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

The Orchestra SWINGS
Link Up

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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 and music-making. 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 soprano recorder or string instruments from their seats.

Welcome to The Orchestra Swings

“Swing” is many things. It’s a distinctive rhythmic feel; a musical era dominated by big band jazz; a style of dance that grew alongside swing music; and that elusive but unmistakable feeling that results when musicians are deeply tuned into each other and playing “in the pocket.” Though swing is characteristically associated with jazz, an orchestra can also swing. Through the Link Up repertoire, hands-on activities, and a culminating interactive performance with a professional orchestra, we will explore the elements that contribute to that magical moment when the orchestra starts to swing.

Exploration
How does an orchestra swing?

Key Objectives
Students will

• perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
• explore the elements of rhythm, form, improvisation, and communication that make music swing
• connect with the orchestra and explore instruments, families, and orchestration
• create and improvise music through exploration activities
• 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 instrument families, and preparation for the culminating concert. The Basics sections include 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 XX and Pathways for Teachers on page XX for more information. In addition, there will be pieces on the concert program that are just for listening, some of which are highlighted in the Repertoire Exploration section.

Music Skills Assessment
The Music Skills Assessment tasks address music skills that are directly and indirectly associated with Link Up concert preparation. Select student worksheets are included within the Instrument Families and Basics section of this book. The complete Assessment Tool Manual and tasks are available on the Carnegie Hall website.

Program Sequence
The four units within the Repertoire Exploration section are sequential, with one unit providing the scaffolding for the next. 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 XX for suggested program sequences. You may also choose to use the Lesson Plan Template provided on page XX.

Fundamental Music Skill Resources
Activities for teaching fundamental singing and recorder technique, as well as for teaching rhythm and melody, are outlined in the Basics section. A recorder fingering chart is located on page XX.

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 State Standards. Please see page XX for more information.
ICON KEY

The Digital Media Icon prompts you to visit carnegiehall.org/LinkUp to access media resources.

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

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.

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 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.

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 Swings* 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)
    - “Duke’s Place”
    - “When the Saints Go Marching In”
  - Students learn to play the following music:
    - “Duke’s Place”
    - “I Got Rhythm”
  - Students learn to move:
    - “It Don’t Mean a Thing”

- **Repertoire Exploration**
  Students complete the following activities:
  - Instrument Families (Pages xx–xx)
  - Accenting Beats 2 and 4 in “When the Saints Go Marching In” (Page xx)
  - Swing Rhythms in “I Got Rhythm” (Pages XX–XX)
  - Exploring A-A-B-A Form in “It Don’t Mean a Thing” (Page XX)
  - Discovering Improvisation (Page XX)
  - Moving to “It Don’t Mean a Thing” (Page XX)

**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)
    - “I Got Rhythm”
    - “It Don’t Mean a Thing”
  - Students learn to play the following music:
    - “When the Saints Go Marching In”
  - Students learn to move:
    - “It Don’t Mean a Thing”

- **Repertoire Exploration**
  Students complete the following activities:
  - Create Your Own Rhythm Section (Page XX)
  - Learning the 12-Bar Blues with “Duke’s Place” (Page XX)
  - Improvising on “Duke’s Place” (Page XX)
  - Listen and Identify Melody and Improvisation (Page XX)
  - **Creative Extension: Improvisation with Words, Movement, and Storytelling** (Page XX)

**Advanced Program Path**
(Many Sessions, Advanced Instrumental)

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

- **Concert Repertoire**
  - Students learn to play the following music:
    - “I Got Rhythm”
    - “When the Saints Go Marching In”

- **Repertoire Exploration**
  Students complete the following activities:
  - Call and Response Scatting in “It Don’t Mean a Thing” (Page XX)
  - Exploring Harmonic Form in “Duke’s Place” (Page XX)
  - Listening to solos in Bach’s “Brandenburg” Concerto No. 2 (Page XX)
  - Communication in Bernstein’s “Riffs”
  - **Creative Extensions: My Musical Form** (Page XX); **My Blues Lyrics** (Page XX)
Introduction to Concert Repertoire

**Aim:** What repertoire do we need to learn in order to participate in Link Up?

**Summary:** Students are introduced to and learn the concert repertoire.

**Materials:** Link Up CD, Link Up Student Guide

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

**Vocabulary:** composer, repertoire

---

**Welcome to Link Up: The Orchestra Swings**

- Read “Welcome to Link Up” (SGXX) aloud.
- Watch Introduction to Link Up.
- Watch Repertoire Overview.
- Discuss the ideas and vocabulary introduced.
  - **What are you curious about?**
  - **What are you excited about?**

---

**Getting Started**

- Voice and recorder warm-ups are in the Basics section on page XX.
- Fundamentals of singing and recorder playing are illustrated on SGXX and XX.

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**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.
Thomas Cabaniss, Our Guide

Hi, I’m Tom, a composer and your host for *The Orchestra Swings*. I am excited to invite you along with some of my talented musician friends to explore what it means to swing. “Swing” is many things, and though it is characteristically played by jazz musicians, an orchestra can swing, too. We encourage you to investigate the many rich meanings of “swing,” from the distinctive rhythmic ideas to the larger concept of musicians who listen deeply to one another and truly play together. All of these ideas contribute to the magical moment when music starts to swing.
Hi, I’m Courtney, a composer and pianist.

Music is a wonderful vehicle for self-expression and community engagement. When we “swing” with the music, we include our own personal voice with the collective voice. We are all part of the whole, working together to create uninhibited beauty. For *The Orchestra Swings*, I am composing a new piece for orchestra and jazz ensemble which you will hear at the final Link Up concert. I look forward to working with you as we swing as an orchestra!

Hi, I’m Chris, a jazz musician and trombonist.

I have played music for many years and I love all genres, from classical and rock to hip-hop and salsa. My favorite genre is jazz, because you get to improvise and play whatever you want, whenever you want. It is total freedom! Most importantly, you get to do this with other musicians. When everyone is playing well together and really having fun, that is when the music swings. Improvisation is the key to my happiness, and I think it will be to yours, too.
Come to Play

Thomas Cabaniss

Tracks 1–6

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

Steadily

Part 1

Part 2

Part 3

Winds blow

Trum-pets sound-ing

Strings sing

Drum-ners pound-ing

---
Drummers p p p p p p pounding

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

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

shake the ground with song with song
What do you do with time?
LEADER (from stage):
Make it groove make it move make it rhyme
AUDIENCE

What do you do with song?
LEADER:
Make it sing make it ring make it strong make it
AUDIENCE

What do you do with sound?
LEADER:
long________________________ What do you do with sound?
3

Jazz Interlude
Swing feel 2
12
Winds blow trumpets swinging Strings singing drums play

finger snaps

Come to swing, Join

trumpets swinging Strings singing drums play ding ding ga ding ding ga
sound with sound Come to swing we'll shake the ground with

Come to Play
Strings sing drums play ding ding ding ding ding ding ding

Come to swing we'll shake the ground with song

Come to swing we'll shake the ground with song

Shake the ground with song!

Song, with song!

Song, with song!
Duke’s Place

Duke Ellington, Ruth Roberts, Bill Katz, and Robert Thiele

Recorder Notes Needed: G, C

Track xx

1. Baby! Take me down to Duke's Place
2. Sax- es do their tricks at Duke's Place

Wild- est box in town is Duke's Place
Drum- mers swing their sticks in Duke's Place

Love that piano sound in Duke's Place
Come on get your kicks in Duke's Place
I Got Rhythm

George and Ira Gershwin

Recorder Notes Needed:
D, E, G, A, B, C, C#, high D

Singing Icon
Recorder Star Icon

Dm7 G7 CM7 Cm7 G6 Am7 D7 G6

I got rhythm  I got music

G6 Em7 Am7 D7 G6 Em7 Am7 D7

I got my friend  Who could ask for anything more?

Dm7 G7 CM7 Cm7 G6 Am7 D7 G6

I got daisies in green pastures

B7 E7

Old man trouble  I don't mind him

A7 D7

You won't find him round my door  I got starlight

G6 Em7 Am7 D7 Dm7 G7 CM7 Cm7

I got sweet dreams  I got my friend  Who could

G6 E7 A7 D7 G6

ask for anything more?  Who could ask for anything more?
I Got Rhythm
George and Ira Gershwin

Recorder Notes Needed: G, A, B

Track xx

Recorder/Violin Icon
It Don’t Mean A Thing

Duke Ellington & Irving Mills

Cm Cm(maj7) Cm7 Cm6

don’t mean a thing if it ain’t got that swing

F7 B♭7 E♭6 G7

doo wah doo wah doo wah doo wah doo wah doo wah doo wah

Cm Cm(maj7) Cm7 Cm6

don’t mean a thing all you got to do is sing

doo wah doo wah doo wah doo wah doo wah doo wah doo wah

B♭m7 E♭7 A♭M7 Cm7 F7 B♭7

makes no difference if it’s sweet or hot Just give that rhythm every thing you got

G7 Cm Cm(maj7) Cm7

It don’t mean a thing if it ain’t got that swing

F7 B♭7 E♭6

doo wah doo wah doo wah doo wah doo wah doo wah doo wah doo wah
## “It Don’t Mean a Thing” Choreography

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<td><strong>High and Low Snaps (8 counts)</strong></td>
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<td><img src="image1.png" alt="Image" /></td>
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<td><strong>Charleston Left (8 counts)</strong></td>
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<td><img src="image3.png" alt="Image" /></td>
<td><img src="image4.png" alt="Image" /></td>
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- **Bring both hands to your chest, extend your arms, and snap your fingers on the off-beats.**
- **Bring your arms to your sides and point your fingers downward in opposition with your steps.**
- **Take a small step forward with your right foot, while your left foot kicks backward. Take a small step forward with your left foot, while your right foot kicks backward.**
- **Take a small step forward with your left foot, while your right foot kicks backward. Take a small step forward with your right foot, while your left foot kicks backward.**

Watch the “It Don’t Mean a Thing” Choreography video for a demonstration and to learn some variations for the A Section movements!
When the Saints Go Marching In

Traditional

*Track xx*

Recorder Notes Needed: C, D, E, F, G

When the Saints Go Marching In

Traditionally

Singing Icon

Recorder Star Icon

Track XX

When the Saints Go Marching In

Recorder Notes Needed: C, D, E, F, G
When the Saints Go Marching In

Traditional

Recorder Notes Needed: G, A, B, C
Repertoire Exploration

Introduction to Repertoire Exploration

What Is Swing?

