

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

Fifth Edition

C Student Guide

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WEILL MUSIC INSTITUTE

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CARNEGIE HALL

Weill Music Institute





This book belongs to:



ICON KEY

Performance icons indicate on which instrument(s) you can prepare and perform each piece of Link Up repertoire. Some selections are for one instrument only, while others can be sung or played.



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

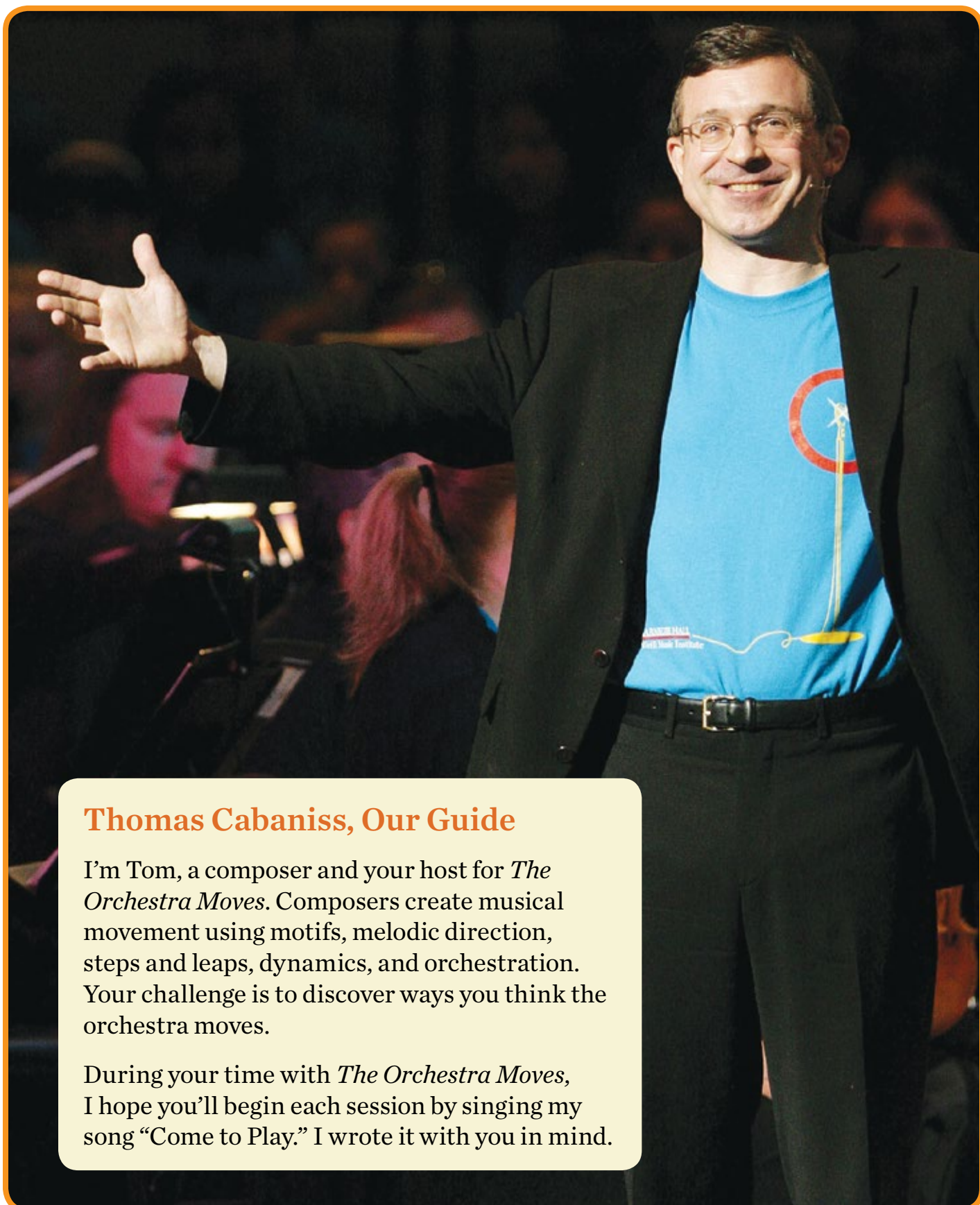


The Recorder and String Instrument Icon indicates that you can play the piece on soprano recorders or string instruments at the culminating concert. Optional bowings (■ ▼) are shown on the applicable music.



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





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.

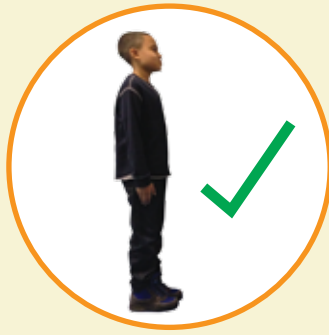
During your time with *The Orchestra Moves*, I hope you'll begin each session by singing my song "Come to Play." I wrote it with you in mind.



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

Come to Play


Recorder Notes Needed:

Part 1 (Advanced): D, E, F#, G, A, B, C, High D

Part 2 (Basic +): G, A, B, C, D (opt. D, E, F#)

Part 3 (Advanced): D, E, F#, G, A, B, C, High D, High E

Thomas Cabaniss

Steadily ***mf***

Part 1

1 2 3 4 1 2 3 4 Winds V 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

Three staves of music in G major. The first staff has whole rests. The second staff has a melody starting on G4, with lyrics: "sound with sound Come to sing we'll shake the ground with". The third staff has a bass line starting on G3, with lyrics: "sound with sound Come to sing we'll shake the ground with". Accents (V) are placed above the notes for "sound", "Come", "sing", "we'll", "shake", and "ground".

22

Three staves of music in G major. The first staff has whole rests. The second staff has a melody starting on G4, with lyrics: "song with song". The third staff has a bass line starting on G3, with lyrics: "song with song". The word "LEADER" is written above the third staff. The melody continues with the lyrics "What do you do__ with time__". Accents (V) are placed above the notes for "song", "with", "song", and "What". A mezzo-piano (*mp*) dynamic marking is present above the second staff.

25

Three staves of music in G major. The first staff has a melody starting on G4, with lyrics: "Make it groove make it move make it rhyme". The second staff has a melody starting on G4, with lyrics: "Make it groove make it move make it rhyme". The third staff has a bass line starting on G3, with lyrics: "Make it groove make it move make it rhyme". The word "LEADER" is written above the second staff. The melody continues with the lyrics "What do you do__ with song". Accents (V) are placed above the notes for "Make", "move", "rhyme", and "What".

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

mf

37

8

Winds blow trum - pets sound - ing

8

8

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: _____

☐ Singing

☒ Recorder

☐ Violin

☐ _____

My Performance Goals	 Standing Ovation	 Stage Ready	 Practice, Practice, Practice	 Try Again
I performed with correct posture.		X		
I took low, deep breaths.	X			
I performed all of the correct notes.		X		
I performed all of the correct rhythms.			X	
I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.			X	

In my performance today, I am proud of the way I ...

Only missed one note, and breathed in the right places.

One thing I would like to change or improve on is ...

Not rushing ahead on long notes.

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

1. *watch better* 2. *count* 3. *listen*

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

Dynamics	No surprises X Lots of surprises
Steps and Leaps	Mostly steps X Mostly leaps
Tempo	Slow X Fast
Melodic Patterns	No repetition X Lots of repetition

How Am I Doing?

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

Date: _____

☐ **Singing**

☐ **Recorder**

☐ **Violin**

☐ _____

My Performance Goals



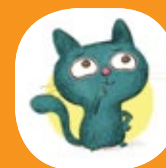
Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.

In my performance today, I am proud of the way I ...

One thing I would like to change or improve on is ...

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition

The Blue Danube

**Recorder Notes Needed:**

D, E, F#, G, G#, A, B, High D

Johann Strauss II

Andante

21

p

A beau - ti - ful

stream so clear and blue A

beau - ti - ful dream of me and

you The stars seem to float a -

bove the sky With us as we

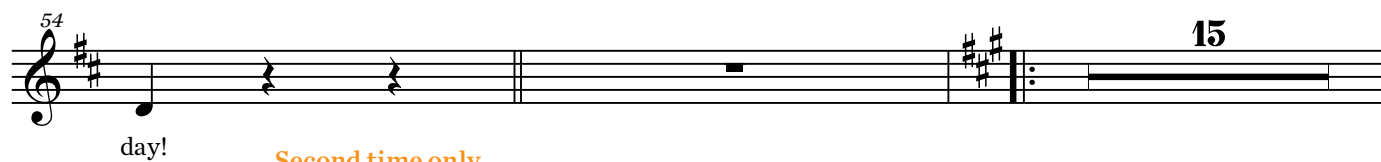
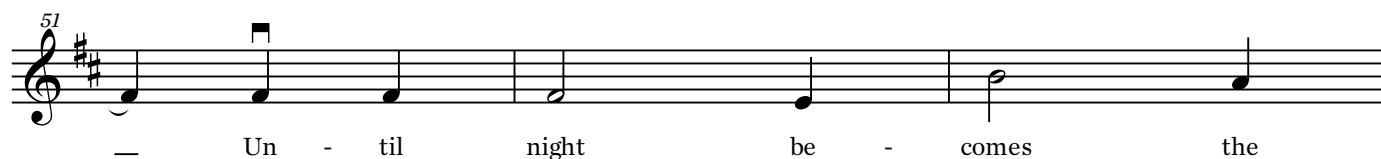
go they fly so high. *f* We're

