CARNEGIE HALL
Weill Music Institute

Link Up

Teacher Guide

Fifth Edition

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

The Orchestra Swings

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CARNEGIE HALL
Weill Music Institute

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Introduction

About Link Up

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

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

Exploration

How do musicians swing? What happens when jazz and orchestral music come together?

Key Objectives

Students will

- perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
- explore the elements of rhythm, form, improvisation, and communication that make music swing
- connect with the orchestra and explore instruments, families, and orchestration
- create and improvise music through exploration activities
- develop their imaginative capacities and make personal connections to the music

How to Use this Curriculum

Curriculum Format

The curriculum is available in this Teacher Guide and online at **carnegiehall.org/LinkUpNYC**, 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 and arrangers.
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 digital media resources, learning standards, and *The Orchestra Swings* audio tracklist.

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/LinkUpNYC**.

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 78.

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/LinkUpNYC**.

Standards Addressed

The Link Up program addresses National Core Art Standards for Music and Common Core State Standards Initiatives, as well as benchmarks in the New York City Department of Education Blueprint for Teaching and Learning in the Arts: Music. Please see pages 74–75 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/LinkUpNYC**.

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 instructments 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 and arrangers in the Link Up repertoire using the biographies in the Repertoire Exploration section.
- Select a sample 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 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 Swings* culminating concert. On pages 10–22, 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 25–50.

Thomas Cabaniss, arr. Reginald Thomas and Chris Washburne	"Come to Play"
John Clayton	New Work for Big Band and Orchestra
Florence Price	"Juba" from Symphony No. 1
Duke Ellington	"Duke's Place"
George Gershwin	"I Got Rhythm"
Duke Ellington	"It Don't Mean a Thing (If It Ain't Got That Swing)"
Wynton Marsalis	"Midwestern Moods" from *Swing Symphony*
Traditional	"When the Saints Go Marching In"

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)

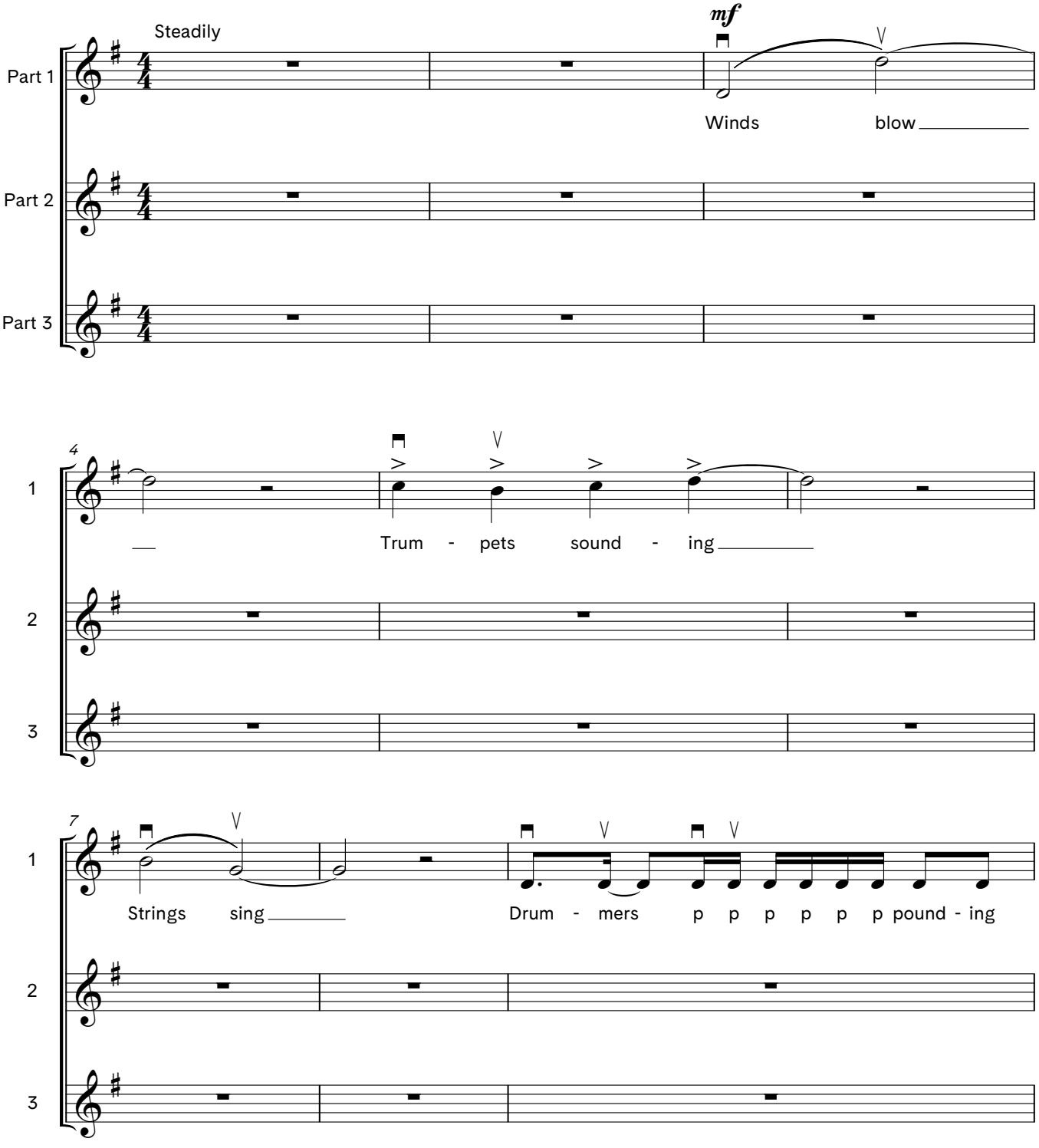
Visit the Concert Repertoire section at **carnegiehall.org/LinkUpNYC** to access printable sheet music, interactive sheet music, and piano-vocal scores, as well as videos of concert visual scores.

