CARNEGIE HALL
Weill Music Institute

Link Up

Teacher Guide

Eighth Edition

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

The Orchestra Sings

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Introduction

About Link Up

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

Welcome to The Orchestra Sings

Melody is one of the universal elements of music and defines the music we know and love. A great melody can express ideas and emotions, help tell a story, and bring people together through song. Composers create melodies through a combination of rhythmic patterns, sweeping contours, and expressive qualities. Through the Link Up repertoire, hands-on activities, and a culminating interactive performance with a professional orchestra, we will explore what makes a melody great.

Exploration

How do composers use musical elements to create memorable melodies? How do they use melodies in their works?

Key Objectives

Students will

- perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
- analyze and interpret the essential musical structures of melody and what makes it sing
- connect with the orchestra and explore instruments, families, and orchestration
- compose and notate new music using the concert melodies as models
- develop their imaginative capacities and make personal connections to the music

How to Use this Curriculum

Curriculum Format

The full curriculum is available in this Teacher Guide and online at **carnegiehall.org/LinkUpSings**, where it is enhanced by a full set of digital resources. The curriculum is divided into five sections:

1. **Concert Repertoire** includes the music your students should be prepared to play or sing at the culminating concert, as well as performance assessments.
2. **Repertoire Exploration** includes hands-on activities for deeper exploration of the musical concepts represented in each work, as well as information about each of the composers.
3. **Instrument Families** includes lessons and activities to help your students learn more about the orchestra, the role of the conductor, and the instrument families.
4. **Concert Experience** includes lessons and activities to help your students prepare for and reflect on the culminating concert.
5. **Additional Information** includes additional digital media resources, learning standards, and *The Orchestra Sings* audio track list.

Each lesson begins with an aim, a summary of educational goals, music learning standards addressed, vocabulary, and any additional materials required, if applicable. Directions are bulleted and verbal prompts appear in italics. Digital Media Icons appear throughout the Teacher Guide to signify printable student activity sheets, audio tracks, videos, and other supplemental resources available at **carnegiehall.org/LinkUpSings**.

Fundamental Music Skill Resources

Link Up is designed as a supplementary music curriculum and is not intended to be a recorder method book. Activities and warm-ups that can be used for introducing recorder and vocal techniques, as well as introductory lessons on rhythm and melody, can be accessed in the Fundamentals section of the digital curriculum. A recorder fingering reference chart is located on page 80.

Music Skills Assessment

A Music Skills Assessment manual and audio tracks that address music skills that are directly and indirectly associated with Link Up concert preparation are available at **carnegiehall.org/LinkUpSings**.

Standards Addressed

The Link Up program addresses National Core Arts Standards for Music and Common Core State Standards, as well as benchmarks in the New York City *Blueprint for Teaching and Learning in Music*. Please see page 76 for more information.

Icon Key



Digital Media Icons appear throughout the Teacher Guide to signify printable student activity sheets, audio tracks, videos, and other supplemental resources available at **carnegiehall.org/LinkUpSings**.



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



The **Basic Instrument Icon** indicates that students can play the work 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 work is geared toward more experienced recorder players. Advanced string players can also play these parts.



The **Movement Icon** indicates that there are accompanying movements that students can learn along with the music.

Options for Teachers of Students with Special Needs

- Students can participate in Link Up in a variety of ways and may learn the works by singing, moving, and/or clapping. You may also want to focus on smaller sections of the works. 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.

Pathways for Teachers

Link Up is a flexible curriculum that teachers can adapt according to the needs and levels of their students, the other curriculums being taught in their classrooms, and the amount of time they spend with students each week. The following recommended program pathways are designed to guide you through Link Up. The **Basic Program Path** includes the most essential elements of the program and lists the minimum requirements for successful student participation in the culminating Link Up concert. The **Basic+ Program Path** and **Advanced Program Path** add additional performance challenges and in-depth learning opportunities. We encourage you to consider all three pathways, not only for different grade levels at your school, but also to differentiate instruction within the same classroom.

Basic Program Path
(Minimum requirements for culminating concert participation)

- Invite students to sing, play a basic recorder part (using only three or four notes), or perform choreography along with the Link Up participatory repertoire selections. Choose the mode of participation for each piece that students will perform at the concert along with the orchestra.
- Introduce your students to the listening-only pieces they will hear at the concert.
- Learn about the composers in the Link Up repertoire using the biographies in the Repertoire Exploration section.
- Select a sampling of activities from the Repertoire Exploration section that best supports your work with your students.
- Select activities from the Instrument Families and Concert Experience sections to introduce your students to the orchestra and prepare them for the culminating concert.

Basic+ Program Path
(If you have more time and/or need additional challenges for your students)

- After students have learned to sing or play a basic part for the participatory repertoire, invite them to play or sing additional parts, including the advanced recorder parts.
- Dive deeper into the hands-on activities in the Repertoire Exploration section, which engage with fundamental musical concepts such as form, melody, rhythm, and meter.
- Guide your students through active listening to the listening-only repertoire through listening maps, creative movement, and group discussion.
- Familiarize students with the orchestra through additional activities in the Instrument Families section.

Advanced Program Path
(If you've completed everything in the Basic and Basic+ program paths)

- The Link Up curriculum includes activities that prompt students to Go Deeper or try a Creative Extension. These supplemental activities enhance students' understanding of musical concepts and the Link Up repertoire, and provide opportunities for students to share their voices through composition, improvisation, and other forms of creative expression.



Complete Concert Repertoire

Below is a list of the Complete Concert Repertoire (including listening-only pieces) that your students should be familiar with before *The Orchestra Sings* culminating concert. On pages 10–25 you will find the Participatory Concert Repertoire, which includes all of the pieces during which your students will sing, move, and/or play the recorder or violin along with the orchestra. We then encourage you to explore each piece in greater detail through the Repertoire Exploration on pages 29–58.

Thomas Cabaniss	"Come to Play"
Ludwig van Beethoven	"Ode to Joy"
Antonín Dvořák	"New World" Symphony
Reena Esmail	"Ram Tori Maya"
Igor Stravinsky	Finale from *The Firebird* Suite
Jim Papoulis	"Oye"
Traditional, arr. Nathalie Joachim	"We Shall Not Be Moved"

Getting Started

For recorder repertoire, the notes that are needed are listed at the top of the sheet music. Look for the performance icons that indicate the different levels available for each piece of repertoire. See the Icon Key on page 6 and Pathways for Teachers on page 7 for more information. You can access the following introductory resources in the Fundamentals section online:

- Vocal fundamentals
- Recorder fundamentals
- Rhythm activities
- Melody activities

Assessing Student Performance of Link Up Repertoire

You can access the following resources in the Assessments Index online:

- Vocal and recorder performance rubrics
- Peer- and self-assessment worksheets for students
- Music Skills Assessment Score Sheet (Excel document)
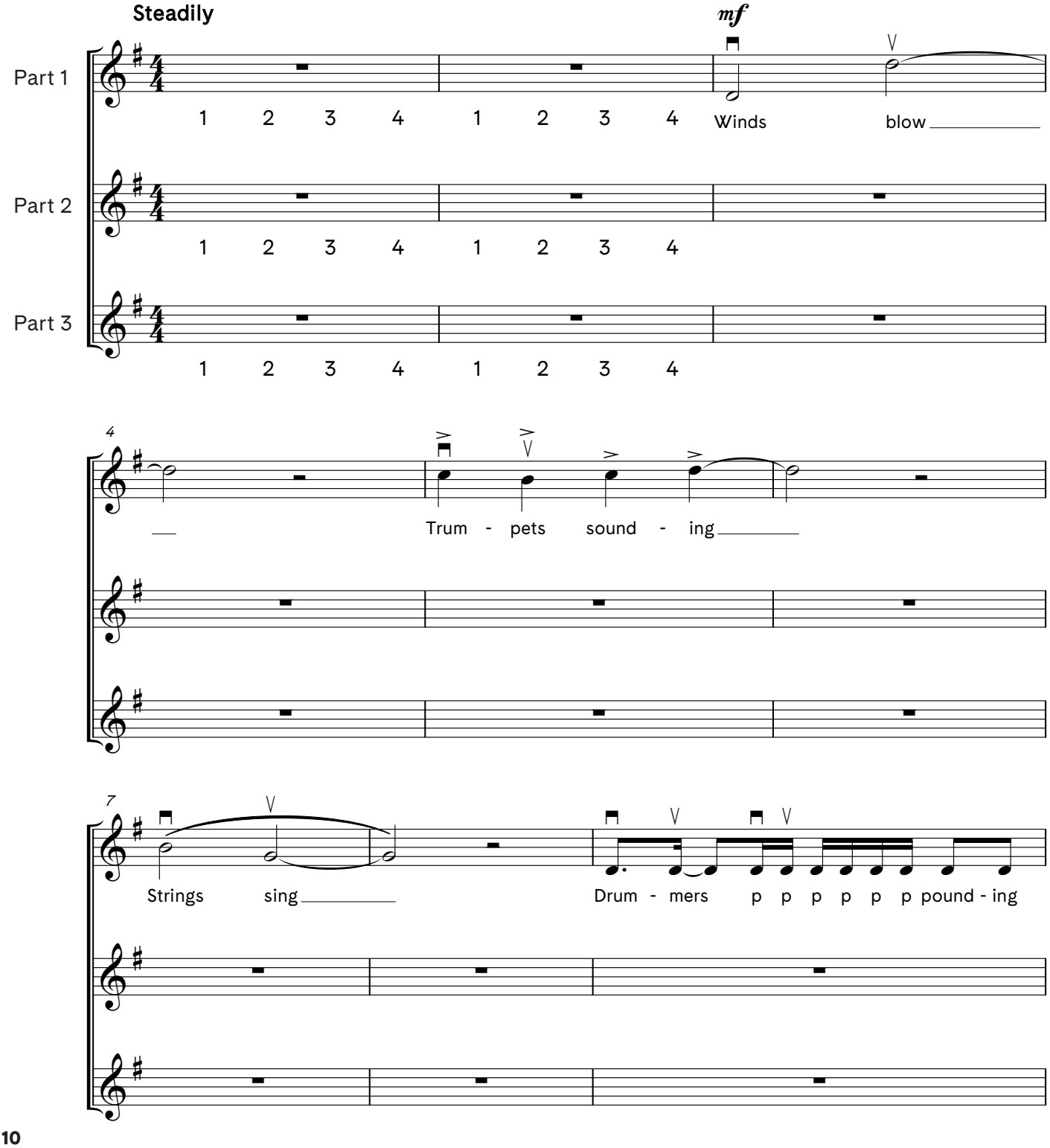
Visit the Concert Repertoire section at **carnegiehall.org/LinkUpSings** to access printable sheet music, interactive sheet music, and piano-vocal scores, as well as videos of concert visual scores.
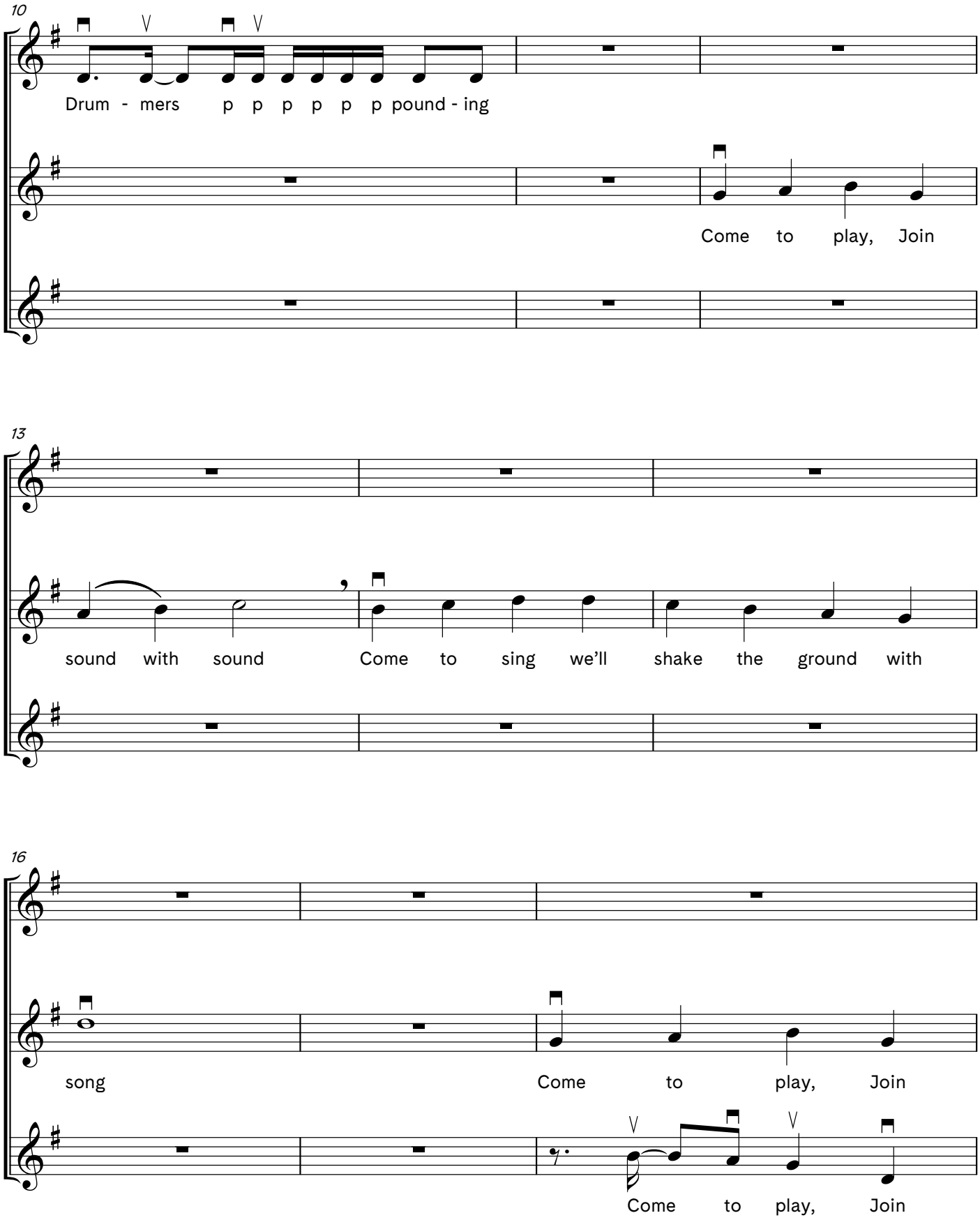
Tracks 1–6
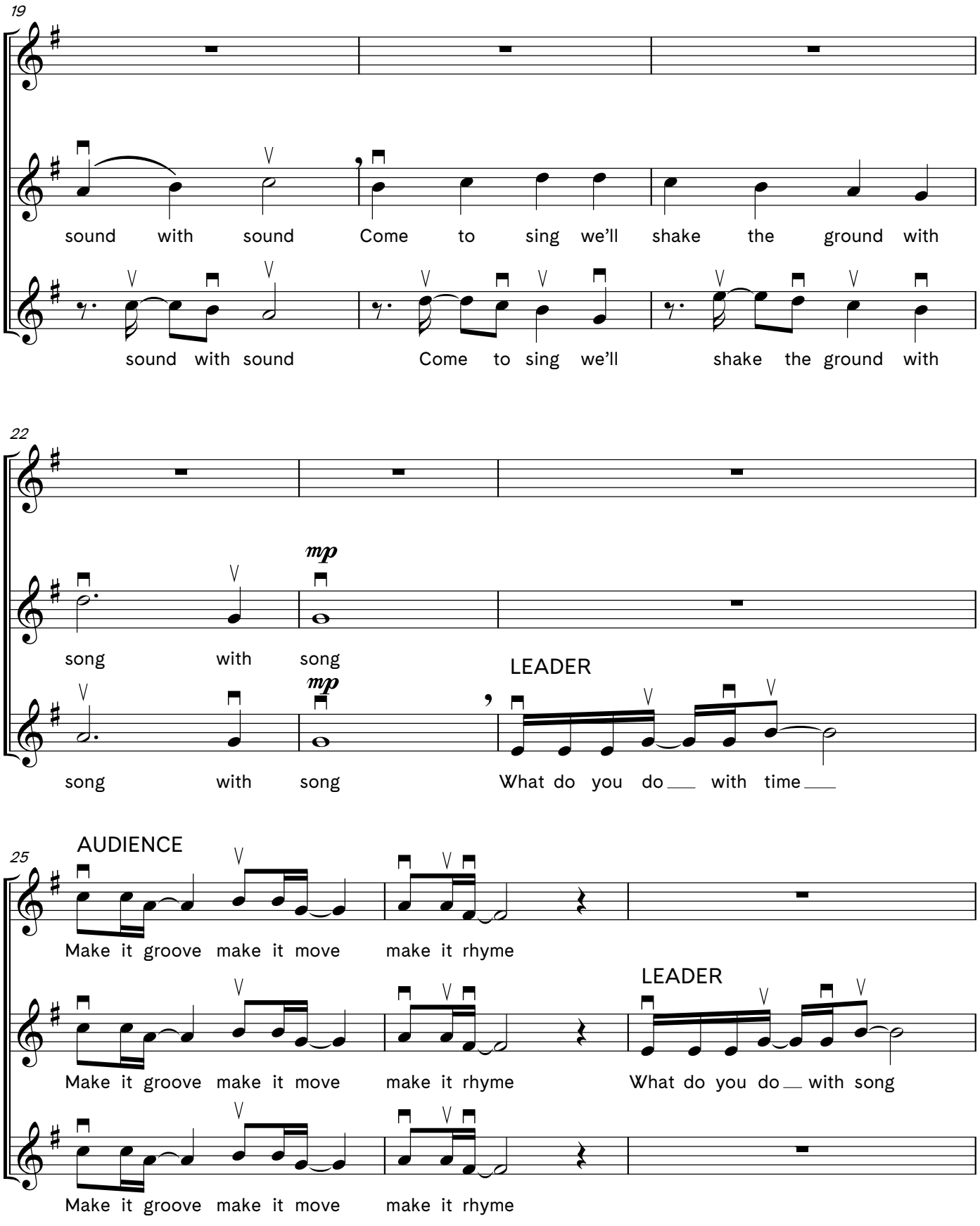
Come to Play
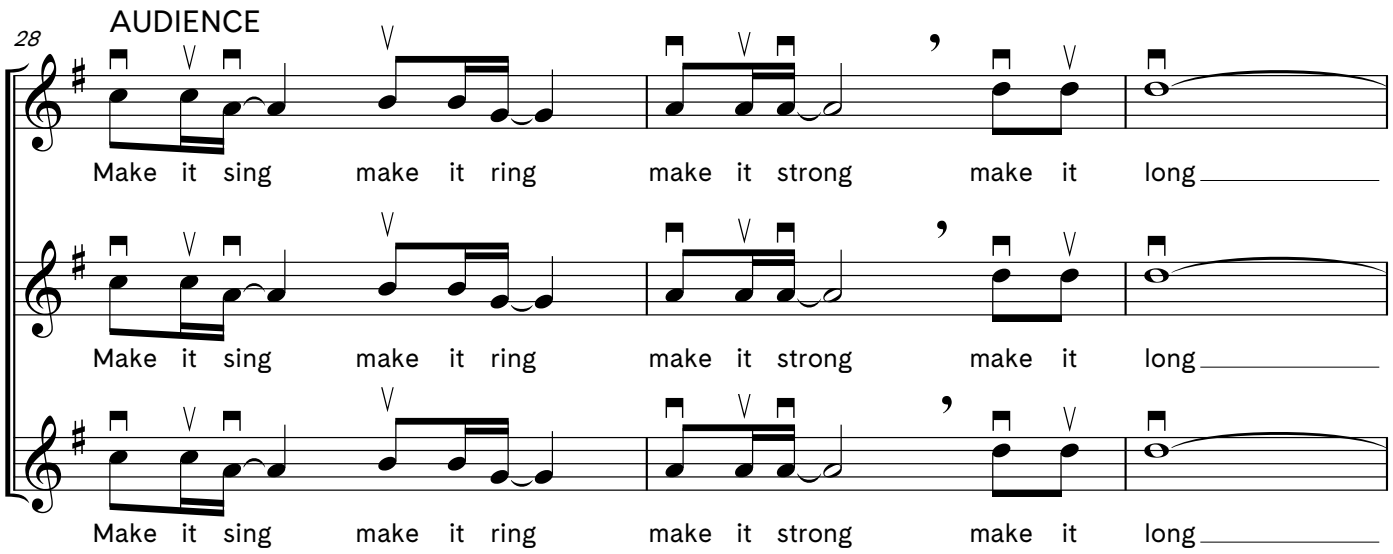
Thomas Cabaniss