up in the air up in the

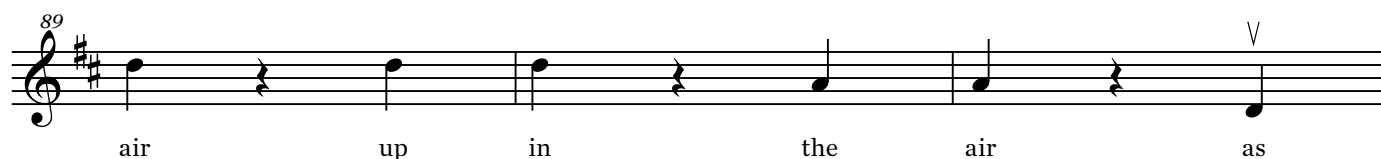
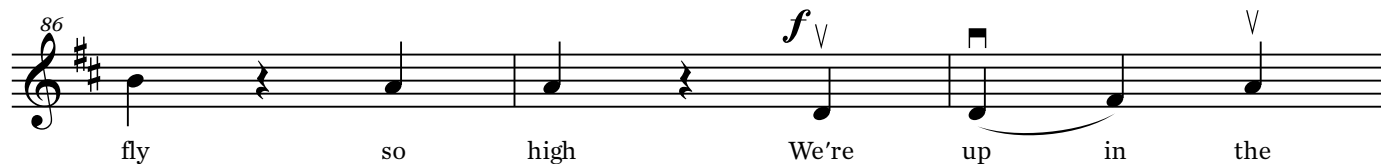
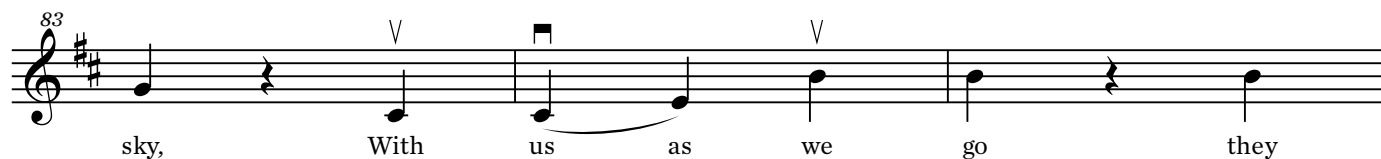
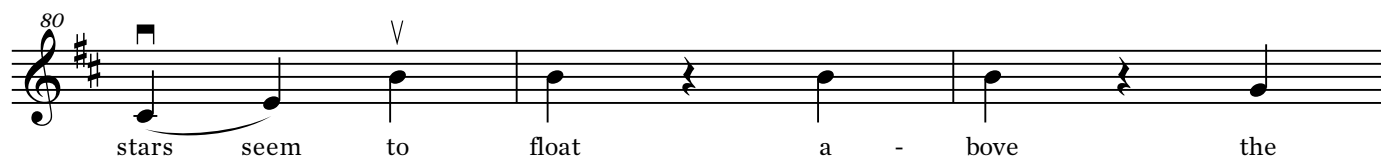
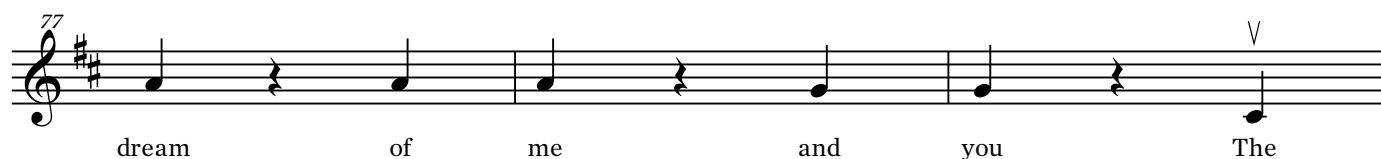
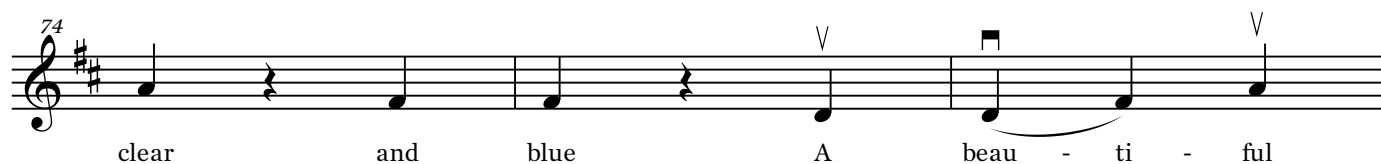
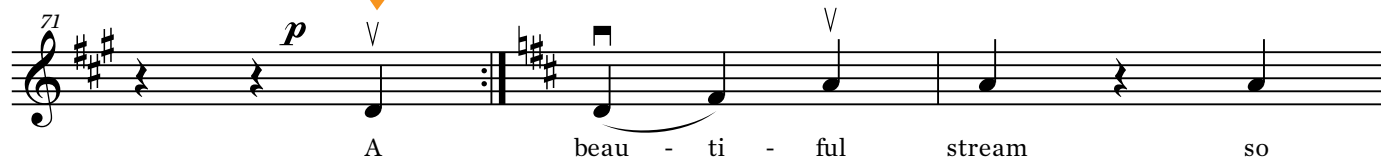
air As high as we dare high


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

down _____ we will stay _____



Second time only





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 Blue Danube

**Recorder Notes Needed:**

D, E, F#, G, A, B, High D

Johann Strauss II

Andante

1 23 V p

26 V

29

32 V

35 V

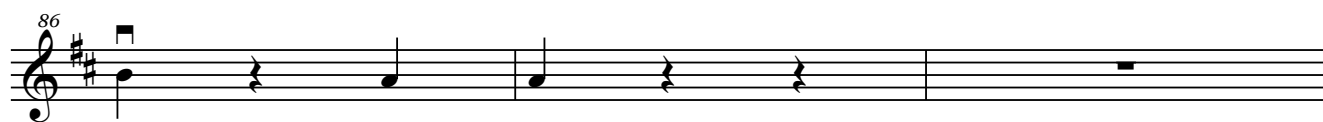
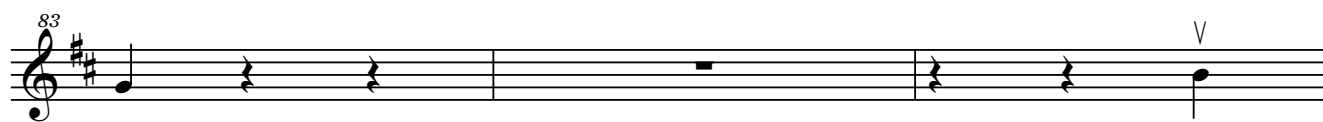
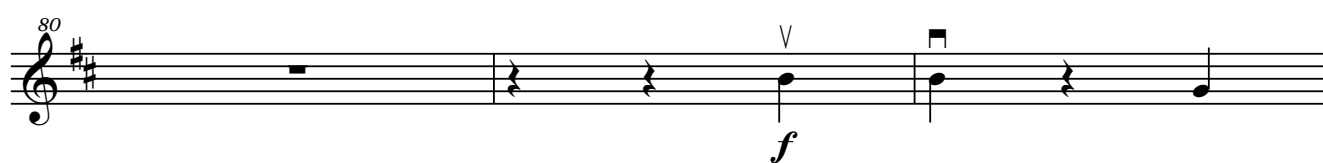
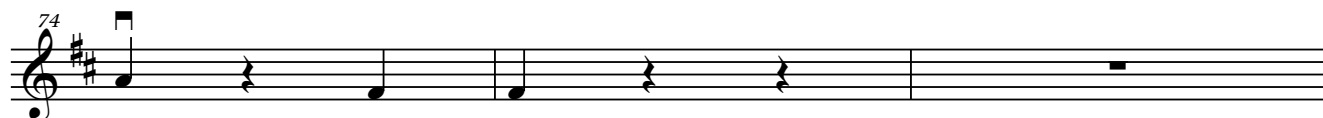
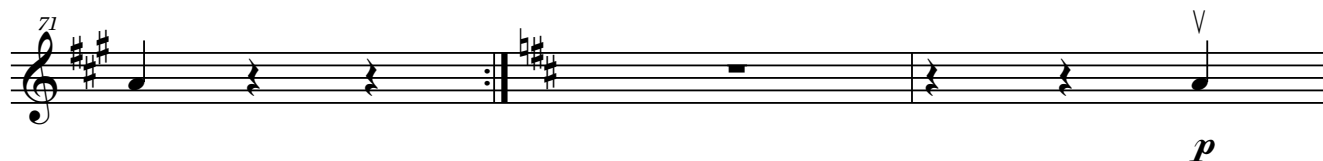
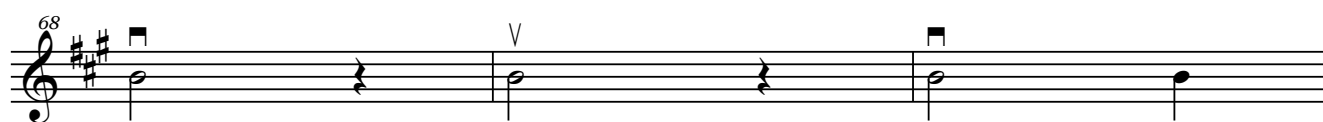
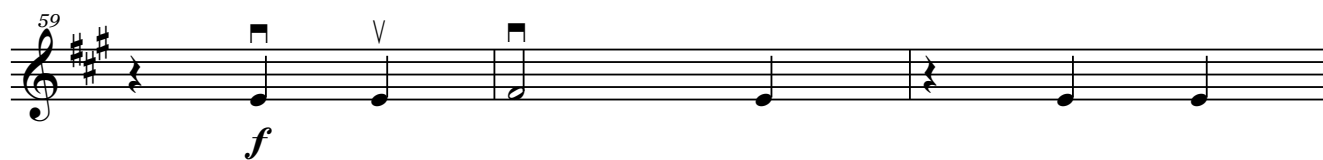
38 V f

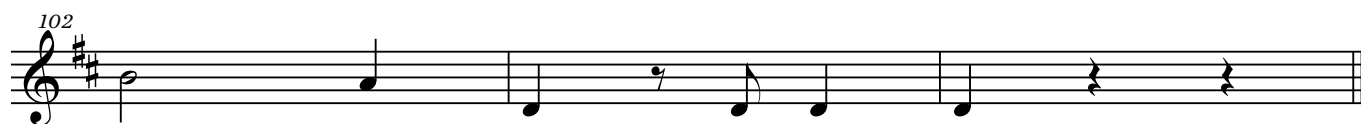
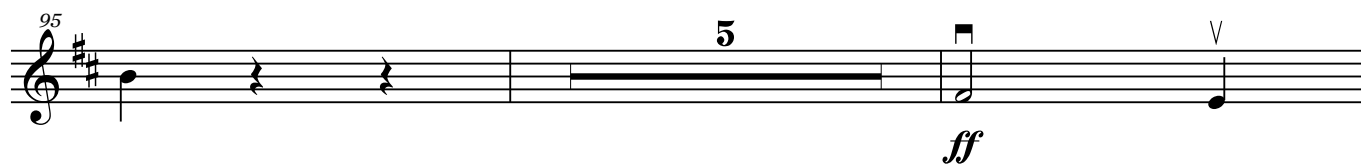
41

44 V

47 5 ff

54 3 pp





How Am I Doing?

Work Title: "The Blue Danube" | Composer: Johann Strauss II

Date: _____

☐ **Singing**

☐ **Recorder**

☐ **Violin**

☐ _____

My Performance Goals



Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.

In my performance today, I am proud of the way I ...

One thing I would like to change or improve on is ...

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition

Nocturne



Recorder Notes Needed:
D, F#, G, A, B, C, High D

from *A Midsummer Night's Dream*

Felix Mendelssohn

Andante

p

3

6

9

12

15

p

26

29

9



Nocturne



Recorder Notes Needed:
G, A, B

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" | Composer: Felix Mendelssohn

Date: _____

☐ **Singing**
☐ **Recorder**
☐ **Violin**
☐ _____

My Performance Goals



Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.

In my performance today, I am proud of the way I ...

One thing I would like to change or improve on is ...