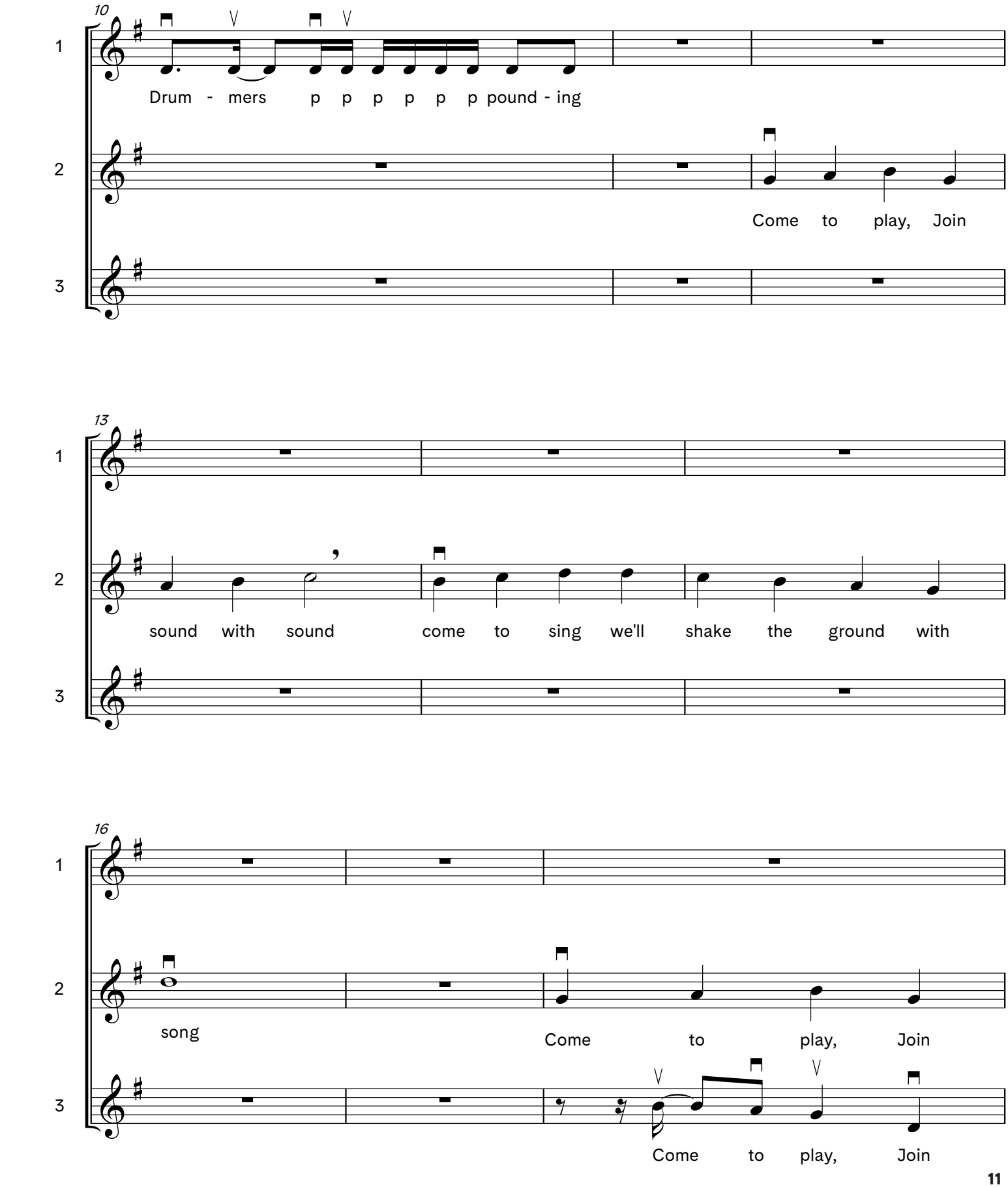
Tracks 1–6

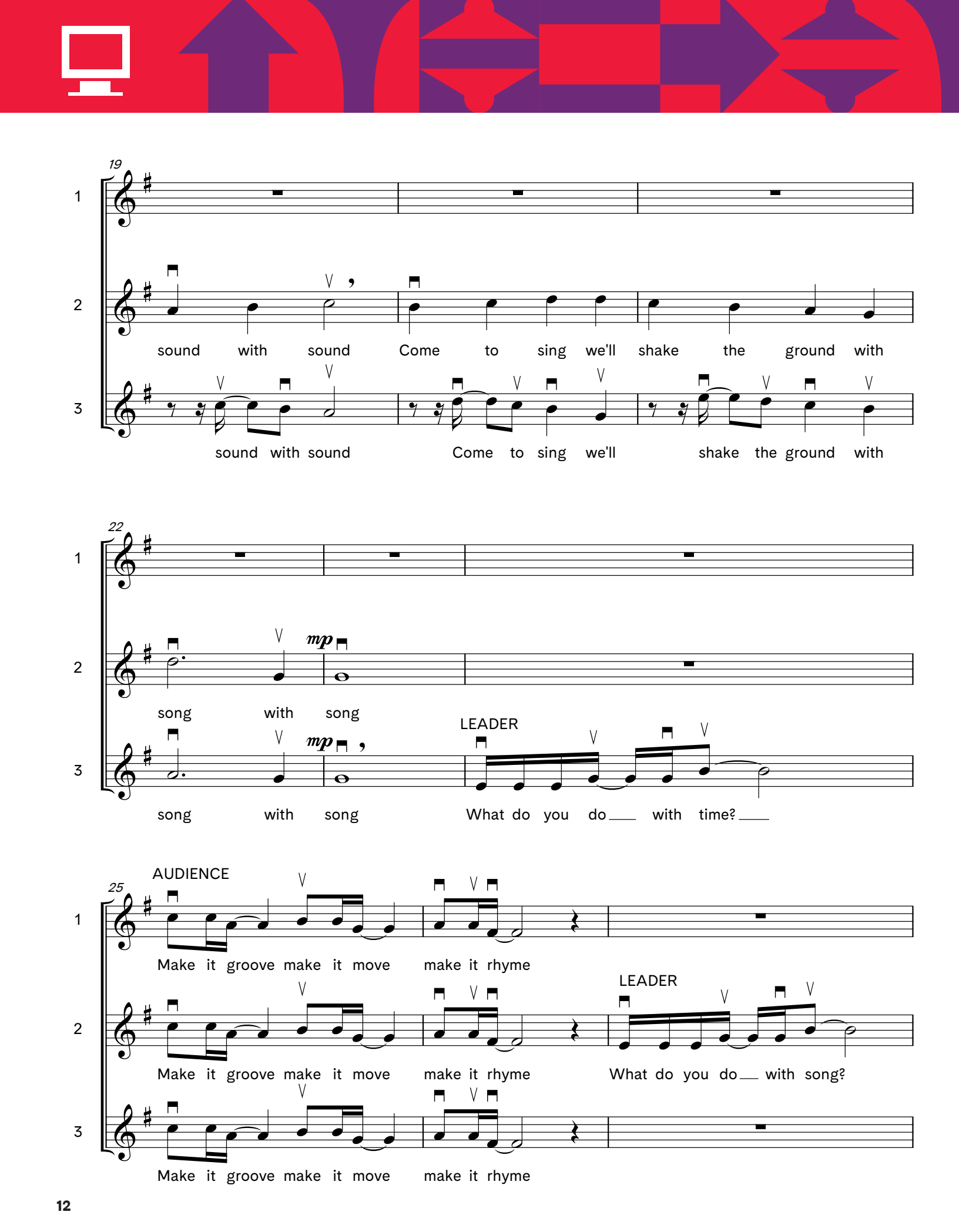
Come to Play

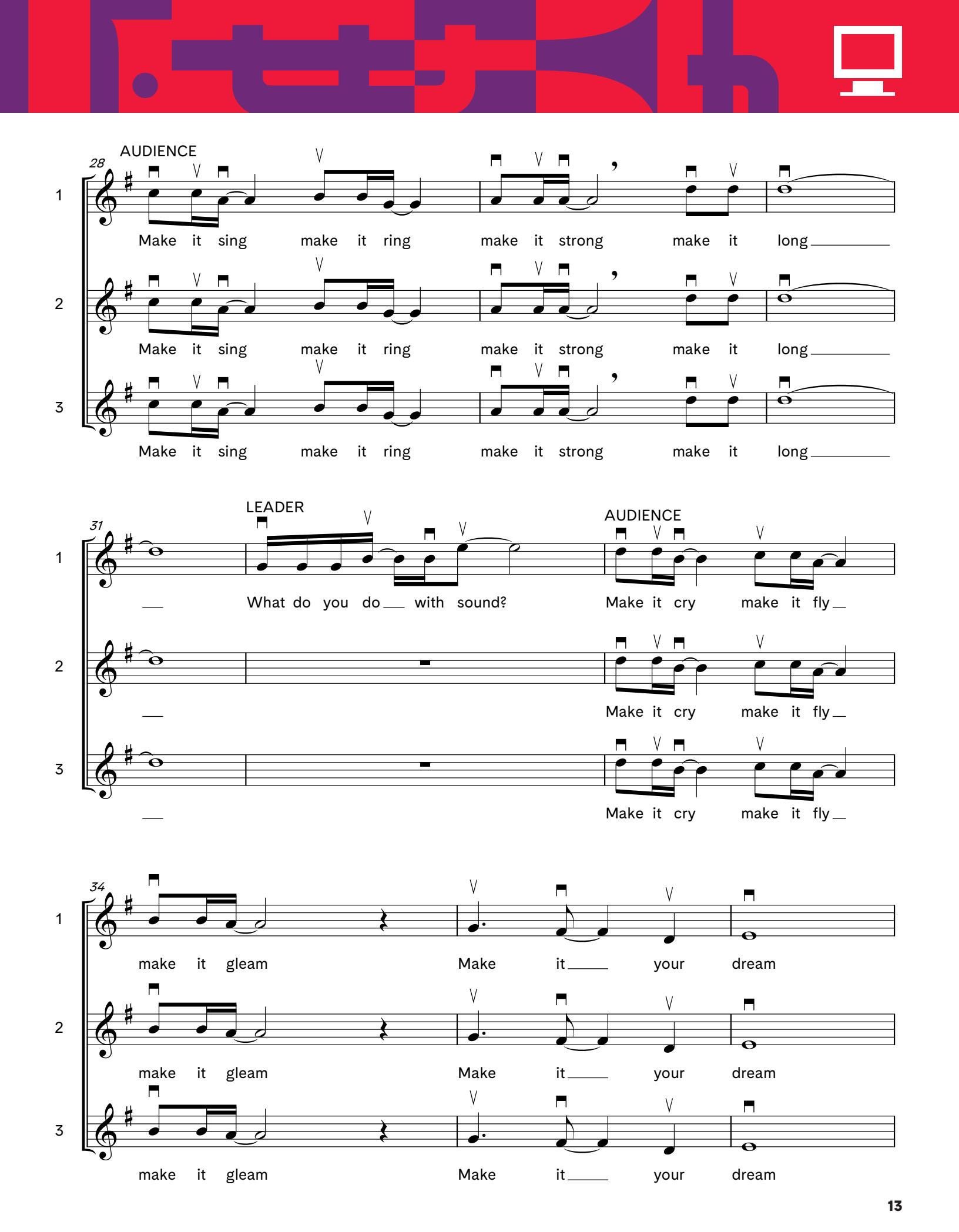
Thomas Cabaniss, arr. Reginald Thomas and Chris Washburne

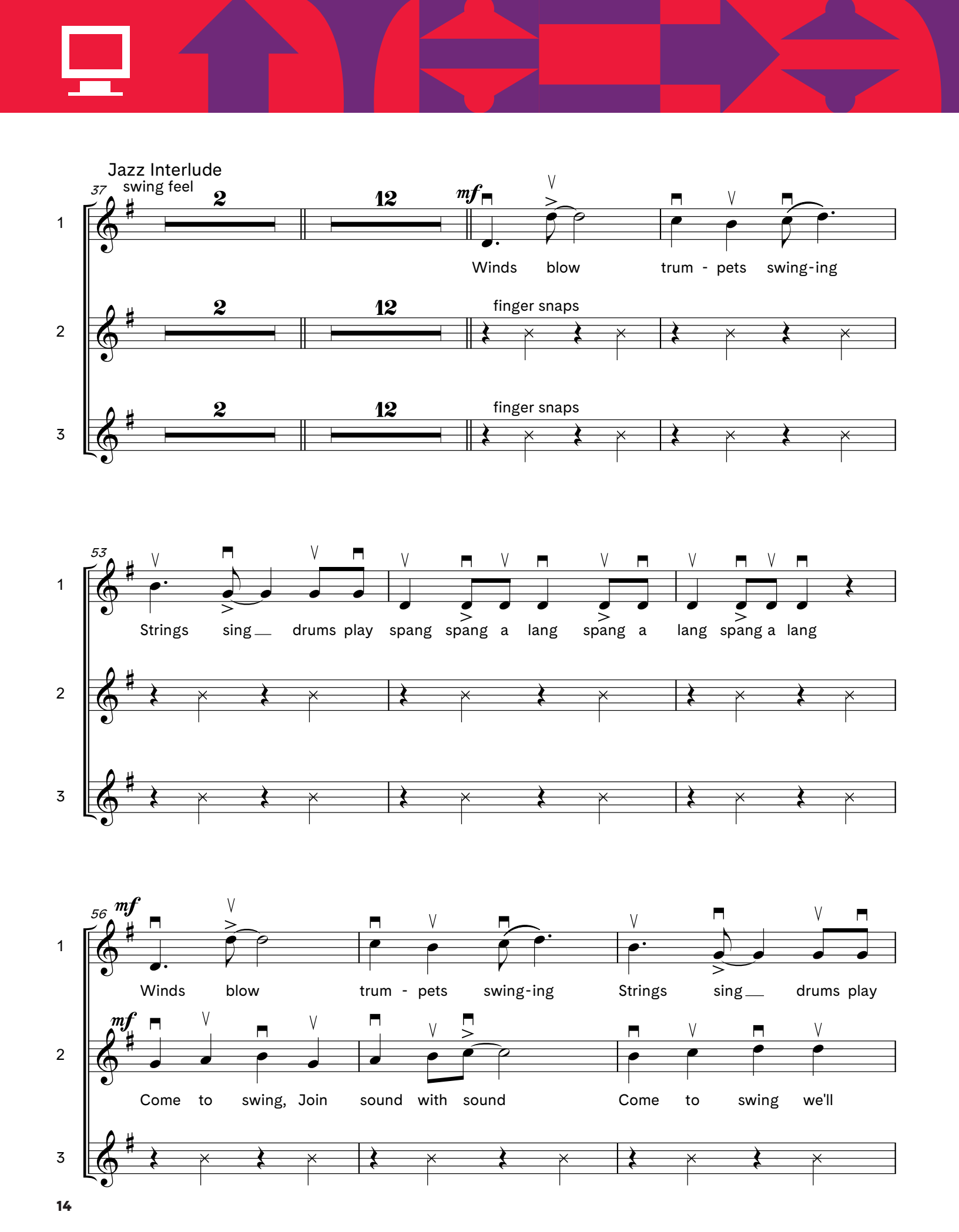
Recorder Notes Needed:
Part 1 (Advanced): D, E, F#, G, A, B, C, High D
Part 2 (Basic+): (opt. D, E) F#, G, A, B, C, High D
Part 3 (Advanced): D, E, F#, G, A, B, C, High D, High E

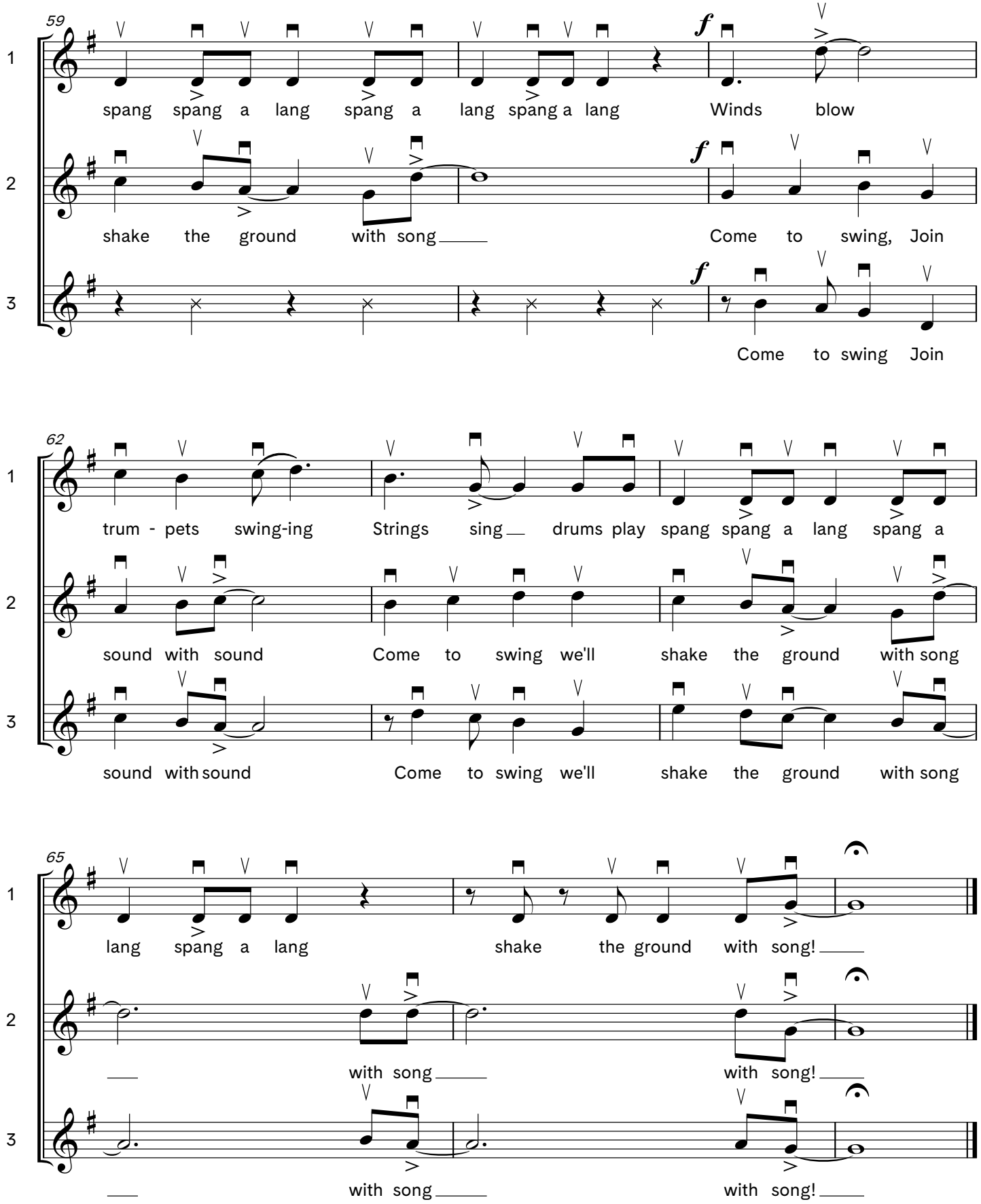



10
1
2
3
Drum - mers p p p p p p pound - ing
Come to play, Join
13
1
2
3
sound with sound come to sing we'll shake the ground with
16
1
2
3
song
Come to play, Join
Come to play, Join


19
1
2
3
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
1
2
3
mp
mp
song with song
song with song
LEADER
What do you do with time?
25
AUDIENCE
1
2
3
Make it groove make it move
make it rhyme
Make it groove make it move
make it rhyme
LEADER
What do you do with song?
Make it groove make it move
make it rhyme


AUDIENCE
28
1
Make it sing make it ring make it strong make it long
2
Make it sing make it ring make it strong make it long
3
Make it sing make it ring make it strong make it long
LEADER
AUDIENCE
31
1
What do you do with sound?
Make it cry make it fly
2
Make it cry make it fly
3
Make it cry make it fly
34
1
make it gleam Make it your dream
2
make it gleam Make it your dream
3
make it gleam Make it your dream


Jazz Interlude
swing feel
37
2
12
mf
Winds blow trum - pets swing-ing
finger snaps
53
Strings sing drums play spang spang a lang spang a lang spang a lang
56
Winds blow trum - pets swing-ing Strings sing drums play
Come to swing, Join sound with sound Come to swing we'll