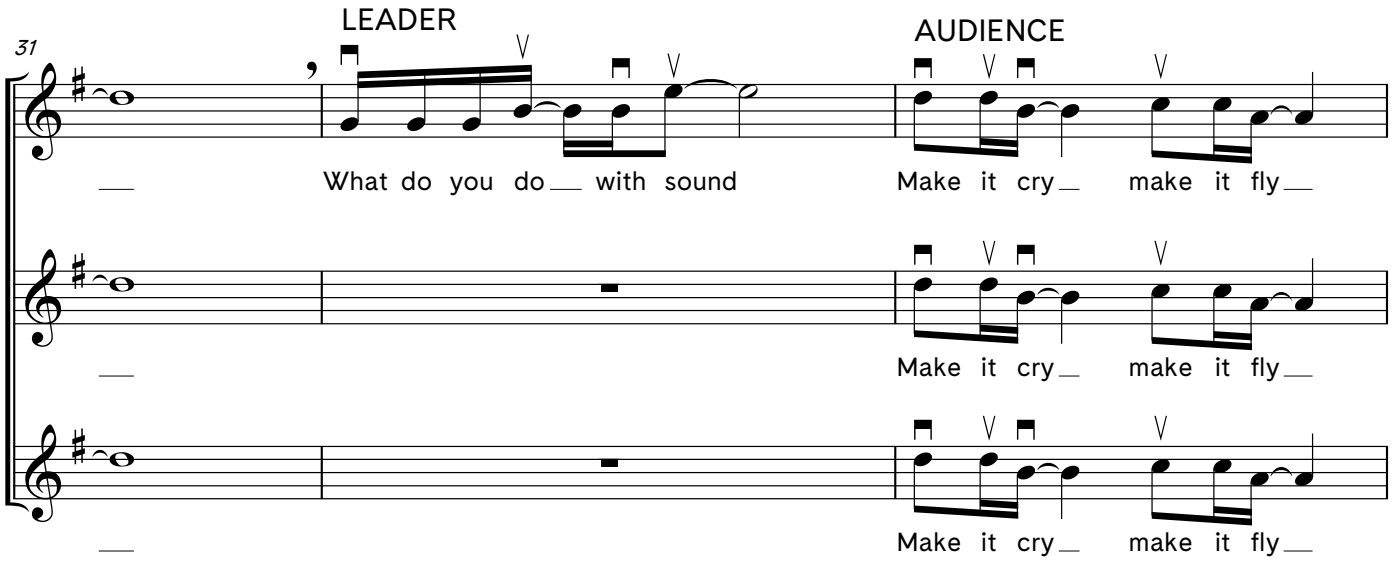
Recorder Notes Needed:
Part 1 (Advanced): D, E, F#, G, A, B, C, High D
Part 2 (Basic+): G, A, B, C, D (opt. High D, E, F#)
Part 3 (Advanced): D, E, F#, G, A, B, C, High D, High E

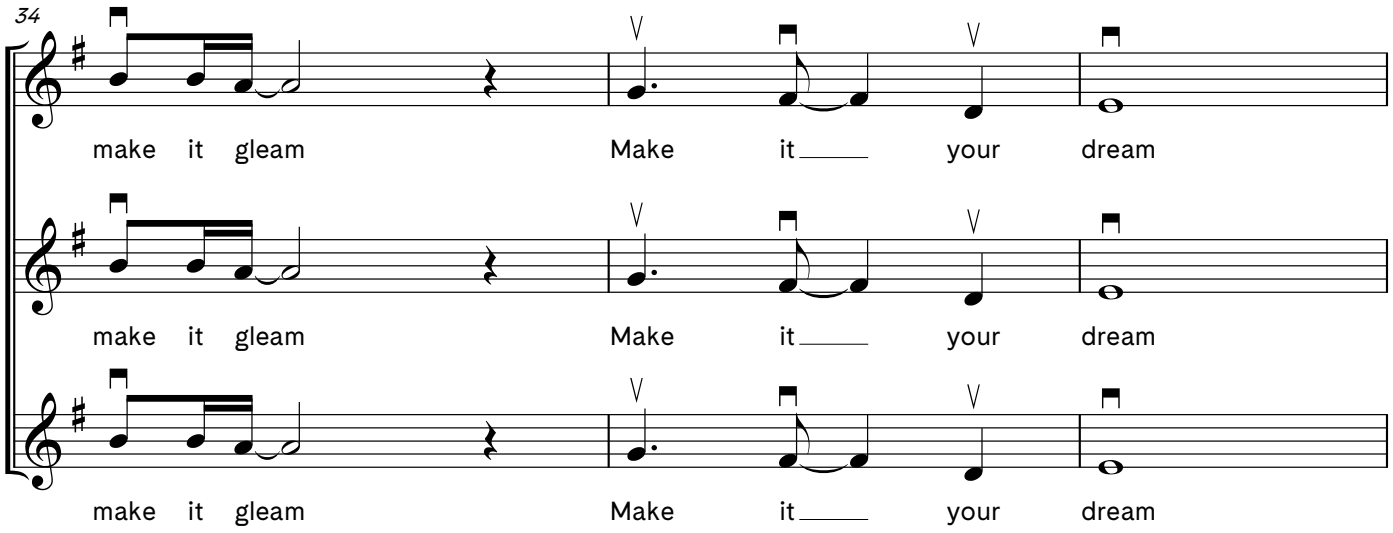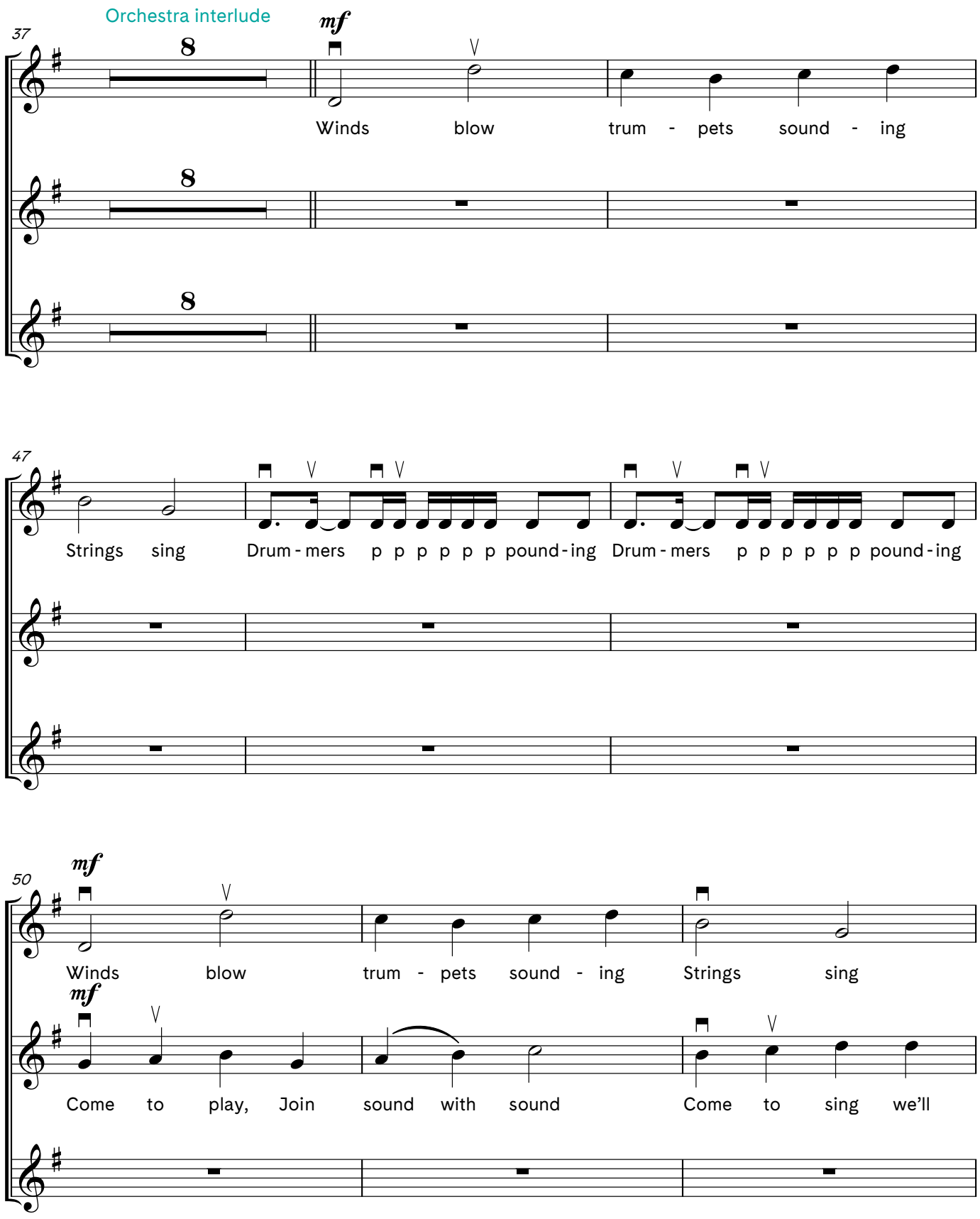



10
Drum - mers p p p p p p pound - ing
Come to play, Join
13
sound with sound Come to sing we'll shake the ground with
16
song
Come to play, Join
Come to play, Join

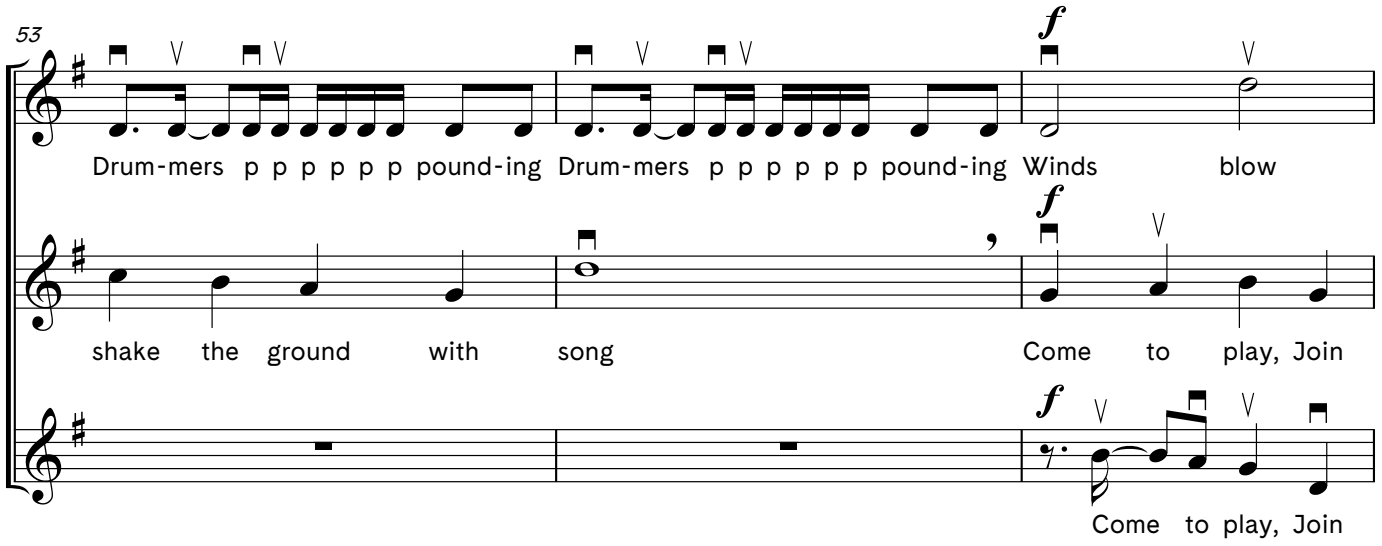

19
sound with sound Come to sing we'll shake the ground with
sound with sound Come to sing we'll shake the ground with
22
mp
song with song
mp
LEADER
song with song What do you do with time
25
AUDIENCE
Make it groove make it move make it rhyme
LEADER
Make it groove make it move make it rhyme What do you do with song
Make it groove make it move make it rhyme

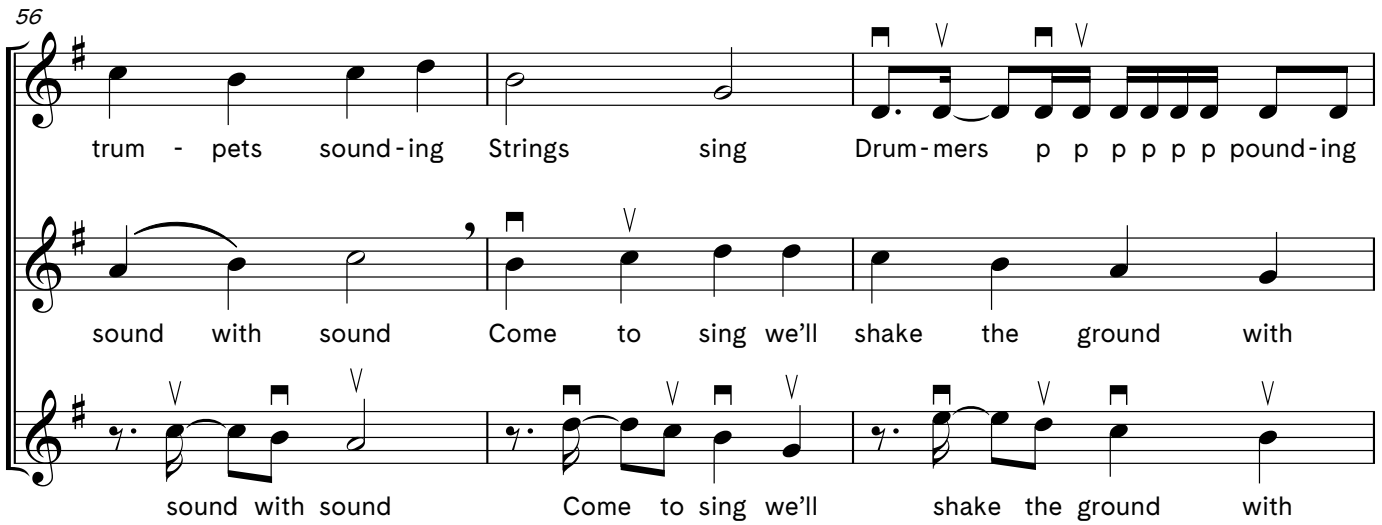

AUDIENCE
28
Make it sing make it ring make it strong make it long
Make it sing make it ring make it strong make it long
Make it sing make it ring make it strong make it long

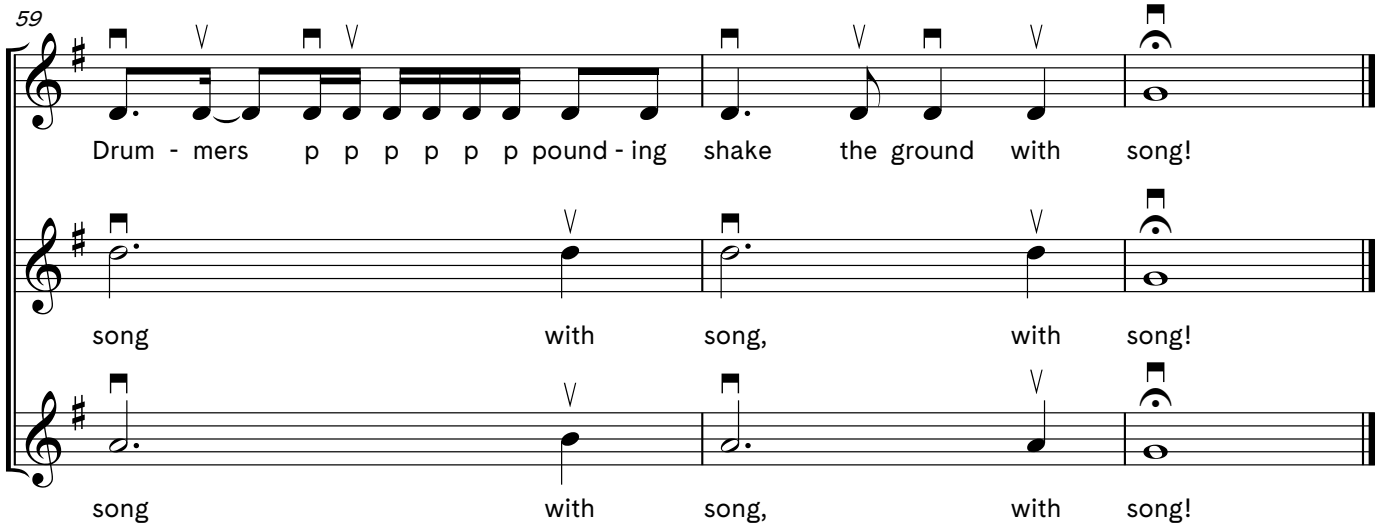

LEADER
AUDIENCE
31
What do you do with sound
Make it cry make it fly
Make it cry make it fly
Make it cry make it fly


34
make it gleam Make it your dream
make it gleam Make it your dream
make it gleam Make it your dream


Orchestra interlude
37
mf
8
Winds blow trum - pets sound - ing
8
8
47
Strings sing Drum - mers p p p p p p pound - ing Drum - mers p p p p p p pound - ing
50
mf
Winds blow trum - pets sound - ing Strings sing
mf
Come to play, Join sound with sound Come to sing we'll