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition

Away I Fly



Thomas Cabaniss

Brightly

mp

1 4 3

"Get

9 up, Get up,

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

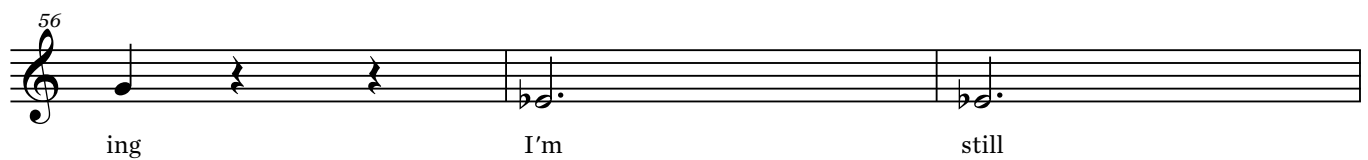
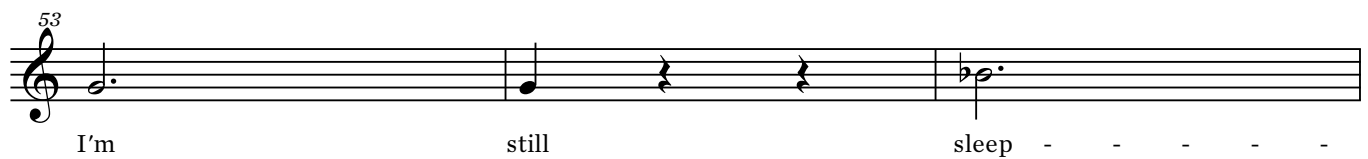
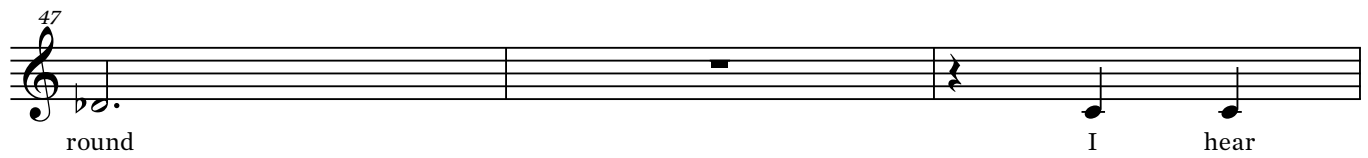
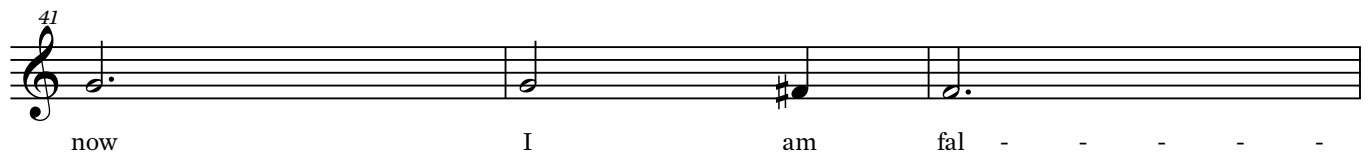
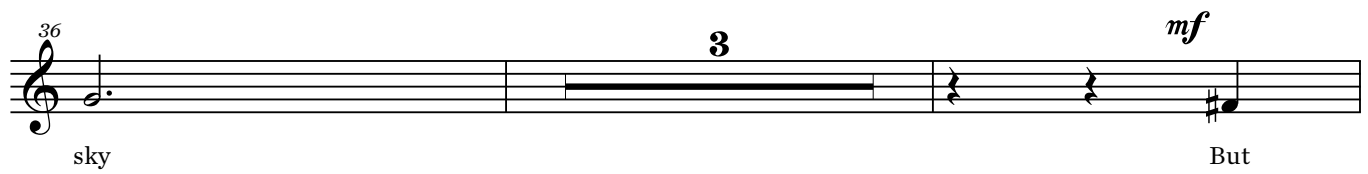
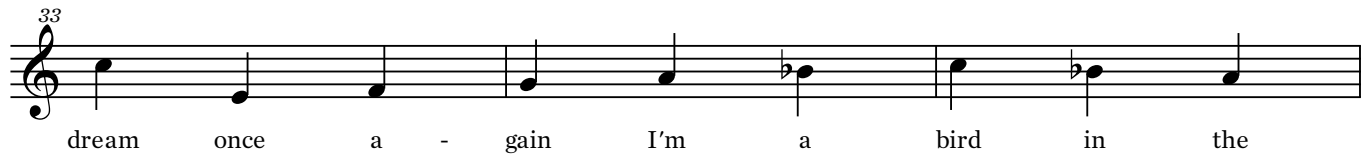
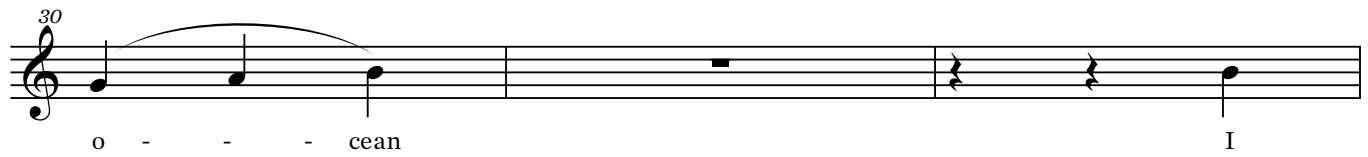
15 fall back back to sleep

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





Begin choreography (see SG40)

59

down

8

80

149

3

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

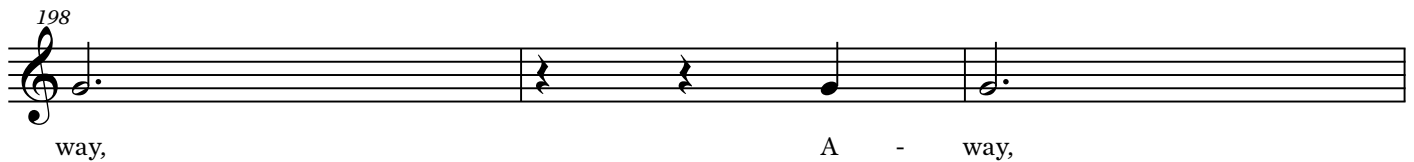
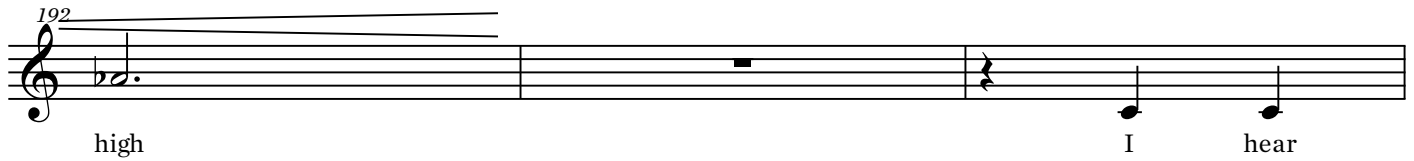
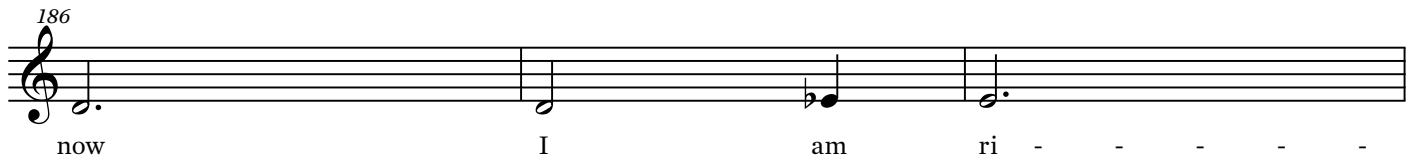
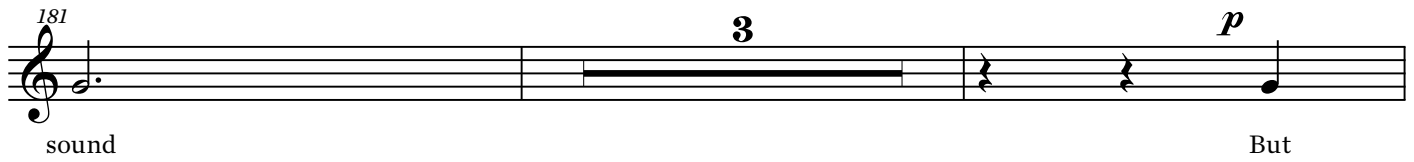
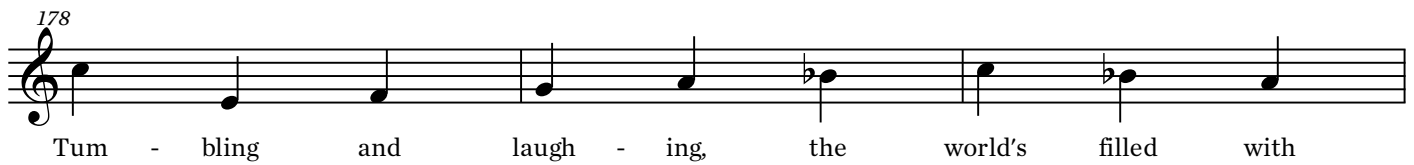
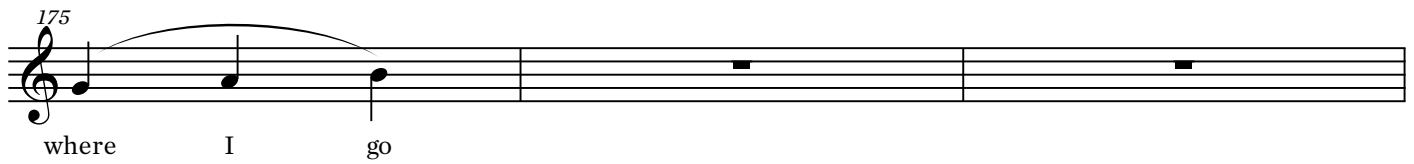
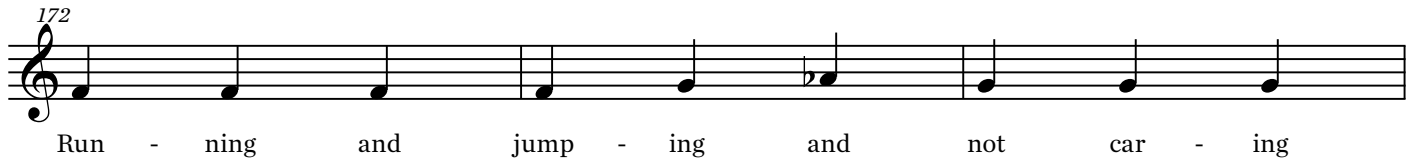
kid

on

the

169

ground





201

A - way I

204

fly! _____

207

6

How Am I Doing?

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

Date: _____

☐ **Singing**
☐ **Recorder**
☐ **Violin**
☐ _____

My Performance Goals



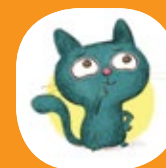
Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid
attention to the dynamics, tempo, and
phrasing symbols.

In my performance today, I am proud of the way I ...

One thing I would like to change or improve on is ...