In music, “swing” can mean many things. Swing is a style of jazz that grew from African-American roots and dominated American popular music in what came to be known as the Swing Era (from approximately 1930 to 1945). Played by big bands led by such luminaries as Duke Ellington, Count Basie, Benny Goodman, and Artie Shaw, swing has a distinctive rhythmic feel, achieved by accentuating beats 2 and 4, replacing steady eighth notes with lilting, “swinging” eighth notes, and adding accents and syncopation—all anchored by a walking bass line. This gives the music an undeniable groove or beat, which is hard to explain in words. As Louis Armstrong famously said, “If you don’t feel it, you’ll never know it.” Swing makes people want to get up and dance, and a whole new genre of dance evolved along with the music, including dances like the jitterbug and the Lindy Hop.

But swing and other forms of jazz are not the only styles of music that swing; in fact, all music can swing—including orchestral music. When musicians play off each other’s musical ideas in the moment, approach playing together with a fresh and invigorating spirit, and listen deeply and respond to each other with daring and joy, we say that they swing. We encourage you to investigate the many rich meanings of “swing” so that you and your students can understand, experience—and, as Armstrong said, “feel”—what it means to swing.

• What does the word “swing” mean to you? (e.g. swing set, swinging back and forth, etc.)

• Does anybody know what the term “swing” means in music?
The Orchestra Swings with Rhythm

Aim: How do musicians create swing using rhythm?
Summary: Students explore the fundamentals of swing rhythm in “When the Saints Go Marching In” and “I Got Rhythm” and create their own rhythm section.
Materials: Link Up CD, Link Up Digital Resources, Link Up Student Guides
Standards: US 1, 2, 5, 6; NYC 1, 2
Vocabulary: ride rhythm, rhythm section

Ingredients of Swing Rhythm

Rhythm is the key to swing, and there are several main ingredients that yield the distinctive swing feel. First is the steady beat with an accent on beats 2 and 4, giving the music a lively, danceable bounce. Second, instead of playing straight eighth notes that sound even or equal, musicians lengthen the first note of the pair and accent the second, shorter note, creating a bright rhythmic lilt. Finally, jazz musicians add another distinctive swing rhythm called the ride rhythm, which the drummer plays on the ride cymbal, accentuating the swing feel. The interactions between these rhythmic ingredients create music that is full of energy and excitement.

Accenting Beats 2 and 4 in “When the Saints Go Marching In”

- Play Track XX “When the Saints Go Marching In” (play along). As you listen, clap on beats 1 and 3 and then march around the room, emphasizing beats 1 and 3.
- Next, listen to Track XX “When the Saints Go Marching In” (New Orleans style) and begin clapping on beats 2 and 4 and moving around the room, emphasizing beats 2 and 4 and feeling the swing-like qualities of the arrangement.
  - How does your body feel when you focus on beats 1 and 3? On beats 2 and 4? What is the difference?
  - What else do you notice?
- Learn the song and experiment further with strong and weak beats, then settle into the feeling of swing as the students sing. For example:
  - Practice clapping or snapping on beats 1 and 3 for four measures, followed by clapping or snapping on beats 2 and 4 for four measures:
    - 1-2-3-4, 2-2-3-4, 3-2-3-4, 4-2-3-4
    - 1-2-3-4, 2-2-3-4, 3-2-3-4, 4-2-3-4
  - Bring the strong and weak beats together using the stomp-clap: Stomp on beats 1 and 3 and clap on beats 2 and 4, feeling the accents on the off beats.

New Orleans is the birthplace of jazz.

In the early 1900s, people from all over the world (Africa, Europe, North America, South America, and the Caribbean) lived there and played music together. The earliest style of jazz, New Orleans jazz features three horns improvising melodies at the same time while the rhythm section keeps time. The trumpet plays the main melody, the clarinet plays a counter melody with faster notes, and the trombone plays low sliding notes.
Swing Rhythms in “I Got Rhythm”

- Begin by demonstrating the difference between straight eighths and swing eighths. In swing, the first eighth in the pair is elongated and the second eighth is shortened, slightly accented, and a bit louder.
  - Track XX, Straight vs. Swing Eighths

  ![Straight Eighth Notes](image1)
  ![Swinging Eighth Notes](image2)

- Have the students echo the rhythms by counting and clapping or playing them on classroom instruments.
- Divide the class into groups and have one group count and clap a steady beat (1, 2, 3, 4) while the other group claps swing eighths.
- Learn the ride pattern. Have the students echo the rhythm by counting and clapping or playing on classroom instruments.
  - Track XX, Ride Pattern

  ![Ride pattern](image3)

- Play Track XX, “I Got Rhythm” (Fitzgerald), as performed by Ella Fitzgerald. For more information about Fitzgerald, see SG XX. As you listen, have half of the students clap or snap on beats 2 and 4 while the other half says or taps out the ride pattern (ding, ding-ga, ding, ding-ga-ding).
- Repeat activity with Track XX “I Got Rhythm” (Washburne), and have the students switch parts. This version of “I Got Rhythm” was arranged for The Orchestra Swings by Chris Washburne.
- As you perform your rhythms, can you identify the different instruments that you hear throughout this recording?
Learn “I Got Rhythm”

- Listen to Track XX “I Got Rhythm” Variations. Students demonstrate when they hear the melody (raising hands, holding up cards, etc.) Discuss each variation separately or the set of variations as a whole.
  - Listen for the “I Got Rhythm” melody that we learned earlier.
  - What do you hear in the variation(s)? What instruments are being played? What is changing or different?

The Rhythm Section

Since rhythm is the key to swing, it’s no surprise that the musicians in the jazz ensemble’s rhythm section—piano, bass, and drums (and sometimes guitar)—have the very important job of creating the overall feeling of the music. The instruments in the rhythm section balance and coordinate their sound to create the swing feeling that drives the rest of the musicians in the band and forms the foundation for melody, harmony, and improvisation.

Create Your Own Rhythm Section

- Explore how the rhythm section forms the foundation for the band by creating a rhythm section with the students.
- Divide the class into four groups and assign each group a rhythm to count, clap, or play on a classroom instrument.
- Go to SG XX to review the notations for each instrument heard in the rhythm section.
- The class rhythm section can be used to accompany activities in upcoming lessons as students improvise, perform solos, and explore call and response.

Gershwin’s “I Got Rhythm” Variations

Gershwin’s “I Got Rhythm” Variations is a series of variations for solo piano and orchestra. In the piece, Gershwin uses the familiar melody from “I Got Rhythm” in playful, exciting, and unexpected variations that feature different tempos, dynamics, moods, and rhythmic feels. Though each variation sounds different, the “I Got Rhythm” melody can always be heard.
The musicians in a jazz ensemble’s rhythm section—piano, bass, and drums—have the very important job of creating the overall feeling of swing music.
The Orchestra Swings with Form

Aim: How does form help musicians swing?
Summary: Students establish an understanding of form and explore A-A-B-A form in “It Don’t Mean a Thing” and 12-bar blues form in “Duke’s Place.”
Materials: Link Up CD, Link Up Digital Library, Link Up Student Guides
Standards: US 1, 2, 4, 5, 6, 9; NYC 1, 2, 3
Vocabulary: blues, chord, chorus, form, harmonic changes, measure, scale

Musical Form

In music, form is the road map for any piece, providing the overall layout or structure and defining how one section connects to the next. The form helps the musicians stay together and know where they are in the music. Some musical forms are specific to certain kinds or periods of music; other forms span many styles and eras. In jazz, as the form repeats over and over and the rhythm section maintains the beat, the other musicians can play the melody and have the chance to play improvised solos.

- What are some examples of how form is used in your life? (e.g., following a recipe, map, or schedule)

Exploring A-A-B-A Form in “It Don’t Mean a Thing”

- A-A-B-A form is a common form used in many styles of music. In many songs and jazz tunes, each of the four sections has 8 measures, adding up to 32 measures of music. The A sections are the same or slightly different, and the B section (often referred to as the bridge) is contrasting.
  - How does your body feel when you focus on beats 1 and 3? On beats 2 and 4? What is the difference?
  - What else do you notice?
  - Learn the melody for “It Don’t Mean a Thing” on SG XX.
  - As you sing, use the Melodic and Lyric Patterns chart on SG XX to follow the form.
    - Note when the melody repeats and when the melodic pattern is different.
    - Note similarities and differences in the lyrics for each line.

In jazz, the A-A-B-A form is repeated multiple times; one time through the full form is called a chorus. When a jazz musician “takes a chorus,” it means that she or he improvises a solo over the form of the piece. For example, when you and your students have sung through the entire basic part of “It Don’t Mean a Thing,” you have “taken a chorus!” In the final concert, we will hear and perform this chorus multiple times.