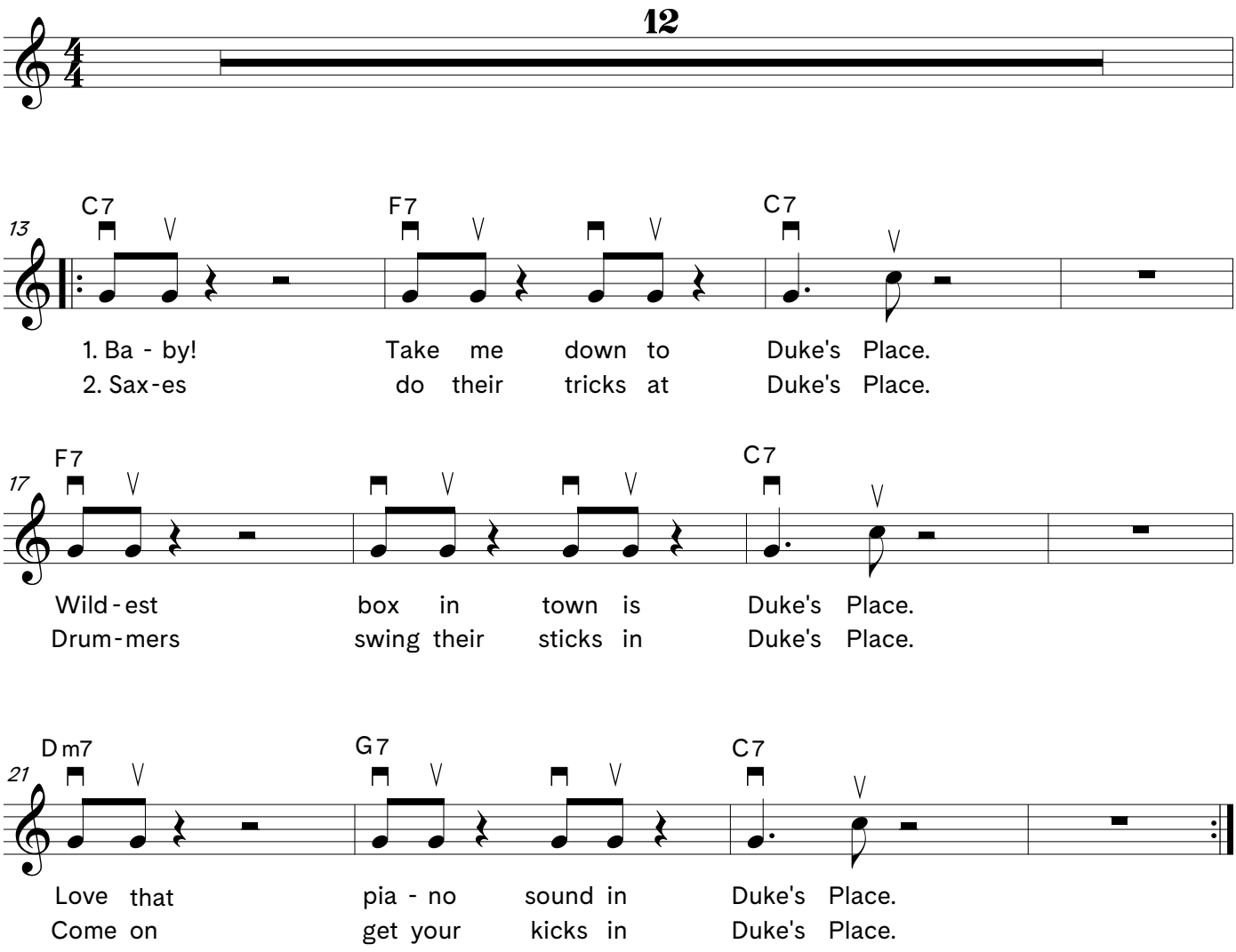

59
1
spang spang a lang spang a lang spang a lang Winds blow
2
shake the ground with song Come to swing, Join
3
Come to swing Join
62
1
trum - pets swing-ing Strings sing drums play spang spang a lang spang a
2
sound with sound Come to swing we'll shake the ground with song
3
sound with sound Come to swing we'll shake the ground with song
65
1
lang spang a lang shake the ground with song!
2
with song with song!
3
with song with song!