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition

Toreador

from *Carmen*



Georges Bizet

A soloist will sing two verses in the concert. You 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: _____

☐ **Singing**

☐ **Recorder**

☐ **Violin**

☐ _____

My Performance Goals



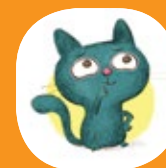
Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid
attention to the dynamics, tempo, and
phrasing symbols.

In my performance today, I am proud of the way I ...

One thing I would like to change or improve on is ...

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition



This chorus repeats three times.

How Am I Doing?

Work Title: "Cidade Maravilhosa" | Composer: André Filho

Date: _____

☐ **Singing**
☐ **Recorder**
☐ **Violin**
☐ _____

My Performance Goals



Standing
Ovation



Stage Ready



Practice, Practice,
Practice



Try Again

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

I performed with expression and paid
attention to the dynamics, tempo, and
phrasing symbols.

In my performance today, I am proud of the way I ...

One thing I would like to change or improve on is ...

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 and Leaps

Mostly steps Mostly leaps

Tempo

Slow Fast

Melodic Patterns

No repetition Lots of repetition



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

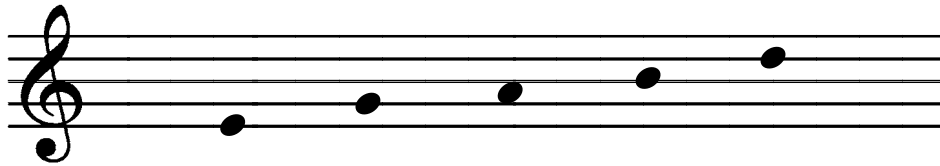
Mapping My Own Motif



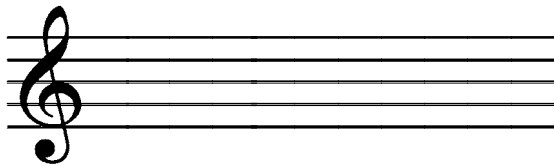
Choose from the five pitches below and the note values



to compose and develop your own motif.



Original Motif



▲ Motif Starting on a Higher Pitch



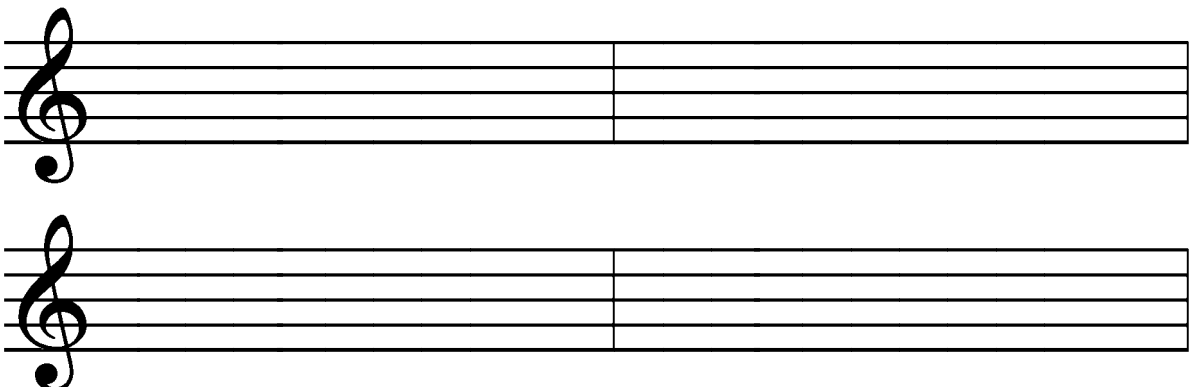
◀▶ Reverse Motif



▼ Motif Starting on a Lower Pitch



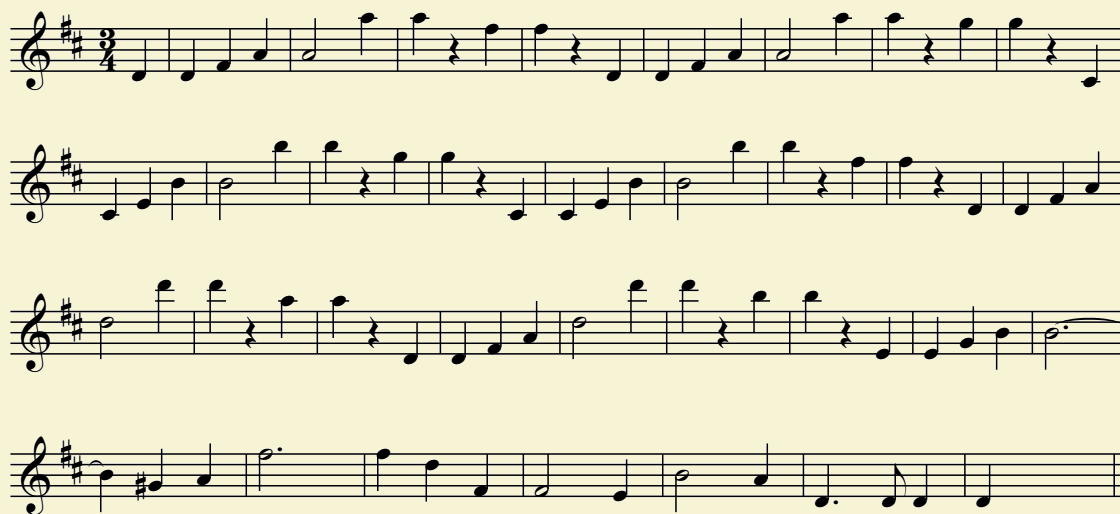
Now put all of your motif developments together to create a piece, just like Beethoven.



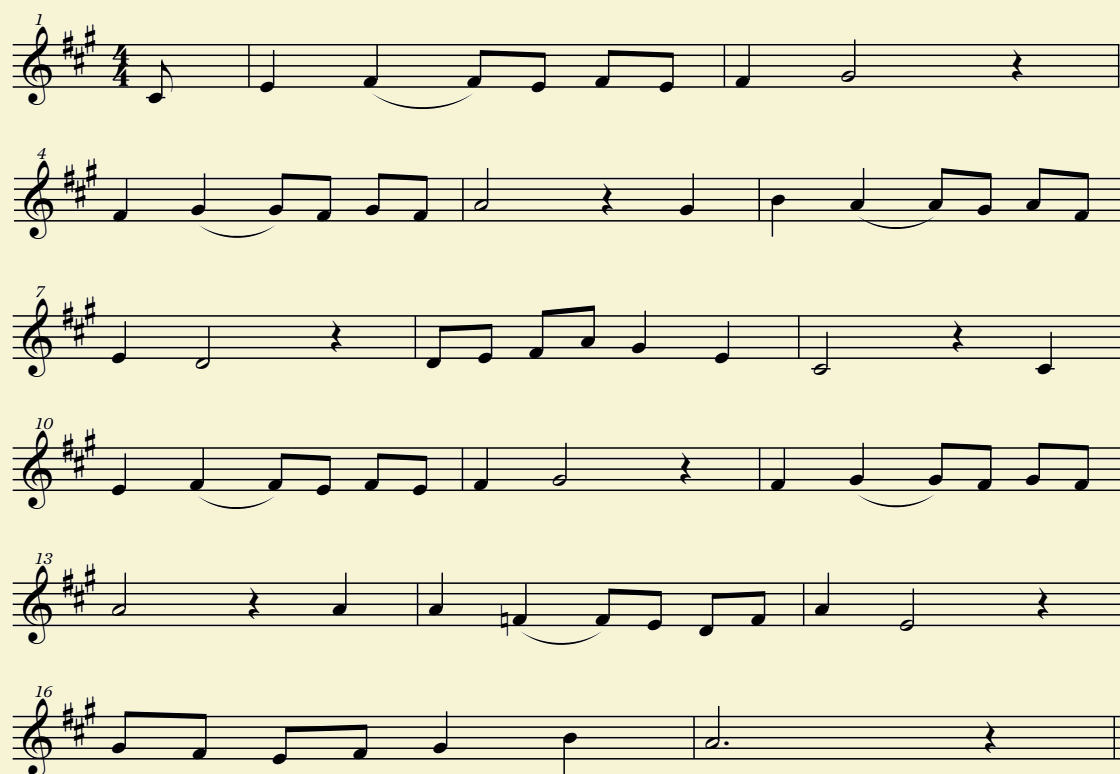


Moving Melody Excerpts

The Blue Danube



“Cidade Maravilhosa”



The Moving Melody Figure-Outer

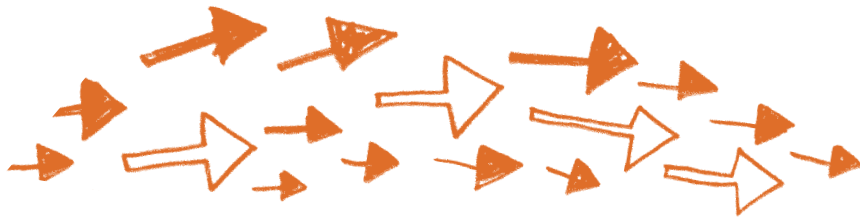
Up	Count the number of steps that go up .	Count the number of leaps that go up .	Count the number of octaves that go up .	Totals
	Steps Up <u> </u> x1 = \$ <u> </u>	Leaps Up <u> </u> x2 = \$ <u> </u>	Octaves Up <u> </u> x10 = \$ <u> </u>	Steps Up \$ <u> </u> Leaps Up + \$ <u> </u> Octaves Up + \$ <u>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





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>
What dynamics do you hear? (<i>pp</i> , <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> , or <i>ff</i>)		
What is the tempo? (<i>largo</i> , <i>adagio</i> , <i>andante</i> , <i>moderato</i> , <i>allegro</i> , or <i>presto</i>)		
What is the mood of this music? How does it make you feel?		
How would you move to this music?		
Does the title of the piece seem to fit with what you hear? Why or why not?		



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?

“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!

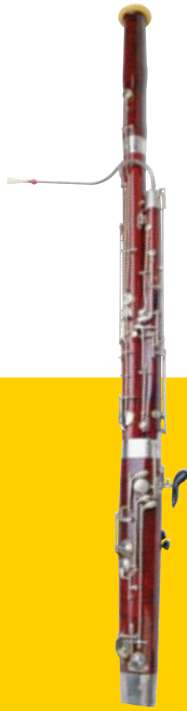


Escamillo, the Toreador, proudly boasting of his bravery in the opera *Carmen*.