Play Track XX “It Don’t Mean a Thing” (Washburne). In this recording, arranged by Chris Washburne for The Orchestra Swings, you will hear the singer take a full chorus at the beginning, followed by the piano, saxophone, trumpet, and drums each taking a half chorus (the A-A or B-A sections, respectively). To end the song, the singer takes it from the second half of the chorus and tags (or “takes us out”) by singing the “do wah” lyrics three times.
Using Movement to Understand A-A-B-A Form

• Ask students to sing the A section and create a movement for that section. Do the same with the B section, eliciting a contrasting movement.
• Split the class into two groups and have the first group sing the A section while the second group dances, and have the second group sing the B section while the first group dances, switching parts for each chorus.
• Play Track XX, “It Don’t Mean a Thing” (play-along)
  • Let’s try it out with the music. Sing along and perform your corresponding A and B movements.

Musicians Play with A-A-B-A form

• Play Track XX “It Don’t Mean a Thing” (Armstrong), as performed by Louis Armstrong and Duke Ellington. For more information about Armstrong and Ellington, see SG XX.
  • Follow the melody on SG XX (student basic part) while you listen to how the musicians play with the A-A-B-A form in this version of “It Don’t Mean a Thing” featuring Armstrong on vocals. (You will hear an introduction before the A-A-B-A pattern, or chorus, begins.)
  • How is the melody different from what you see on the page?
  • Does knowing the form of the piece change how you listen to the music?

Go Deeper

Explore A-A-B-A form in Gershwin’s “I Got Rhythm.”

“It Don’t Mean a Thing (If it Ain’t Got that Swing)” was one of the first compositions to include the word “swing” in its title. Duke Ellington composed the piece during an intermission at a big band dance performance in Chicago. Legend has it that no one was dancing until he enlivened the mood by introducing this song. Track XX features Ellington’s big band along with famous trumpeter and singer Louis Armstrong.

Creative Extension: My Musical Form

• Choose a time signature and work with the class to create two contrasting rhythmic phrases, labelled A and B on SG XX “My Musical Form.”
• Have the students practice clapping the rhythms while keeping a steady beat with their feet.
• Divide the class into two groups and assign each group one of the rhythms.
• Write patterns on the board or on SG XX (e.g. A-B-A-B, A-B-A, or A-A-B-A), and have the students perform the pattern, playing their section of the rhythm.
The Blues

The blues is the foundation of most American popular music. With origins in the American South, it developed out of many types of African-American music, including work songs, hymns, and spirituals sung during the time of slavery. The blues is traditionally a way of singing about your feelings and sharing your story. It has a specific musical form, which is 12 measures long and defined by a set of harmonic changes. The blues is a unique form of musical communication that gives musicians freedom to improvise and swing.

- Discuss the concept of the blues.
  - What does the word “blues” mean to you?
  - What do you know about the blues in music?

Learning the 12-Bar Blues with “Duke’s Place”

- Review the basic part to “Duke’s Place” on SGXX (recorder or singing part).
- Play <CD Icon> Track XX “Duke’s Place” (Armstrong excerpt). With your students, count out loud the 12-measure form while listening to the piece, modeling for them where each measure starts.
  - The 12-bar blues form consists of three sections of four measures each, totaling 12 measures of music.

Go Deeper

Discover more lessons on the blues by visiting the Music Educator’s Toolbox, selecting Grades 3–5, and searching “We’ve Got The Blues.”

Duke Ellington’s “Duke’s Place” (“C Jam Blues”)

Composer and bandleader Duke Ellington loved to write music that featured his orchestra members soloing, and “C Jam Blues” is one of those compositions. It is in the 12-bar blues form. With the lyrics added, the piece is known as “Duke’s Place.” Many famous jazz musicians sang this song, including Louis Armstrong and Ella Fitzgerald.
Exploring Harmonic Form in “Duke’s Place”

• Play Track XX, “Duke’s Place” (harmonic changes).
• Direct the students to identify when they hear a harmonic change by raising their hands when the chord changes.
  • During all of these chord changes, the melody stays the same!
  • What else do you notice about the music? What about the music is changing?
• Using “Chords in Duke’s Place” on SG XX, introduce the students to the chords that are found in this song.
  • We identified changes in the harmony, or changes in the chords, when we raised our hands just now.
  • Chords are built from a single note, called the root.
  • In “Duke’s Place,” we will hear four different chords, based on the root notes C (I), D (ii), F (IV), and G (V).
  • These chords are played in a repeating pattern called harmonic progression, or harmonic changes.
• Play Track XX, “Duke’s Place” (harmonic changes). Have the students follow the “Duke’s Place” Listening Map on SGXX.
• Play the track again. This time, sing or play the root of each chord on one whole note per measure as you follow the “Duke’s Place” Listening Map.

Go Deeper
Split the class into two groups. The first group can sing or play the “Duke’s Place” melody, while the second group can sing the roots of the chords, similar to what the bass would play as part of the rhythm section.

Discover great blues artists by searching for recordings online and sharing examples with your students. A few suggestions: Bessie Smith, Buddy Guy, Robert Johnson, B.B. King, Muddy Waters, and Ray Charles.
Creative Extension: My Blues Lyrics

• Students will compose their own blues lyrics, working individually or in groups.
  
  • Blues are a way of expressing a particular feeling through music. Blues lyrics usually tell a story about everyday life, often presenting a difficulty or problem, and then resolving or commenting on it.
  
  • Each of the three sections of the 12-bar blues form features a vocal phrase. In the first section, the problem is stated. In the second section, the phrase is repeated. In the third section, the phrase is a response or resolution and rhymes with the first two sections.
  
  • Using “My Blues Lyrics” on SGXX, review the following instructions with your students.

  • Think about a topic that you want to write your blues about. It could be something hard in your day or something that has been bothering you.
  
  • Come up with two phrases: one that describes your topic and another that comments on it or resolves it. Make sure that your two phrases rhyme.

  • Example: Too Much Homework Blues

    Phrase A:  I’ve got so much homework, I’ve got no time to play.

    Phrase A:  I’ve got so much homework, I’ve got no time to play.

    Phrase B:  Now that it’s the weekend, I can play all day.

Go Deeper

For an added challenge, have students sing their new lyrics along with Track XX “Duke’s Place” (play-along) or with your student-created rhythm section. For additional examples of scat singing, play Track XX “Duke’s Place” (Washburne).
The Rhythm Section

Phrase A

It don’t mean a thing if it ain’t got that swing

dooo wah doo wah doo wah doo wah doo wah doo wah doo wah

Phrase A

It don’t mean a thing all you got to do is sing

dooo wah doo wah doo wah doo wah doo wah doo wah doo wah

Phrase B

It makes no difference if it’s sweet or hot

Just give that rhythm every thing you got

Phrase A

It don’t mean a thing if it ain’t got that swing

dooo wah doo wah doo wah doo wah doo wah doo wah doo wah
My Musical Form

Create two different measures of rhythmic patterns.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
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List several different combinations of the A and B patterns below (e.g. A-A-B-A):

___ ___ ___ ___       ___ ___ ___ ___       ___ ___ ___ ___       ___ ___ ___ ___

___ ___ ___ ___       ___ ___ ___ ___       ___ ___ ___ ___       ___ ___ ___ ___

___ ___ ___ ___       ___ ___ ___ ___       ___ ___ ___ ___       ___ ___ ___ ___

___ ___ ___ ___       ___ ___ ___ ___       ___ ___ ___ ___       ___ ___ ___ ___

Now, perform your arrangement!
Chords in “Duke’s Place”

Harmony

Section 1

1st measure

Bar – by!
Sax – es

2nd measure

Take me
Do their
Down to
tricks at

3rd measure

Duke’s
Duke’s
Place
Place

4th measure

Section 2

5th measure

Wild – est
Drum – ers

6th measure

box
swing
in
their
sticks

7th measure

Duke’s
Duke’s
Place
Place

8th measure

Section 3

9th measure

Love that
Come on

10th measure

pia – no
get your
sound
kicks

11th measure

Duke’s
Duke’s
Place
Place

12th measure

“Duke’s Place” Listening Map

Harmony


My Blues Lyrics

Step 1: Choose Your Topic

• Think about a topic that you want to write your blues about. It could be something hard in your day or something that has been bothering you.

Step 2: Complete Your Lyrics

• Come up with two phrases: one that describes your topic and another that comments on it or resolves it.
• Label your phrases Phrase A and Phrase B.
• Your lyrics should follow a pattern: A (Problem), A (Repeat Problem), B (Comment/Resolution)
• Fill in the blanks with your lyrics.

<table>
<thead>
<tr>
<th>Phrase A: (Problem)</th>
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<table>
<thead>
<tr>
<th>Phrase A: (Repeat Problem)</th>
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<td></td>
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<table>
<thead>
<tr>
<th>Phrase B: (Resolution)</th>
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</table>
Discovering Improvisation

When musicians improvise, they make decisions and create musical ideas on the spur of the moment. Through improvisation, or “improv,” musicians demonstrate their musical skills and express their feelings and personalities. When musicians improvise, they make up music that is not written out on the page, playing around with the melody and rhythm and using other musical tools to create music that sounds new and surprising. Their improvised solos follow the form and harmonic changes of the piece, and are supported by the members of the rhythm section, as well as the other musicians in the band. Communication, cooperation, and listening are key components of successful improvisation.

• Discuss the concept of improvisation with the students.
  • *What does the word “improvisation” mean to you?*
  • *What are some examples of how you improvise in your daily life?*
  • *Does anybody know what the term “improvisation” means in music?*

• You can experiment with a very simple improvisation rhythmically, vocally (with or without words), and/or with a classroom instrument. The group can stomp and clap to maintain a rhythm and students can each improvise one measure at a time.