Tracks 10–12

Duke's Place

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

Recorder Notes Needed:
G, C

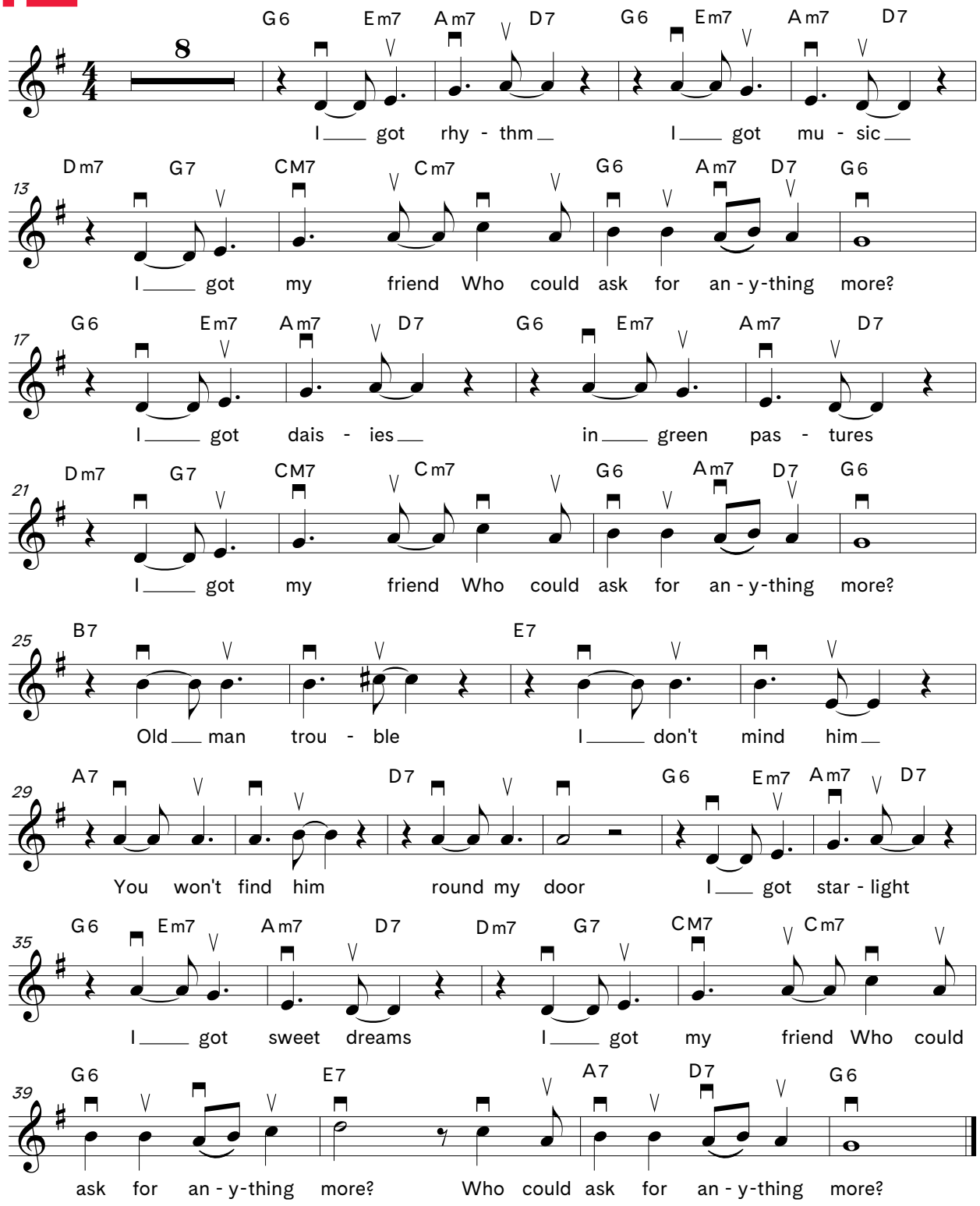


Tracks 17, 19, and 20

I Got Rhythm

George and Ira Gershwin

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

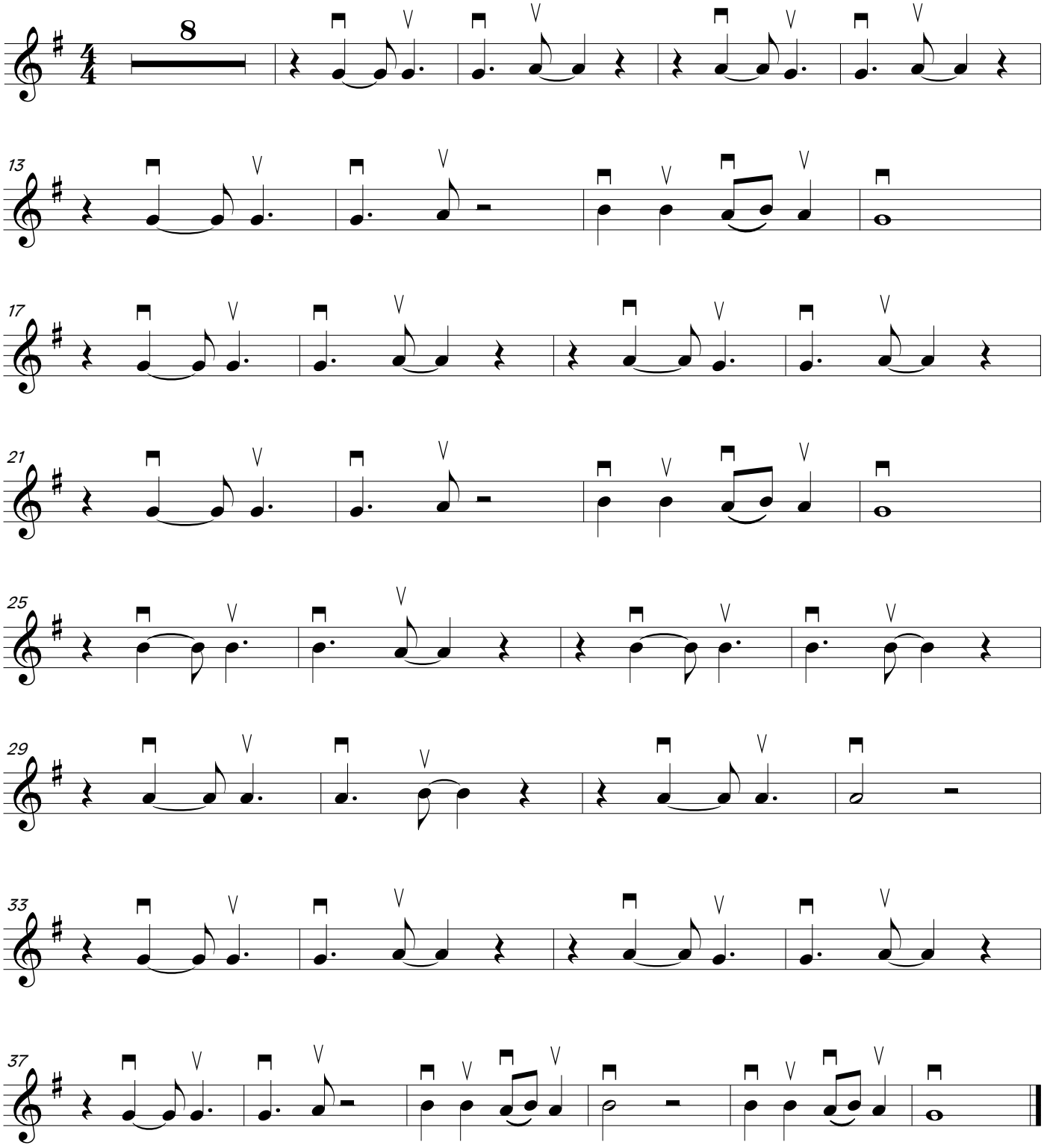


Tracks 18 and 20

I Got Rhythm

George and Ira Gershwin

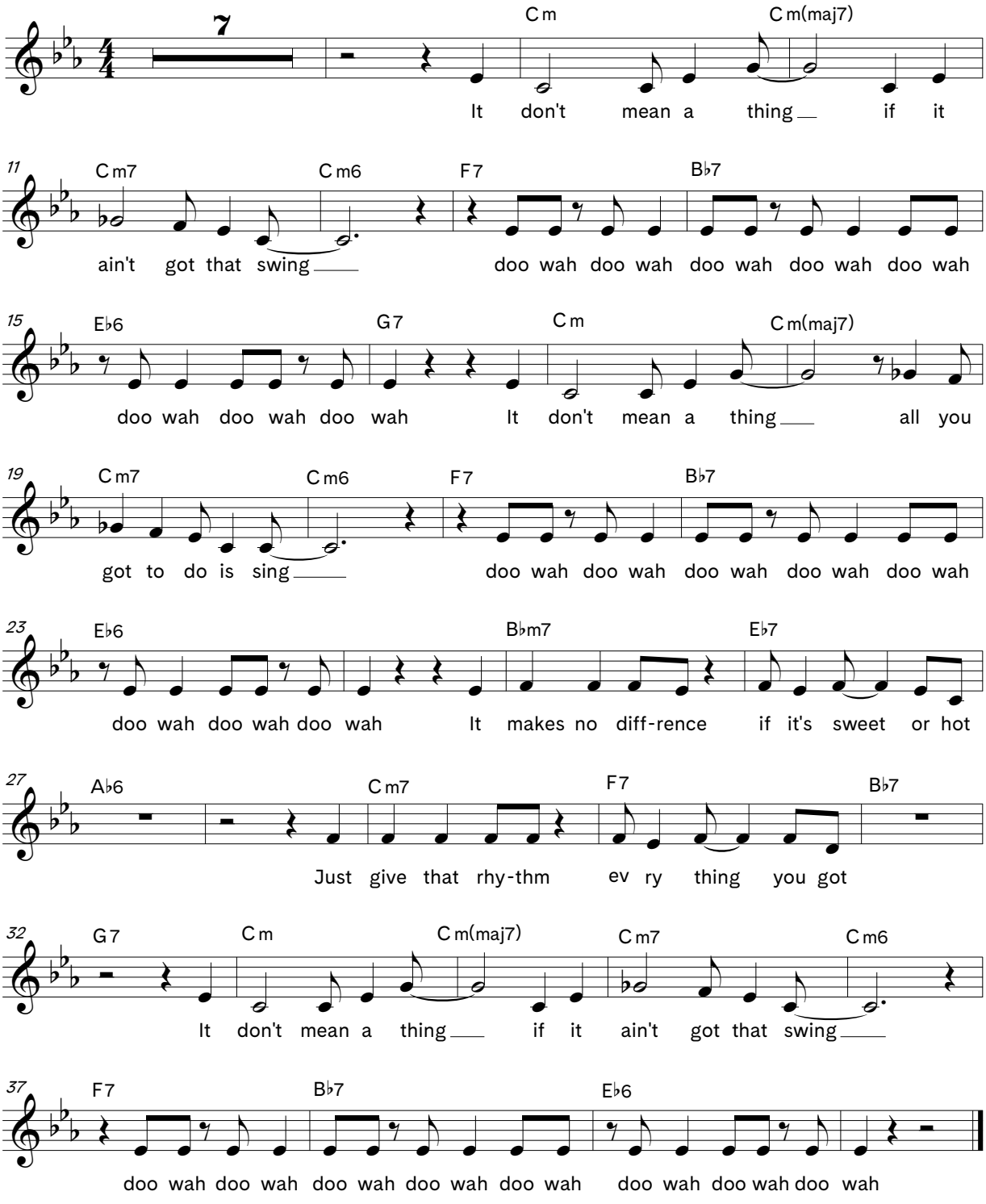
Recorder Notes Needed:
G, A, B



Tracks 24 and 25

It Don't Mean a Thing (If It Ain't Got That Swing)

Duke Ellington and Irving Mills



“It Don’t Mean a Thing (If It Ain’t Got That Swing)” Choreography

A Sections

High and Low Snaps


Bring both hands to your chest, then extend your arms and snap your fingers on the off-beats.

“Shorty George”


Bring your arms to your sides and point your fingers downward in opposition with your steps.

B Sections

“The Charleston”


First, step forward with your right foot, then kick forward with your left foot. Next, step backward with your left foot, then point backward with your right foot.

Strike a Pose

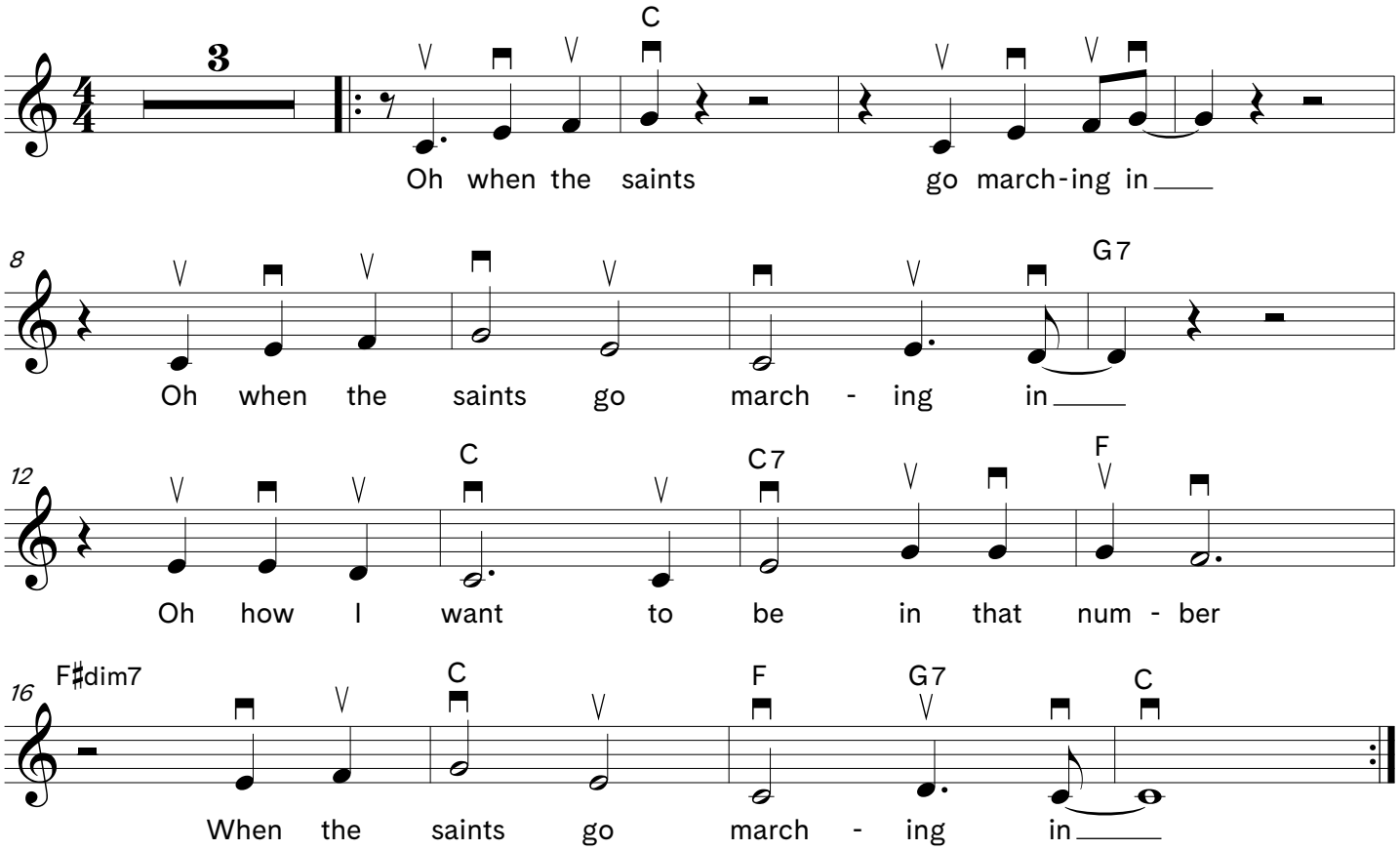
Watch “It Don’t Mean a Thing (If It Ain’t Got That Swing)” Choreography Demonstration to learn some variations on the movements in the A sections.

Tracks 26, 28, and 29

When the Saints Go Marching In

Traditional

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

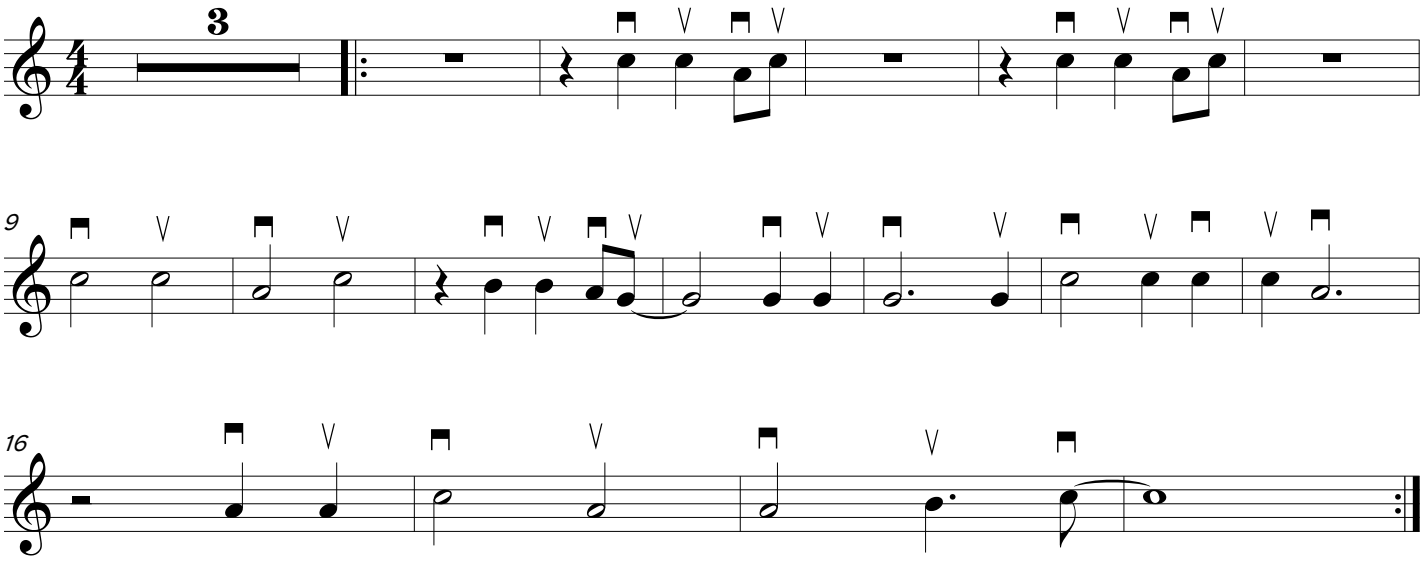


Tracks 27 and 29

When the Saints Go Marching In*

Traditional

Recorder Notes Needed:
G, A, B, C



*This is the countermelody.

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. _____

What is Swing?

In music, "swing" can mean many things. Swing is a style of jazz that grew from African American roots and the 1920s big-band traditions in Chicago, Kansas City, and New York City. Swing music dominated American popular music from the early 1930s to the mid-40s, and the artists that led swing bands became international celebrities.

Played by big bands led by such luminaries as Duke Ellington, Count Basie, Benny Goodman, and Artie Shaw, swing has a distinctive rhythmic feel. This feel is achieved by accentuating beats 2 and 4, replacing steady eighth notes with lilting, "swinging" eighth notes, and adding accents and syncopation—all anchored by a walking bass line. This gives the music an undeniable groove or beat, which is hard to explain in words. As Louis Armstrong famously said, "If you don't feel it, you'll never know it." Swing makes people want to get up and dance, and a whole new kind of dance evolved along with the music, including dances like the jitterbug and the Lindy hop.

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

- *What does the word "swing" mean to you? (e.g., swing set, swinging back and forth, etc.)*
- *Does anybody know what the term "swing" means in music?*

Go Deeper

Explore the pioneering artists who developed the swing style in the 1930s and '40s through multimedia stories, recordings, and images on the Timeline of African American Music at **timeline.carnegiehall.org/genres/swing-bands**.

About the Composers and Arrangers

Aim: Who are the composers and arrangers featured in *The Orchestra Swings* culminating concert?

Summary: Students learn more about the composers and arrangers featured in *The Orchestra Swings*.

Standards: National 11; NYC 3

Vocabulary: biography, timeline

The Orchestra Swings Composers and Arrangers

There are eight composers and arrangers featured in *The Orchestra Swings* culminating concert. Each embraces different elements of rhythm, form, improvisation, and communication in their music.

- Read the composer and arranger biographies on pages 26–28 and explore the Composer and Arranger Timeline on page 29.

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

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 new and expecting parents and caregivers write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities.

John Clayton (b. 1952) is a Grammy-winning bassist, composer, arranger, and producer. He has written and/or recorded with artists such as Milt Jackson, Diana Krall, Paul McCartney, Regina Carter, Dee Dee Bridgewater, Gladys Knight, Queen Latifah, McCoy Tyner, Yo-Yo Ma, and Charles Aznavour, to name a few. Clayton was principal bassist in the Amsterdam Philharmonic Orchestra between 1980 and 1984. In 1986, he co-founded the Clayton-Hamilton Jazz Orchestra and rekindled the Clayton Brothers Quintet. In addition to his individual clinics and workshops, Clayton directs the educational components of Centrum's Jazz Port Townsend and the Vail Jazz Workshop. His arrangement of "The Star-Spangled Banner" was sung by Whitney Houston in her 1990 performance at the Super Bowl; the recording went platinum. Clayton feels, "I've been guided by a village of musicians who helped me understand the humility that goes along with playing music at the highest level you can. Ray Brown used to tell me to 'learn how to play the bass!!' Just take care of the music and it will take care of you."