Orchestra Organizer

Woodwinds

(wooden tubes, blown)



Bassoon



Clarinet



Flute



Oboe



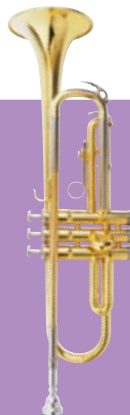
Piccolo

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

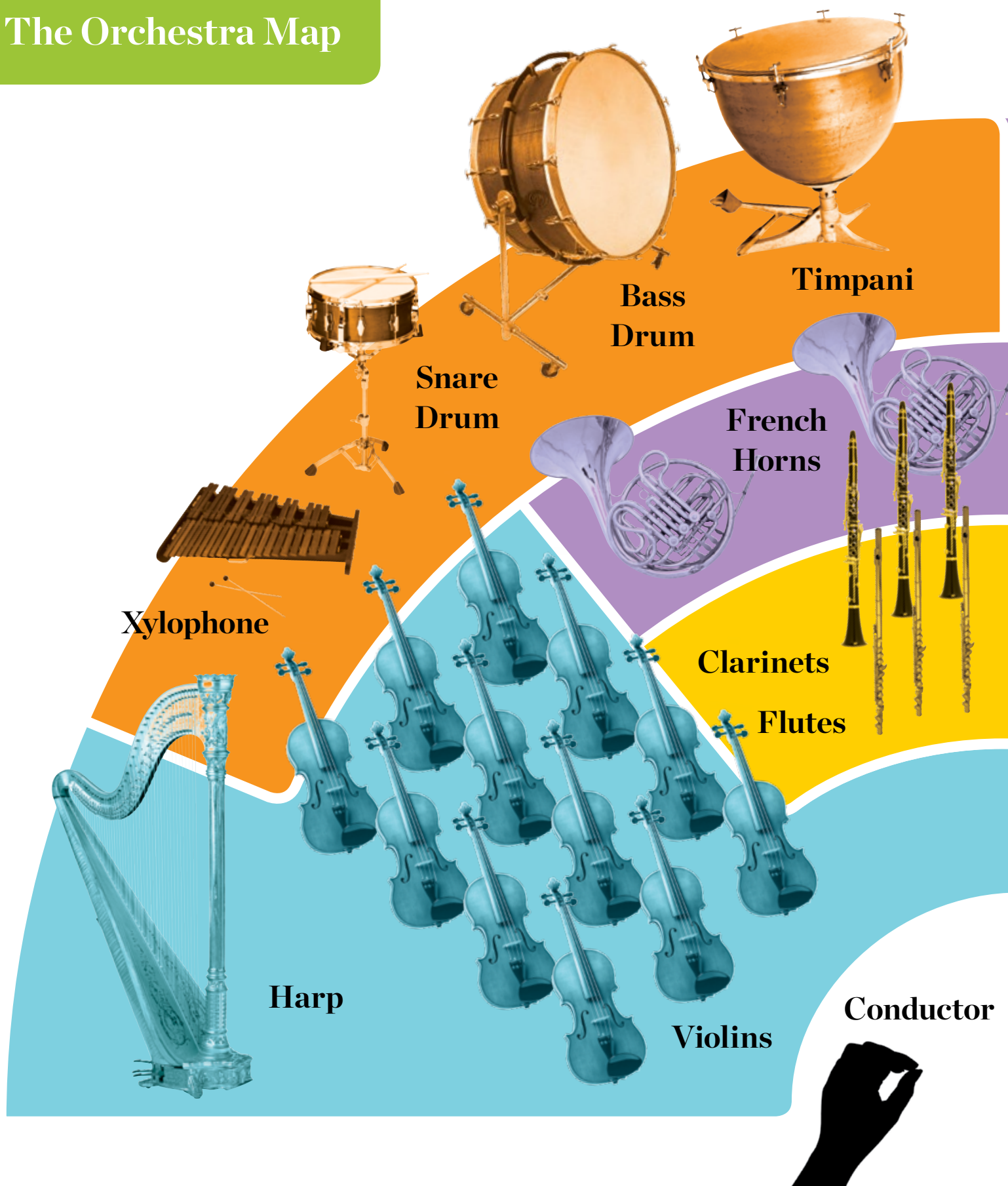


Bass



Harp

The Orchestra Map



Trumpets

Trombones

Tubas

Bassoons

Oboes

Basses

Violas

Cellos





My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):

A large empty rectangular box with a green border, intended for drawing the stage set-up. The box is currently blank, with only some faint, light blue lines visible in the corners, possibly from a previous page or a very light drawing.

The Best Instruments of the Orchestra Awards

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

Families and Instruments

	Instrument	Family
1		
2		
3		
4		
5		
6		
7		
8		

Who Am I?

1.



2.



5.



8.



11.



9.



6.



12.



3.



7.



10.



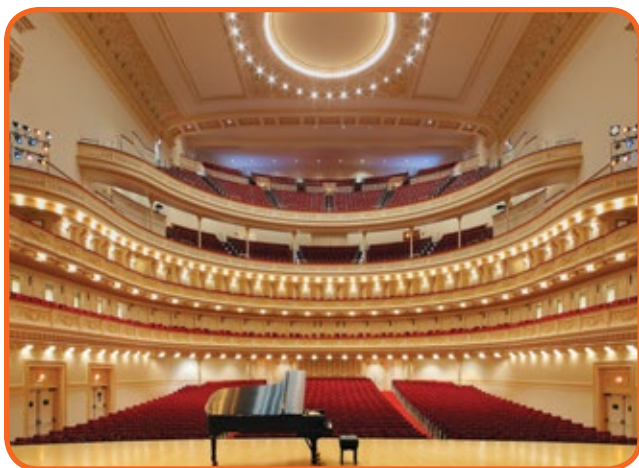
4.





	Instrument Name	Family
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
18.		

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 / Ronald 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

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

My Singing Checklist

How is my posture?



Is my back straight?
Are my shoulders relaxed?
Is my head level and looking forward?

☐
☐
☐

How is my breathing?



Am I taking low, deep breaths?
Am I keeping my shoulders relaxed?
Does my stomach move out when I breathe in?

☐
☐
☐

Did I use my singing voice?



Did I sing with a light, clear sound?
Did I use my head voice and feel vibrations in my nose and forehead?

☐
☐

How were my listening and ensemble skills?



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?

☐
☐
☐

What did I do well today?

What did the class do well?

What can I improve on?

What can the class improve on?

My Recorder Playing Checklist

How is my posture?



Is my back straight?
Are my shoulders relaxed?
Is my head level and looking forward?

☐
☐
☐

How is my breathing?



Am I taking low, deep breaths?
Am I keeping my shoulders relaxed?
Does my stomach move out when I breathe in?

☐
☐
☐

How is my playing?



Is my left hand on top?
Am I fingering the notes correctly?
Are my finger-holes completely sealed?
Is my air soft and gentle?

☐
☐
☐
☐

How are my listening and ensemble skills?



Am I blending and matching the correct recorder notes with my classmates?
Am I playing the correct rhythms along with my classmates?

☐
☐

What did I do well today?

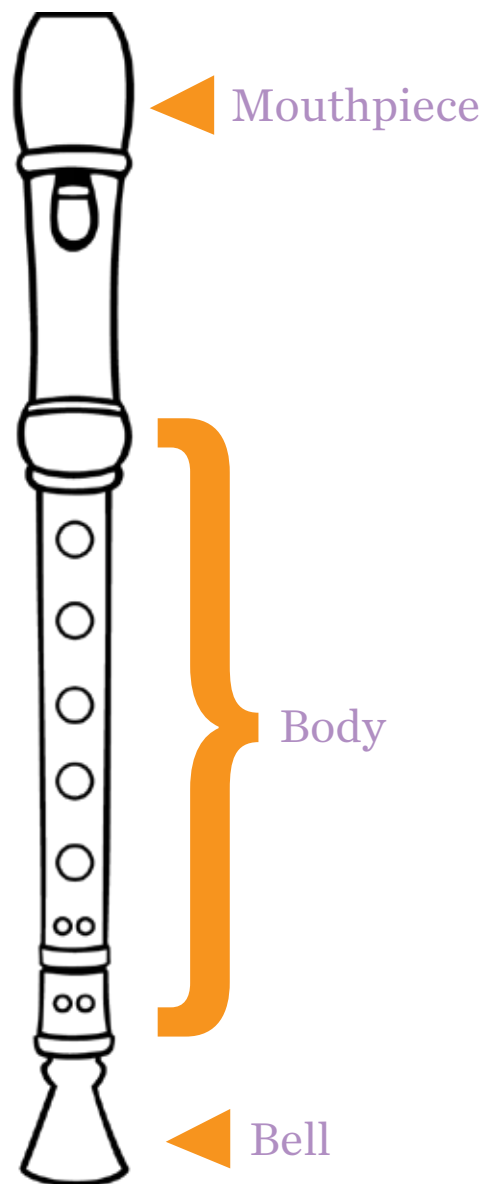
What did the class do well?

What can I improve on?

What can the class improve on?

Preparing to Play the Recorder

Parts of the Recorder



B



A



G



high C



high D



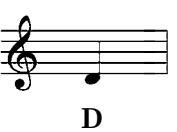
E



F



F#



D

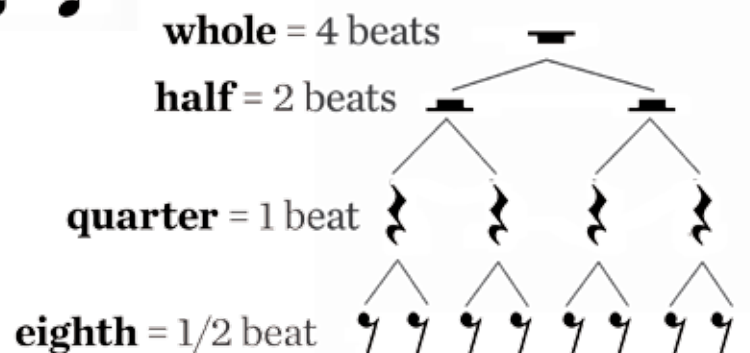
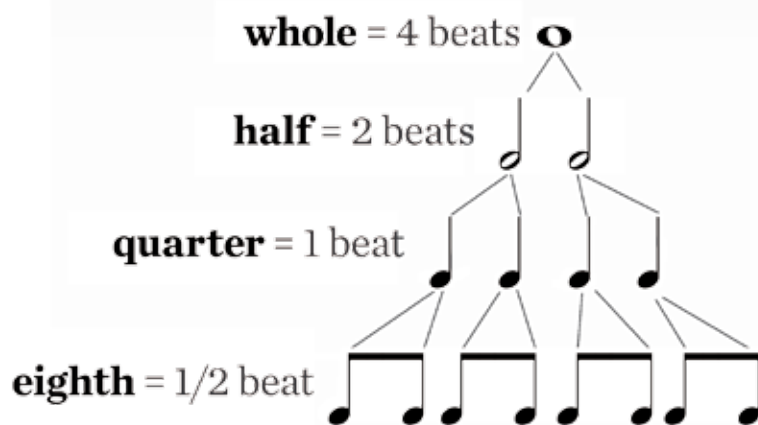
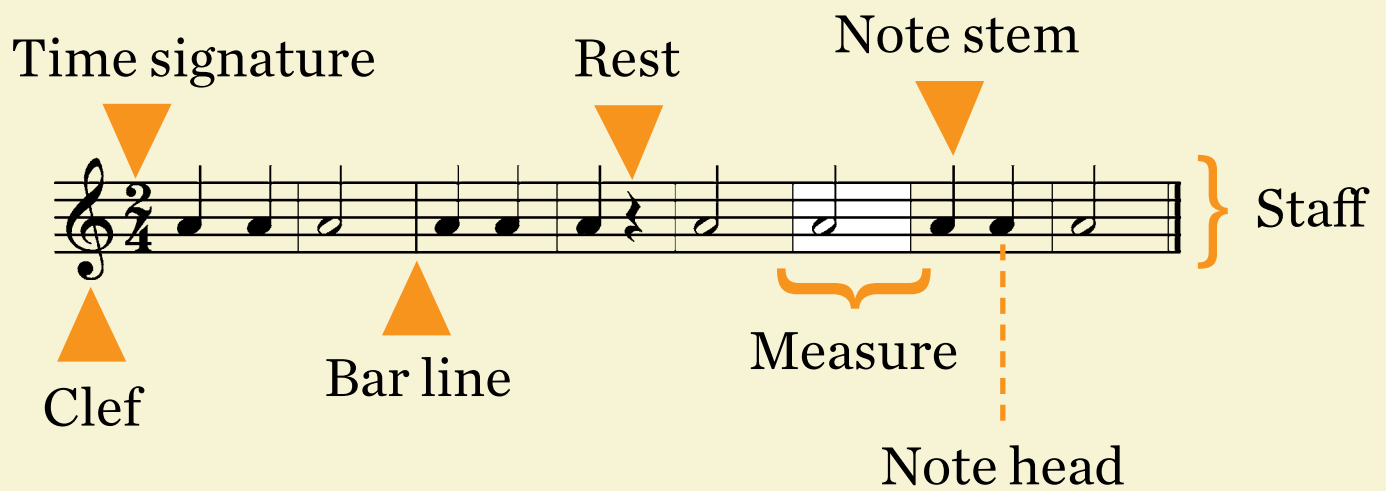