Improvising on “Duke’s Place”

• Review the melody and lyrics of “Duke’s Place” on SGXX and on Track XX “Duke’s Place” (basic recorder).
• Demonstrate improvised phrases for the students on the recorder, using just the notes G and C.
• Students play the first four measures of the melody, then the teacher improvises for the next four measures, trading back and forth. Switch roles, with the teacher playing the melody and the students improvising as a group.
• Invite individual students to take turns soloing, alternating between the melody and improvisation. Play Track XX “Duke’s Place” (play-along) as the students perform.
• Expand the note range as appropriate for the students. Listen to Track XX “Duke’s Place” (improvisation examples) for some ideas. This exercise can be also done vocally or on classroom instruments.

Go Deeper

Divide students into three groups. One group is the rhythm section, one group plays the melody, and one group improvises.
Improvising on “Duke’s Place”

• Play “Duke’s Place” (Armstrong complete) Track XX. Have the students complete the “Melody or Improvisation Listening Map” on SGXX to listen for the melody and improvisations in the piece.
  • How can you tell the difference between the melody and the improvisations?
  • What do you notice when the musicians are improvising? How does the melody change?

Go Deeper
Listen for improvisation in the other Link Up repertoire.

Listening to solos in Bach’s “Brandenburg” Concerto No. 2

Musicians have been improvising throughout history. During the Baroque period in the 17th and 18th century in Europe, musicians demonstrated their musical skills and technique by intricately decorating the melodies that were written by the composer. In the third movement of Bach’s “Brandenburg” Concerto No. 2, the main theme is repeated multiple times while a crisp, steady beat drives the music forward. Four solo instruments—the trumpet, oboe, violin, and recorder—play the theme supported by a small group of string instruments. As the soloists take turns with the theme, they decorate their parts with extra notes and trills. Throughout the movement, the musicians communicate with each other as they play or support the theme, making everything fit together in a bright, playful, and lively musical conversation.

• Listen to Track XX “Brandenburg” Concerto No. 2, III: Allegro assai
  • Listen for the main theme introduced by the trumpet.
  • Raise your hand when you hear each of the four soloists play the theme.
  • What do you notice?

Creative Extension: Improvisation with Words, Movement, and Storytelling

• Improvise with Words: Come up with a sentence and say it in different ways by changing the tone, placing an accent on different words, or changing the volume to see how it feels. Optional: Try saying the sentence to a rhythm, and maintaining the rhythm while the students experiment with the sentence.

• With Movement: Create a simple movement that all of the students perform together. Then, have each student try it out individually, following the basic movement, but adding to it or changing it slightly. The rest of the students will echo the new version of the movement back each time.

• With Storytelling: Provide the students with a group of elements around which to create a story. Divide them into groups and have each group improvise its own version of the story and perform it for the group.

One of the ways that classical musicians improvise is by performing a cadenza.

A cadenza is generally an improvised virtuoso solo passage, typically played near the end of a concerto or other work. At the Link Up concert, listen closely to see if one of the musicians adds a cadenza to the end of the Bach concerto!
## Melody or Improvisation?

<table>
<thead>
<tr>
<th>Section</th>
<th>1st measure</th>
<th>2nd measure</th>
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<tr>
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<td>melody</td>
<td>improvisation</td>
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<tr>
<td>Melody or Improvisation?</td>
<td>improvisation</td>
<td>melody</td>
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</table>
The Orchestra Swings with Communication

Aim: In what ways do musicians communicate when they swing?
Summary: Students explore musical dialogue in “It Don’t Mean a Thing” and musical conversations within the ensemble in Bernstein’s “Riffs.”
Materials: Link Up CD, Link Up Digital Resources, Link Up Student Guides
Standards: US 1, 2, 3, 4, 5, 6; NYC 1, 2
Vocabulary: call and response, riff, scat singing, trading fours

Call and Response

Musicians communicate with each other through the language of music. One form of musical communication is known as call and response, in which musicians play, listen, and respond to each other in a musical dialogue, all while maintaining the steady beat, form, and rhythm of the piece. This back and forth can range from a simple echo to a more intricate conversation among musicians or entire sections of an ensemble. Call and response is a musical tool that adds excitement, spontaneity, and swing to the music.

Call and Response Warm-Up

- Practice spoken examples of call and response with the students, including both echoes and questions and answers (e.g. “Knock, knock?” “Who’s there?”).
- Practice call and response rhythms. Again, you can start with patterns the students already know (i.e. ♩♩♩♩♩♩♩♩), and then move to improvised rhythms.
- Try out these same examples of call and response at different tempos and different dynamic levels.
- Invite students to take turns leading the call and response. For an added challenge, have a group of students maintain a steady beat, or activate the rhythm section while other students experiment with call and response.
- Discuss musical communication with the students.
  - Why do you think it is important for musicians to work together and have good communication?
  - What are some examples of things that you do together as a group where it is important to have good communication?

Call and Response Scatting in “It Don’t Mean a Thing”

- Listen for call and response on Track XX “It Don’t Mean a Thing” (Armstrong complete). The call and response begins at 0:56 in the recording after an introduction performed by the trumpet player and singer.
  - What did you notice in these examples of call and response?
  - What instruments do you hear?
  - What are the musicians doing in their musical conversations that is similar to the way we have spoken conversations?
- While keeping the beat with a stomp-clap (stomping on beats 1 and 3 and clapping on beats 2 and 4), have half the class sing the call while the other half provides the response. Have students switch parts.
Swing Dance

Swing dance is a type of dance that is associated with the Swing era (approximately 1935–1945) and the swing style and rhythm in jazz. Hundreds of styles of swing dances were invented during this time, including the famous Lindy Hop, which was wildly popular at the historic Savoy Ballroom in Harlem.

Like musicians, swing dancers use call and response to communicate through movement. Dancers watch their partners closely to pick up on and respond to each other’s movements while listening carefully and staying connected to the music.
Listening to solos in Bach’s “Brandenburg” Concerto No. 2

Musicians have been improvising throughout history. During the Baroque period in the 17th and 18th century in Europe, musicians demonstrated their musical skills and technique by intricately decorating the melodies that were written by the composer. In the third movement of Bach’s “Brandenburg” Concerto No. 2, the main theme is repeated multiple times while a crisp, steady beat drives the music forward. Four solo instruments—the trumpet, oboe, violin, and recorder—play the theme supported by a small group of string instruments. As the soloists take turns with the theme, they decorate their parts with extra notes and trills. Throughout the movement, the musicians communicate with each other as they play or support the theme, making everything fit together in a bright, playful, and lively musical conversation.

- Review the “Instrument Families” unit to prepare the students to listen for the various instruments playing the riffs in Bernstein’s piece.
- Listen to Track XX, “Riffs” (excerpt).
  - Can you hear the riff?
- Listen to Track XX, “Riffs” (complete). Divide students into woodwind and brass instrument families. Have the students raise their hands, stand up, or hold up instrument family cards when they hear an instrument from their section playing the riff.
  - How do other musicians in the ensemble add to the riffs?
  - How would you describe the musical conversations you’re hearing in the piece?
### My Scat Patterns

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Sounds It Makes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: Ride Cymbal</td>
<td>ding, ding-ga-ding, ding-ga-ding</td>
</tr>
</tbody>
</table>
Our Concert Host Introduces the Instrument Families of the Orchestra

- Watch Instrument Families.
- Discuss the ideas and vocabulary introduced by Tom.
  - Which instruments did you recognize?
  - Did you see or hear any unfamiliar instruments?
  - What are some other instruments that you are familiar with?

Instrument Families Exploration
At the Link Up concert, you will see many types of musical instruments. Each instrument has unique characteristics, such as the different ways they produce a sound, the materials used to create them, and their overall appearance. These characteristics ultimately divide instruments into four families: woodwinds, brass, strings, and percussion.

- Play Tracks XX–XX while students make notes on their Instrument Family Trees on SG XX–XX.
- Pause after each track and ask the following questions:
  - What do you notice about this instrument?
  - What is unique about the way this instrument sounds?
- Below are some characteristics to keep in mind as you go through this activity with your students:
  - Appearance (colors, shapes, sizes)
  - 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, bows, striking, shaking, scraping)
- Show students how the families are grouped together on the stage by reviewing The Orchestra Map on SGXX.

Aim: How do the instrument families come together to form different kinds of ensembles?
Summary: Students learn about the instruments and how they are used in the orchestra as well as in jazz ensembles.
Materials: Link Up CD, Link Up Student Guide
Standards: US 6, 7, 8; NYC 1, 2, 3, 4, 5
Vocabulary: orchestra, ensemble, big band

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?

Identifying Instruments and Families

At the Link Up concert, you will see many types of musical instruments. Each instrument has unique characteristics, such as the different ways they produce a sound, the materials used to create them, and their overall appearance. These characteristics ultimately divide instruments into four families: woodwinds, brass, strings, and percussion.

Part 1 (visual)
• Complete Instrument Identification (SGXX–XX).
  • We are going to identify instruments of the orchestra. Fill in the boxes next to each image.
  • Also, write in one musical fact about each instrument. Notice that the first example is completed for you.
• Have students form pairs and check one another’s work.

Part 2 (audio)
• Play Track XX, Solo Instruments Without Narration.
• Complete Families and Instruments (SG XX).
• Compare and discuss answers.
• Play Track XX again as needed.

Creative Extension 1: My Own Orchestra
• In your Orchestra Organizer, SG42–43, study the instruments in their appropriate family boxes while listening to Tracks 27–42 (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).

