jennifer Taylor; Escamillo boasting by Stephanos. Families of the Orchestra divider: Link Up by Chris Lee. Page 74 by Chris Lee. Concert Experience divider: Link Up by Chris Lee. Page 75: Carnegie Hall image by Jeff Goldberg / Esto. SG50: Carnegie Hall images by Jeff Goldberg / Esto; Simón Bolívar Symphony Orchestra of Venezuela by Chris Lee; Martin Luther King Jr. by James E. Hinton / Carnegie Hall Archives; Beatles poster by Carnegie Hall Archives; Soweto Gospel Choir by Jack Vartoogian. SG52: “Sitting Position and Posture” by Jennifer Taylor; “Eye Contact” by Chris Lee; “Active Listening” by Jennifer Taylor; “Quiet and Not Disruptive” by Chris Lee; “Appropriate Applause” by Steve J. Sherman. Page 80: Link Up by Chris Lee. Basics divider: Link Up by Chris Lee. SG53: Count Me In by Stephanie Berger. SG54–55: recorder fingerings by Audrey Sherer and Laura Costa. SG56: “How is my playing?” by Jennifer Taylor; “How are my listening and ensemble skills?” by Steve J. Sherman. Page 100: Link Up by Jennifer Taylor. Additional Information divider: Link Up by Chris Lee.

Special Thanks

Special thanks to Hilary Easton for her choreography to “Away I Fly”; Maria Schwab and the students of PS 84Q; Carey White and the students of Elizabeth Morrow School for their participation in the creation of video resources for Link Up: *The Orchestra Moves*; and to Dianne Berkun, Travis Horton, and the Brooklyn Youth Chorus for their participation in the creation of audio resources. Thanks to Stephen Malinowski for creating and granting permission for the Music Animation Machine. Thanks to Alejandro Aldana and David Rosenmeyer for assistance on “Cidade Maravilhosa” pronunciation.

SOPRANO RECORDER FINGERING CHART



C C# D♭ D D# E♭ E F F# G♭ G

G# A♭ A A# B♭ B C C# D♭ D D# E♭

E F F# G♭ G G# A♭ A A# B♭ B C