53
f
Drum-mers p p p p p p pound-ing Drum-mers p p p p p p pound-ing Winds blow
shake the ground with song
f
Come to play, Join
f
Come to play, Join


56
trum - pets sound-ing Strings sing Drum-mers p p p p p p pound-ing
sound with sound
Come to sing we'll shake the ground with
sound with sound
Come to sing we'll shake the ground with

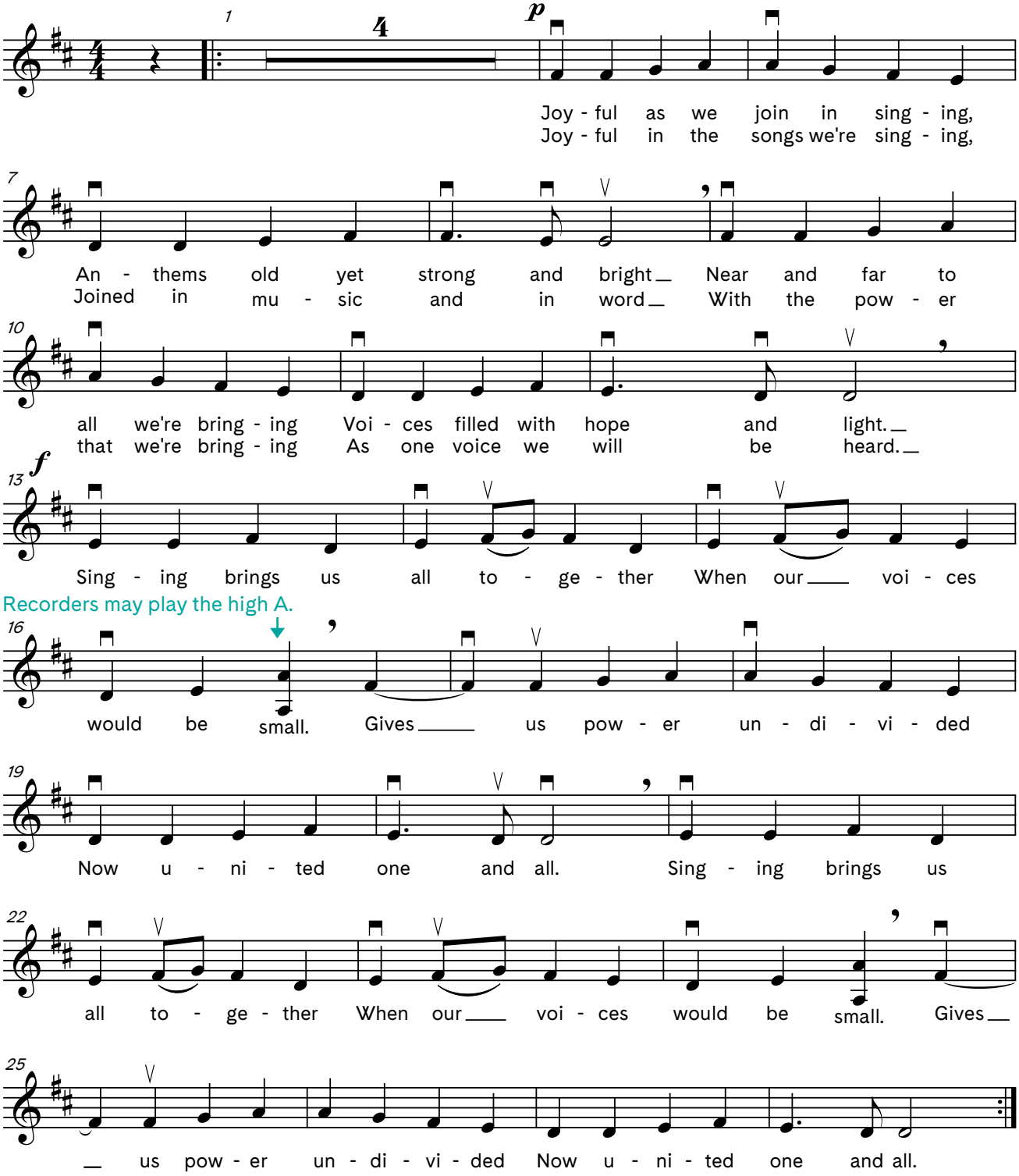

59
Drum - mers p p p p p p pound - ing shake the ground with song!
song with song, with song!
song with song, with song!

Tracks 7, 9, and 10

Ode to Joy

Ludwig van Beethoven

Recorder Notes Needed:
D, E, F#, G, A
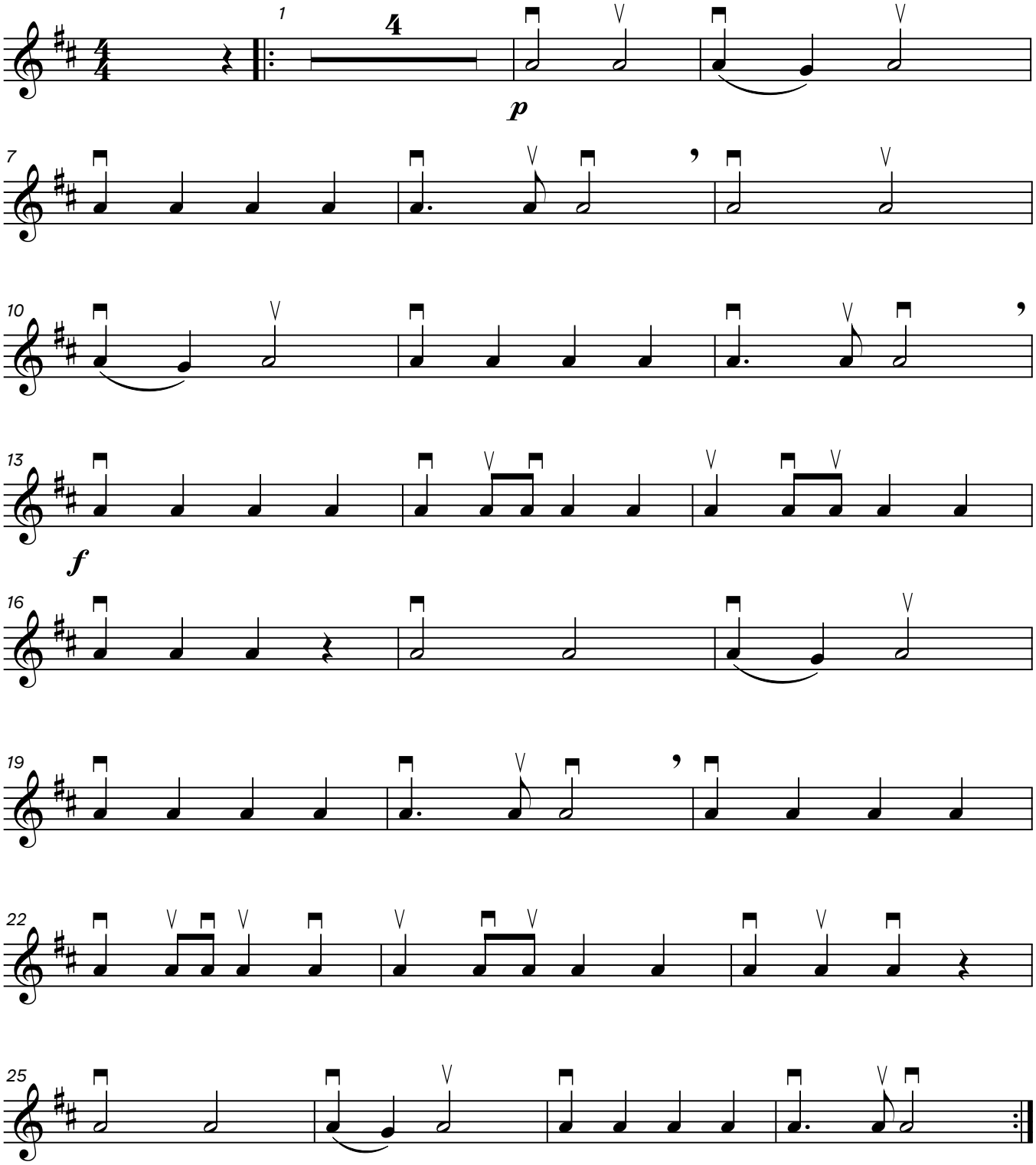


Tracks 8 and 10

Ode to Joy

Ludwig van Beethoven

Recorder Notes Needed: G, A

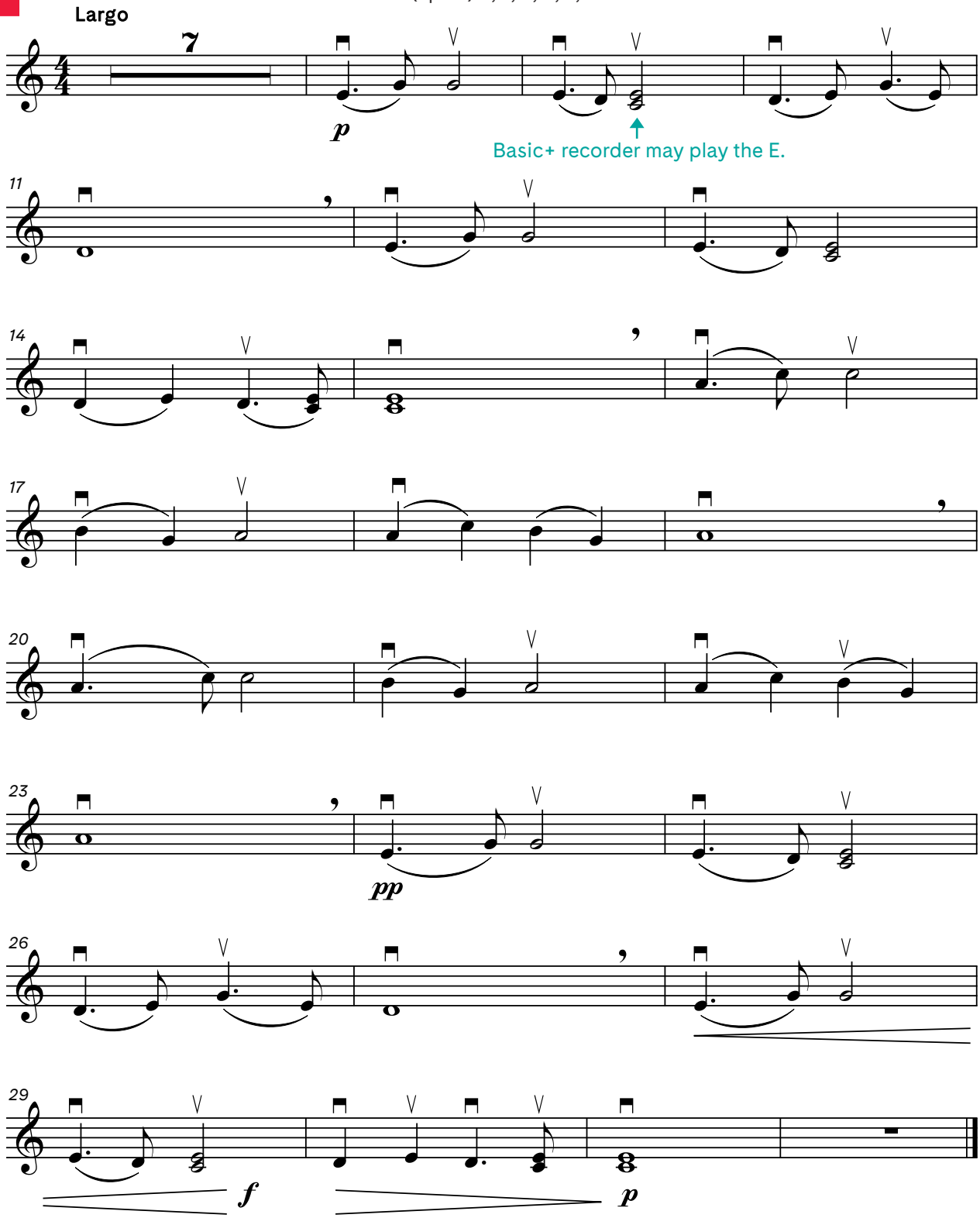


Tracks 14 and 15

"New World" Symphony

Antonín Dvořák

Recorder Notes Needed:
(opt. C) D, E, G, A, B, C
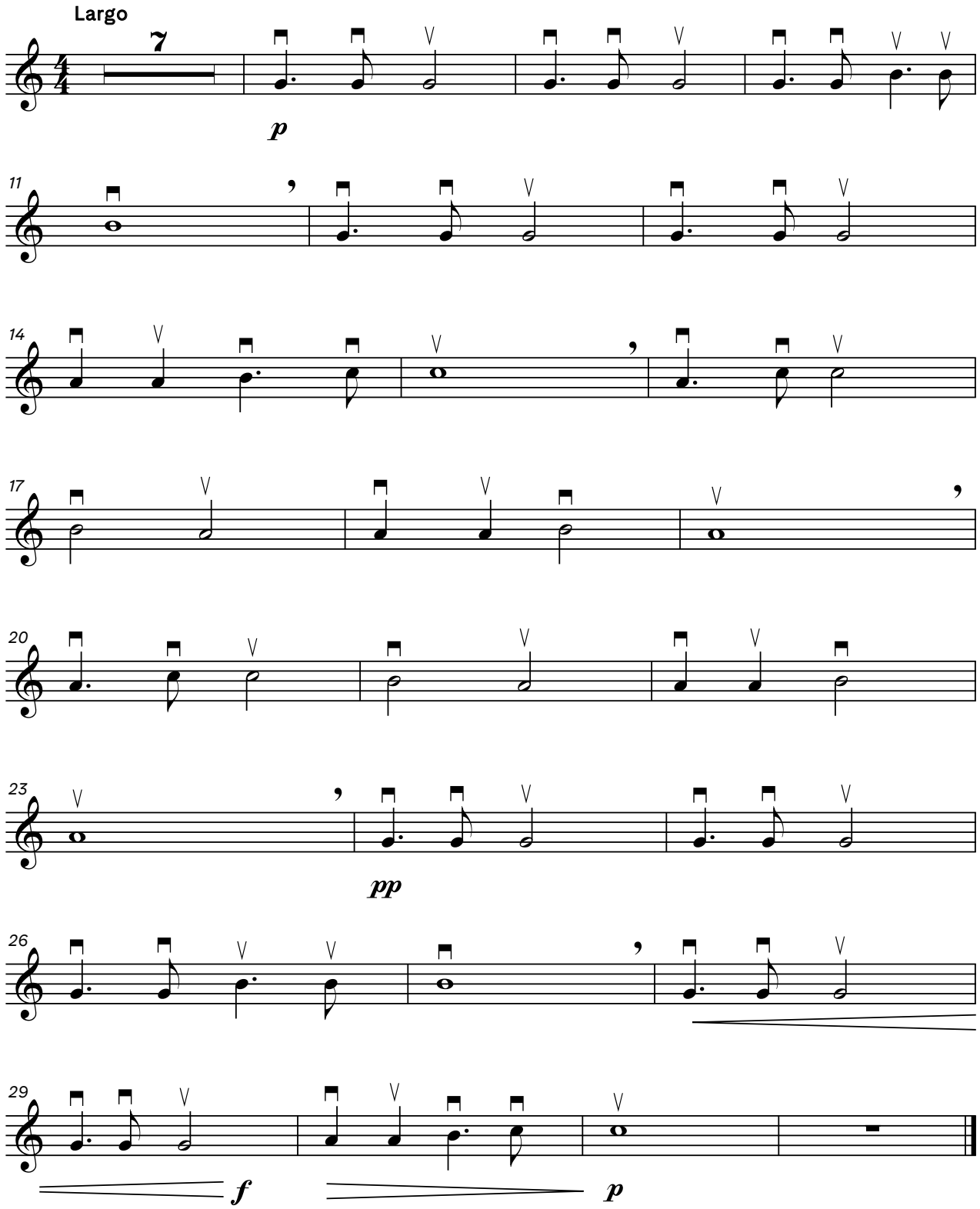