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.
The Conductor

For all of the instruments of the orchestra to play together, they need someone to lead them. It is the job of the conductor to keep a steady beat for the musicians to follow, indicate dynamics and changes in tempo, and interpret a musical composition expressively. Conductors are highly trained musicians, many of whom have played one or more instruments for many years. Who will the conductor be at your Link Up concert?

Be the Conductor

- Discuss the role of the conductor in an orchestra.
  - Why does an orchestra need a conductor?
  - How does a conductor communicate with the orchestra during a performance without talking?
- Conductors direct the orchestra using arm movements called “beat patterns” that indicate the meter and tempo of a piece of music. Demonstrate the 4/4 beat pattern pictured to the right.
  - When a piece has a 4/4 time signature, the conductor uses this pattern with his right hand (down, left, right, up).
  - Use your pointer finger as your conductor’s baton and practice your 4/4 beat pattern.
- Next, have the students in the class establish a slow, steady beat by patting their knees and counting “1, 2, 3, 4.”
- While half of the class maintains the steady beat, invite the remaining students to practice the 4/4 beat pattern in time.
- Have individual students lead the class as the conductor while the students count, being careful to follow the conductor’s tempo, dynamics, and expression.
  - What other types of musical ideas might a conductor want to share with the orchestra besides the tempo and meter?
- As you practice your Link Up repertoire throughout the year, invite individual students to be the guest conductor and lead the class, making their own musical choices!

Instruments Form Ensembles

At the Link Up concert, you will see many types of musical instruments. Each instrument has unique characteristics, such as the different ways they produce a sound, the materials used to create them, and their overall appearance. These characteristics ultimately divide instruments into four families: woodwinds, brass, strings, and percussion.

- Go to SGXX–XX to look at the different ensembles in the photographs.
  - Which instruments do these groups have in common?
  - What are some differences that you notice?
Jazz ensembles come in many different sizes. Smaller ensembles are referred to by the number of musicians in the group:

- Solo = one musician
- Duo = two musicians
- Trio = three musicians
- Quartet = four musicians
- Quintet = five musicians
- Sextet = six musicians
- Septet = seven musicians
- Octet = eight musicians
- Nonet = nine musicians

Jazz ensembles with more musicians, who are divided into sections, are called big bands.

You may notice that a jazz ensemble can include many of the same instruments as the orchestra, such as the trumpet, trombone, clarinet, flute, and bass. But some instruments used prominently in jazz—like the saxophone and guitar—are rarely found in orchestras. Sometimes jazz ensembles also feature a singer.

Another defining characteristic of jazz ensembles is the importance of the rhythm section, generally made up of the piano, bass, and drums. While the rhythm section carries the beat, the other musicians in the band play the melody and have exciting musical conversations that they improvise on the spot.

Creative Extension: My Own Jazz Ensemble

Students can choose up to six more instruments to create an ensemble.

- Which instruments do you think would sound good together? List them or draw them in My Own Ensemble SG XX.

Example: Legendary trumpet player Miles Davis created a nonet which included some instruments typically found in the orchestra, like the French horn and the tuba. The ensemble recorded a 12-track album called Birth of the Cool, released in 1957.
Instrument Family Tree

Woodwinds
(wooden tubes, blown)

Sounds like:

Bassoon

Sounds like:

Flute

Sounds like:

Oboe

Sounds like:

Piccolo

Sounds like:

Brass
(metal tubes, buzzed lips)

Sounds like:

Trombone

Sounds like:

French Horn

Sounds like:

Trumpet

Sounds like:

Tuba

Sounds like:
Percussion
(struck, shaken, or scraped)

Timpani
Sounds like:

Triangle
Sounds like:

Snare Drum
Sounds like:

Bass Drum
Sounds like:

Piano
Sounds like:

Xylophone
Sounds like:

Strings
(strings that are bowed or plucked)

Violin
Sounds like:

Viola

Bass
Sounds like:

Cello
Sounds like:

Harp
Sounds like:
The Orchestra Map

- Violins
- Bass Drum
- Snare Drum
- Xylophone
- Harp
- Clarinets
- Flutes
- Timpani
- French Horns
- Conductor
- Violins

The Orchestra Map
Who Am I?
<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. piccolo</td>
<td>woodwind</td>
</tr>
<tr>
<td>2. violin</td>
<td>string</td>
</tr>
<tr>
<td>3. snare drum</td>
<td>percussion</td>
</tr>
<tr>
<td>4. trumpet</td>
<td>brass</td>
</tr>
<tr>
<td>5. timpani</td>
<td>percussion</td>
</tr>
<tr>
<td>6. bassoon</td>
<td>woodwind</td>
</tr>
<tr>
<td>7. bass</td>
<td>string</td>
</tr>
<tr>
<td>8. viola</td>
<td>string</td>
</tr>
<tr>
<td>9. tuba</td>
<td>brass</td>
</tr>
<tr>
<td>10. flute</td>
<td>woodwind</td>
</tr>
<tr>
<td>11. oboe</td>
<td>woodwind</td>
</tr>
<tr>
<td>12. harp</td>
<td>string</td>
</tr>
<tr>
<td>13. xylophone</td>
<td>percussion</td>
</tr>
<tr>
<td>14. cello</td>
<td>string</td>
</tr>
<tr>
<td>15. clarinet</td>
<td>woodwind</td>
</tr>
<tr>
<td>16. bass drum</td>
<td>percussion</td>
</tr>
<tr>
<td>17. trombone</td>
<td>brass</td>
</tr>
<tr>
<td>18. French horn</td>
<td>brass</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Name of Award</th>
<th>Nominees</th>
<th>Award-Winning Instrument</th>
<th>My Trophy for the Winning Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wackiest Woodwind</td>
<td>bassoon, clarinet, oboe, piccolo</td>
<td>bassoon</td>
<td></td>
</tr>
</tbody>
</table>

### Families and Instruments

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin</td>
<td>string</td>
</tr>
<tr>
<td>bass</td>
<td>string</td>
</tr>
<tr>
<td>clarinet</td>
<td>woodwind</td>
</tr>
<tr>
<td>oboe</td>
<td>woodwind</td>
</tr>
<tr>
<td>trumpet</td>
<td>brass</td>
</tr>
<tr>
<td>tuba</td>
<td>brass</td>
</tr>
<tr>
<td>xylophone</td>
<td>percussion</td>
</tr>
<tr>
<td>piccolo</td>
<td>woodwind</td>
</tr>
</tbody>
</table>
The rhythm section of a jazz ensemble typically consists of piano, bass, and drums.

Jazz ensembles with fewer than 10 members are referred to by the number of musicians in the group:

- **Trio** = three musicians
- **Quartet** = four musicians
- **Quintet** = five musicians
- **Sextet** = six musicians
- **Septet** = seven musicians
- **Octet** = eight musicians
- **Nonet** = nine musicians

Jazz ensembles with more than 10 musicians who are divided into sections are often referred to as big bands.
You have been given a rhythm section that consists of piano, bass, and drums. Now, you must select up to six more instruments from the instrument family tree, or other instruments that you are familiar with, to create an ensemble. List or draw them below:

Add together the total number of instruments, including the rhythm section. __________

What do we call that number of musicians when they are grouped together? (Example: quartet, quintet, etc.)

________________________________________________________________________

Create a name for your ensemble. (Example: Courtney’s Septet!)

________________________________________________________________________
**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 Student Guide

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

**Vocabulary:** audience

---

**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?*

---

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. Use My Repertoire List on SGXX to help students remember how they will be performing on each piece.

  Thomas Cabaniss       “Come to Play”
  Ellington              “Duke’s Place”
  Ellington              “It Don’t Mean a Thing”
  Gershwin               “I Got Rhythm”
  Traditional           “When the Saints Go Marching In”

Becoming an Expert Audience Member

Review the following behaviors and reminders to be prepared to be an active audience member.

• Turn your cell phone off before the performance starts.
• Pay attention and listen carefully to the host and conductor.
• Play or sing when asked.
• When playing or singing, sit up straight and at the edge of your seat.
• Be quiet and respectful of your neighbors and the performers onstage when you are not performing.
• Listen actively to the music. Get into the music and feel the beat in your body.
• Focus on the instruments. What do you hear? What do you see?
• Applaud appropriately after each piece.
• Be a good representative of the class and of the school.

Post-Concert Reflection

• You did it! You and your students performed with the Link Up orchestra! Encourage your students to write a letter to the orchestra, concert host, conductor, or one of the musicians on stage. Below are some prompts for students to consider as they write their letter.
  • 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 / 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.
Many legendary jazz artists have performed at Carnegie Hall. Early jazz music was first heard at Carnegie Hall in 1912 as part of a concert of African American music by James Reese Europe’s Clef Club Orchestra. This performance foreshadowed many stellar evenings featuring a cavalcade of jazz greats including Duke Ellington, Fats Waller, W. C. Handy, Louis Armstrong, Count Basie, Billie Holiday, Dizzy Gillespie, Ella Fitzgerald, Charlie Parker, Oscar Peterson, Sarah Vaughan, Gerry Mulligan, Mel Tormé, Miles Davis, and John Coltrane. The 1938 concert by Benny Goodman and his band—one of the most celebrated events in Carnegie Hall history—marked a turning point in the public acceptance of swing music.