middle C

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

Music Decoders

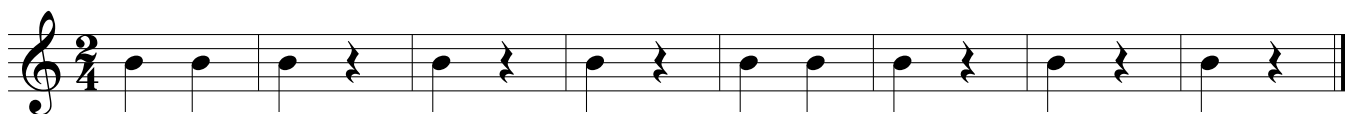
Notated music is made up of symbols. Use the decoders below to decode the rhythms you are learning.



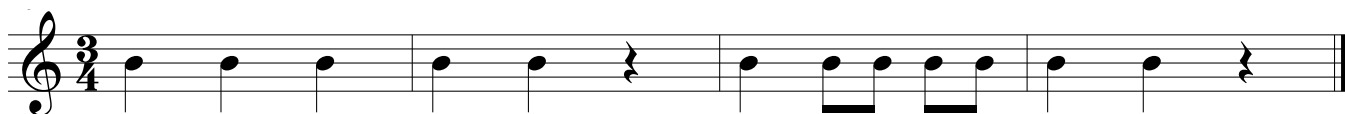
Reading Rhythmic Patterns

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

1



2



3



4



5





Creating My Own Rhythmic Patterns

Create a rhythm composition by arranging the rhythmic patterns below.

Four boxes containing rhythmic patterns:

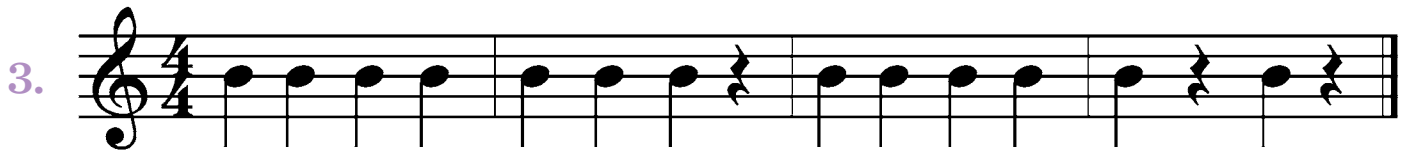
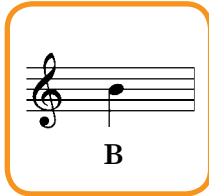
- Box 1: Three eighth notes.
- Box 2: A beamed eighth note, an eighth note, and two quarter notes.
- Box 3: A half note and a quarter note.
- Box 4: A half note and a beamed eighth note followed by an eighth note.

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

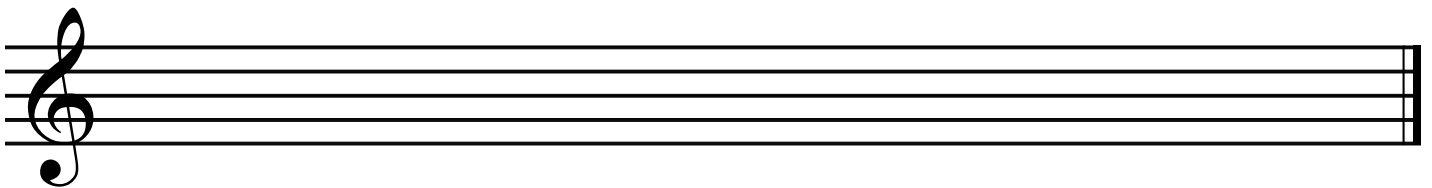
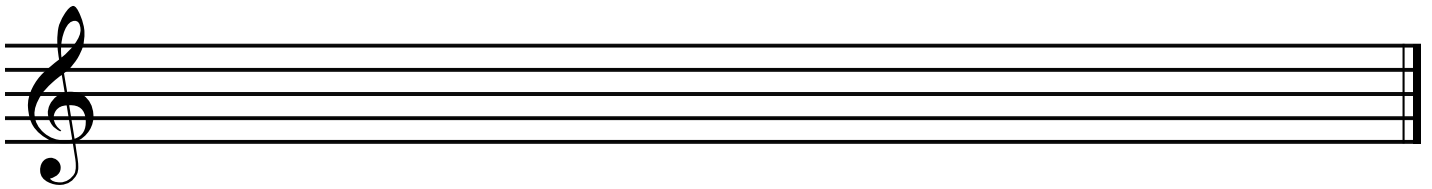
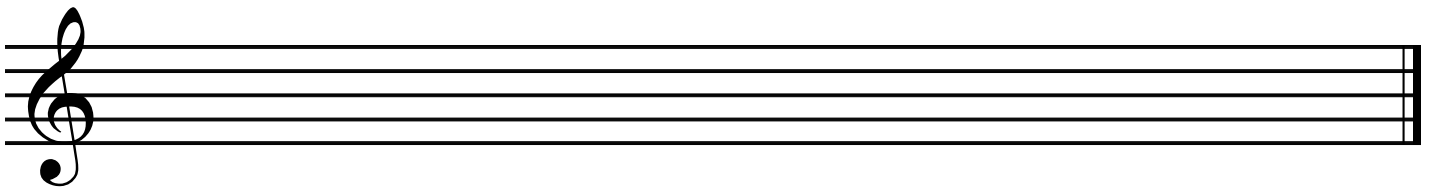
3 4			
----------------------	--	--	--