Tracks 13 and 15

"New World" Symphony

Antonín Dvořák

Recorder Notes Needed:
G, A, B, C
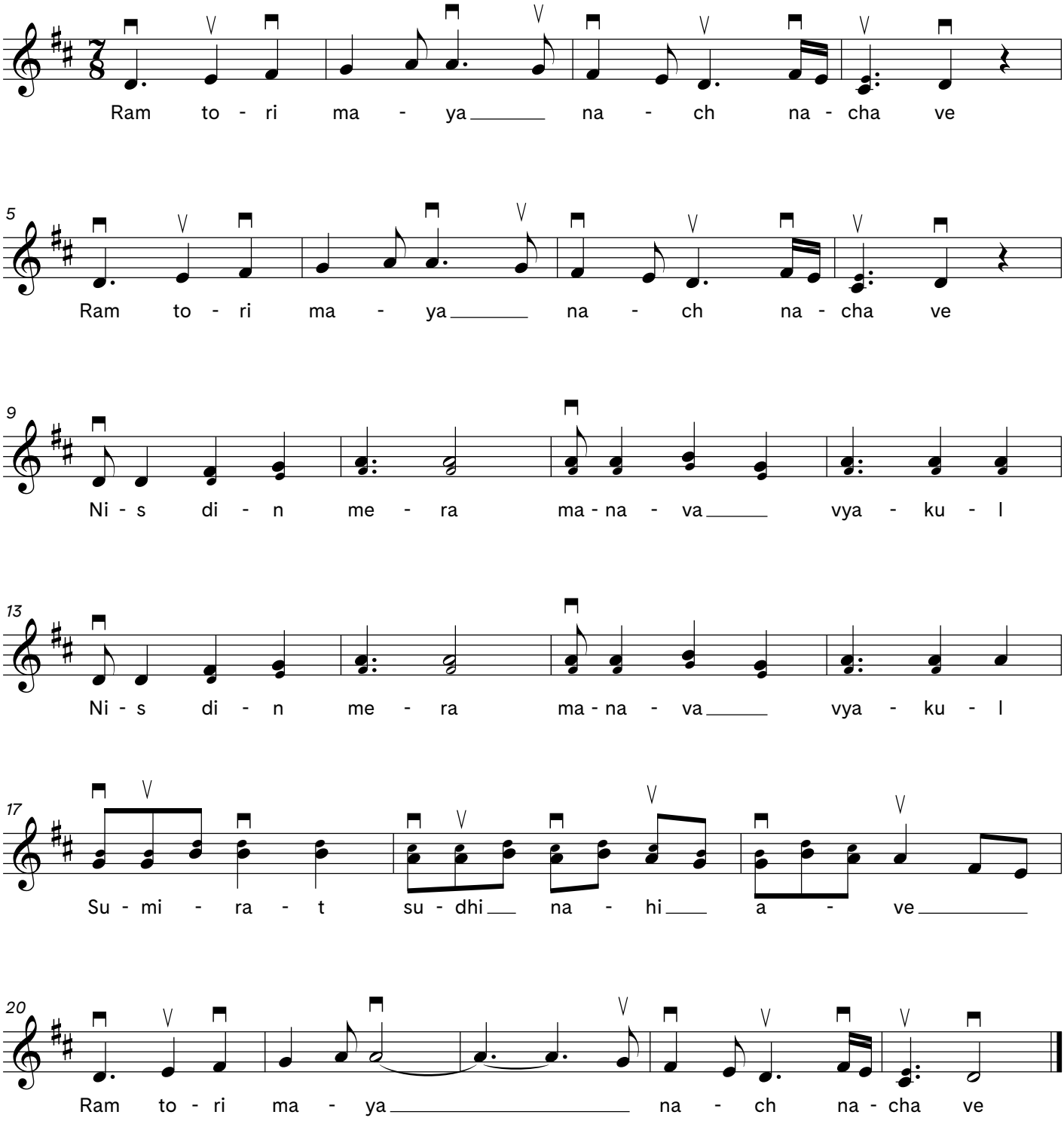


Tracks 16–22

Ram Tori Maya

Reena Esmail

Recorder Notes Needed: (opt. C#) D, E, F#, G, A, B, High D

During the concert, watch the conductor for your cue to sing or play recorder. Later, watch the conductor for your cue to sing the melody again starting at measure nine.
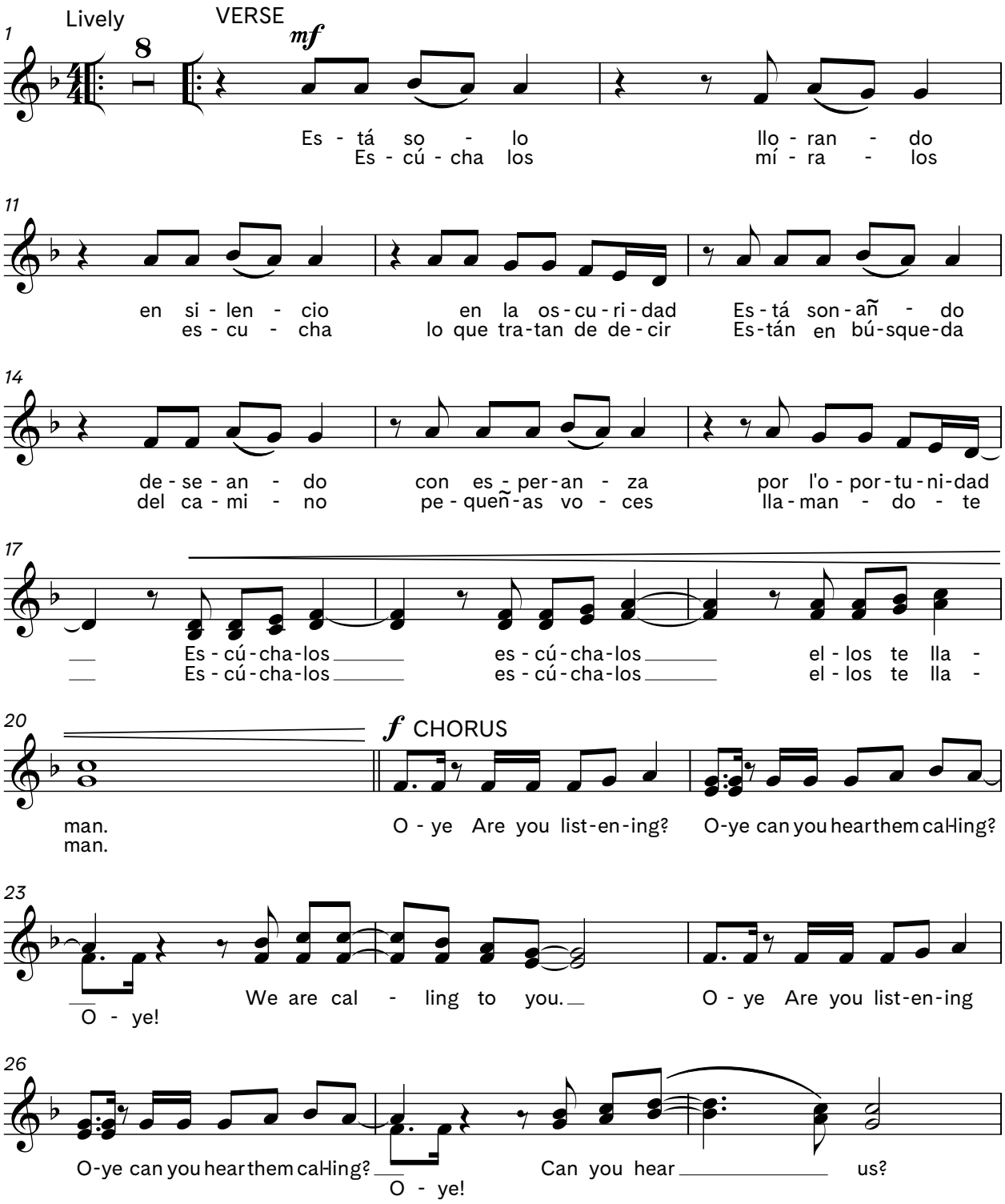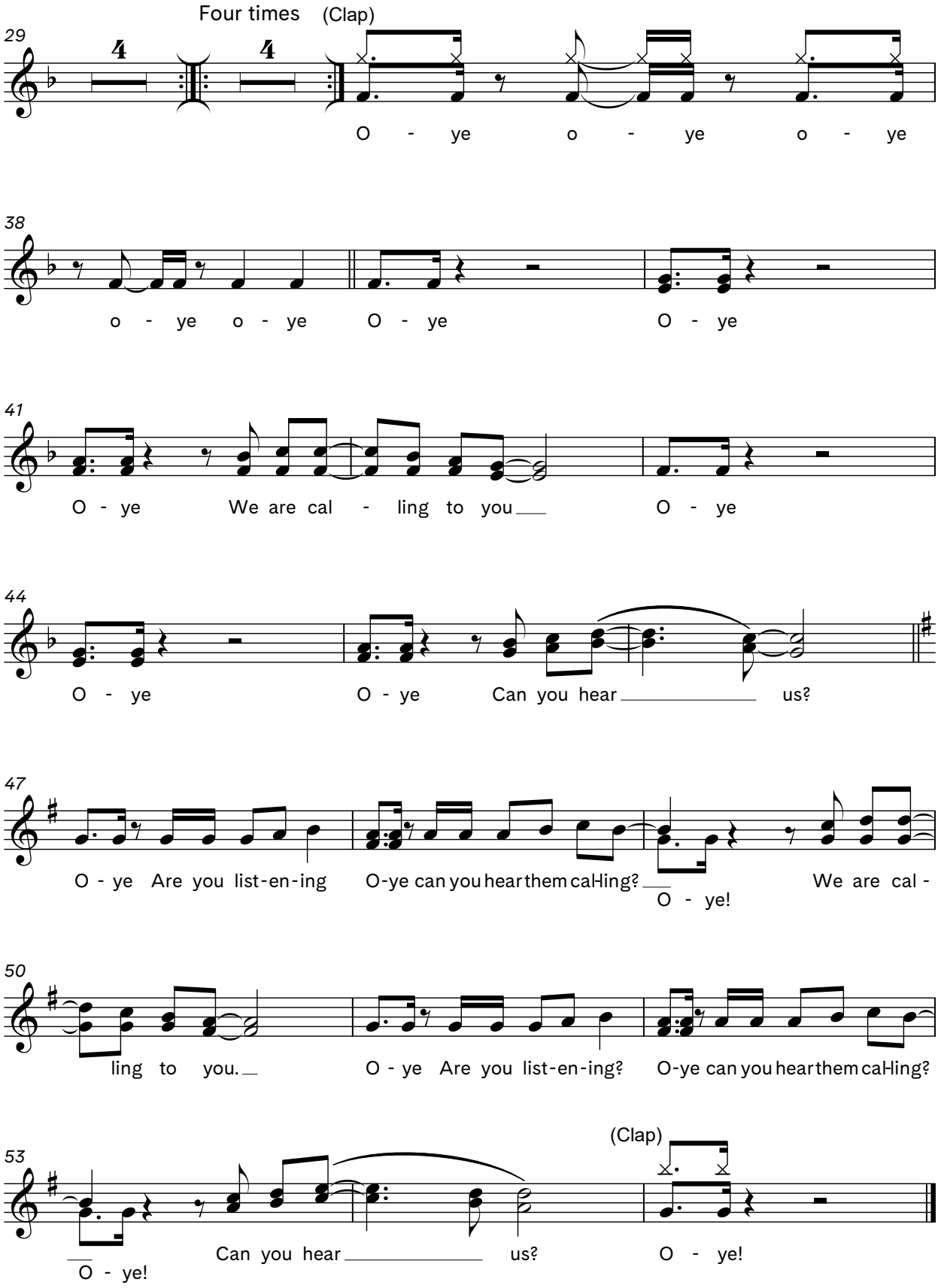




Tracks 23–27

Oye

Jim Papoulis




Four times
(Clap)
29
O - ye o - ye o - ye
38
o - ye o - ye O - ye O - ye
41
O - ye We are cal - ling to you O - ye
44
O - ye O - ye Can you hear us?
47
O - ye Are you list-en-ing O-ye can you hear them calling? O - ye! We are cal -
50
ling to you. O - ye Are you list-en-ing? O-ye can you hear them calling?
(Clap)
53
Can you hear us? O - ye!
O - ye!

“Oye” Lyrics and Performance Notes

Jim Papoulis

Oye

Está solo, llorando
En silencio, en la oscuridad
Está soñando, deseando
Con esperanza, por la oportunidad

Escúchalos, escúchalos, ellos
te llaman

Escúchalos, míralos
Escucha lo que tratan de decir
Están en búsqueda
del camino
Pequeñas voces llamándote

Listen

All alone, in the darkness
They are crying out for your help
They are hoping, they are dreaming
They are asking for a chance to be heard

Are you listening, can you hear
their cries

They are watching, they are listening
They are searching to find their way
Can you see them, can you hear
them calling
What their voices are trying to say

Learn the lyrics to “Oye” using Track 27 “Oye” (pronunciation guide).

Lyrics for a Dream in “Oye”

Composer Jim Papoulis works with The Foundation for Small Voices to conduct songwriting workshops for children around the world. While working with a group in Mexico, he asked the students if they had a message that they would want to convey to the world through the song. Their answer was very simple: to listen. The translation of “listen,” or “listen up,” is “oye,” which became the title of the song they wrote together. Papoulis said, “When I hear this song performed, I am suddenly transported back to the streets where these children walk, go to school, live, and dream—they dream that somehow, somewhere, their small voices will be heard.”



Performance Notes

“Oye” should remain true to its cultural and rhythmic roots—those of South America. Performed with a fun spirit that continues to gain momentum until the final measure, “Oye” will come to life. Each time the refrain “Oye” is sung, there should be a crescendo of tempo, enthusiasm, and rhythmic intensity.

—Jim Papoulis

“We Shall Not Be Moved” Lyrics

Traditional, arr. Nathalie Joachim

We shall not, we shall not be moved.
We shall not, we shall not be moved.
Just like a tree that’s planted by the water,
We shall not be moved.

We’re on the road to freedom, we shall not be moved.
We’re on the road to freedom, we shall not be moved.
Just like a tree that’s planted by the water,
We shall not be moved.

We walk this road together, we shall not be moved.
We walk this road together, we shall not be moved.
Just like a tree that’s planted by the water,
We shall not be moved.

Fighting for our rights, we shall not be moved.
Fighting for our rights, we shall not be moved.
Just like a tree that’s planted by the water,
We shall not be moved.

Voices raised together, we shall not be moved.
Voices raised together, we shall not be moved.
Just like a tree that’s planted by the water,
We shall not be moved.

Learn to sing “We Shall Not Be Moved” using Track 28 “We Shall Not Be Moved.”

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	☐ _____

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

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	☐ _____

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. _____



About the Composers

Aim: Who are the composers featured in *The Orchestra Sings* culminating concert?

Summary: Students find out more about the seven composers featured in *The Orchestra Sings*.

Standards: National 11; NYC 3

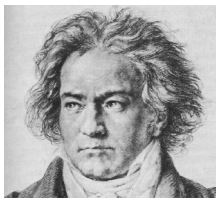
Vocabulary: biography, timeline

The Orchestra Sings Composers

There are seven composers featured in *The Orchestra Sings* culminating concert. Each composer embraces different elements of melody in their music.

- Read the composer biographies on pages 29–30 and explore the Composer Timeline online.

Visit the Repertoire Exploration section at **carnegiehall.org/LinkUpSings** to access lesson plans and activities, as well as printable student activity sheets, audio tracks, and videos.



Ludwig van Beethoven (1770–1827) was born in Bonn, Germany. After beginning his piano studies at an early age with his father, Beethoven quickly became a famous pianist and composer in Germany. By the age of 12, he was earning a living for his family as an organist, violist, pianist, and composer. Although Beethoven began to suffer from hearing loss as early as his 20s, he continued to compose, creating some of his most famous musical works after he had become deaf. Beethoven's originality and innovation inspired others to change the way they composed. He amplified the power of orchestral music, and his music acted as a transition into the Romantic era of music. Fun fact: One of Beethoven's favorite foods was a special kind of macaroni and cheese!



Thomas Cabaniss (b. 1962) is a composer and educator born in Charleston, South Carolina. Residing in New York City, Cabaniss teaches at The Juilliard School and leads arts education programs throughout the city. His music ranges from chamber music to operas and film scores. He is a creative adviser for Carnegie Hall's Link Up program, and helped launch Carnegie Hall's Lullaby Project, which helps pregnant women, new mothers, and their families write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities.



Antonín Dvořák (1841–1904) was born in a small village in Bohemia, which is now part of the Czech Republic. Hailing from a musical family, Dvořák began studying the violin at the age of six, and was soon performing with his father and the village band at the family inn. His musical talent led him to study in Prague, where he graduated as an accomplished violinist and violist before the age of 20. Dvořák is known for integrating elements of Bohemian and other Slavic folk music into many of his works, including his Slavonic Dances. He moved to New York City to accept a position as head of the National Conservatory of Music in 1892. A year later, Dvořák's Symphony No. 9, "From the New World," was premiered by the New York Philharmonic Orchestra at Carnegie Hall.



Reena Esmail (b. 1983) is an Indian American composer. Her primary instrument is the piano, and she also plays guitar and violin and sings Indian music. Esmail studied composition at The Juilliard School and Yale School of Music, and spent a year studying Hindustani classical music on a Fulbright scholarship in India. She writes music for orchestras, choirs, and chamber groups all over the country, including the Los Angeles Master Chorale, Seattle Symphony, and Kronos Quartet. Esmail loves bringing people from different cultures and communities together through her music. When she isn't composing, she enjoys doing math and spending time with her dog, Rusty.



Nathalie Joachim (b. 1983) is a Haitian American flutist, composer, and vocalist, and co-founder of the urban art-pop duo Flutronix. Her debut solo album, *Fanm d'Ayiti*, was recorded with Spektral Quartet and received a Grammy nomination for Best World Music Album. Joachim loves engaging in community-centered storytelling, and often takes spoken histories of a place and makes music from those stories. When she isn't composing, she enjoys cooking and riding her bike.

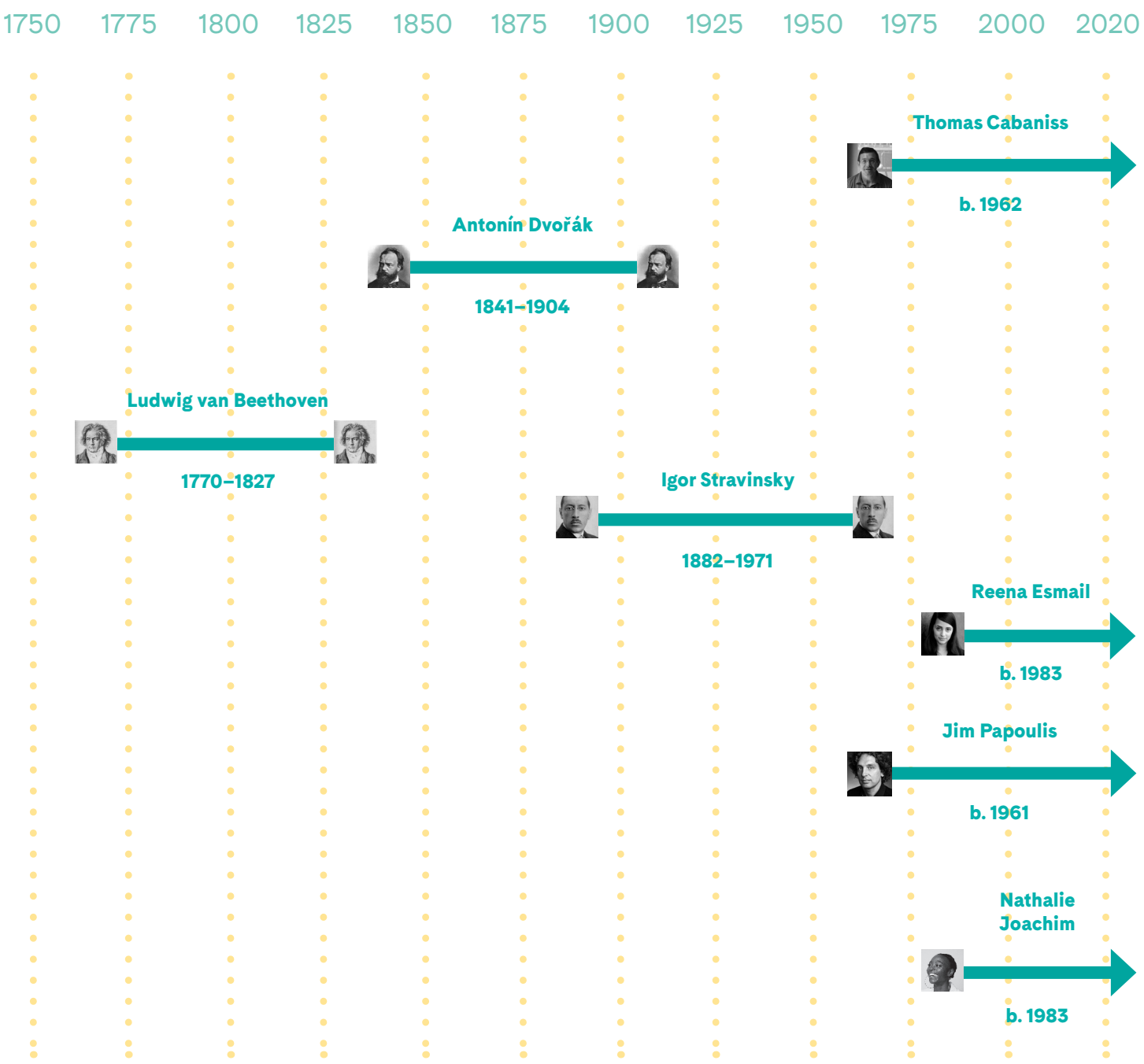


Jim Papoulis (b. 1961) lives in New York City and composes, orchestrates, and conducts music for dance, film, ensembles, and choirs. His compositions are known for exploring new modes of musical communication by honoring and connecting classical and traditional forms with non-Western sounds. Through the Foundation for Small Voices, he has conducted songwriting workshops around the world; he composed "Oye" while working with young children in Mexico. Papoulis has worked with a wide range of artists, including Shania Twain, Celine Dion, Aretha Franklin, the New York Philharmonic, the Chicago Symphony Orchestra, London Boys Choir, Beijing Children's Choir, Faith Hill, Natalie Cole, Snoop Dogg, Slash, and Beyoncé.