Duke Ellington (1899–1974) is considered one of the most important figures in jazz history. Born in Washington, DC, he began studying classical piano when he was around eight years old. As a teenager, Ellington became interested in ragtime and jazz and began playing in dance bands

at clubs and parties. The young Edward—Ellington's real first name—had an elegant sense of style, which earned him the nickname "Duke" from his friends. He moved to New York City as a young man and began his career as a bandleader and composer. Ellington was hired to lead the house band at the Cotton Club, a famous jazz club in Harlem. He went on to form the Duke Ellington Orchestra—which became known all over the country thanks to radio broadcasts and popular recordings—and toured the world for more than 50 years. Over the course of his long career, Ellington collaborated with many other jazz greats, including Billy Strayhorn and Ella Fitzgerald, and wrote nearly 2,000 compositions.

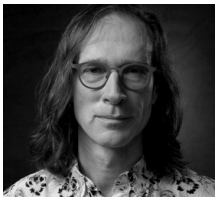
George Gershwin (1898–1937) is one of the most recognized American composers of the 20th century. Born in Brooklyn, New York, he exhibited his musical talent at a young age, first learning melodies on a neighbor's player piano and then beginning his studies on an upright piano that his parents purchased for his older brother, Ira, who was an acclaimed lyricist. Gershwin began his professional music career in Tin Pan Alley as a "song plugger," playing the piano to help publishing houses advertise and sell new music, and later playing as a rehearsal pianist for musical theater. Gershwin and his brother formed a legendary partnership, creating many notable works that include the opera *Porgy and Bess*. Gershwin's compositions include both popular and classical styles, as well as works for solo piano, orchestra, musical theater, opera, and film.

Wynton Marsalis (b. 1961) is a world-renowned trumpeter, bandleader, composer, and a leading advocate of American culture. Born in New Orleans, Louisiana, he is the son of jazz pianist and music educator Ellis Marsalis Jr. Wynton started practicing trumpet at age six and grew up playing in an unusually diverse group of musical ensembles that included everything from New Orleans traditional marching bands to funk bands, concert bands, orchestras, and small jazz ensembles. Over the past four decades, Marsalis has rekindled an animated global interest in jazz through performances, educational activities, books, curricula, and relentless advocacy on public platforms. He has performed over 4,800 concerts in more than 60 countries around the globe. Marsalis performs and composes across the entire spectrum of jazz and has written jazz-influenced chamber music and symphonic works for revered classical ensembles across the US and abroad. He has written more than 600 works, including songs and movements, dance scores, suites, symphonies, chamber works, and more.

Florence Price (1887–1953) was born in Little Rock, Arkansas. A gifted musician who began studying piano at age four, Price was exposed to the music of J. S. Bach and Felix Mendelssohn as a child, and her parents frequently hosted leading figures of the Black intelligentsia, including W. E. B. Du Bois and Frederick Douglass. By age 14, Price had enrolled at New England Conservatory, where she earned degrees in both piano and organ performance. Price relocated to Chicago in 1926 and started to gain national and international recognition for her music. The Chicago Symphony Orchestra's premiere of her Symphony No. 1 in E Minor was the first performance by a major US orchestra of a symphony composed by a Black woman. Price composed more than 300 works, and her musical language synthesizes European traditions with elements of Black spirituals and other folk traditions.

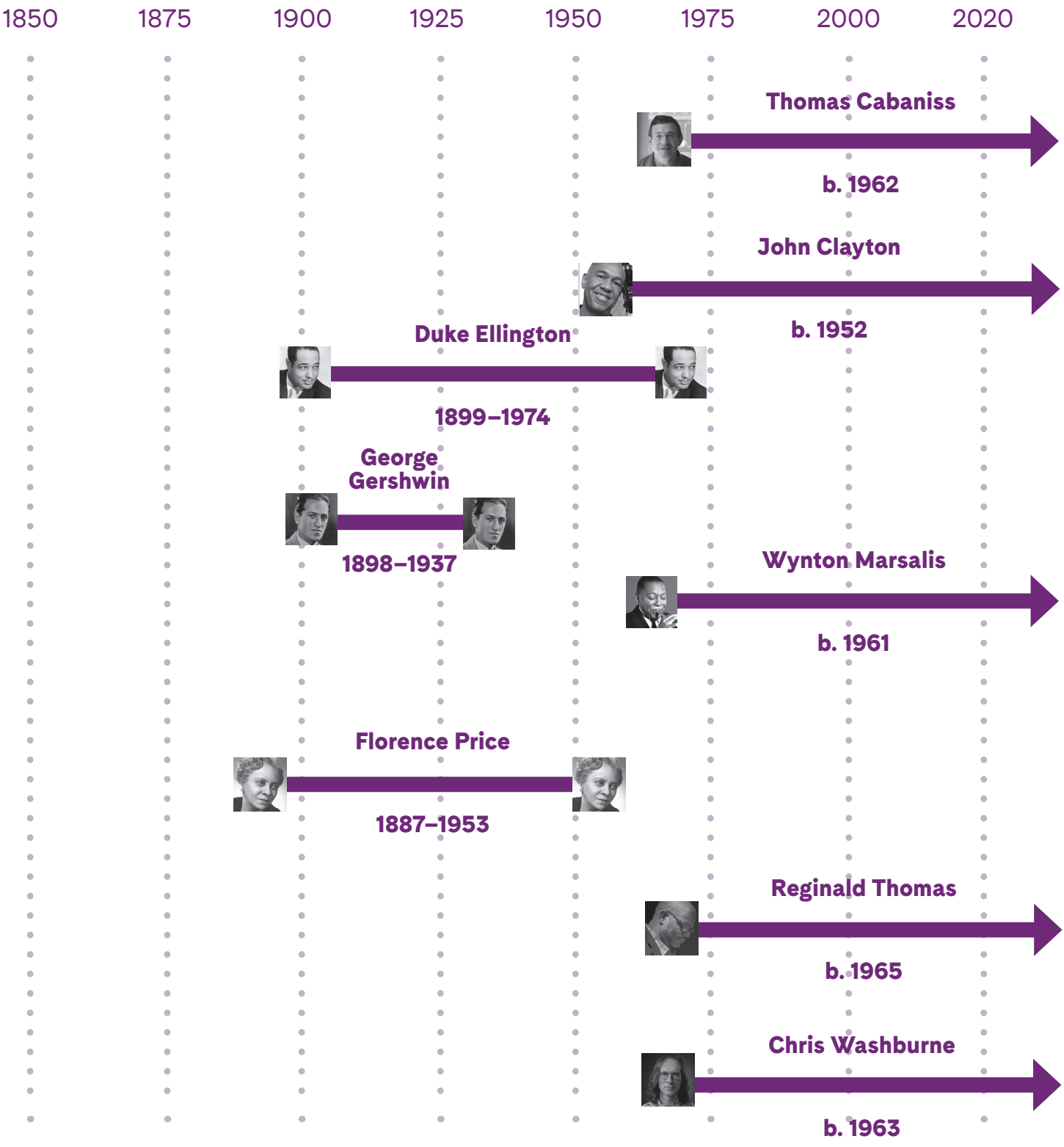
Reginald Thomas (b. 1965) is a jazz pianist, organist, educator, and composer. Thomas can be seen fronting his own groups (the Mardra/Reggie Thomas Ensemble and a trio for organ, guitar, and drums) on piano and Hammond organ and as a sideman with great artists including Hamiet Bluiett, Ann Hampton Callaway, and the Carl Allen / Rodney Whitaker Ensemble. He often performs with the legendary Count Basie Orchestra and as accompanist for the Thelonious Monk International Jazz Competition at the Kennedy Center in Washington, DC, and in Los Angeles. He appears as a guest artist at collegiate jazz

festivals around the country and has performed internationally. Thomas currently leads the Northern Illinois University School of Music's jazz studies program. He has also served on several summer jazz faculties across the US and abroad. He remains an active clinician and adjudicator, and has directed all-state jazz bands, combos, and jazz choirs around the US.



Chris Washburne (b. 1963) is a trombonist, composer, author, and professor. He has performed on more than 150 recordings, winning two Grammy Awards and receiving seven Grammy nominations. He is the leader of the highly acclaimed Latin jazz groups SYOTOS and Rags and Roots Jazz Band. He is a professor at Columbia University, chair of the Music Department, and the founder of Columbia's Louis Armstrong Jazz Performance Program. Washburne has published numerous articles on jazz, Latin jazz, and salsa. His books include *Bad Music: The Music We Love to Hate* (Routledge, 2004), *Sounding Salsa: Performing Latin Music in New York* City (Temple University Press, 2008), and *Latin Jazz: The Other Jazz* (Oxford University Press, 2020). He holds a PhD from Columbia University and received an honorary doctorate from St. Edward's University.

Composer and Arranger Timeline



Rhythms That Swing

Aim: How do musicians create swing using rhythm?

Summary: Students explore the fundamentals of swing rhythm in "When the Saints Go Marching In" and "I Got Rhythm" and create their own rhythm section.

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

Vocabulary: rhythm section, ride pattern, syncopation

Ingredients of Swing Rhythm

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

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

- Play Track 29 "When the Saints Go Marching In" (play-along). As you listen, clap on beats 1 and 3 and then march around the room, emphasizing beats 1 and 3.
- Next, listen to Track 30 "When the Saints Go Marching In" (Washburne) and begin clapping on beats 2 and 4 and moving around the room, emphasizing beats 2 and 4 and feeling the swing qualities of the arrangement.
  - *How does your body feel when you focus on beats 1 and 3? On beats 2 and 4? What is the difference?*
  - *What else do you notice?*
- Practice clapping or snapping on beats 1 and 3 for four measures, followed by clapping or snapping on beats 2 and 4 for four measures:

  1-2-**3**-4, **2**-2-**3**-4, **3**-2-**3**-4, **4**-2-**3**-4

  1-**2**-3-**4**, 2-**2**-3-**4**, 3-**2**-3-**4**, 4-**2**-3-**4**
- Bring the strong and weak beats together using the stomp-clap: Stomp on beats 1 and 3 and clap on beats 2 and 4, feeling the accents on the off beats.
- Lastly, sing the melody on page 21 while performing the stomp-clap.
- Discuss that this is an example of syncopation, or emphasizing what could be felt as the "off beat" or "back beat."

New Orleans is the birthplace of jazz.

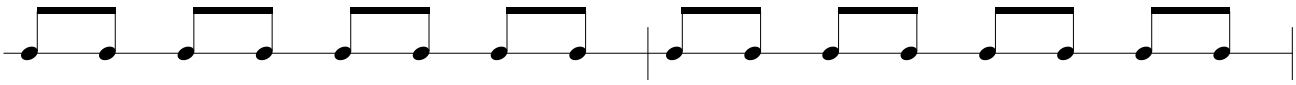
In the early 1900s, people from many parts of the world (Africa, Europe, North America, South America, and the Caribbean) lived in New Orleans and played music together. The earliest style of jazz, New Orleans jazz, features three horns improvising melodies at the same time while the rhythm section keeps time. The trumpet plays the main melody, the clarinet plays a countermelody with faster notes, and the trombone plays low sliding notes.

Learn more about New Orleans–style jazz through listening links, videos, and interactive stories in the Timeline of African American Music at **timeline.carnegiehall.org/genres/new-orleans-style-jazz**.

Swing Eighth Notes and the Ride Pattern in "I Got Rhythm"

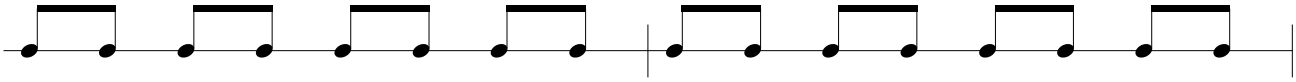
- Begin by demonstrating the difference between straight eighths and swing eighths. Straight eighths are even; in swing, the first eighth in the pair is elongated and the second eighth is shortened, slightly accented, and a bit louder.
- Listen to Track 31 Straight vs. Swing Eighth Notes.

Straight Eighth Notes



Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

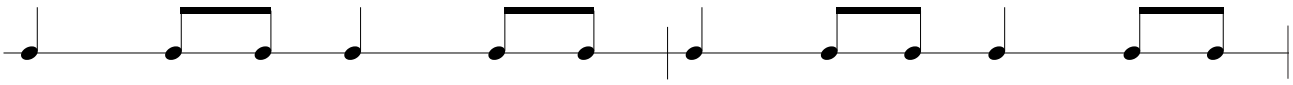
Swing Eighth Notes



Doo VA doo VA doo VA doo VA doo VA doo VA doo VA doo VA

- Have the students echo the rhythms by counting and clapping or playing them on classroom instruments.
- Divide the class into groups and have one group count and clap a steady beat (1, 2, 3, 4) while the other group claps swing eighths.
- Listen to Track 32 Ride Pattern.