**Artists featured in *The Orchestra Swings* on stage at Carnegie Hall:**

**Ella Fitzgerald**

“This is the place that made me legitimate. Coming here [to Carnegie Hall] makes me feel like I am coming home. There’s just a feeling I get singing here that I don’t get anywhere else.” Ella Fitzgerald’s headline debut at Carnegie Hall was as part of a concert that included two other giants of jazz—Dizzy Gillespie and Charlie Parker. Between 1947 and 1991, the “First Lady of Song” went on to perform multiple times.

**Leonard Bernstein**

“I can’t live one day without hearing music, playing it, studying it, or thinking about it.” Between 1943 and 1990, Bernstein appeared at the Hall nearly 450 times as a conductor, pianist, composer, and educator—including for the famous televised *Young People’s Concerts*.

**Louis Armstrong**

“We all do ‘do, re, mi,’ but you have got to find the other notes yourself.” Trumpet stylist and singer Louis Armstrong made his debut at Carnegie Hall with the Paul Whiteman Orchestra in 1938, and as a headliner for the first time in 1947.

**Duke Ellington**

“There are simply two kinds of music: good music and the other kind ...” By the time he made his wartime Carnegie Hall debut on January 23, 1943, Edward Kennedy “Duke” Ellington was already a star. The success of his debut and his new approach to jazz composition led to Ellington’s series of annual Carnegie Hall concerts, on which he always premiered at least one new work.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Singing</th>
<th>Playing</th>
<th>Listening or Moving</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come to Play</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duke’s Place</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Got Rhythm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It Don’t Mean a Thing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quiet and Not Disruptive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When the Saints Go Marching In</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Date

Dear ______________________,

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

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________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Your friend,

_________________________________________
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?
• Review SG XX to help students prepare for singing and establish 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 45, 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 46, 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 and breath control, using Preparing to Sing on SG XX.

Assessing Vocal Performance

- A suggested vocal performance rubric is included on pages XX–XX. A score sheet is available online at carnegiehall.org/LinkUp as part of Task 1 of the Link Up Music Skills Assessment Tools.
- Student and peer assessment worksheets are included on SG XX–XX, and are also available online at carnegiehall.org/LinkUp as part of Task 2 of the Link Up Music Skills Assessment Tools. You may use these assessments for vocal repertoire throughout the curriculum.

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.
## Vocal Performance Rubric

<table>
<thead>
<tr>
<th>Skill</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Standing Ovation</td>
<td>Stage Ready</td>
<td>Practice, Practice, Practice</td>
<td>Try Again</td>
</tr>
<tr>
<td>Posture</td>
<td>Demonstrates correct posture with neck and shoulders relaxed, back straight, chest open, and feet flat on the floor</td>
<td>Demonstrates mostly proper posture but with some inconsistencies</td>
<td>Demonstrates some aspects of proper posture but with significant need for refinement</td>
<td>Does not demonstrate correct posture</td>
</tr>
<tr>
<td>Breath Control</td>
<td>Demonstrates low and deep breath that supports even and appropriate flow of air (no shoulder movements)</td>
<td>Demonstrates ability to breathe deeply and control air flow but is sometimes inconsistent (some shoulder movements)</td>
<td>Demonstrates basic breath and air control but is often inconsistent (visible shoulder movements, audible breath sounds)</td>
<td>Does not demonstrate appropriate breathing (shallow breaths, large shoulder movements, loud breath sounds)</td>
</tr>
<tr>
<td>Singing Voice</td>
<td>Demonstrates consistent use of the head voice with a clear tone</td>
<td>Demonstrates ability to sing in head voice but with occasional breathy tone or overuse of chest voice</td>
<td>Occasionally demonstrates ability to sing in head voice but with frequently breathy tone or overuse of chest voice</td>
<td>Does not demonstrate proper singing technique (sings only in chest voice, yells, speaks, and produces breathy tone)</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Performs all rhythms correctly, with correct duration, and with a consistent steady tempo</td>
<td>Performs with a steady tempo but has some errors with rhythm and duration</td>
<td>Performs with a tempo that is sometimes steady but has frequent errors with rhythm and duration</td>
<td>Does not perform with steady tempo, correct rhythms or duration</td>
</tr>
<tr>
<td>Musical Accuracy</td>
<td>Performs all pitches accurately</td>
<td>Performs the majority of pitches accurately but has some errors</td>
<td>Some pitches are accurate, but there are frequent and/or repeated errors</td>
<td>Does not perform with accurate pitch</td>
</tr>
</tbody>
</table>

---

**Basics Singing**

- **Singing Technique**: Demonstrates correct posture with neck and shoulders relaxed, back straight, chest open, and feet flat on the floor.
- **Breath Control**: Demonstrates low and deep breath that supports even and appropriate flow of air (no shoulder movements).
- **Singing Voice**: Demonstrates consistent use of the head voice with a clear tone.
- **Rhythm**: Performs all rhythms correctly, with correct duration, and with a consistent steady tempo.
- **Pitch**: Performs all pitches accurately.
## Vocal Performance Rubric (cont.)

<table>
<thead>
<tr>
<th>Skill</th>
<th>4 Standing Ovation</th>
<th>3 Stage Ready</th>
<th>2 Practice, Practice</th>
<th>1 Try Again</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diction</strong></td>
<td>Sings with crisp, clear consonants and vowels are open and shaped appropriately</td>
<td>Diction is mostly clear (vowels not open consistently and consonants need precision)</td>
<td>Diction is inconsistent (vowels are frequently closed and consonants are imprecise)</td>
<td>Diction is not understandable</td>
</tr>
<tr>
<td><strong>Phrasing</strong></td>
<td>Performs all phrasing accurately and musically, and appropriate to song text</td>
<td>Demonstrates understanding of musical phrasing, with some inconsistencies in song text emphasis</td>
<td>Demonstrates a limited understanding of phrasing, breathing at inappropriate times within the song text</td>
<td>Does not demonstrate understanding of appropriate phrasing</td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Performs all tempos accurately</td>
<td>Demonstrates a basic understanding of tempo but is sometimes inconsistent</td>
<td>Demonstrates a limited understanding of tempo and is frequently inconsistent</td>
<td>Does not demonstrate understanding of appropriate tempo</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>Performs all dynamic variations accurately as directed by the score</td>
<td>Demonstrates some variations in dynamic qualities as directed by the score</td>
<td>Demonstrates few variations in dynamic qualities as directed by the score</td>
<td>Does not demonstrate understanding of appropriate dynamics</td>
</tr>
</tbody>
</table>
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.
Peer Assessment

Name/ID: ____________________________ Date: __________

Today, I observed my classmate: ________________________________ (Name)

My classmate performed: ________________________________ (Work Title)

By: ________________________________ (Composer)

My classmate performed by (check one):

- [ ] Singing
- [ ] Playing the recorder
- [ ] Playing the violin
- [ ] ________________

<table>
<thead>
<tr>
<th>My Performance Goals</th>
<th>Standing Ovation</th>
<th>Stage Ready</th>
<th>Practice, Practice, Practice</th>
<th>Try Again</th>
</tr>
</thead>
<tbody>
<tr>
<td>My classmate performed with correct posture.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate took low, deep breaths.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed all of the correct notes.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed all of the correct rhythms.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I like the way my classmate ...

One thing that my classmate can improve is ...

What are some things your classmate can do to make the improvement?

1. ________________________________ 2. ________________________________ 3. ________________________________
Self Assessment

Name/ID: ________________________________ Date: __________

Today I am performing: ________________________________ (Work Title)
By: ________________________________ (Composer)

Today I am (check one):

☐ Singing   ☐ Playing the recorder   ☐ Playing the 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 is ...

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

1. ________________________________  2. ________________________________  3. ________________________________  4. ________________________________
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 SG55 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 fingerling 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 47, 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 (SG54).

### 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 be student-led, and students can create their own patterns as well.

\[
\begin{align*}
\frac{3}{4} & \quad \frac{3}{4} & \quad \frac{3}{4} & \quad \frac{3}{4} \\
\end{align*}
\]

- 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 \( \frac{3}{4} = 80 \)), 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!)

### Assessing Recorder Performance

- A suggested recorder performance rubric is included on pages XX–XX. A score sheet is available online at [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp) as part of Task 1 of the Link Up Music Skills Assessment Tools.
- Student and peer assessment work sheets are included on SG XX–XX and are available online at [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp) as part of Task 2 of the Link Up Music Skills Assessment Tools. You may use these assessments for recorder repertoire throughout the curriculum.
## Instrumental Performance Rubric