Igor Stravinsky (1882–1971), a Russian composer, began taking piano lessons at the age of nine. Though his father was a famous opera singer, Stravinsky's own musical talent developed slowly. While studying law and philosophy at St. Petersburg University, he began taking composition lessons from the famous Russian composer Nikolai Rimsky-Korsakov, who greatly advanced Stravinsky's composition interests and skills. Stravinsky's music for the ballet *The Firebird* quickly earned him fame and recognition. Stravinsky went on to write music for other ballets, including *The Rite of Spring*, about a pagan ritual; the opening night audience found the music and choreography so shocking that there was a riot in the theater! Stravinsky was forced to flee Russia, which led him to Switzerland, France, and eventually the United States. Stravinsky's music encompassed a range of diverse influences, and his composition style evolved greatly throughout his life. He conducted at Carnegie Hall 41 times, and 43 of his works were premiered at Carnegie Hall.

Composer Timeline



The Elements of Melody

Aim: What fundamental elements do composers use to create great melodies?

Summary: Students investigate rhythm patterns, melodic contour, and form within melodies, and create their own melodies using these elements.

Standards: National 1, 2, 4, 7; NYC 1, 2, 3, 5

Vocabulary: contour, form, pattern, phrase, rhythm
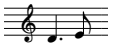
In language, letters, words, and phrases provide the building blocks for communication. In music, composers create melodies using rhythmic patterns, melodic contour, and phrasing as building blocks. The balance of repetition and melodic surprises takes musicians and the audience on an exciting journey through the music.

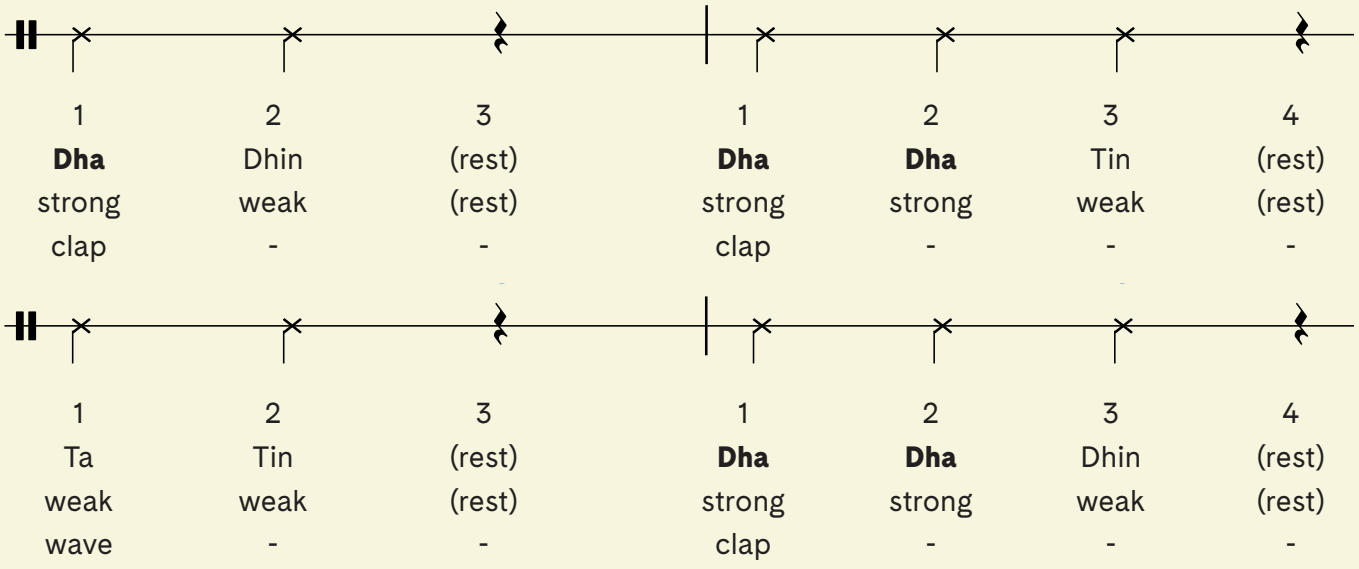
Discover Rhythmic Patterns

- Sing and review the melody for "Ode to Joy" on page 16 or using Track 7 "Ode to Joy" (vocal part).
- Establish a steady beat in your feet, speaking the lyrics in rhythm, without pitch.
- Next, clap the rhythm of the lyrics as you keep the steady beat in your feet.
  - *When a series of notes and rests repeats, it forms a rhythmic pattern.*
  - *Do you see any repeating patterns?*
  - *How many times do these patterns repeat?*
  - *Why do you think Beethoven chose to include repetition and patterns in his melody?*
- Try this activity with "Come to Play," "New World" Symphony, and "We Shall Not Be Moved."
- **Name that pattern:** Show several rhythmic patterns from the Link Up repertoire or make up your own. As a class, speak, clap, or play each pattern. Then, play one of the patterns and have students identify which pattern is being performed. Students may also take turns leading this activity.
- **Compose your own rhythmic patterns:** Using the "Ode to Joy" and "Come to Play" rhythms on page 36, have students arrange and perform their own rhythmic patterns.

Explore Melodic Contour

Every melody has a contour: the line or shape that is created by the series of pitches as they go up and down.

- Look at the melodic contour of "New World" Symphony on page 37.
- Sing the melody using a neutral syllable, solfège, or note names. As you sing, trace the shape of the melody with your finger in the air, or draw the shape on a tablet or paper.
  - *Notice when the melody moves up or down or stays the same.*
  - *Notice when the melody moves by step*  *or by leap* 
  - *Add movement to illustrate the steps and leaps.*
- Try this activity with additional pieces of Link Up repertoire, including "Ram Tori Maya," "Ode to Joy," and "We Shall Not Be Moved."
- Working in pairs, ask one student to "act out" a melody silently with body movement. The movement can include up and down motion, steps and leaps, and varying speeds. Ask the other student to follow the "conductor's" melodic contour by singing or playing the melody on pitched percussion or recorder. Ask students to switch roles and repeat the activity.



Explore the Taal in "Ram Tori Maya"

The taal ("clap" in Sanskrit) is a metric cycle with a specific number of beats—from 5 to 16—that recur in the same pattern throughout a piece. The taal for "Ram Tori Maya" is called Deepchandi (pronounced "DEEP-chun-dee") and has 14 beats. In this piece, Esmail has written the taal in two measures with seven beats each. Each 7/8 measure is organized as 3+4, combining strong beats, weak beats, and rests.

- The taal is generally played on the tabla, but can also be performed using syllables and movement.
- First, practice speaking the syllables.
  - The syllables "Dha" and "Dhin" incorporate a deeper bass drum sound, so they are spoken with greater emphasis. The syllables "Ta" and "Tin" do not include the bass drum sound and are softer and gentler.
  - The first beat in the 14-beat cycle, called the sam (pronounced "sum"), is emphasized.
- Now, add the claps and waves using Taal Patterns: Introduction to Deepchandi.
  - To clap, place one hand in front of you with the palm up and bring the other hand down to it.
  - To wave, lift the top hand up and wave if off the side, turning the palm up so your hands are spread out with both palms up.
- As students become comfortable with the taal, sing the melody as they continue clapping and waving. You can also divide the class into two parts, with one half singing the melody and the other half performing the taal.

Unlock Patterns in Musical Form

- Sing and review the "Ode to Joy" melody on page 16.
- Look at the first phrase, measures 5–8.
  - *A phrase is a short musical segment with a specific melodic contour and rhythm.*
  - *In the first phrase of "Ode to Joy," what rhythmic patterns do you see? How many times does a rhythm repeat in that phrase?*
  - *Where does the phrase end? How do you know?*
- Now look at the full melody.
  - *How many total phrases are in this melody? (Four: A-A-B-A.)*
  - *Where does each phrase begin and end? How do you know?*
- Using the "Ode to Joy" Melodic Contours on page 37, examine each phrase.
  - *What rhythmic patterns do you notice in each phrase?*
  - *What is the melodic contour of each phrase?*
  - *Where do the phrases begin and end?*
  - *How can rhythmic and melodic patterns help us identify phrases?*
  - *Are there any additional patterns that you observe?*
- Listen to Track 7 "Ode to Joy" (vocal part) to confirm your observations.

Decode Melodies in "Ode to Joy"

When musicians are learning a piece of music, they may use different musical lenses to decode the melodies. Explore these different lenses in "Ode to Joy."

Lens: Contour

A	Going up then	going down then	going up then	step back down
A	Going up then	going down then	going up then	further down
B	This part jumps a-	round a-round, it	steps ri-ight up then	jumps back down
A	Going up then	going down then	going up then	step back down

Lens: Solfège

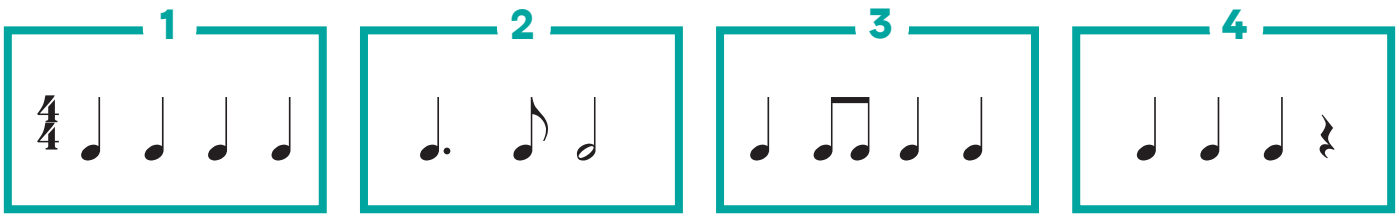
A	mi mi fa sol	sol fa mi re	do do re mi	mi re re
A	mi mi fa sol	sol fa mi re	do do re mi	re do do
B	re re mi do	re mi fa mi do	re mi fa mi re	do re sol
A	mi mi fa sol	sol fa mi re	do do re mi	re do do

Lens: Note Names

A	F# F# G A	A G F# E	D D E F#	F# E E
A	F# F# G A	A G F# E	D D E F#	E D D
B	E E F# D	E F# G F# D	E F# G F# E	D E A
A	F# F# G A	A G F# E	D D E F#	E D D

Melodies Are Made of Patterns

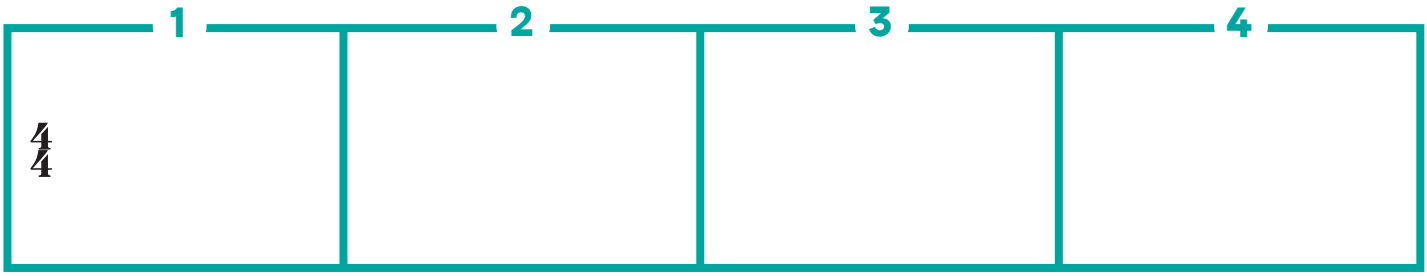
Rhythms from "Ode to Joy"



Rhythms from "Come to Play"



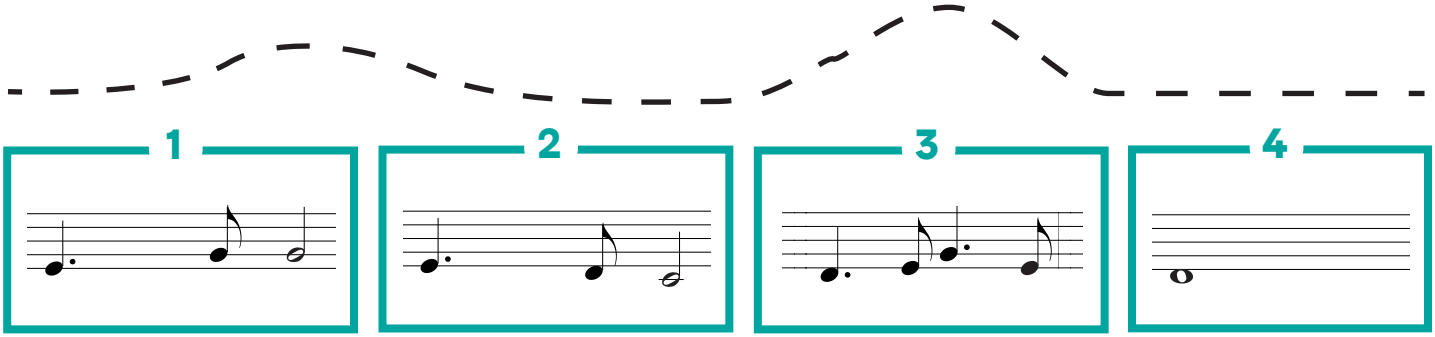
Create your own rhythmic patterns by arranging the rhythms from "Ode to Joy" or "Come to Play" in any order that you like. Write your new arrangement in the boxes below:
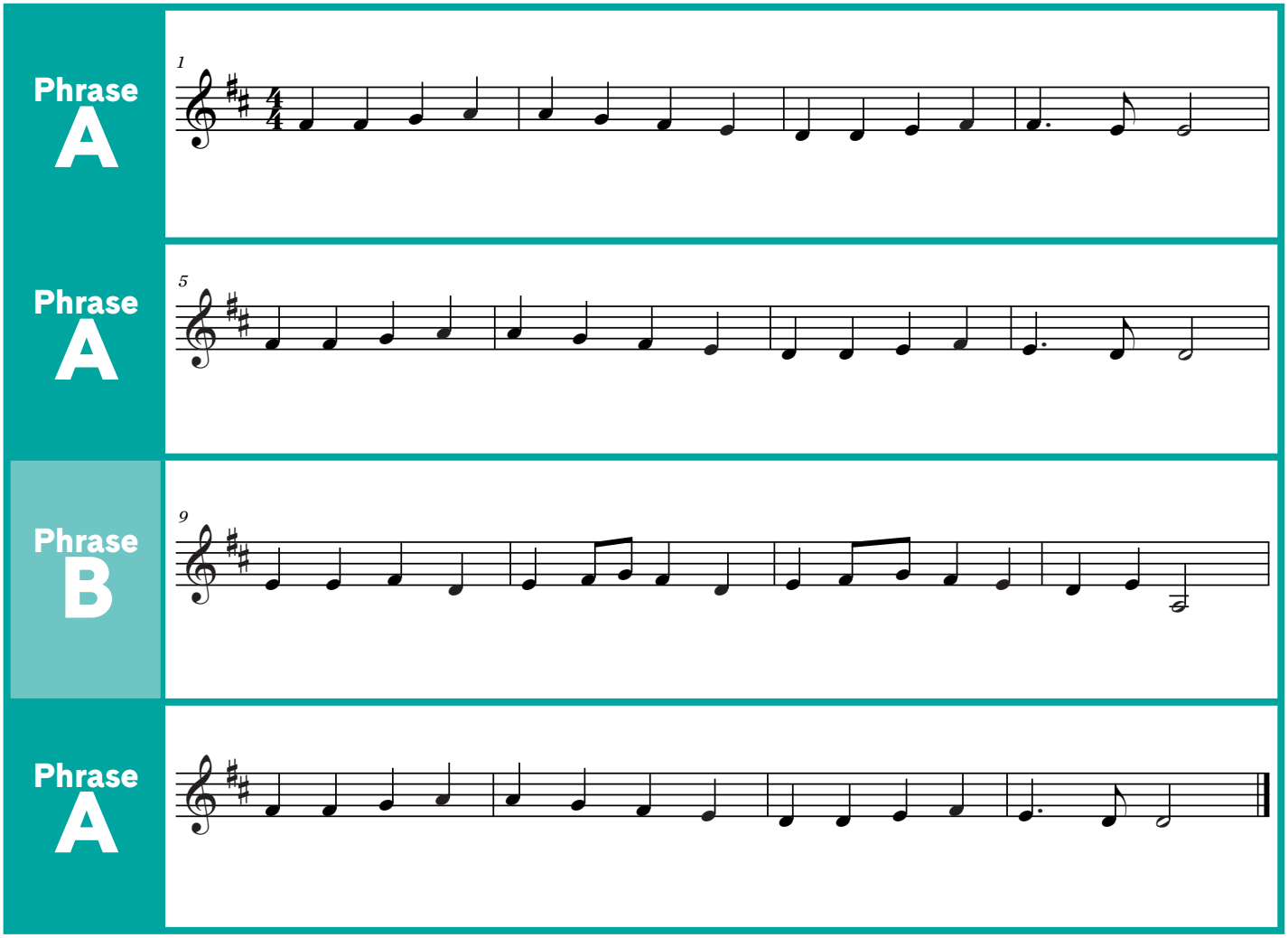


Now, perform your arrangement by clapping, saying, or playing the rhythms above.

Melodies Are Made of Patterns

“New World” Symphony Melodic Contour



“Ode to Joy” Melodic Contours



Building on Melody: Melodic Layers

Aim: How does a melody change when layered with another melody?

Summary: Students explore the difference between melodies in unison and melodies with harmony or accompanied by a countermelody.

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

Vocabulary: countermelody, harmony, unison

In cultures around the world, melodies are often passed down from one generation to the next, bringing people together in song. There is a special power in singing a melody together in one "voice," or in unison. By layering melodies together, composers can foster musical conversations, create unique textures, or produce rich harmonies. Your students will have an opportunity to experience unison singing and then build musical layers through harmony and countermelody.

Explore Layers through Unison and Harmony

Unison
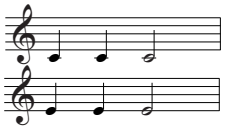
- Sing the melody to Track 17 "Ram Tori Maya" (melody), Track 28 "We Shall Not Be Moved," or Track 24 "Oye" (melody).
  - *When we all sing the same notes together at the same time, it is called singing in unison.*
  - *How does it feel to sing these melodies with others?*
  - *Were you able to listen to and support each other?*

Harmony
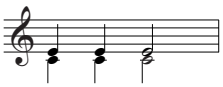
- Divide the class into two groups or work with two students at a time.
- Begin by assigning each group a pitch from the major scale. Have the groups practice singing their pitches with a simple rhythmic pattern. You may use solfège, note names, or scale degrees.
  - Example:

    Group 1 sings Do, Do, Do.