Ride Pattern (Swing Feel)



Spang spang a lang spang a lang spang a lang spang a

- Learn the ride pattern. Have the students echo the rhythm by counting and clapping or playing on classroom instruments.
- Play Track 15 "I Got Rhythm" (Fitzgerald). For more information about Ella Fitzgerald, see page 70. As you listen, have half of the students clap or snap on beats 2 and 4 while the other half says or taps out the ride pattern (spang, spang-a-lang, spang-a-lang).
- Repeat the activity with Track 16 "I Got Rhythm" (Washburne), and have the students switch parts.
  - *As you perform your rhythms, can you identify the different instruments that you hear throughout this recording?*

Create Your Own Rhythm Section

- Since rhythm is the key to swing, it's no surprise that the musicians in the jazz ensemble's rhythm section—piano, bass, drums, and sometimes guitar—have the very important job of creating the overall feeling of the music. The instruments in the rhythm section balance and coordinate their sound to create the swing feeling that drives the rest of the musicians in the band and forms the foundation for melody, harmony, and improvisation.
- Explore how the rhythm section forms the foundation for the band by creating a rhythm section with your students.
- Listen for the rhythm section within the band on Track 9 "Duke's Place" (Washburne).
- Divide the class into six groups and assign each group a rhythm to count, clap, or play on a classroom instrument.
- Go to Create Your Own Rhythm Section on page 33 to review the notated examples for each instrument heard in the rhythm section.
- Watch the video The Rhythm Section Demonstration.
- The class rhythm section can be used to accompany activities in upcoming lessons as students improvise, perform solos, and explore call and response.

Florence Price's "Juba"

The third movement of Florence Price's First Symphony, entitled "Juba," is named for the juba dance, which originated in West Africa and was brought to the US by enslaved people. Banned from playing musical instruments, as it was feared that enslaved people would use drums to coordinate revolts or uprisings, they used their bodies to create music instead. Through rhythmic handclapping and slapping of the thighs, along with the juba dance, enslaved people continued to make music and build community.

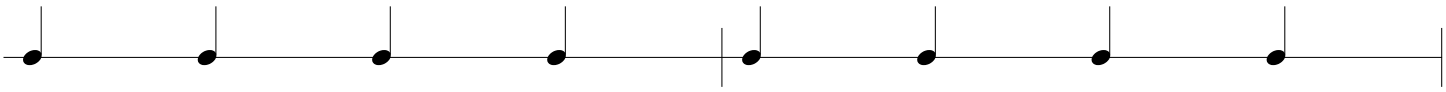
Explore the "Patting Juba" Rhythm

- The rhythmic patterns and body percussion that enslaved people used to accompany their singing and dancing became known as "patting juba" or the hambone.
- Learn the patting juba rhythm that inspired Florence Price's Symphony No. 1.
  - Beat 1: Slap your outer thigh with the palm of your hand.
  - Beat 2: Slap your chest with the palm of your hand.
  - Beat 3: Slap the top of your thigh with the back of your hand on the way back down from your chest.
  - Beat 4 (optional): Slap your outer thigh with the palm of your hand.
- Watch the video tutorial Pattin' Juba to guide students through learning and practicing this rhythmic body percussion.
- Listen to Track 33 "Juba" from Symphony No. 1.
  - *Do you hear the juba pattern?*
  - *Why do you think Price wanted to include "Juba" in her First Symphony?*
  - *As you listen, practice performing the juba rhythm using body percussion.*

Create Your Own Rhythm Section

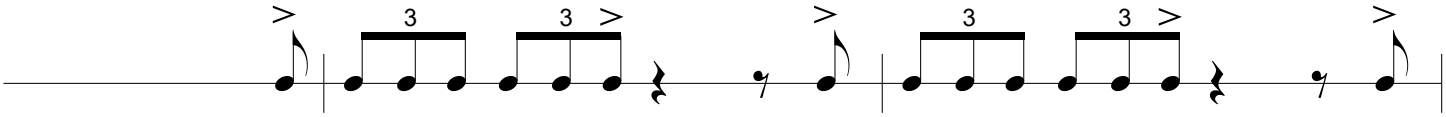
The musicians in a jazz ensemble's rhythm section—piano, bass, drums, and sometimes guitar—have the very important job of creating the overall feeling of swing music.

Group One: Steady Beat



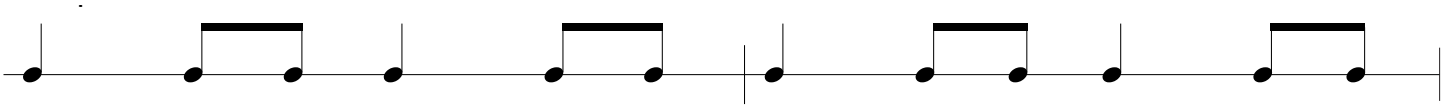
Group Two: Beats 2 and 4

Group Three: Skip Beat



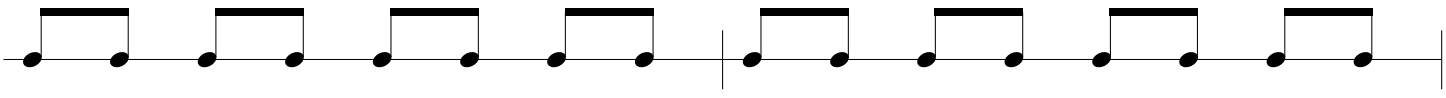
La doo-dl - a doo-dl - la la doo-dl - a doo-dl - la la

Group Four: Ride Pattern



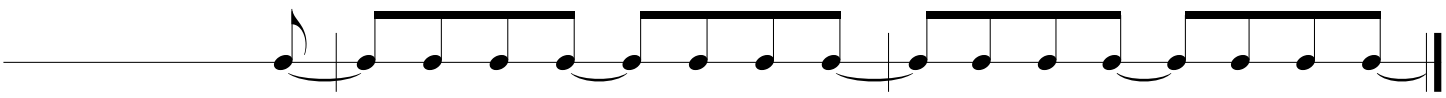
Spang spang a lang spang a lang spang a lang spang a

Group Five: Swing Eighth Notes



Doo VA doo VA doo VA doo VA doo VA doo VA doo VA doo VA

Group Six: Anticipation



Dah ba doo dah ba doo dah ba doo dah ba doo dah

Forms That Swing

Aim: How does form help musicians swing?

Summary: Students establish an understanding of form and explore A-A-B-A form in "It Don't Mean a Thing (If It Ain't Got That Swing)" and 12-bar blues form in "Duke's Place."

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

Vocabulary: blues, bridge, chord, chorus, form, harmonic changes, measure, scale

Musical Form

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

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

Exploring A-A-B-A Form in "It Don't Mean a Thing (If It Ain't Got That Swing)"

- A-A-B-A form is a common form used in many styles of music. In many songs and jazz tunes, each of the four sections has eight measures, adding up to 32 measures of music. The A sections are the same or slightly different, and the B section (often referred to as the bridge) is contrasting.
- Learn the melody for "It Don't Mean a Thing (If It Ain't Got That Swing)" on page 19.
- As you sing, use the Melodic and Lyric Patterns chart on page 39 to follow the form.
  - *Note when the melody repeats and when the melodic pattern is different.*
  - *Note similarities and differences in the lyrics for each line.*

Taking a Chorus

In jazz, the A-A-B-A form is repeated multiple times; one time through the full form is called a chorus. When a jazz musician "takes a chorus," it means that they improvise a solo over the form of the piece. For example, when you and your students have sung through the entire basic part of "It Don't Mean a Thing (If It Ain't Got That Swing)" you have taken a chorus. In the final concert, we will hear and perform this chorus several times.

Play Track 23 "It Don't Mean a Thing (If It Ain't Got That Swing)" (Washburne). You will hear the singer take a full chorus at the beginning, followed by the piano, saxophone, trumpet, and drums each taking a half chorus (the A-A or B-A sections, respectively). To end the song, the singer takes it from the second half of the chorus and "tags" (or "takes us out") by singing the "doo wah" lyrics three times.

Using Movement to Understand A-A-B-A Form

- Ask students to sing the A section of "It Don't Mean a Thing (If It Ain't Got That Swing)" and create a movement for that section. Do the same with the B section, eliciting a contrasting movement.
- Split the class into two groups and have the first group sing the A section while the second group moves, and have the second group sing the B section while the first group moves, switching parts for each chorus.
- Play Track 25 "It Don't Mean a Thing (If It Ain't Got That Swing)" (play-along).
  - *Let's try it out with the music. Sing along and perform your corresponding A and B movements.*

Musicians Play with A-A-B-A Form

- Play Track 21 "It Don't Mean a Thing (If It Ain't Got That Swing)" (Armstrong complete), as performed by Louis Armstrong and Duke Ellington. For more information about Armstrong and Ellington, see page 70.
  - *Follow the melody on page 19 while you listen to how the musicians play with the A-A-B-A form in this version of "It Don't Mean a Thing (If It Ain't Got That Swing)" featuring Armstrong on vocals. (You will hear an introduction before the A-A-B-A pattern, or chorus, begins.)*
  - *How is the melody different from what you see on the page?*
  - *Does knowing the form of the piece change how you listen to the music?*

Go Deeper

Explore A-A-B-A form in Gershwin's "I Got Rhythm."

Duke Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)"

"It Don't Mean a Thing (If It Ain't Got That Swing)" was one of the first compositions to include the word "swing" in its title. Duke Ellington composed the piece during an intermission at a big band dance performance in Chicago. Legend has it that no one was dancing until he enlivened the mood by introducing this song. Track 21 features Ellington's big band along with famous trumpeter and singer Louis Armstrong.

Creative Extension: My Musical Form

- Choose a time signature and work with the class to create two contrasting rhythmic patterns, labeled A and B, in My Musical Form on page 40.
- Have the students practice clapping the rhythms while keeping a steady beat with their feet.
- Divide the class into two groups and assign each group one of the rhythms.
- Write patterns on the board or in My Musical Form on page 40 (e.g., A-A-B-A, A-B-A, etc.), and have the students perform the patterns, playing their section of the rhythm.

Learn About the Blues

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

Exploring 12-Bar Blues Form in "Duke's Place"

- Review the basic part to "Duke's Place" on page 16 (recorder or singing part).
- Play Track 8 "Duke's Place" (Armstrong excerpt).
- With your students, count out loud the 12-measure form while listening to the piece, modeling for them where each measure starts.
  - *The 12-bar blues form consists of three sections of four measures each, totaling 12 measures of music.*

Go Deeper

An additional lesson on the blues, "We've Got the Blues," is available in the Music Educators Toolbox at **carnegiehall.org/toolbox**.

Duke Ellington's "Duke's Place" ("C Jam Blues")

Composer and bandleader Duke Ellington loved to write music that featured his orchestra members soloing, and "C Jam Blues" is one of those compositions. With the lyrics added, the work is known as "Duke's Place." Many famous jazz musicians sang this song, including Louis Armstrong and Ella Fitzgerald.

Exploring Harmonic Form in "Duke's Place"

- Play Track 13 "Duke's Place" (harmonic changes).
- Direct the students to identify when they hear a harmonic change by raising their hands.
  - *Throughout all of these harmonic changes, the melody stays the same.*
  - *What else do you notice about the music? What about the music is changing?*
- Using Chords in "Duke's Place" on page 41, introduce the students to the chords that are found in this song.
  - *We identified changes in the harmony, or changes in the chords, when we raised our hands just now.*
  - *Chords are built from a single note, called the root.*
  - *In "Duke's Place," we will hear four different chords, based on the root notes C (I), D (ii), F (IV), and G (V).*
  - *These chords are played in a repeating pattern called a harmonic progression, or harmonic changes.*
- Play Track 13 "Duke's Place" (harmonic changes). Have the students follow the "Duke's Place" Listening Map on page 41.
- Play the track again. This time, sing or play the root of each chord for one whole note per measure as you follow the "Duke's Place" Listening Map.

Go Deeper

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

Go Deeper

Discover great blues artists by searching for recordings online and sharing examples with your students. A few suggestions: Bessie Smith, Buddy Guy, Robert Johnson, B. B. King, Muddy Waters, and Ray Charles. Learn about the origin of blues music and listen to early recordings in the Timeline of African American Music at **timeline.carnegiehall.org/genres/rural-folk-blues**.

Creative Extension: My Blues Lyrics

- Students will compose their own blues lyrics, working individually or in groups.
  - *Blues are a way of expressing a particular feeling through music. Blues lyrics usually tell a story about everyday life, often presenting a difficulty or problem, and then resolving or commenting on it.*
  - *Each of the three sections of the 12-bar blues form features a vocal phrase. In the first section, the problem is stated. In the second section, the phrase is repeated. In the third section, the phrase is a response or resolution and rhymes with the first two sections.*
- Using My Blues Lyrics on page 42, review the following instructions with your students.
  - *Think about a topic that you want to write your blues about. It could be something hard in your day or something that has been bothering you.*
  - *Come up with two phrases: one that describes your topic and another that comments on it or resolves it. Make sure that your two phrases rhyme.*
- Example: "Too Much Homework Blues"

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

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

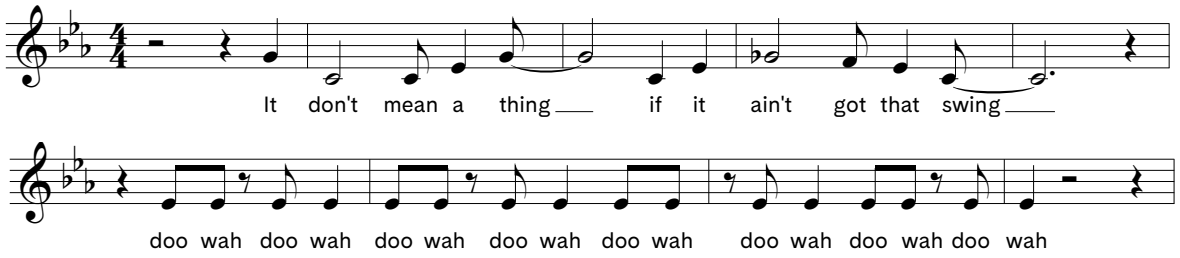
  Phrase B: Now that it's the weekend, I can play all day.