<table>
<thead>
<tr>
<th>Skill</th>
<th>4 Standing Ovation</th>
<th>3 Stage Ready</th>
<th>2 Practice, Practice, Practice</th>
<th>1 Try Again</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Posture</strong></td>
<td>Demonstrates correct posture with neck and shoulders relaxed, back straight, chest open, and feet flat on the floor</td>
<td>Demonstrates mostly proper posture but with some inconsistencies</td>
<td>Demonstrates some aspects of proper posture but with significant need for refinement</td>
<td>Does not demonstrate correct posture</td>
</tr>
<tr>
<td><strong>Breath Control</strong></td>
<td>Demonstrates low and deep breath that supports even and appropriate flow of air, with no shoulder movement</td>
<td>Demonstrates ability to breathe deeply and control air flow, but steady air is sometimes inconsistent</td>
<td>Demonstrates inconsistent air stream, occasionally overblowing, with some shoulder movement</td>
<td>Has difficulty demonstrating appropriate breathing for successful playing—large shoulder movement, loud breath sounds, and overblowing</td>
</tr>
<tr>
<td><strong>Hand Position</strong></td>
<td>Consistently fingers the notes correctly and shows ease of dexterity; displays correct hand position</td>
<td>Demonstrates adequate dexterity with mostly consistent hand position and fingerings</td>
<td>Demonstrates basic knowledge of fingerings but with limited dexterity and inconsistent hand position</td>
<td>Does not demonstrate proper instrumental technique (e.g., incorrect hand on top, holes not covered, limited dexterity)</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Performs all rhythms correctly, with correct duration, and with a consistent steady tempo</td>
<td>Performs with a steady tempo and the majority of rhythms with accuracy but with some mistakes</td>
<td>Performs with occasionally steady tempo but numerous rhythmic mistakes</td>
<td>Does not consistently perform with steady tempo or correct rhythms</td>
</tr>
<tr>
<td><strong>Pitch</strong></td>
<td>Performs all pitches accurately</td>
<td>Performs the majority of pitches accurately but with some mistakes</td>
<td>Performs with numerous pitch mistakes</td>
<td>Does not consistently perform accurate pitches</td>
</tr>
<tr>
<td>Skill</td>
<td>4 Standing Ovation</td>
<td>3 Stage Ready</td>
<td>2 Practice, Practice</td>
<td>1 Try Again</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>-------------------------------------------------</td>
</tr>
<tr>
<td>Articulation</td>
<td>Demonstrates appropriate articulation of notes through tonguing or bowing</td>
<td>Often demonstrates appropriate articulation of notes through tonguing or bowing</td>
<td>Inconsistently demonstrates appropriate articulation of notes through tonguing or bowing</td>
<td>Does not demonstrate understanding of proper articulation</td>
</tr>
<tr>
<td>Phrasing</td>
<td>Performs all phrasing accurately and musically</td>
<td>Demonstrates understanding of musical phrasing but with some inconsistencies</td>
<td>Demonstrates a limited understanding of phrasing, breathing at inappropriate points</td>
<td>Does not demonstrate understanding of appropriate phrasing</td>
</tr>
<tr>
<td>Tempo</td>
<td>Performs all tempos accurately</td>
<td>Demonstrates a basic understanding of tempo but is sometimes inconsistent</td>
<td>Demonstrates a limited understanding of tempo and is frequently inconsistent</td>
<td>Does not demonstrate understanding of appropriate tempo</td>
</tr>
<tr>
<td>Dynamics</td>
<td>Performs all dynamic variations accurately as directed by the score</td>
<td>Demonstrates some variations in dynamic qualities as directed by the score</td>
<td>Demonstrates few variations in dynamic qualities as directed by the score</td>
<td>Does not demonstrate understanding of appropriate dynamics</td>
</tr>
</tbody>
</table>
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
Preparing to Play the Recorder

Parts of the Recorder

Mouthpiece

Body

Bell

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

Name/ID: ________________________________ Date: ________

Today, I observed my classmate: _____________________________ (Name)

My classmate performed: _____________________________ (Work Title)

By: ________________________________ (Composer)

My classmate performed by (check one):

☐ Singing  ☐ Playing the recorder  ☐ Playing the violin  ☐ _____________

My Performance Goals

<table>
<thead>
<tr>
<th>Standing Ovation</th>
<th>Stage Ready</th>
<th>Practice, Practice, Practice</th>
<th>Try Again</th>
</tr>
</thead>
<tbody>
<tr>
<td>My classmate performed with correct posture.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate took low, deep breaths.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed all of the correct notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed all of the correct rhythms.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My classmate performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I like the way my classmate ...

One thing that my classmate can improve is ...

What are some things your classmate can do to make the improvement?

1. __________________________  2. __________________________  3. __________________________
Self Assessment

Name/ID: __________________________ Date: __________

Today I am performing: __________________________ (Work Title)

By: __________________________ (Composer)

Today I am (check one):

☐ Singing ☐ Playing the recorder ☐ Playing the 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 is ...

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

1. __________________________  2. __________________________  3. __________________________
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:** 50 minutes (five 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 SG57. 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.

---

**Assessing Literacy in Rhythm**

- As a part of the Link Up Music Skills Assessment, tools are available in Task 6 to measure students’ ability to differentiate between contrasting rhythms and tempos. To download the instructions, student worksheets, and audio tracks, visit carnegiehall.org/LinkUp.
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.

• 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 (SG58), 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.

Creating One-Note Songs

• Practice the rhythms provided in One-Note Songs (SG59) by clapping, saying, singing, or playing the recorder. Be sure to reinforce the 2/4, 3/4, and 4/4 time signatures.

• Have students choose a time signature they will use to compose their own one-note songs.
  
  • Would you like to write your song in 2/4, 3/4, or 4/4?
  
  • How many quarter-notes are in each measure of your time signature?

• Students can write their own song on B, or choose another note they know. Students should also decide how many measures their compositions will be.

• Perform students’ compositions by clapping, saying, singing, or playing the song on the recorder.
Notated music is made up of symbols. Use the decoders below to decode the rhythms you are learning.

- **Time signature**
- **Rest**
- **Note stem**
- **Clef**
- **Bar line**
- **Measure**
- **Note head**

**Note Head Decoders**

- **Whole** = 4 beats
- **Half** = 2 beats
- **Quarter** = 1 beat
- **Eighth** = 1/2 beat
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.

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

Now, perform your arrangement by clapping, saying, or playing the rhythms above.
My One-Note Songs

\[\text{Staff Paper} \]

\[\text{Staff Paper} \]

\[\text{Staff Paper} \]

\[\text{Staff Paper} \]

\[\text{Staff Paper} \]

\[\text{Staff Paper} \]

\[\text{Staff Paper} \]

\[\text{Staff Paper} \]
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 26. 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.

Creating Two-Note and Three-Note Songs

• Practice the melodies provided in Two-Note Songs (SG64) by clapping, saying, singing, or playing the recorder. Be sure to reinforce the 2/4, 3/4, and 4/4 time signatures.
Creating Two-Note and Three-Note Songs

- Have students choose a time signature they will use to compose their own two-note songs.
  - Would you like to write your song in 2/4, 3/4, or 4/4?
  - How many quarter notes are in each measure of your time signature?
- Students can write their own song on B and A, or choose two other notes they know. Students should also decide how many measures their compositions will be.
- Perform students’ compositions by clapping, saying, singing, or playing the song on the recorder.
- Repeat the steps above with Three-Note Songs (SG65)

Creative Extension: Melody Name Game

- As a part of the Link Up Music Skills Assessment, tools are available in Task 6 to measure students’ ability to differentiate between contrasting rhythms and tempos. To download the instructions, student worksheets, and audio tracks, visit carnegiehall.org/LinkUp.

- Have students establish a steady beat by snapping fingers, patting knees, or clapping hands. Once the beat is established, go around the class in turn and have each student speak his or her name in rhythm.
- Pick a few names as examples and determine how many syllables are in each name.
- Using SG66, have students assign a note value and pitch for each syllable of their name.
  - For our first composition, let's compose a two-measure melody in 4/4 time, also called common time.
  - Be sure to check your musical math. Look back at the note value decoders on SG56 if you need help!
- Perform your compositions by clapping, saying, singing, or playing the song on the recorder.

Going Deeper

- Compose longer melodies for a sentence or poem, or give students composition parameters such as types of rhythms, different sets of pitches, or specific expressive qualities.
- Compose melodies in 3/4 or 6/8 meter.

Music Educators Toolbox

Discover more classroom resources like the Melody Name Game composition activity (SG66) in Carnegie Hall’s Music Educators Toolbox, including lesson plans, worksheets, audio and video resources, and interactive listening guides. All materials are free for use at carnegiehall.org/toolbox.
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.

\[
\text{FDBGE}
\]

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

\[
\text{F} \quad \text{D} \quad \text{B} \quad \text{G} \quad \text{E}
\]

Steps

\[
\text{G} \quad \text{A} \quad \text{B}
\]

Leaps

\[
\text{F} \quad \text{E} \quad \text{B}
\]
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 C
B C D D C B A G D
Practice saying, singing, or playing these melodies.

1

2

3

4

5
Two-Note Songs

1. \( \frac{\text{B}}{\text{A}} \)

2. \( \frac{\text{B}}{\text{A}} \)

3. \( \frac{\text{B}}{\text{A}} \)

My Two-Note Songs
Three-Note Songs

1. A\textup{\textsf{\textcopyright}}\hspace{-0.5pt}B\hspace{-0.5pt}G

2. A\textup{\textsf{\textcopyright}}\hspace{-0.5pt}B\hspace{-0.5pt}G

3. A\textup{\textsf{\textcopyright}}\hspace{-0.5pt}B\hspace{-0.5pt}G

My Three-Note Songs
Melody Name Game

Name: ________________________________  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

4/4 is also known as common time.

Musicians use the C to show “common time.”
2.

Rhythms
\[ \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \]

Pitches
\[ \text{C} - \text{E} - \text{C} - \text{E} - \text{C} - \text{E} - \text{C} - \text{E} \]

3.

Rhythms
\[ \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \quad \dot{\text{E}} \]

Pitches
\[ \text{C} - \text{E} - \text{C} - \text{E} - \text{C} - \text{E} - \text{C} - \text{E} \]
ABOUT THE COMPOSERS

Johann Sebastian Bach (1685–1750) was born in Germany in 1685. He came from a great musical family with a long line of musicians. As a boy, Bach learned to play the violin, harpsichord, and later, the organ. He was also a talented singer and eventually became a composer. He performed and composed music in many settings, including the church and the royal court. Though it was not always recognized during his lifetime, Bach is now considered to be one of the most important composers in the history of classical music. His works—including The Well-Tempered Clavier, the Toccata and Fugue in D Minor, and the “Brandenburg” Concertos—are some of the most famous compositions of the Baroque era.