    Group 2 sings Mi, Mi, Mi.



- Next, lead the groups in singing their assigned pitch patterns simultaneously.



- Have the groups trade pitches so that they each get a turn singing the root of the interval.
  - *When two or more people sing multiple pitches together at the same time, it is called singing in harmony.*
  - *How does it feel to sing in harmony? How is it different than singing in unison?*
- Experiment with different combinations from the major scale and note how each interval feels. For example:

Group 1 Sings:	Group 2 Sings:	Harmonic Interval:	Notation
Do	Re	Major second	
Do	Mi	Major third	
Do	Fa	Fourth	
Do	Sol	Fifth	
Mi	Sol	Minor third	
Do	High Do	Octave	

Sing in Unison and Harmony in "Oye"

- Listen to Track 23 "Oye" (complete), which includes two-part harmony.
  - *Raise your hand when you think you hear the singers singing in harmony. Lower your hand when you hear them singing in unison.*
- Look at the parts for "Oye" on pages 22–23. You may wish to have students highlight the melody in one color and the harmony in another color to make it easier to follow.
  - *Note when the melody is sung in unison (one note at a time) and when there is harmony (two notes at a time).*
  - *We have already explored some harmonic intervals. This song uses thirds, fourths, and fifths to create the harmony.*
- Play Track 25 "Oye" (harmony). Follow along with the music on pages 22–23.
  - *Notice how each line moves (by steps or staying on the same note).*
  - *When does the harmonic line move in the same direction as the melodic line? When does it do something different than the melodic line?*
- As a group, practice singing the harmonic line along with Track 25 "Oye" (harmony).
- Once the group is confident singing the harmonic line, split the class into two groups and sing the melody and harmony together with Track 26 "Oye" (sing-along).

Discover Countermelodies in "Come to Play"

- Sing and review Track 1 "Come to Play" (complete).
  - *How many melodies are there?*
  - *Which melody did you sing?*
- Explore how countermelodies are used in "Come to Play."
  - *A countermelody is a secondary melody that is sung or played with the main melody. Composers use countermelodies to add an interesting element to the piece and provide texture and support for the main melody.*
  - *Which part do you think is the main melody? Which parts are the countermelodies? (Cabaniss describes Part Two as the "heart melody," and the other two melodies that grow around it are the countermelodies.)*
  - *Why do you think the composer included three melodies in his composition?*

Building on Melody: Lyrics

Aim: How do composers combine music and words?

Summary: Students explore the different ways that composers work with words, and how melodies and words come together.

Standards: National 1, 2, 4, 6, 7, 8, 10, 11; NYC 1, 2, 3, 4, 5

Vocabulary: lyrics

Melodies provide a way to illuminate words, helping to communicate messages and feelings and bringing people together around shared interests. Composers combine words and melodies in a variety of ways. Sometimes they set existing poetry or lyrics to music, and sometimes they write their own words. Sometimes the words inspire the music, and sometimes the music inspires the words. Expressive qualities of tempo, dynamics, and articulation—as well as rhythmic patterns and melodic contour—then add meaning and emotion to the words.

Melody and Poetry in "Ode to Joy"

When Beethoven wrote "Ode to Joy" for his Ninth Symphony, he incorporated Friedrich Schiller's poem, "An die Freude." It was a revolutionary call for equality, freedom, and brotherhood.

- Read the English lyrics for "Ode to Joy" on page 16, which are a loose translation of Schiller's poem.
  - *What messages do these lyrics communicate?*
  - *What is the mood?*
  - *What qualities should the music have to represent the song's mood or message? Should it be fast or slow? Loud or soft? Might there be pauses or rests in the music? Should certain words be accented?*
- Listen to Track 7 "Ode to Joy" (vocal part).
  - *Which words are emphasized in the melody? How?*
  - *Describe the mood, melodic contour, tempo, and dynamics that you hear.*
  - *How do the qualities Beethoven uses compare to the qualities you chose to represent the lyrics?*



Creative Extension

In 2020, to celebrate Beethoven's 250th birthday, the project *All Together: A Global Ode to Joy* invited orchestras around the world to reimagine Beethoven's Ninth Symphony in their own way, interpreting the ideas in "Ode to Joy" in response to today's world and adapting the text into local languages.

- Explore some of the texts that were created for this project and the inspiration behind each original creation.
- Write your own lyrics for "Ode to Joy" based on something that you care about.

Melody and Poetry in "Ram Tori Maya"

The Hindustani Bhajan

Composer Reena Esmail's "Ram Tori Maya" is a setting of a Hindustani bhajan: a devotional song that can be spiritual in nature and can also be about global issues. It is in verse-chorus form and sung in Hindi. The lyrics for this bhajan were written by an unknown poet in the 1800s, and the melody was written by a composer named Ninu Mazumdar much more recently.

- Read the English lyrics of the bhajan. (These are loosely translated because the poetic language in Hindi has many concepts with no English equivalents.)
- Discuss the lyrics.
  - *What does it mean to be focused on something? What is devotion? What kinds of things do you think deserve your focus and devotion?*
  - *What is something you are devoted to and want to focus on?*
  - *What might distract you from focusing on doing what you love?*
  - *How can you stay focused on your goals?*
  - *What does it mean to "dance to other people's tunes?"*
- Write a bhajan poem about following your heart and devoting yourself to something you love.
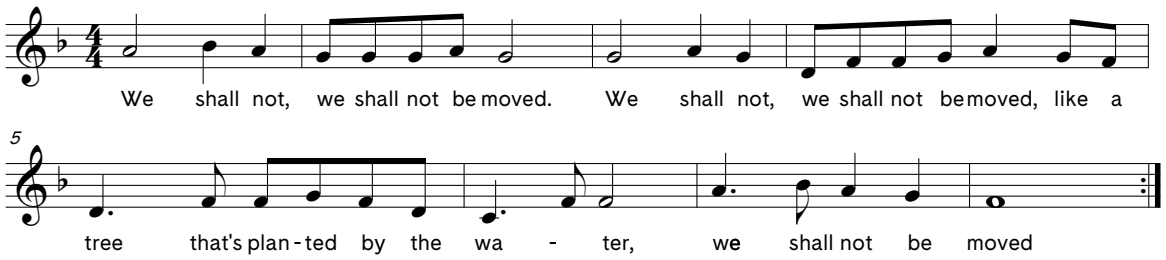
Text	Translation
Ram tori maya, nach nachave	*(Oh Lord*), these worldly distractions are making me dance to their tune.*
Nis din mera manva vyakul	*Every day, my mind is so restless that I'm not finding the time to focus.*
Sumirat sudhi nahi ave	*And without that focus, peace will not come to me.*
Jorat tori, neha sut mera	*My mind is like a child*
Nirvarat arujhave	*And I have gotten entangled in that worldly attachment.*
Kehi bhidi bhajan karu more sahib	*(Oh Lord*), when can I find the time to engage with you*
Barbas mohe satave	*When the mundane things are nagging at me?*
Ram tori maya, nach nachave	*(Oh Lord*), these worldly distractions are making me dance to their tune.*

*This reference is not literally religious, but an exclamation that aspires to a higher purpose.

Using Lyrics to Share a Message of Unity and Hope

During the Civil Rights Movement of the 1960s, music played an important role in unifying people against injustice. Freedom songs were designed to be sung in groups, with repetitive melodic phrases and simple, adaptable lyrics. They were often derived from familiar music to encourage a wide number of activists to join in the singing. The lyrics to these songs were then altered, providing a platform to share common struggles and emotions as well as messages of hope and freedom.

- Read the lyrics to "We Shall Not Be Moved" on page 25 and listen to Track 28 "We Shall Not Be Moved."
  - *What message do these lyrics communicate?*
  - *What emotions are expressed in this song?*
  - *Why do you think some of the lyrics repeat?*
  - *What elements in the music help communicate the meaning of the words?*
- Play Track 28 "We Shall Not Be Moved" and practice singing the melody together.
  - Note: This track represents just one version of the melody. Throughout history, performers have added their own unique style to the song, sometimes singing a slightly different rhythm or melodic contour.



Creative Extension: My Freedom Song

"We Shall Not Be Moved"—typical of many spirituals and freedom songs—consists of a series of verses wherein a single line changes in each verse. This allows the song to be sung for as long as a group wants to sing it. New lyrics can be easily added or changed to communicate an issue that is most urgent at a given time.

- As a class, discuss issues that are on students' minds and a change they would like to see to address that issue. These might be problems at home, school, or in the larger world.
  - *What is a problem in our lives?*
  - *How does it make you feel?*
  - *What can we do about it?*
  - *What might stand in our way?*
- The lyrics in "We Shall Not Be Moved" include a simile—"like a tree that's planted by the water"—that is repeated throughout the song.
  - *What do you think is the meaning of that simile?*
  - *Like a tree's roots, what kind of roots do you have that help you stay strong?*
  - *Who can join with you to make a positive change in the world?*
- Individually or in small groups, decide on the issue and message you want to communicate. Then brainstorm a few steps that you could take to make this change.
- Using the same melody and form, write new lyrics to "We Shall Not Be Moved" to communicate your message. Use My Freedom Song on page 44 to guide the creation of your new lyrics.

Creative Extension: My Freedom Song (continued)

- Explore other ways to approach writing a freedom song by referring to the Songwriting Strategies Guide.

Visual Arts Extension

- Your students can create a work of visual art to share their message with their community. This visual may be inspired by protest signs, murals, and other art forms, and may include words as well as images. This can be done individually or as a class project.

Go Deeper

"We Shall Not Be Moved" has been reimagined and performed all over the world by singers such as Pete Seeger, Elvis Presley, Joan Baez, and Mavis Staples. In addition to changing the lyrics, song leaders also contribute their own unique musical style by adjusting the rhythms, adding melodic ornamentation, and varying the tempo.

- Listen to or watch different versions of this song.
  - *What do you notice in each of the different versions?*
  - *How does each artist make the song their own?*
  - *What is the primary message that they are trying to communicate?*
- Practice singing "We Shall Not Be Moved" along with some of these performers.

Go Deeper (continued)

- Using your new lyrics for "We Shall Not Be Moved," add or change other elements to reimagine the song in your own way. For example, alter the rhythms, embellish the melody, add a spoken word section, use a different language in your lyrics, or change the dynamics and tempo.



Evolution of a Freedom Song

The origins of "We Shall Not Be Moved" are largely unknown. Like many freedom songs, it is believed to have begun as a spiritual during the era of American slavery, with the lyrics "I shall not be moved," detailing the singer's determination to stay strong in their faith to God. Over time, the lyrics have evolved to represent various causes and movements around the world.

- In the 1930s, the song became "We Shall Not Be Moved" and was sung by union workers as an anthem of the labor movement. Lyrics were added to represent each union organization and to demand better working conditions.
- During the Civil Rights Movement, verses were adjusted to reflect racial unity.
- The song was translated and adapted into Spanish language anthems by the United Farm Workers during the Chicano Movement, and again in Chile during the 1973 military coup.

This timeless song is likely to be sung and adapted for years to come, giving voice to activists and uniting people around shared goals and dreams.

My Freedom Song

1. Choose your message.

What is an issue that you care about? What message do you want to communicate with your song?

For example: *My song is about climate change and taking care of our world.*

2. Expand on your message.

What are three actions you can take to make a change for the better?

For example: *My classmates and I can help the planet by recycling together.*

1. _____

2. _____

3. _____

3. Complete your lyrics.

"We Shall Not Be Moved" follows a standard form with a line that repeats and a phrase that changes in each verse. Use your three actions to add new lyrics to the song.

Recycling together, we shall not be moved.
Recycling together, we shall not be moved.
Like a tree that's planted by the water,
We shall not be moved.

_____ (action 1), we shall not be moved.

_____ (action 2), we shall not be moved.

_____ (action 3), we shall not be moved.

Melodies in Context: Stories, Cultural Influences, and Dance

Aim: How are melodies represented and shared across cultures?

Summary: Students discover how melodies represent different cultural influences and tell stories through movement and expressive musical elements.

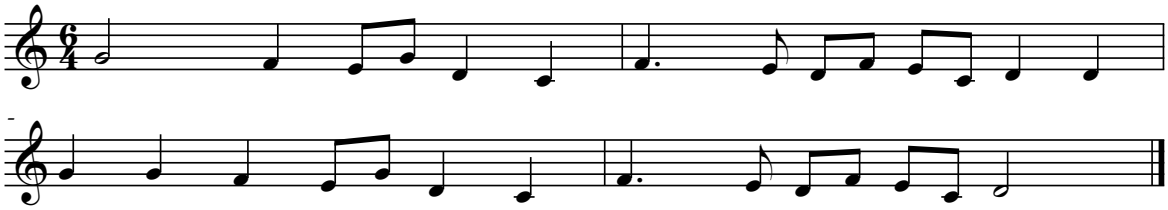
Standards: National 1, 2, 4, 6, 7, 8, 10, 11; NYC 1, 2, 3

Vocabulary: accompaniment, choreography, dynamics, instrumentation, tempo

Melodies and Storytelling

Sharing stories brings people together, teaches us about the world, and takes us to magical places we can only dream of. Composers can use music to take us on a narrative journey using instrumentation, musical conversations, exciting melodies, and expressive elements to tell stories and ignite our imaginations.

Explore *The Firebird* Melody



- Listen to Track 43 *The Firebird* Suite Finale (complete).
  - *In* The Firebird *Suite Finale, Stravinsky wanted to create a big finish. To do this, he repeats the melody, but changes a few things each time it repeats. What elements of the music does he change to keep you listening?*
  - *What instruments or families do you hear playing the melody?*
  - *How does the melody change? How does the accompaniment change?*
  - *How many times does the music change in a big way? As the music plays, raise your hand each time you hear a change.*
  - *What else do you notice?*
- Explore other ways to guide students' listening by watching Strategies for Engaging Students with Stravinsky's *The Firebird* Suite.

Connecting the Music with *The Firebird* Story

- Read the *The Firebird* story on page 48.
  - *The finale music accompanies the final scene of the ballet, where the spell is broken, and "the princess, her friends, and all of the stone statues come back to life. Ivan and the princess live happily ever after."*
- Listen to Track 43 *The Firebird* Suite Finale (complete).
  - *How much of the music accompanies the stone statues coming back to life? What about the music makes you think so?*
  - *How much of the music accompanies the prince and princess celebrating their happy victory? What about the music makes you think so?*

Creative Extension: My Musical Story

- As a class, list some of your favorite stories and brainstorm elements that make those stories exciting or interesting.
  - *Who are the characters in the story? What traits do they have?*
  - *Where is the story set?*
  - *What is the conflict? How is the conflict resolved?*
- Write a few sentences summarizing one of these stories. Then, select musical elements, such as instrumentation, dynamics, tempo, melody, rhythmic patterns, and articulation to bring the story to life. Document your choices in My Musical Story on pages 52–53.
- Have students use classroom instruments or their voices to perform the musical stories, improvising with new melodies to communicate their ideas.

Follow a Listening Map and Create a Map Key

- Play Track 43 *The Firebird* Suite Finale (complete).
- As you listen, follow along with *The Firebird* Listening Map on page 49. For more information on the entire piece, refer to Tracks 44–48 *The Firebird* Suite Finale (excerpts), and the Listening Map Key on pages 50–51.
  - *Follow the path of the music with your finger as we listen to* The Firebird *Suite Finale.*
  - *What instruments are playing the melody?*
  - *What instruments are playing the accompaniment?*
  - *What else do you notice in the music?*


P.S.3
STATEN ISLAND

The Firebird Story and Listening Map



A magic feather from her golden tail that will protect him in times of trouble

Prince Ivan is hunting near an enchanted castle, which belongs to a wicked magician named Kashchei the Immortal. While hunting, Ivan sees a magical golden bird—the Firebird. Ivan catches the magical bird while she is taking golden apples from a nearby tree, and she begs for her freedom. In exchange, the Firebird offers Prince Ivan a magic feather from her golden tail that will protect him in times of trouble. Prince Ivan accepts the feather and sets the Firebird free. Whenever Ivan waves the magic feather, the Firebird will come to his rescue. Meanwhile, the evil magician Kashchei is having a good time capturing beautiful young women and turning handsome young men into stone statues. Ivan sees a beautiful princess and 12 maidens outside the enchanted castle. Prince Ivan falls immediately in love with the princess. He wants her to go away with him, but the princess tells Ivan that she and her friends are captives of the evil magician. If anyone tries to rescue them, they will be turned into stone. The maidens are forced to return to the sorcerer's castle, but the prince follows them.

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


p
p
mf
f
f
p p p p
ff

Listening Map Key

	Section 1 (at 0:00)	Section 2 (at 0:33)	Section 3 (at 0:48)	Section 4 (at 1:09)
The theme plays ...	**2 times**	**1 time**	**1.5 times**	**1 time**
Woodwinds 			melody (flute) going up one note at a time (clarinets)	melody or half notes
Brass 	melody (solo French horn)		half notes going up to help build at the end (horns)	half notes, mostly going up
Percussion 				
Strings 	smooth tremolo chords glissando as section ends (harp)	melody (violins) tremolo chords (violas and cellos) long, soft low note (basses) going up one note at a time (harp)	melody (violins) going up one note at a time (violas and cellos) long, low note (basses and cellos)	melody (violins) half-note chords (violas and cellos) long, low note (basses) half-note chords, going up (harp)
Changes in dynamics, energy, and instruments	soft and peaceful, just strings and French horn harp glissando at the end to connect to the next section	energy building, even though the horn stops playing string glissando at the end to connect to the next section	sound grows, more instruments playing string glissando at the end to connect to the next section	more and more sound and energy everyone except the low brass and percussion is playing

Section 5 (at 1:24)	**Section 6: transition** (at 1:41)	**Section 7** (at 1:47)	**Section 8** (at 2:13)	**Section 9: coda** (at 2:54)
2 times	**2 times**	**1 time**	**1.5 times**	**1 time**
melody or half notes		trills, with little glissandos along with the horn glissandos	melody and support notes all at the same time	long held note
melody or half notes mostly going up		melody glissando into each phrase (horns) accents at the beginning of each phrase along with timpani (tuba)	melody and support notes all at the same time	seven big, heavy chords
loud roll (timpani)		melodic accents at the beginning of each phrase (timpani)	accents at the beginning of each phrase (timpani and bass drum)	roll (triangle) one strike at the beginning and one at the end (timpani and bass drum)
melody (violins) half-note chords (violas and cellos) long, low note (basses) half-note glissandos going up (harp)	five shaky notes repeated four times	trills, with little glissandos along with the horn glissandos	melody and support notes all at the same time	long held note last chord (harp)
very loud! slower and bigger, full orchestra playing now	suddenly soft, then grows louder strings only	faster and more bouncy, loud	slower and grander, very big sound no glissandos, everyone playing the same rhythms big slowdown right at the end	suddenly no sense of pulse here brass chords that we have not heard before

My Musical Story

Name:

Story Title:

Write one or two sentences that describe your scene or story. What is the mood?