Go Deeper

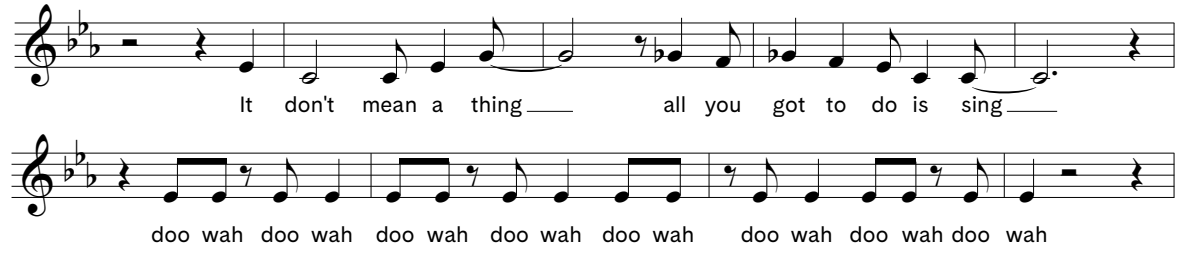
For an added challenge, have students sing their new lyrics along with Track 12 "Duke's Place" (play-along) or with your student-created rhythm section.

“It Don’t Mean a Thing (If It Ain’t Got That Swing)” Melodic and Lyric Patterns

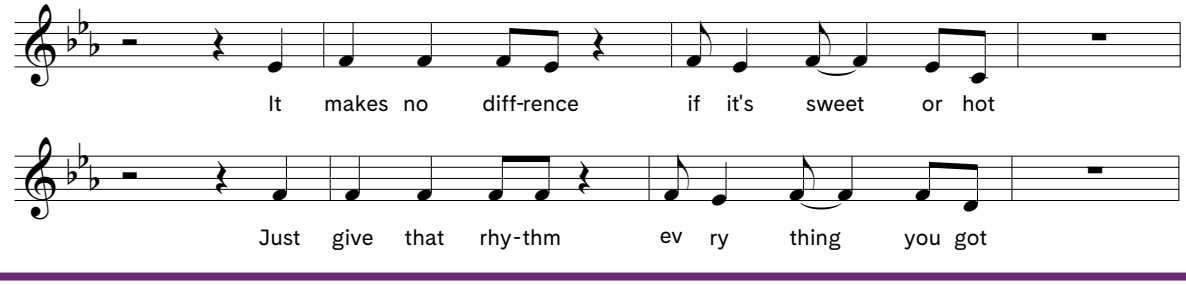
Phrase A



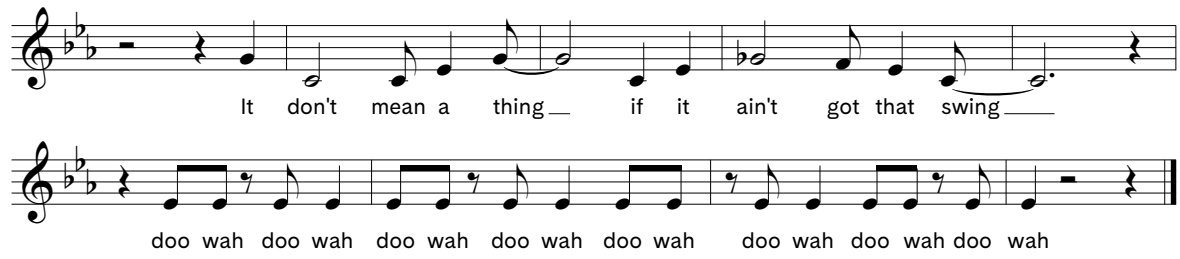
Phrase A



Phrase B

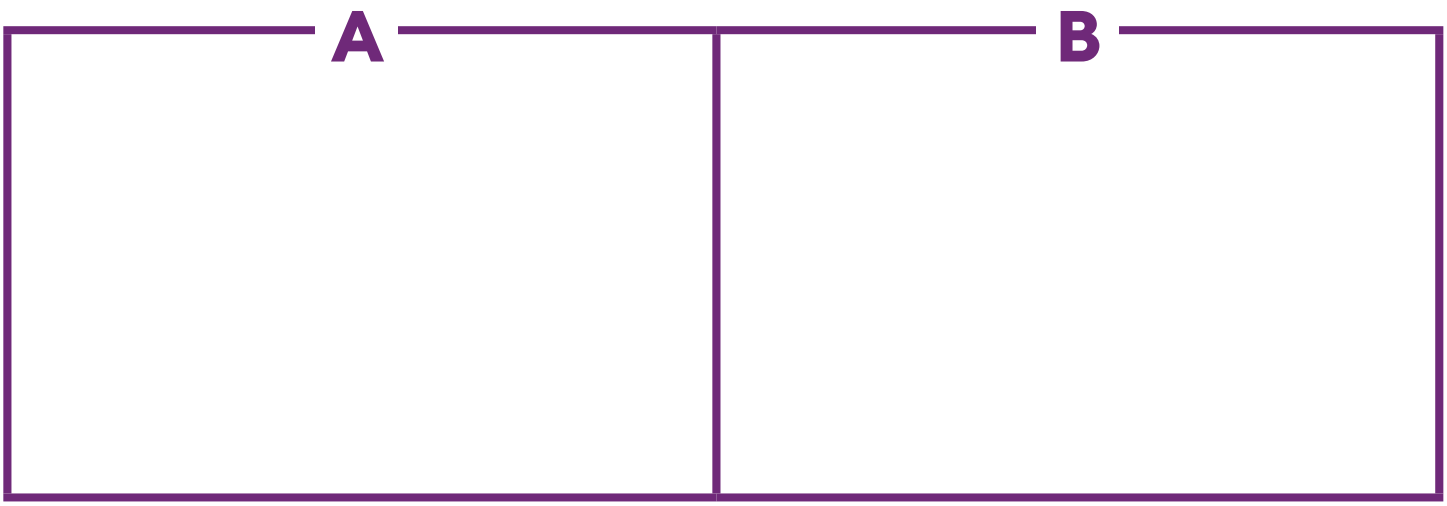


Phrase A



My Musical Form

Create two contrasting rhythmic patterns.



List several different combinations of the A and B patterns below (e.g., A-A-B-A, A-B-A, etc.):

_____ _____

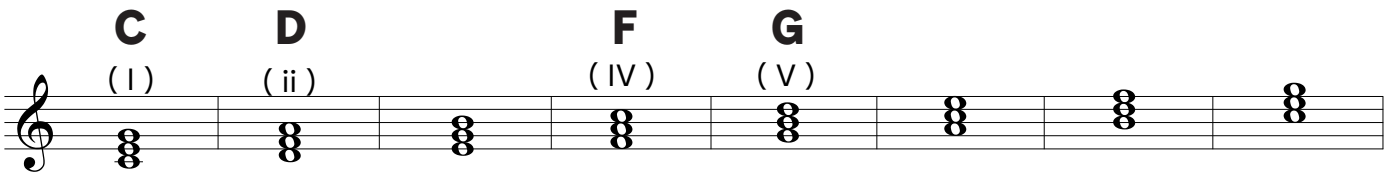
_____ _____

_____ _____

Now, perform your arrangement!

“Duke’s Place” Listening Map

Chords in “Duke’s Place”



1st Measure	2nd Measure	3rd Measure	4th Measure
C7 (I) Ba - by! Sax - es	F7 (IV) Take me do their Down to tricks at	C7 (I) Duke's Place Duke's Place	C7 (I)
5th Measure	**6th Measure**	**7th Measure**	**8th Measure**
F7 (IV) Wild - est Drum - mers	F7 (IV) box in swing their town is sticks in	C7 (I) Duke's Place Duke's Place	C7 (I)
9th Measure	**10th Measure**	**11th Measure**	**12th Measure**
Dm7 (ii) Love that Come on	G7 (V) pia - no get your sound in kicks in	C7 (I) Duke's Place Duke's Place	C7 (I)

My Blues Lyrics

Step 1: Choose Your Topic

- Think about a topic that you want to write your blues lyrics about. For example, it could be something hard in your day or something that has been bothering you.

Step 2: Complete Your Lyrics

- Come up with two phrases: one that describes your problem and another that comments on it or resolves it.
- Fill in the blanks with your lyrics.

Phrase A: (Problem)	
Phrase A: (Repeat Problem)	
Phrase B: (Comment/ Resolution)	

Improvisation in Swing

Aim: How do musicians use solo improvisation to swing?

Summary: Students learn to improvise solos on "Duke's Place."

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

Vocabulary: improvisation, solo

Additional Materials: recorders, classroom instruments

Discovering Improvisation

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

- Discuss the concept of improvisation with the students.
  - *What does the word "improvisation" mean to you?*
  - *What are some examples of how you improvise in your daily life?*
  - *Does anybody know what the term "improvisation" means in music?*
- Experiment with a very simple improvisation rhythmically, vocally (with or without words), and/or with a classroom instrument. Have the group stomp and clap to maintain a rhythm while individual students improvise one measure at a time.

Improvising on "Duke's Place"

- Review the melody and lyrics of "Duke's Place" on page 16 and on Track 11 "Duke's Place" (basic recorder).
- Demonstrate improvised phrases for the students on the recorder, using just the notes G and C.
- Have the students play the first four measures of the melody, then improvise yourself for the next four measures, trading back and forth. Switch roles, playing the melody yourself and having the students improvise as a group.
- Invite individual students to take turns soloing, alternating between the melody and improvisation. Play Track 12 "Duke's Place" (play-along) as the students perform.
- Expand the note range as appropriate for the students. Listen to Track 14 "Duke's Place" (improvisation examples) for some inspiration. This exercise can also be done vocally or on classroom instruments.

Go Deeper

Divide students into three groups. One group is the rhythm section, one group plays the melody, and one group improvises.

Listening and Identifying Melody and Improvisation

- Play Track 7 "Duke's Place" (Armstrong complete). Have the students complete "Duke's Place" Melody or Improvisation? on page 45 to listen for the melody and improvisations in the piece. Stop the track as needed between each chorus to discuss answers with your students.
  - *How can you tell the difference between the melody and the improvisations?*
  - *What do you notice when the musicians are improvising? How does the melody change?*

Go Deeper

Listen for improvisation in the other Link Up repertoire.

The Orchestra and Big Band with John Clayton

Composer John Clayton was commissioned by Carnegie Hall to write a piece for *The Orchestra Swings* that brings together the orchestra and a big-band jazz ensemble. This piece showcases how musicians swing together through syncopated rhythms, improvisation, call and response, and sharing of musical ideas.

At the culminating concert, students will have a chance to swing with the musicians by playing their recorders. Instructions for this participatory element are available at **carnegiehall.org/LinkUpNYC**.

Creative Extension: Improvisation with Words, Movement, and Storytelling

- **Improvise with Words:** Come up with a sentence and say it in different ways by changing the tone, placing an accent on different words, or changing the volume to see how it feels. Optional: Try saying the sentence to a rhythm and maintaining the rhythm while the students experiment with the sentence.
- **Improvise with Movement:** Create a simple movement that all of the students perform together. Then, have each student try it out individually, following the basic movement, but adding to it or changing it slightly. The rest of the students will echo the new version of the movement back each time.
- **Improvise with Storytelling:** Provide the students with a group of elements around which to create a story. Divide them into groups and have each group improvise its own version of the story and perform it for the group.

“Duke’s Place” Melody or Improvisation?

	1st Chorus	2nd Chorus	3rd Chorus	4th Chorus
Musician Performing				
Melody or Improvisation?				
	5th Chorus	**6th Chorus**	**7th Chorus**	**8th Chorus**
Musician Performing				
Melody or Improvisation?				
	9th Chorus	**10th Chorus**	**11th Chorus**	**12th Chorus**
Musician Performing				
Melody or Improvisation?				
	13th Chorus	**14th Chorus**		
Musician Performing				
Melody or Improvisation?				

Communicating Through Swing

Aim: In what ways do musicians communicate when they swing?

Summary: Students explore musical dialogue in "It Don't Mean a Thing (If It Ain't Got That Swing)" and musical conversations in Marsalis's *Swing Symphony* and Price's "Juba."

Standards: National 1, 2, 4, 7, 11; NYC 1, 2

Vocabulary: call and response, riff, scat singing, trading fours

Call and Response

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

Call and Response Warm-Up

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

Call and Response and Scatting in "It Don't Mean a Thing (If It Ain't Got That Swing)"

- Listen for call and response on Track 21 "It Don't Mean a Thing (If It Ain't Got That Swing)" (Armstrong complete). The call and response begins at 0:56 in the recording, after an introduction performed by the trumpet player and singer.
  - *What did you notice in these examples of call and response?*
  - *What instruments do you hear?*
  - *What are the musicians doing in their musical conversations that is similar to the way we have spoken conversations?*
- While keeping the beat with a stomp-clap (stomping on beats 1 and 3 and clapping on beats 2 and 4), have half the class sing the call while the other half provides the response. Have students switch parts.