Leonard Bernstein (1918–1990), the celebrated American composer and conductor, started taking piano lessons at an early age. During his childhood and adolescence in Massachusetts, he played in public regularly. He studied music at Harvard University and at the Curtis Institute of Music in Philadelphia. At age 25, he made his conducting debut with the New York Philharmonic at Carnegie Hall, and went on to work as a guest conductor for orchestras around the world. In 1958, Bernstein became the music director of the New York Philharmonic, a position he held for more than a decade. He earned special acclaim for his Young People’s Concerts, which were broadcast to television viewers around the country. (Fun fact: The first of these televised concerts was recorded at Carnegie Hall!) Bernstein also composed music for symphonies, small ensembles, musical theater, opera, film, and dance.

Courtney Bryan (b. 1984), a native of New Orleans, Louisiana, is a pianist and composer. Her music ranges from solo works to large ensembles in the new music and jazz idioms, film scores, and collaborations with dancers, visual artists, writers, and actors. She works within various musical genres, including jazz and other types of experimental music, as well as traditional gospel, spirituals, and hymns. She performs around the New York City area, and is the director of the Institute of Sacred Music at Bethany Baptist Church of Newark, New Jersey. Bryan holds degrees from the Oberlin Conservatory of Music (BM), Rutgers University (MM), and Columbia University (DMA) with advisor George Lewis. Upcoming commissions include original compositions for The Dream Unfinished orchestra and chorus, the guitar ensemble Duo Noire, the New York Jazz harmonic orchestra, the Colorado Springs Philharmonic, and a new work for orchestra and jazz septet to be premiered at the final Link Up: The Orchestra Swings concert.

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.
Duke Ellington (1899–1974) is considered to be one of the most important figures in jazz history. Born in Washington, DC, he began studying classical piano when he was around eight years old. As a teenager, he became interested in ragtime and jazz and began playing in dance bands at clubs and parties. (Fun fact: The young Edward—Ellington’s real first name—had an elegant sense of style, which earned him the nickname “Duke” from his friends.) He moved to New York City as a young man and began his career as a bandleader and composer. Ellington was hired to lead the house band at the Cotton Club, a famous jazz club in Harlem. He went on to form the Duke Ellington Orchestra—which became known all over the country thanks to radio broadcasts and popular recordings—and toured the world for more than 50 years. Over the course of his long career, Ellington collaborated with many other jazz greats, including Billy Strayhorn and Ella Fitzgerald, and wrote nearly 2,000 compositions.

George Gershwin (1898–1937) was one of the most famous American composers of the 20th century. Born in Brooklyn, he began studying music as a boy when his parents—who were Russian immigrants—bought a piano for his older brother, Ira. Gershwin left high school to work in Tin Pan Alley in New York City as a “song plugger,” playing the piano to help publishing houses advertise and sell new music. After that, he worked as a rehearsal pianist for musical theater. Gershwin used these early experiences to build a career as a composer. Eventually he began working with his brother Ira—a lyricist—forming a legendary partnership. Gershwin was fluent in composing many styles of music, from solo piano and orchestral works to musical theater, opera, and film. His best-known works include Rhapsody in Blue and An American in Paris, and the score for the opera Porgy and Bess. Gershwin died at the early age of 38 in Hollywood, California.
GLOSSARY

audience: a group of people who attend an event such as a concert
big band: Jazz ensembles with more than 10 musicians who are divided into sections
blues: a unique form of musical communication that gives musicians freedom to improvise and swing
bridge: the contrasting, or B section, within A-A-B-A form
cadenza: an improvised virtuoso solo passage, typically played near the end of a concerto or other work
call and response: the form in which musicians play, listen, and respond to each other in a musical dialogue
choral: a group of singers
chorus: 1. a group of singers 2. in jazz, the A-A-B-A form is repeated multiple times; one time through the full form is called a chorus
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
composer: a person who writes music
diction: the pronunciation and enunciation of words in singing
dynamics: volume (loud or quiet)
ensemble: a group of musicians who perform together
form: the order of phrases or sections in music
harmony: multiple pitches played or sung at the same time
harmonic changes: a pattern or series of chords that repeats itself
improvisation: to make something up on the spot
**measure**: a group of beats framed by bar lines on a staff

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

**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

**rhythm**: patterns of sound and silence

**rhythm section**: instruments in a jazz ensemble—typically piano, bass, and drums (and sometimes guitar)—which form the foundation for the melody, harmony and improvisation

**ride rhythm**: distinctive swing rhythm which the drummer plays on the ride cymbal

**riff**: a short melodic phrase that is played over and over again by a soloist or group of musicians

**root**: a single note upon which a chord is built

**scale**: a sequence of notes that follows a set pattern going up or down (e.g. in a C scale, the scale begins on a C and ends on the C an octave higher)

**scat singing**: a jazz technique in which vocalists use syllables to improvise on a melody

**solo**: one singer or instrumentalist performing alone

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

**tempo**: the speed of music

**time signature**: a symbol used in music to indicate meter

**trading fours**: a dialogue in which each musician takes turns playing four measures at a time
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

Music Skills Assessment
The Music Skills Assessment is comprised of seven tasks that are directly and indirectly associated with Link Up concert preparation. Select student worksheets are included within the Instrument Families and Basics section of this book. The complete Assessment Tool Manual and tasks are available on the Carnegie Hall website.

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
## National Standards for Music Education

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

## New York City Department of Education

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

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

**Section Key**

- **Section 1:** Concert Repertoire
- **Section 2:** Repertoire Exploration
- **Section 3:** Instrument Families
- **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.

CLASSROOM ASSESSMENT TOOLS

Carnegie Hall has created a series of classroom assessment tools intended to help measure student learning through Link Up and to focus on providing teachers the information they need in order to improve and individualize their music instruction. These tools are the product of two years of research and collaboration between exemplary music teachers from 10 cities across the United States, staff at Carnegie Hall’s Weill Music Institute, and an independent research and evaluation partner. They include a series of tools and resources that address

- performance (singing and instrumental)
- orchestral instrument identification
- music notation
- music listening skills
- composition

All of these resources can be found online along with a myriad of additional program teaching tools at carnegiehall.org/LinkUp. 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. “Duke’s Place” (Armstrong complete)
8. “Duke’s Place” (Armstrong excerpt)
9. “Duke’s Place” (Washburne)
10. “Duke’s Place” (vocal)
11. “Duke’s Place” (basic recorder)
12. “Duke’s Place” (play-along)
13. “Duke’s Place” (harmonic changes)
14. “Duke’s Place” (improvisation examples)
15. “I Got Rhythm” (Fitzgerald)
16. “I Got Rhythm” (Washburne)
17. “I Got Rhythm” Variations (excerpt)
18. “I Got Rhythm” (vocal)
19. “I Got Rhythm” (basic recorder)
20. “I Got Rhythm” (recorder star)
21. “I Got Rhythm” (play-along)
22. “It Don’t Mean a Thing” (Armstrong complete)
23. “It Don’t Mean a Thing” (Armstrong scat excerpt)
24. It Don’t Mean a Thing” (Washburne)
25. “It Don’t Mean a Thing” (vocal)
26. “It Don’t Mean a Thing” (play-along)
27. “When the Saints Go Marching In” (basic recorder)
28. “When the Saints Go Marching In” (vocal)
29. “When the Saints Go Marching In” (recorder star)
30. “When the Saints Go Marching In” (play-along)
31. “When the Saints Go Marching In” (New Orleans Style)
32. Straight vs. Swing 8ths
33. Ride Pattern
34. “Brandenburg” Concerto No. 2, III: Allegro assai
35. “Riffs,” from Prelude, Fugue, and Riffs
36. Piccolo
37. Flute
38. Oboe
39. Clarinet
40. Bassoon
41. French horn
42. Trumpet
43. Trombone
44. Tuba
45. Violin
46. Viola
47. Cello
48. Bass
49. Harp
50. Xylophone
51. Solo instruments with narration
52. Solo instruments without narration
53. The Young Person’s Guide to the Orchestra (main theme)
54. Sustained singing
55. Five-note scales
56. Tuning A
57. The Recorder Swings!
Scores and Recordings

“Come to Play” by Thomas Cabaniss. © by MusiCreate Publications. Arranged by Chris Washburne. Performed by Sarah Elizabeth Charles, Tali Rubinstein, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, and John Walsh.


“I Got Rhythm” by George Gershwin. Arranged by Chris Washburne. Used by permission <TK>. Published by <TK>. Recording courtesy of <TK>. Play-along tracks performed by Sarah Elizabeth Charles, Tali Rubinstein, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, and John Walsh.

“It Don’t Mean a Thing” by Duke Ellington. Arranged by Chris Washburne. Used by permission <TK>. Published by <TK>. Recording courtesy of <TK>. Play-along tracks performed by Sarah Elizabeth Charles, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, and John Walsh.

“When the Saints Go Marching In,” Traditional, arranged by Chris Washburne. Play-along tracks performed by Sarah Elizabeth Charles, Tali Rubinstein, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, and John Walsh.

“Brandenburg” Concerto No. 2, III: Allegro assai by Johann Sebastian Bach.

“Riffs” from Prelude, Fugue, and Riffs by Leonard Bernstein.

“I Got Rhythm” Variations by George Gershwin.


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Photos


Special Thanks

Special thanks to Alee Reed for her choreography to “It Don’t Mean a Thing.”
SOPRANO RECORDER
FINGERING CHART

Left Hand
- 1st Finger
- 2nd Finger
- 3rd Finger
- 1st Finger
- 2nd Finger
- 3rd Finger
- 4th Finger (little finger)

Right Hand

©

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