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

One-Note Songs



My One-Note Songs

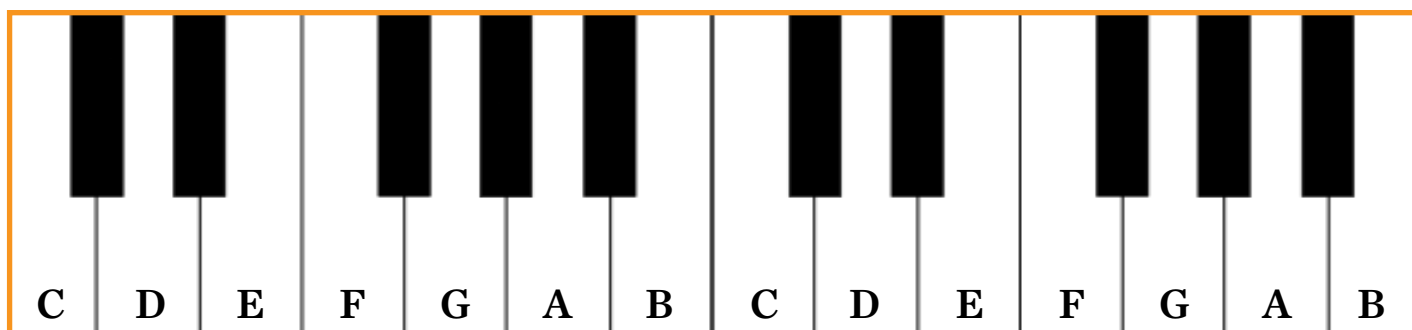




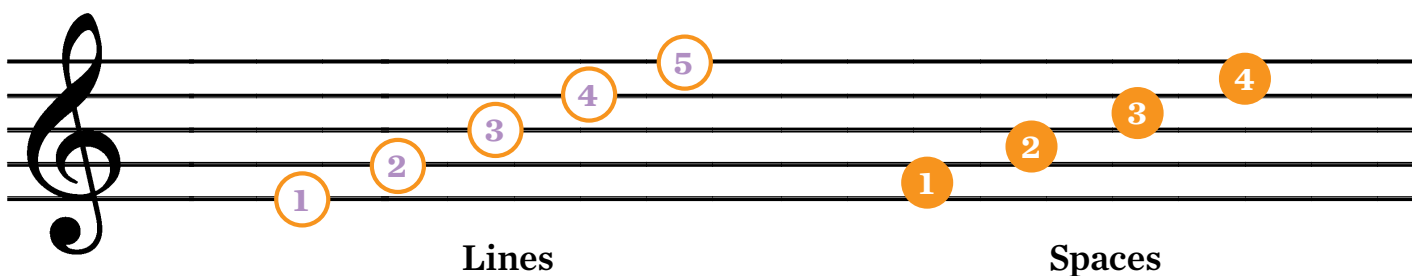
Unlocking Music Notation

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

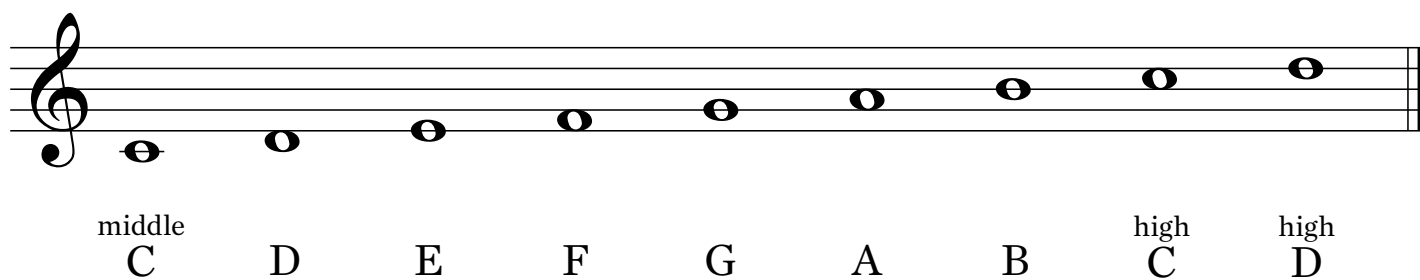
Musical Pitches on a Piano



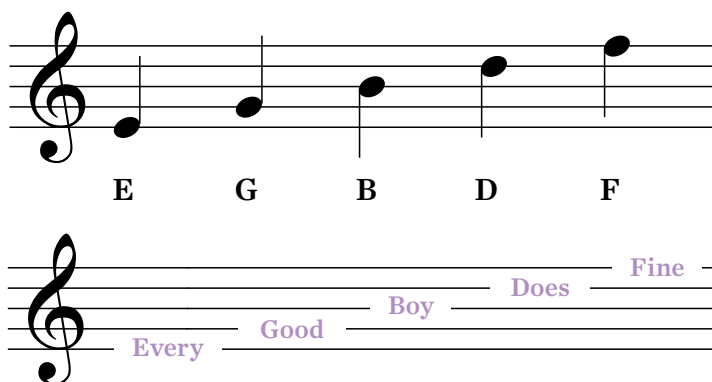
Lines and Spaces



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 _____

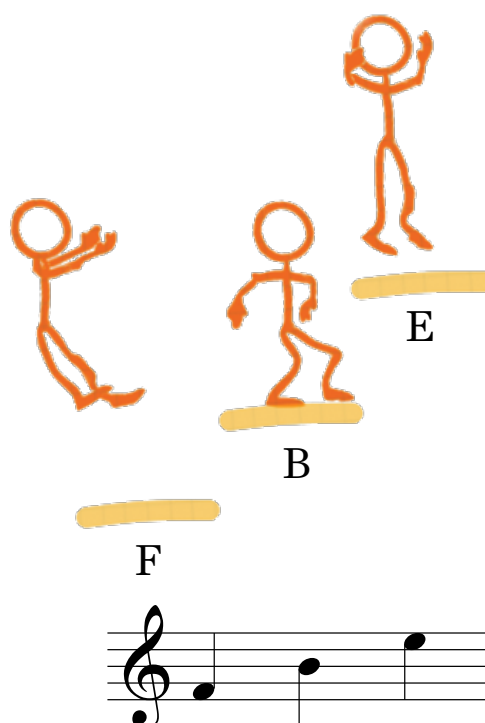
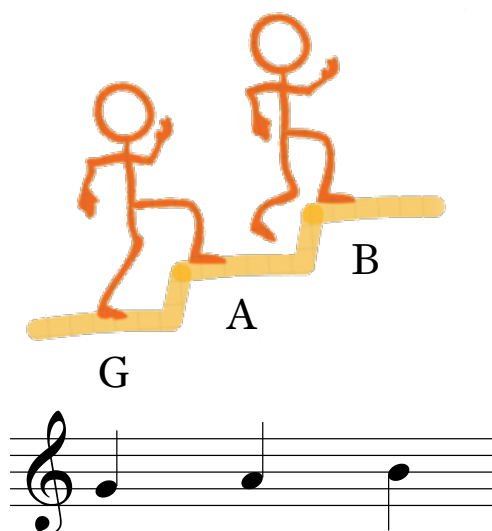
D _____

B _____

G _____

E _____

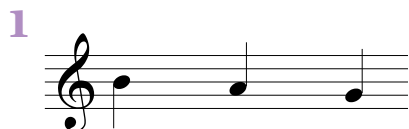
Steps and Leaps



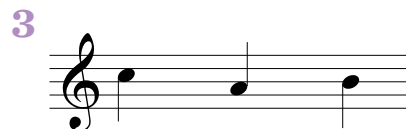


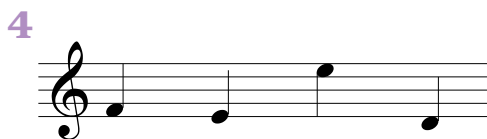
Pitch Puzzles

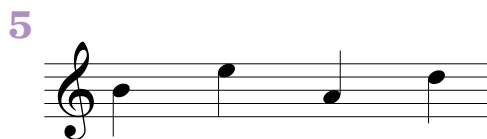
Look at the pitches below and write the correct note names to spell words.





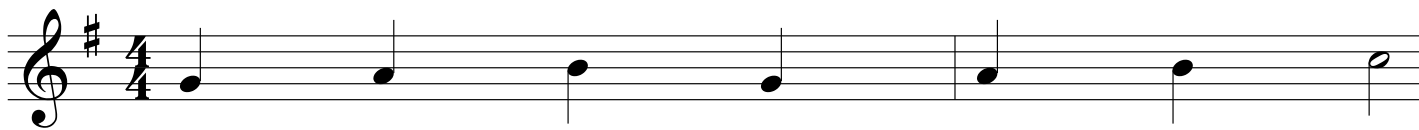


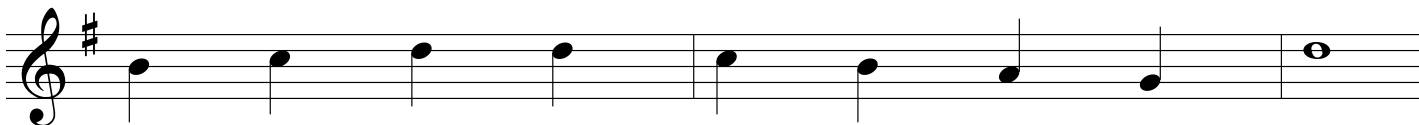




Note Names in “Come to Play”

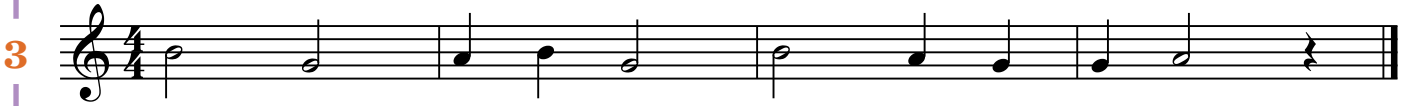
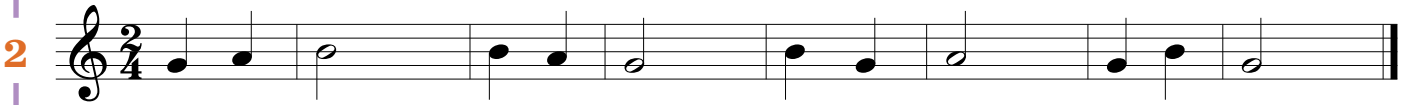
Name the notes in our Link Up theme song, “Come to Play.” Write the letter name of each note in the spaces below.



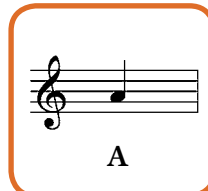


Reading Melodic Patterns

Practice saying, singing, or playing these melodies.

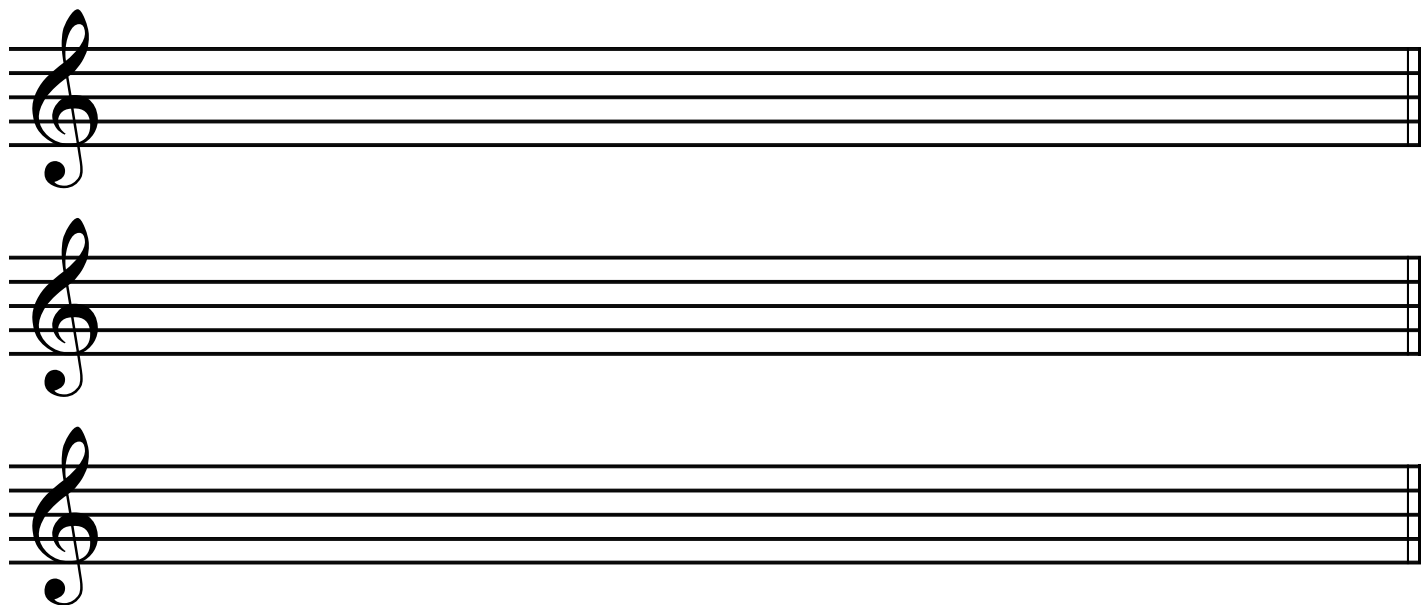


Two-Note Songs

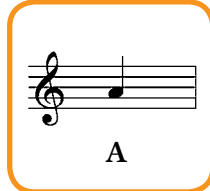
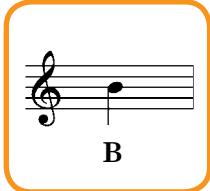


- 1.
- 2.
- 3.