Who are your characters? What instruments will play for each character?

What is the setting? How could you use the instruments to represent the setting?

What other musical elements will you use to tell your story? Look at some of the elements below to spark ideas.

dynamics (loud or soft)

tempo (fast or slow)

articulation (smooth or choppy)

melody (the tune)

rhythm

Draw a picture of your story.

Cultural Influences on Melodies

Dvořák's "New World" Symphony

Dvořák often incorporated folk melodies from his Czech homeland into his music. When he traveled to America, he was inspired to write his "New World" Symphony to capture his experience of coming to a new world and the sounds of America, specifically the African American spirituals he learned from Harry Burleigh.

- Listen to Track 14 "New World" Symphony (recorder star).
  - *What do you think Dvořák saw or experienced in his travels to America that is reflected in this piece?*
  - *What specific elements do you hear in the music that represent Dvořák's musical influences?*



Melodies of the "New World" Symphony

For three years, Dvořák lived in the US, where he was based at the National Conservatory of Music in New York City. At the same time, the conservatory enrolled a student named Harry Burleigh. Burleigh's grandfather, who was formerly enslaved, taught him traditional spirituals and songs of enslaved people from a young age. Burleigh shared his grandfather's musical talents and became an accomplished classical singer.

During his time at the National Conservatory, Dvořák often asked Burleigh to sing for him, and was even quoted as saying: "In the Negro melodies of America I discover all that is needed for a great and noble school of music." Burleigh also described this exchange: "Dvořák used to get tired during the day and I would sing to him after supper … I gave him what I knew of Negro songs … and he wrote some of my tunes (my people's music) into the 'New World' Symphony."

By sharing these songs from African American musical traditions, Burleigh contributed to the composition of one of the most iconic pieces of symphonic repertoire. After he left the conservatory, he went on to have a successful career as a professional singer and composer, and he was famous for his art songs and settings of African American traditional melodies. Burleigh was also one of the first Black musicians to perform at Carnegie Hall, where he sang alongside the noted soprano Sissieretta Jones in an 1892 performance. Burleigh appeared at Carnegie Hall approximately 12 times throughout his career, and more than 90 of his compositions and arrangements have been performed at Carnegie Hall.

A Meeting of Cultures

Reena Esmail describes her piece "Ram Tori Maya" as a way of connecting: "My arrangement is designed with young musicians from both cultures (Eastern and Western) in mind, with the aim to draw them toward one another, one step at a time."

- Listen to Track 16 "Ram Tori Maya" (complete).
  - *What do you hear in this music that represents different cultures?*
  - *Do you notice anything new or different about the vocal style of this song?*
  - *What instruments do you hear playing the melody?*
- As a class, in small groups, or in pairs, have students share their own unique influences using music as a guide for discussion.
  - *Do any members of your family come from another country?*
  - *What music, dances, or other traditions does your family or community celebrate that are a part of that country's culture?*
- Discuss similarities and differences among students' responses, comparing and contrasting different cultural experiences.

Elements of Hindustani Music

There are two primary traditions within Indian classical music: Hindustani from northern India and Carnatic from southern India. "Ram Tori Maya" is Hindustani. The fundamental pillars of both traditions are the raag and taal. Harmony and counterpoint are not part of Indian classical music. Instead, the music explores changing melodic shapes and ornaments, as well as the moods and feelings associated with different raags as they move through cycles of improvisation over time. Below are the key elements of Hindustani music.

The **raag** is the melodic structure: a series of notes akin to a mode or scale, which establishes the color and mood of a piece. There are hundreds of raags, but several dozen are used most widely. They are related to specific seasons and times of day and are meant to evoke different feelings and emotions.

The **sargam** is the series of syllables that represent the notes in a raag. It can be thought of as the Indian equivalent of solfège. The syllables are sa, re, ga, ma, pa, dha, ni, sa.

The **taal** ("clap" in Sanskrit) encompasses meter and rhythm, defining how the music moves through time. It is a metric cycle with a specific number of beats—from 5 to 16—that recur in the same pattern throughout a piece.

The **drone** or **sa** is a sustained set of pitches around sa (or do), which forms the bed of the music. It is generally played on a string instrument called the tanpura.

Hindustani music places a special emphasis on **vocal ornamentation** improvised by a singer.

Melodies and Movement

Music is closely intertwined with movement—specifically dance. Two pieces of Link Up repertoire are connected to two very different kinds of dance: *The Firebird* (ballet) and "Ram Tori Maya" (an Indian expressive dance style called kathak). Movement can also help students make connections with the lyrics in "Oye."

Explore *The Firebird* Ballet

Stravinsky composed *The Firebird* for a ballet. Listen to Track 43 *The Firebird Suite* Finale (complete) and imagine that you are a dancer as you move around the room. Think about the story as well as musical qualities like volume, speed, and pitch to inform your movements.

- *How do your movements reflect what you hear?*
- *How do your movements change throughout the piece?*
- *What did you hear in the music that prompted you to change your movements?*

- Watch *The Firebird* ballet to see how the choreographer embodies the music in the dance's movements.



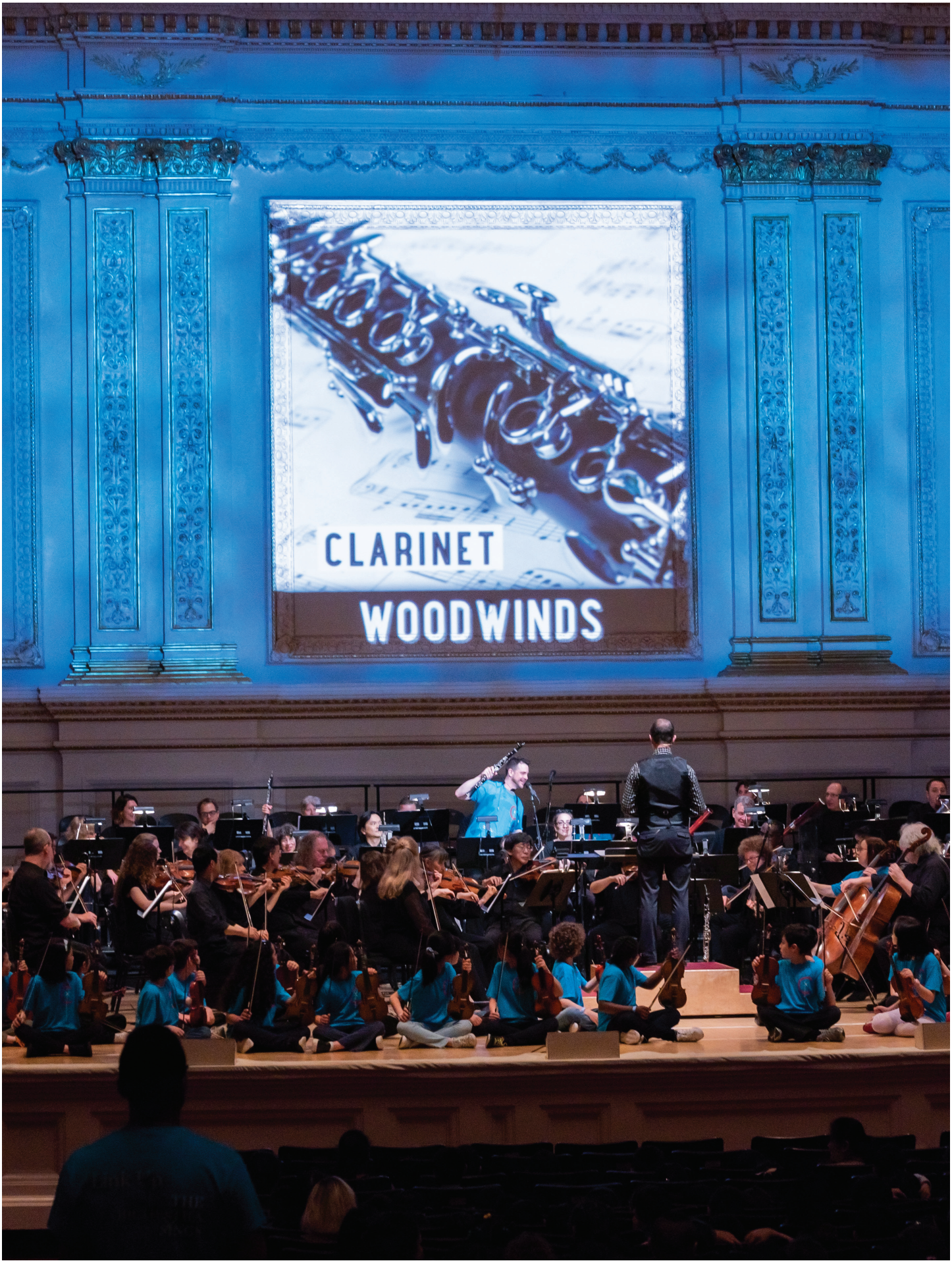
Move to "Ram Tori Maya"

An Indian classical style of dance called kathak can be danced in conjunction with the "Ram Tori Maya" bhajan.

- Watch Kathak Dance Instruction to learn some of the elements of the kathak dance style.
- Review the taal for this piece on page 33. Note that the taal has 14 beats made up of two groups of three and two groups of four.
- Play Track 16 "Ram Tori Maya" (complete) and review the claps and waves that reflect the rhythmic pattern and outline the groups of three and four.
- Now, use the movements that you have learned to move to the piece. You can also incorporate the claps and waves.
- Feel free to add creative movement throughout using some of the elements of the kathak dance style.

Move to "Oye"

- On page 58, learn the "Oye" choreography that was created by Link Up teachers and students.
  - *How do these movements help to convey the meaning of the words?*


CLARINET
WOODWINDS

"Oye" Choreography

Try adding these fun dance movements to "Oye," or make up your own!
Watch "Oye" Choreography to see a video of students singing and dancing to "Oye."

During the Verses	Chorus Lead-In	Chorus	
	Escúchalos Escúchalos Ellos te llaman	Oye, are you listening Oye, can you hear them calling	We are calling to you
 	 	 	
• Alternate from one side to the other. • Step out, step together, step out, clap. • Repeat steps in the opposite direction.	• Start with both arms at your sides. • On the first "Escúchalos," scoop your one hand up in front of you. • On the second "Escúchalos," scoop your other hand up in front of you. • On "Ellos te llaman," lower both arms back to your sides.	• Turn to the side with both arms out. • Turn back to the front and place your hand at your ear. • Repeat on the other side.	• Place both arms straight up over your head. • Float your arms back down to your sides.

Introduce the Instrument Families of the Orchestra

Aim: What is an orchestra?

Summary: Students become familiar with the instruments and families of the orchestra.

Standards: National 7, 10, 11; NYC 1, 2, 3, 4, 5

Vocabulary: instrument, orchestra

Introduce the Instrument Families of the Orchestra

- Watch Families of the Orchestra.
  - *Which instruments did you recognize?*
  - *Did you see or hear any unfamiliar instruments?*
  - *What are some other instruments that you are familiar with?*

Explore Instrument Families

- Begin exploring the instruments of the orchestra and their families with the interactive orchestra map at **carnegiehall.org/LinkUpSings**.
- Discover the unique characteristics of each instrument, such as the different ways they produce a sound, the materials used to create them, and their overall appearance. 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, percussion, and strings.
- Play Tracks 30–33 while students refer to the Instrument Family Portraits on pages 62–63. You can also use the Instrument Family Sounds activity, which allows students to take notes while they listen.
- Pause after each instrument and ask the following questions:
  - *What do you notice about this instrument?*
  - *What is unique about the way this instrument sounds?*



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, 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*.

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

Check out this free, interactive animated game based on Benjamin Britten's composition *The Young Person's Guide to the Orchestra*, and learn about the symphony orchestra, the instrument families, and ways to identify the instruments of the orchestra.

Visit the Instrument Families section at **carnegiehall.org/LinkUpSings** to access these lesson plans and activities, as well as printable student activity sheets, audio tracks, and videos.

- Keep these characteristics 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 how the families are grouped together on the stage by reviewing The Orchestra Map on pages 64–65.

Identify Instruments and Families

- Complete the following activities to assess your students' knowledge of the instruments and their families. For additional instrument identification assessments, refer to the Music Skills Assessment.

Part 1 (Visual)

- Complete Instrument Identification (Visual) on pages 66–67.
  - *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)

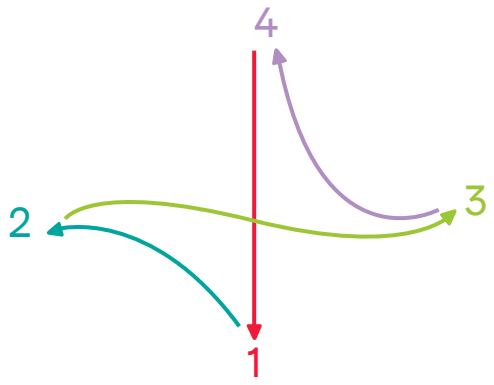
- Play Tracks 34–41 Instrument Identification 1–8.
- Complete Instrument Identification (Audio) on page 68.
- Compare and discuss answers.
- Play tracks again as needed.

Creative Extension: My Own Orchestra

- Using the Instrument Family Portraits on pages 62–63, listen to Tracks 30–33 to study the orchestral instruments.
  - *Symphony orchestras from around the world play many kinds of music from different times and places. What if you designed your own orchestra to play a special kind of music?*
  - *What instruments would you include in your orchestra? How would you arrange the musicians?*
- Model and complete My Own Orchestra on page 69.
- Share your work with Carnegie Hall by emailing **linkup@carnegiehall.org**.

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 below.



  - *When a piece has a 4/4 time signature, the conductor uses this pattern with his or her 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.



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?

Watch Conduct Like a Maestro to practice conducting and watch a conductor in action.

Instrument Family Portraits

Woodwinds

(wooden or metal tubes, blown)



Bassoon

Clarinet



Oboe



Flute



Piccolo



Brass

(metal tubes, buzzed lips)



Trombone

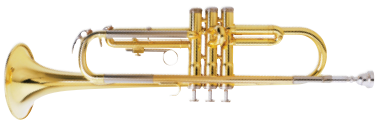


French Horn



Tuba

Trumpet



Percussion

(struck, shaken, or scraped)



Timpani



Triangle



Bass Drum



Snare Drum

Xylophone



Strings

(wooden bodies with strings that are bowed or plucked)