My Two-Note Songs



Three-Note Songs

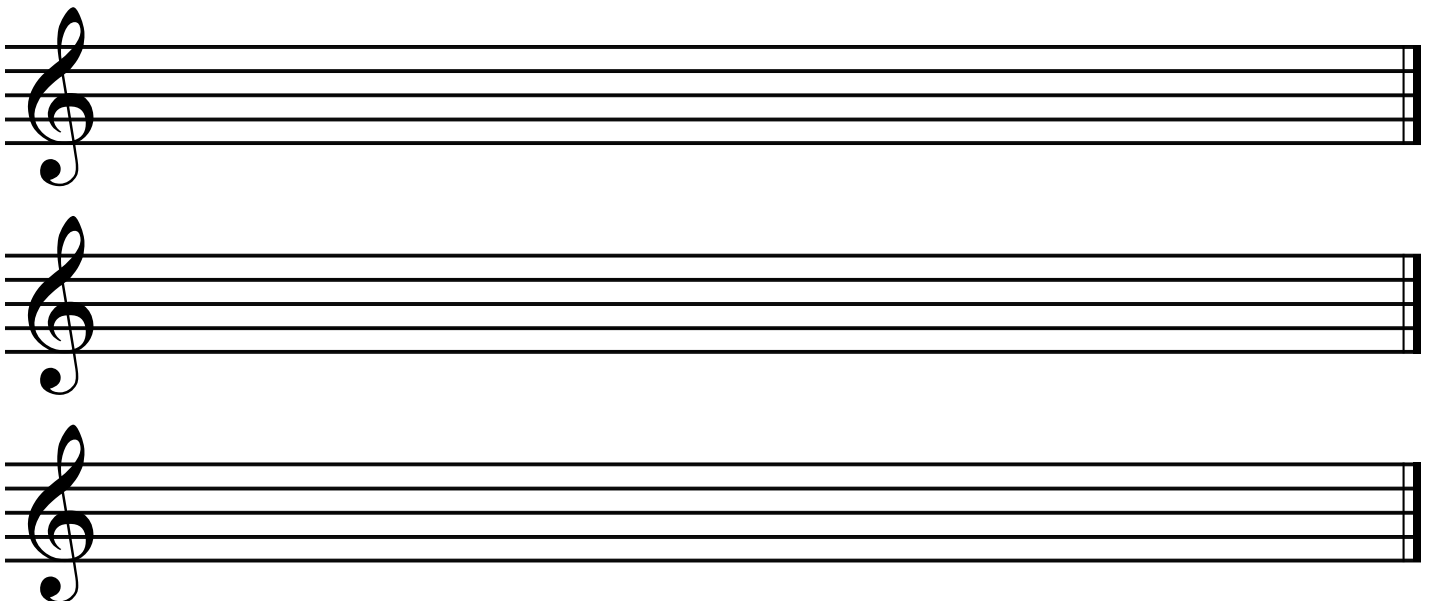


- 1.

- 2.

- 3.

My Three-Note Songs



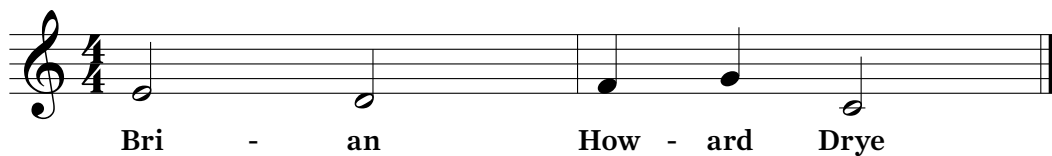
Melody Name Game

Name: _____ Number of Syllables: _____

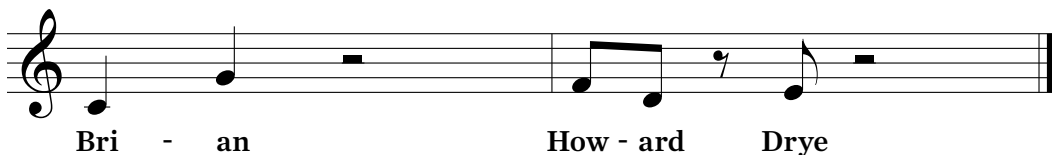
Number of Syllables: _____

Use your name to create a melody. Choosing from the rhythms and pitches below, add one note value and pitch to each syllable of your name. Remember to look at the time signature and check your musical math.

Example 1



Example 2



1.

Rhythms



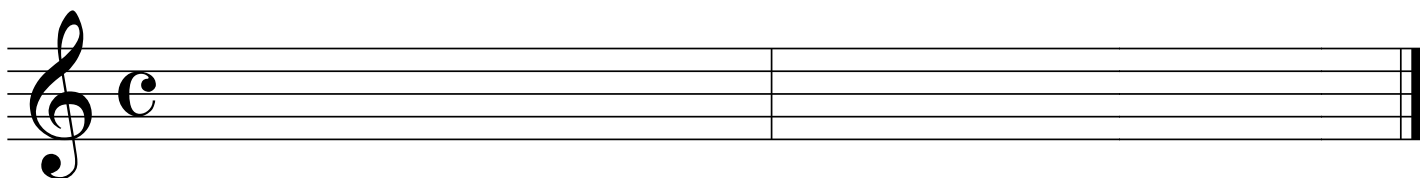
Pitches



4/4 is also known as common time.



Musicians use the **C** to show
“common time.”

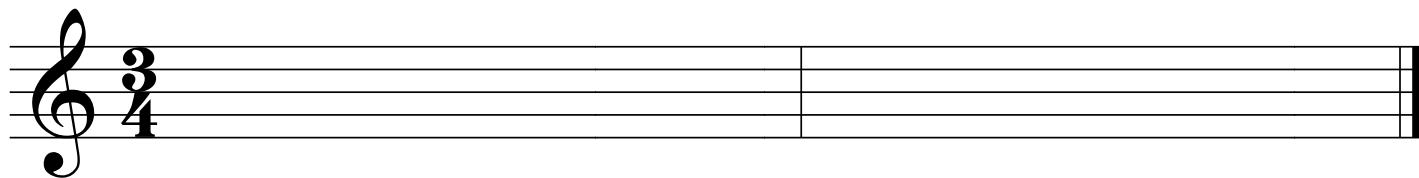


2.

Rhythms



Pitches



3.

Rhythms



Pitches



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

1750 1775 1800 1825 1850 1875 1900 1925 1950 1975 2000 2014

Wolfgang Amadeus Mozart
1756–1791

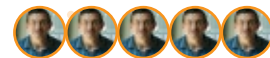


Georges Bizet



1838–1875

Thomas Cabaniss



b. 1962

Ludwig van Beethoven



1770–1827

André Filho



1906–1974

Felix Mendelssohn



1809–1847

Jacques Offenbach

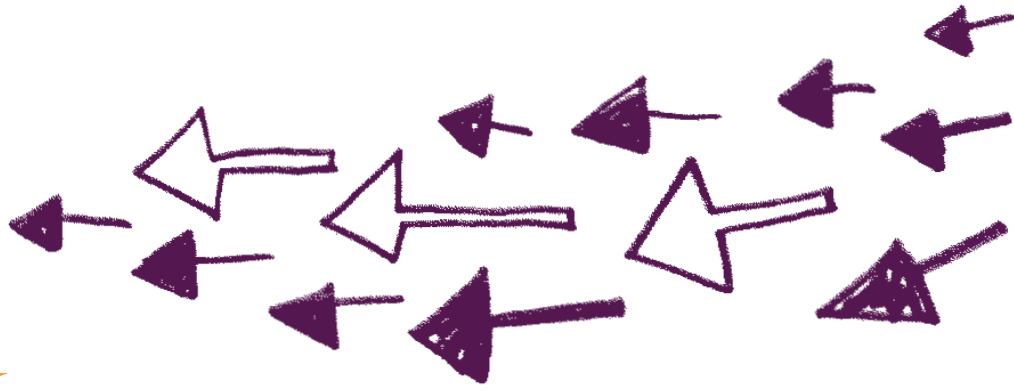


1819–1880

Johann Strauss II



1825–1899



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

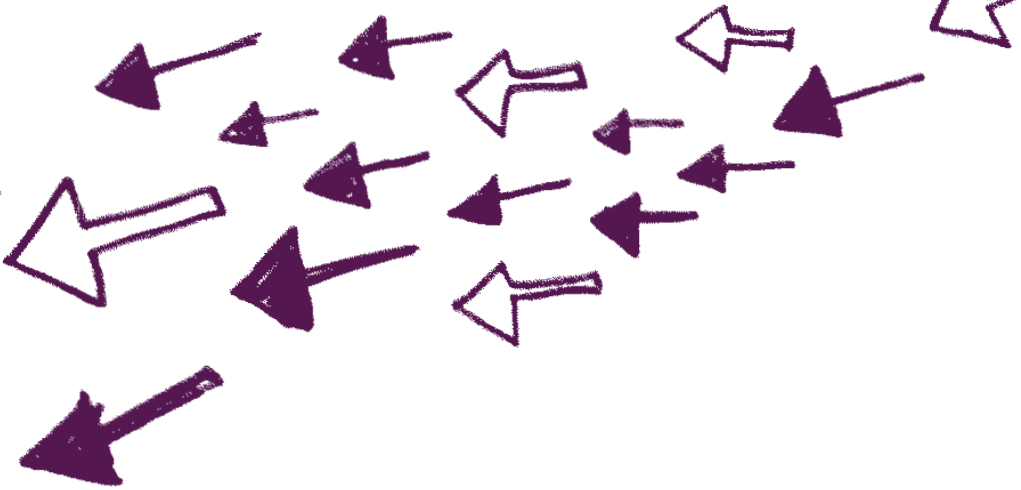
listen: to hear and pay attention to sound, speech, or music

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

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. Pronunciation guide spoken by Christian Figueroa.

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.

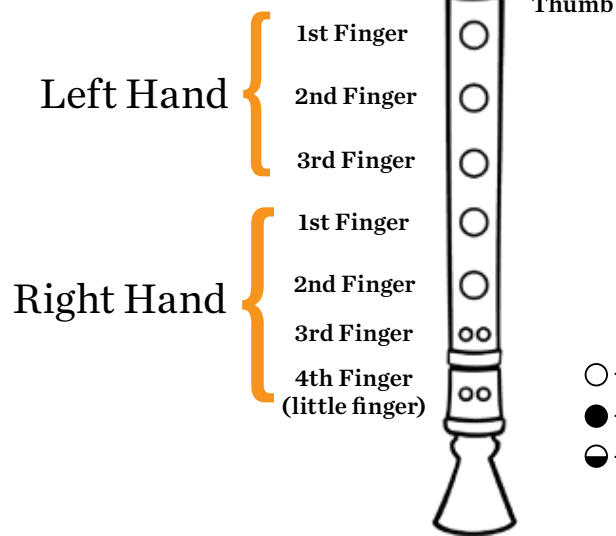
Photos

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. SG41: toreador by Juan Carlos Guijarro Moreno; Escamillo at Carnegie Hall by Jennifer Taylor; Escamillo boasting by Stephanos. 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. 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.

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



Handwritten fingering chart for the Soprano Recorder, showing notes and fingerings for the Left Hand (LH) and Right Hand (RH).

Row 1 (Left Hand):

Note	LH Fingering
C	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
C#	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
Db	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
D	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
D#	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
Eb	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
E	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
F	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
F#	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
Gb	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed
G	Thumb closed, 1st hole closed, 2nd hole closed, 3rd hole closed

Row 2 (Right Hand):

Note	RH Fingering
G#	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
Ab	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
A	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
A#	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
Bb	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
B	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
C	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
C#	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
Db	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
D	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
D#	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
Eb	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed

Row 3 (Right Hand):

Note	RH Fingering
E	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
F	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
F#	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
Gb	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
G	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
G#	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
Ab	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
A	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
A#	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
Bb	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
B	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed
C	1st hole closed, 2nd hole closed, 3rd hole closed, 4th hole closed