Bass



Viola



Cello

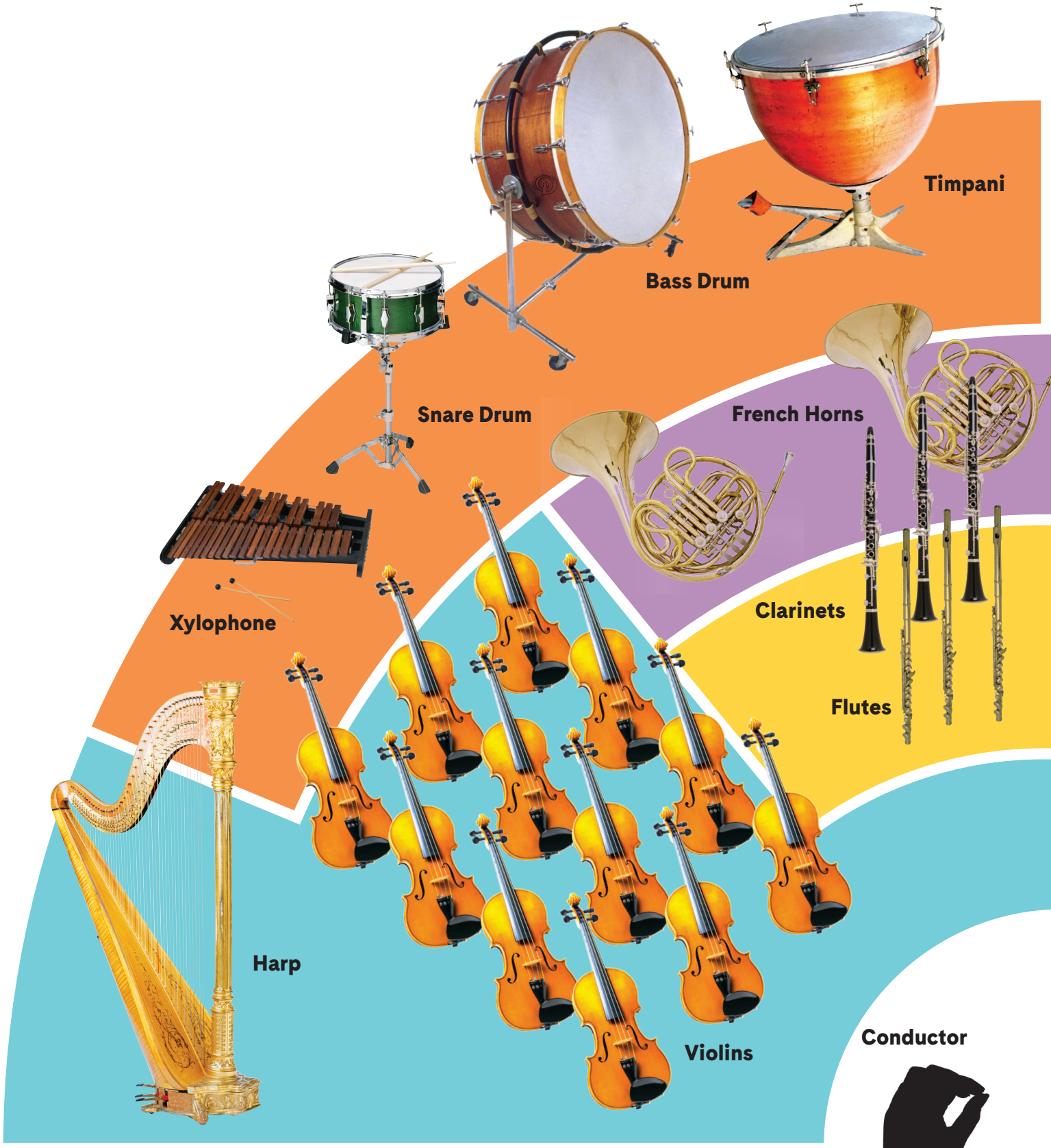


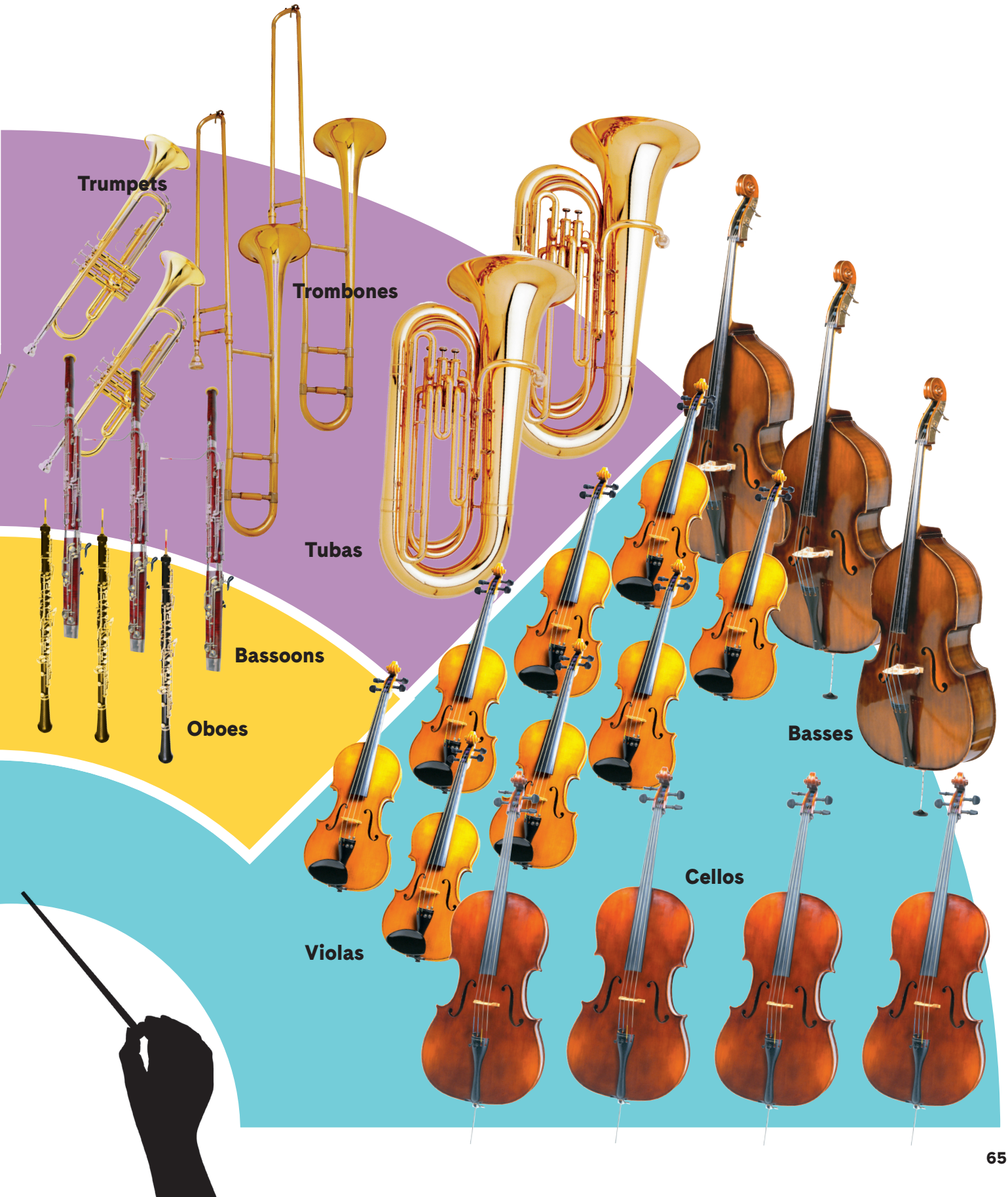
Violin



Harp

The Orchestra Map




Trumpets
Trombones
Tubas
Bassoons
Oboes
Basses
Cellos
Violas

Instrument Identification (Visual)

Look at the pictures below and write each instrument's name and family. In the last column, list one musical fact about the instrument. An example is given for you below.

	Instrument Name	Instrument Family	Musical Fact
	clarinet	woodwinds	Makes sound by blowing on a single reed
			
			
			

	Instrument Name	Instrument Family	Musical Fact
			
			
			
			
			

Instrument Identification (Audio)

Listen carefully to each instrument example. Write the name and family of the instrument that you hear. You may use the Word Walls for clues. An example is given for you below.

	Instrument Name	Instrument Family
1	trumpet	brass
2		
3		
4		
5		
7		
8		
9		

Instrument Word Wall		
bass	French horn	trumpet
bassoon	harp	tuba
cello	oboe	viola
clarinet	timpani	violin
flute	trombone	xylophone

Instrument Family Word Wall
woodwinds
brass
percussion
strings

My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage setup (draw):



Explore Carnegie Hall and Important Places in Your Neighborhood

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.

Standards: National 4, 5, 7, 9, 11; NYC 1, 2, 3, 4, 5

Vocabulary: audience

Explore 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.

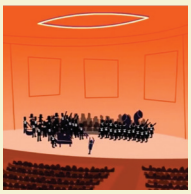
- Read The History of Carnegie Hall on page 73.
- Discuss important places in your neighborhood.
  - *What are some of the most important places in your neighborhood?*
  - *Where are some places that people from your community gather?*
  - *What do they do in these places?*
- As a group, agree on one 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 would you and your community do to save it?*

Visit the Concert Experience section at **carnegiehall.org/LinkUpSings** to access these lesson plans and activities, as well as printable student activity sheets, audio tracks, and videos.



Explore Carnegie Hall

Explore Google Arts & Culture's exhibit about Carnegie Hall to learn more about the legendary venue's past and future, programming, and featured artists.



An Animated History of Carnegie Hall

Explore the history of Carnegie Hall with an animated film that showcases the music and personalities that have appeared at the Hall since it opened in 1891.



Andrew Carnegie (1835–1919)

Andrew Carnegie 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 inspired him to help build more than 7,000 church organs and, of course, Carnegie Hall in New York City.

Prepare for Your Concert

- Before participating in the culminating Link Up concert, 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 onstage at the concert?*
  - *You will attend the Link Up concert and perform with the orchestra musicians. What does this opportunity mean to your class?*
- Review the Complete Concert Repertoire on page 9 with your students so that they become familiar with the Link Up concert program. Use  My Repertoire List on page 74 to help students remember how they will be participating in each piece.

Become an Expert Audience Member

- Review the following behaviors and reminders to prepare 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 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. 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 Dr. Martin Luther King Jr., Dr. Maya Angelou, 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.

My Repertoire List

	Singing	Playing	Listening or Moving
“Come to Play”			
“New World” Symphony			
“Ram Tori Maya”			
Finale from *The Firebird* Suite			
“We Shall Not Be Moved”			
“Ode to Joy”			
“Oye”			

Digital Media

Fundamentals

Activities and warm-ups that can be used for introducing recorder and vocal techniques, as well as introductory lessons for rhythm and melody, can be accessed in the Fundamentals section of the digital curriculum at **carnegiehall.org/LinkUpSings**. A recorder fingering reference chart is located on page 80.

Music Skills Assessment

The Music Skills Assessment is a series of classroom assessment tools intended to help measure student learning through Link Up and provide teachers with the information they need in order to improve and individualize their music instruction. The assessment comprises seven tasks that address performance (singing and instrumental), orchestral instrument identification, music notation, music listening skills, and composition. The complete Music Skills Assessment manual and tasks are available at **carnegiehall.org/LinkUpSings**.

Literacy Links

Visit our annotated list of recommended books at the Supporting Resources section of the digital curriculum at **carnegiehall.org/LinkUpSings** to enrich students' listening experiences, facilitate integration of musical activities in the classroom, and encourage students to learn more about composers and their music.

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. Visit **facebook.com** and search for "Carnegie Hall Link Up" to request to join the group!

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. Visit **carnegiehall.org/toolbox** to learn more.

Great Teachers in Action

This collection of videos features faculty from Carnegie Hall's Music Educators Workshop as they share their approaches to working with music learners. Each video models one of the seven impulses from the Great Music Teaching Framework and guides teachers as they look to grow their capacity as lifelong learners.

National Core Art Standards for Music

			Found in section(s):
Common Anchor #1	Generate and conceptualize artistic ideas and work.	**Cr** **Creating**	2
Common Anchor #2	Organize and develop artistic ideas and work.		2
Common Anchor #3	Refine and complete artistic work.		1, 2
Common Anchor #4	Analyze, interpret, and select artistic work for presentation.	**Pr** **Performing, Presenting, Producing**	1, 2, 4
Common Anchor #5	Develop and refine artistic work for presentation.		1, 2, 4
Common Anchor #6	Convey meaning through the presentation of artistic work.		1, 2, 3
Common Anchor #7	Perceive and analyze artistic work.	**Re** **Responding**	2, 3, 4
Common Anchor #8	Interpret intent and meaning in artistic work.		1, 2, 3
Common Anchor #9	Apply criteria to evaluate artistic work.		1, 4
Common Anchor #10	Synthesize and relate knowledge and personal experiences to make art.	**Cn** **Connecting**	2, 3
Common Anchor #11	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		2, 3, 4

Common Core State Standards Initiatives

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/LinkUpSings** for more information.

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

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

Section Key

Section 1: **Concert Repertoire**
Section 2: **Repertoire Exploration**
Section 3: **Instrument Families**
Section 4: **Concert Experience**

Audio Tracklist

1. “Come to Play” (complete)
2. “Come to Play” (vocal part 1)
3. “Come to Play” (vocal part 2)
4. “Come to Play” (vocal part 3)
5. “Come to Play” (recorder part 2)
6. “Come to Play” (play-along)
7. “Ode to Joy” (vocal part)
8. “Ode to Joy” (basic recorder)
9. “Ode to Joy” (recorder star)
10. “Ode to Joy” (play-along)
11. “Ode to Joy” (contrasting accompaniment 1)
12. “Ode to Joy” (contrasting accompaniment 2)
13. “New World” Symphony (basic recorder)
14. “New World” Symphony (recorder star)
15. “New World” Symphony (play-along)
16. “Ram Tori Maya” (complete)
17. “Ram Tori Maya” (melody)
18. “Ram Tori Maya” (harmony)
19. “Ram Tori Maya” (recorder star)
20. “Ram Tori Maya” (play-along)
21. “Ram Tori Maya” (pronunciation guide)
22. “Ram Tori Maya” (orchestral version)
23. “Oye” (complete)
24. “Oye” (melody)
25. “Oye” (harmony)
26. “Oye” (sing-along)
27. “Oye” (pronunciation guide)
28. “We Shall Not Be Moved”
29. “We Shall Not Be Moved” (orchestral version)
30. Woodwind Family Instruments
31. Brass Family Instruments
32. Percussion Family Instruments
33. String Family Instruments
34. Instrument Identification 1
35. Instrument Identification 2
36. Instrument Identification 3
37. Instrument Identification 4
38. Instrument Identification 5
39. Instrument Identification 6
40. Instrument Identification 7
41. Instrument Identification 8
42. *The Young Person’s Guide to the Orchestra* (main theme)
43. *The Firebird* Suite Finale (complete)
44. *The Firebird* Suite Finale (excerpt 1)
45. *The Firebird* Suite Finale (excerpt 2)
46. *The Firebird* Suite Finale (excerpt 3)
47. *The Firebird* Suite Finale (excerpt 4)
48. *The Firebird* Suite Finale (excerpt 5)
49. Sustained Singing
50. Five-Note Scales
51. Tuning A

Acknowledgments

Scores and Recordings

"Come to Play," music and lyrics by Thomas Cabaniss. Published by MusiCreate publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

"Ode to Joy" from Symphony No. 9, music by Ludwig van Beethoven. Lyrics by Thomas Cabaniss. Published by MusiCreate publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

Largo from Symphony No. 9 in E minor, "From the New World," by Antonín Dvořák. Performed by the Philadelphia Orchestra, conducted by Wolfgang Sawallisch. Courtesy of EMI Records Ltd. Under license from EMI Film & Television Music. Play-along tracks performed by Thomas Cabaniss, Anouska Swaray, and Moran Katz.

"Ram Tori Maya" by Reena Esmail. © 2021 by A Piece of Sky Music (ASCAP). Some rights reserved. Play-along tracks performed by Reena Esmail, Saili Oak, and Tali Rubinstein. Pronunciation guide spoken by Saili Oak.

"Oye" by Jim Papoulis and Francisco Nunez © 2004 by Jeemakis Music (BMI). Administration by Claryl Music. International copyright secured. Hendon Music, Inc., a Boosey & Hawkes company, sole agent all rights reserved. Reprinted by permission. Performed by Thomas Cabaniss, Amy Justman, and Sophia Miller. Pronunciation guide spoken by Christian Figueroa.

"We Shall Not Be Moved" arranged by Nathalie Joachim. © 2022 by Flutronix Publishing (ASCAP). Learning track performed by Yayoi Ikawa and Anouska Swaray.

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

Finale from *The Firebird* Suite (1919 version) by Igor Stravinsky. Performed by the New York Philharmonic, conducted by Leonard Bernstein. Courtesy of Sony Music Entertainment and the New York Philharmonic. Leonard Bernstein's performance courtesy of The Leonard Bernstein Office, Inc. Video footage courtesy of Berliner Philharmoniker, Sir Simon Rattle, conductor.

Photos

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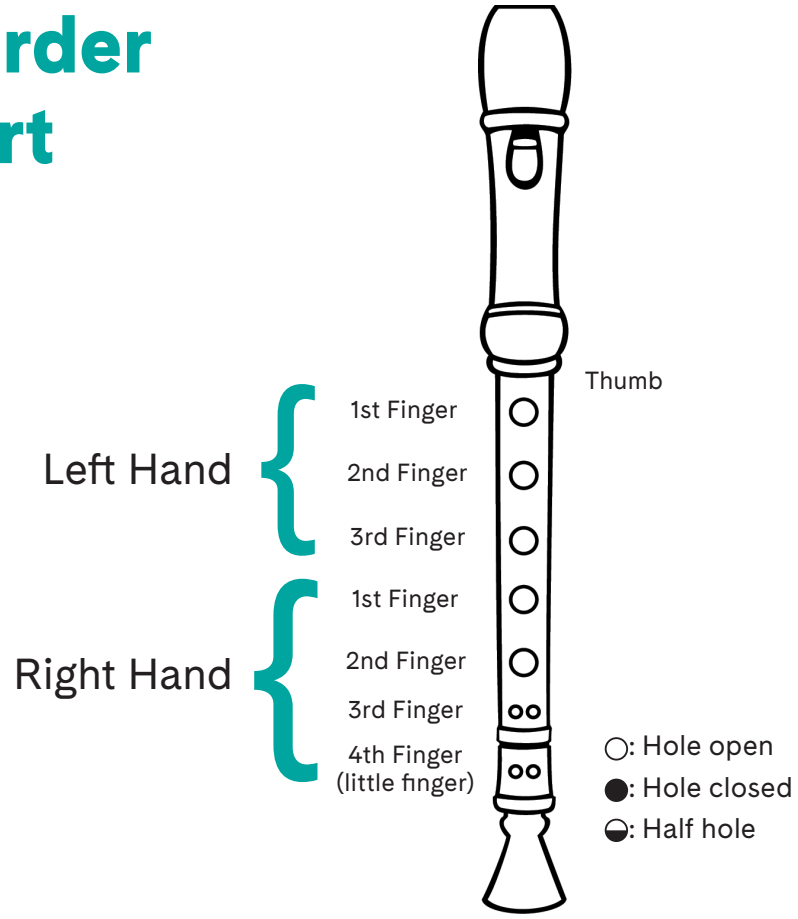
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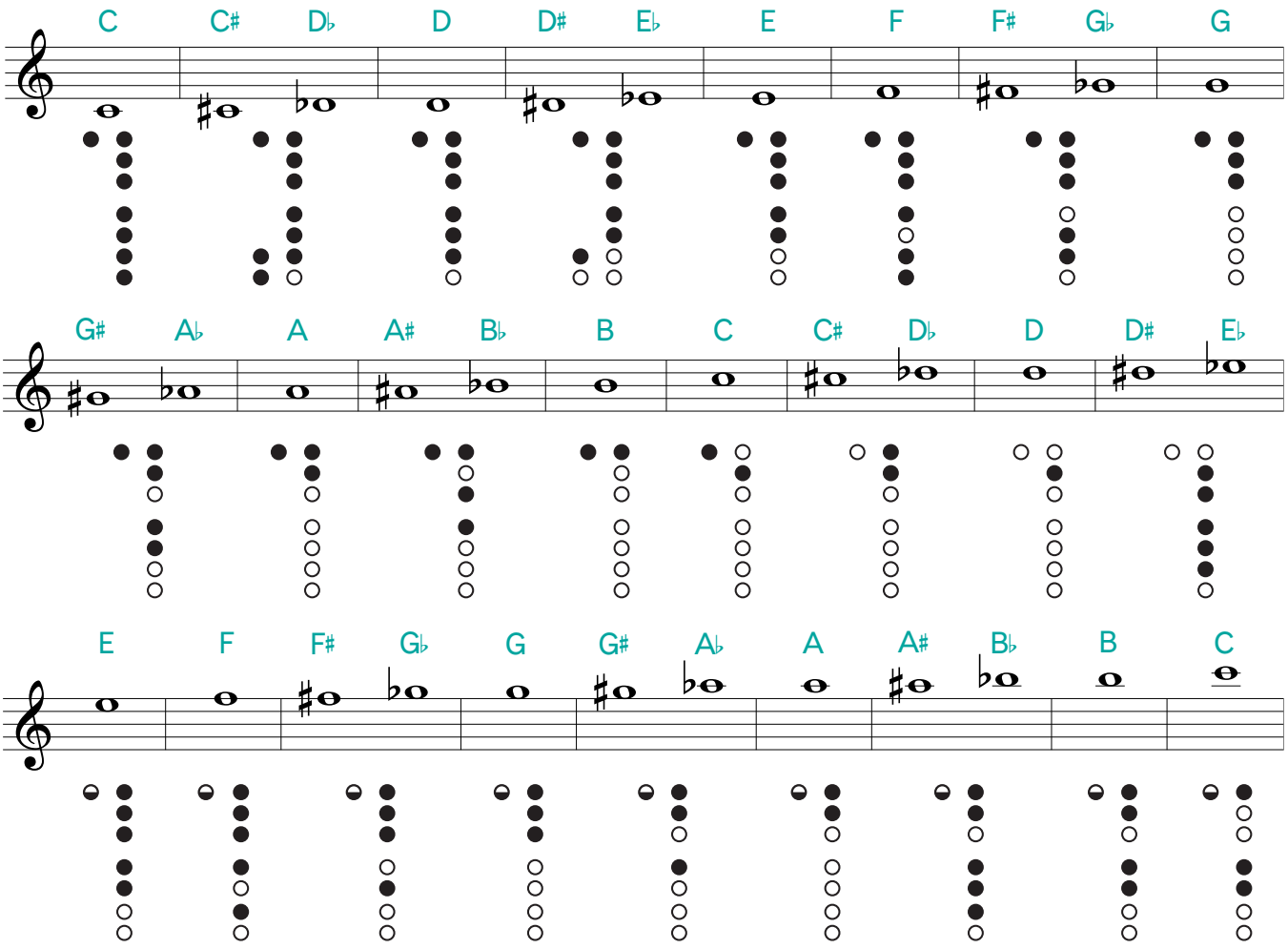
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