Call: It don't mean a thing, if it ain't got that swing

Response: Doo-wah doo-wah doo-wah doo-wah doo-wah doo-wah doo-wah doo-wah

Call: It don't mean a thing, all you got to do is sing

Response: Doo-wah doo-wah doo-wah doo-wah doo-wah doo-wah doo-wah doo-wah

- The response for "It Don't Mean a Thing (If It Ain't Got That Swing)" is a version of scat singing. Scat singing, or "scatting," is a jazz technique in which vocalists use syllables to improvise on a melody. Sometimes musicians use scat singing to mimic the sound of instruments.
- Play Track 22 "It Don't Mean a Thing (If It Ain't Got That Swing)" (Armstrong scat excerpt).
  - *What do you notice about the way Louis Armstrong is singing?*
  - *What sounds or instruments do you think he is trying to imitate?*
- Demonstrate some examples of scat responses, then ask the students to take turns creating their own scat solo response. This can be done a cappella or with Track 25 "It Don't Mean a Thing (If It Ain't Got That Swing)" (play-along).

Call: It don't mean a thing, if it ain't got that swing (students)

Response: Improvise a four-measure response (solo)

- Divide students into pairs. One student will sing an improvised scat solo "call" for four measures. The other student will respond with an improvised scat response for four measures. Explain that this dialogue—in which each musician plays four measures—is called trading fours.
  - *Pick some instruments to mimic for your scat patterns.*
  - *What sounds might your instrument make? How can you mimic those sounds using your voice?*
- Students may use My Scat Patterns on page 49 to record their ideas.
- Put it all together by playing Track 25 "It Don't Mean a Thing (If It Ain't Got That Swing)" (play-along) while the students perform their scat patterns.

Go Deeper

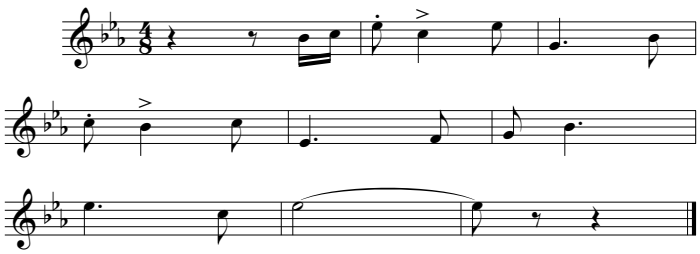
Discuss other pieces of Link Up repertoire in which call and response and scatting can be heard.

Wynton Marsalis's *Swing Symphony*

- When Wynton Marsalis composed *Swing Symphony*, he took inspiration from composers like Ives, Gershwin, Copland, Bernstein, and Ellington as he sought to create a musical meditation on American ideals. The third movement, "Midwestern Moods," is a Kansas City, Count Basie–style swing, featuring riffs (snappy, repeated phrases) in the brass section, call and response between the jazz ensemble and the orchestra, and a swinging rhythm section. This musical dialogue transitions to a large ensemble section with every musician playing and swinging together.
- Listen to Track 34 "Midwestern Moods" from *Swing Symphony*. Divide students into four groups: woodwind, brass, string, and percussion families. Have students raise their hands, stand up, or hold up instrument family flashcards when they hear an instrument from their section playing.
  - *How does each instrument or instrument family add a unique sound to the piece?*
  - *What do you think the musicians are trying to communicate through the call and response sections?*
  - *How does the music swing when all the musicians play together?*

Communication in Florence Price's "Juba"

- Florence Price was a trailblazing Black female composer who wrote music at a time when few opportunities were available for women or African American artists. In 1933, Price's Symphony No. 1 in E Minor became the first piece by an African American woman to be performed by a major American orchestra.
- Listen to Track 33 "Juba" from Symphony No. 1. Notice the melodic motif that is first introduced by the trumpets and then repeated and passed around the orchestra throughout the piece.



  - *What instruments do you hear playing this melody?*
  - *How does each instrument or instrument family add to or change the melody to make it their own?*
  - *How do the musicians create a musical conversation?*
  - *What might they be communicating?*
  - *How would you move to this music?*
- Practice passing a melody as a class. Have students stand in a circle around the room. Ask one student to sing a short phrase from a familiar song or speak a phrase. The first student will sing the melody and then pass or point to another student around the circle to repeat that melody. Each student can improvise and add their own style. You may even invite students to create movements with their melody as it is passed around the class.

Go Deeper

In Price's "Juba," the orchestra performs rhythms associated with the juba dance tradition. Her work shows the ways in which many Black musical idioms, such as jazz and swing, have roots in modes of artistic expression that were developed out of necessity among enslaved Africans. Explore Plantation Dance / Ring Shout through a lesson plan developed by *PBS LearningMedia* to learn more about the history of the juba dance.

My Scat Patterns

Instrument	Sounds It Makes

Communication Through Music and Movement

In the Swing Era of the 1930s and '40s, the music became synonymous with movement as big bands dominated social dance halls across the US. During the Great Depression, the music and movement lifted people's spirits, providing them with an escape from the hardships of everyday life. Through recordings and live radio programs, swing hits of the era were also broadcast into living rooms everywhere, and the popularity of swing increased as people invented new dances to complement its driving rhythms.

Swing Dance

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

Like musicians, swing dancers use call and response to communicate through movement. Dancers watch their partners closely to pick up on and respond to each other's movements while listening carefully and staying connected to the music.

Swing Dancing to "It Don't Mean a Thing (If It Ain't Got That Swing)"

- Watch "It Don't Mean a Thing (If It Ain't Got That Swing)" Choreography Demonstration.
- Learn the movements through the instructions on page 20, "It Don't Mean a Thing (If It Ain't Got That Swing)" Choreography.

Introduce the Instrument Families of the Orchestra

Aim: How do instruments come together to form different kinds of ensembles?

Summary: Students become familiar with the instruments of orchestras and jazz ensembles.

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

Vocabulary: big band, ensemble, 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/LinkUpNYC**.
- 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. These characteristics ultimately divide instruments into four families: woodwinds, brass, percussion, and strings.
- Play Tracks 35–38 while students refer to the Instrument Family Portraits on pages 56–57. 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/LinkUpNYC** 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 58–59.

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 60–61.
  - *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)

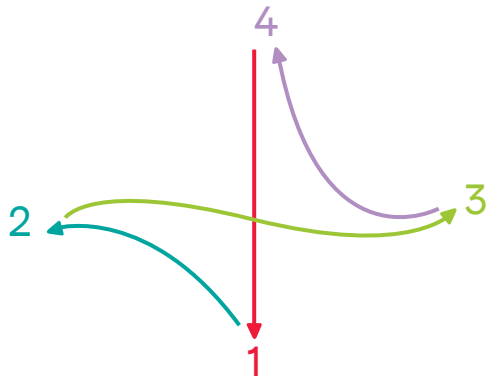
- Play Tracks 39–46 Instrument Identification 1–8.
- Complete Instrument Identification (Audio) on page 62.
- Compare and discuss answers.
- Play tracks again as needed.

Creative Extension: My Own Orchestra

- Using the Instrument Family Portraits on pages 56–57, listen to Tracks 35–38 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 63.
- 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 their 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.

Instruments Form Ensembles

- An ensemble is a group of musicians who perform together. At the culminating Link Up: *The Orchestra Swings* concert, you will see two ensembles performing together: a symphony orchestra and a jazz ensemble consisting of piano, bass, drums, trombone, trumpet, and saxophone or clarinet.
- Refer to  The Jazz Ensemble on page 64 to look at photos of different kinds of jazz ensembles.
  - *Which instruments do these ensembles have in common?*
  - *What are some differences that you notice between the ensembles?*
- Jazz ensembles come in many different sizes. Ensembles with less than 10 members are referred to by the number of musicians in the group:

  Duo = two musicians

  Trio = three musicians

  Quartet = four musicians

  Quintet = five musicians

  Sextet = six musicians

  Septet = seven musicians

  Octet = eight musicians

  Nonet = nine musicians

- Jazz ensembles with 10 or more members, who are divided into sections, are often called big bands.
- You may notice that a jazz ensemble can include many of the same instruments as the orchestra, such as the trumpet, trombone, clarinet, flute, and bass. But some instruments used prominently in jazz—like the saxophone and guitar—are rarely found in orchestras. Sometimes jazz ensembles also feature a singer. Another defining characteristic of jazz ensembles is the importance of the rhythm section, generally made up of the piano, bass, drums, and sometimes guitar. While the rhythm section carries the beat, the other musicians in the band play the melody and have exciting musical conversations that they improvise on the spot.

The saxophone was invented by Belgian instrument maker Adolphe Sax in 1846.

His goal was to create a woodwind instrument that combined the power of the brass instruments with the agility of the strings and would become a key part of the orchestra. While the saxophone has been used by many orchestral composers in their compositions, it was jazz musicians like Sidney Bechet, John Coltrane, and Charlie "Bird" Parker who popularized the instrument.

Creative Extension: My Own Jazz Ensemble

- Students can choose up to six more instruments to add to the rhythm section to create an ensemble.
  - *Which instruments do you think would sound good together? List or draw them in My Own Jazz Ensemble on page 65.*
- Legendary trumpet player Miles Davis created a nonet that included some instruments typically found in the orchestra, like the French horn and the tuba. The ensemble recorded a 12-track album called *Birth of the Cool* that was released in 1957.

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)

Viola

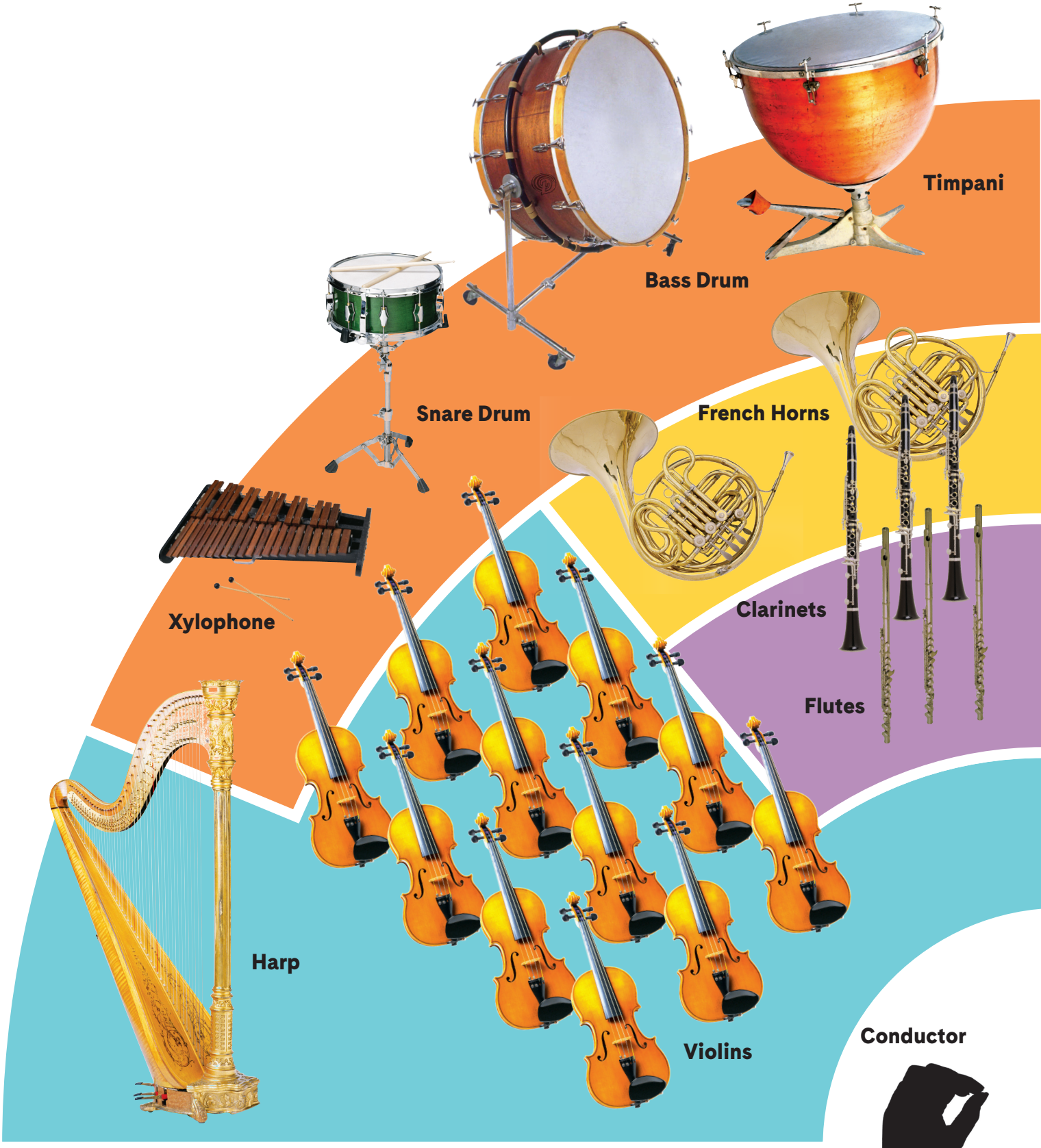
Violin

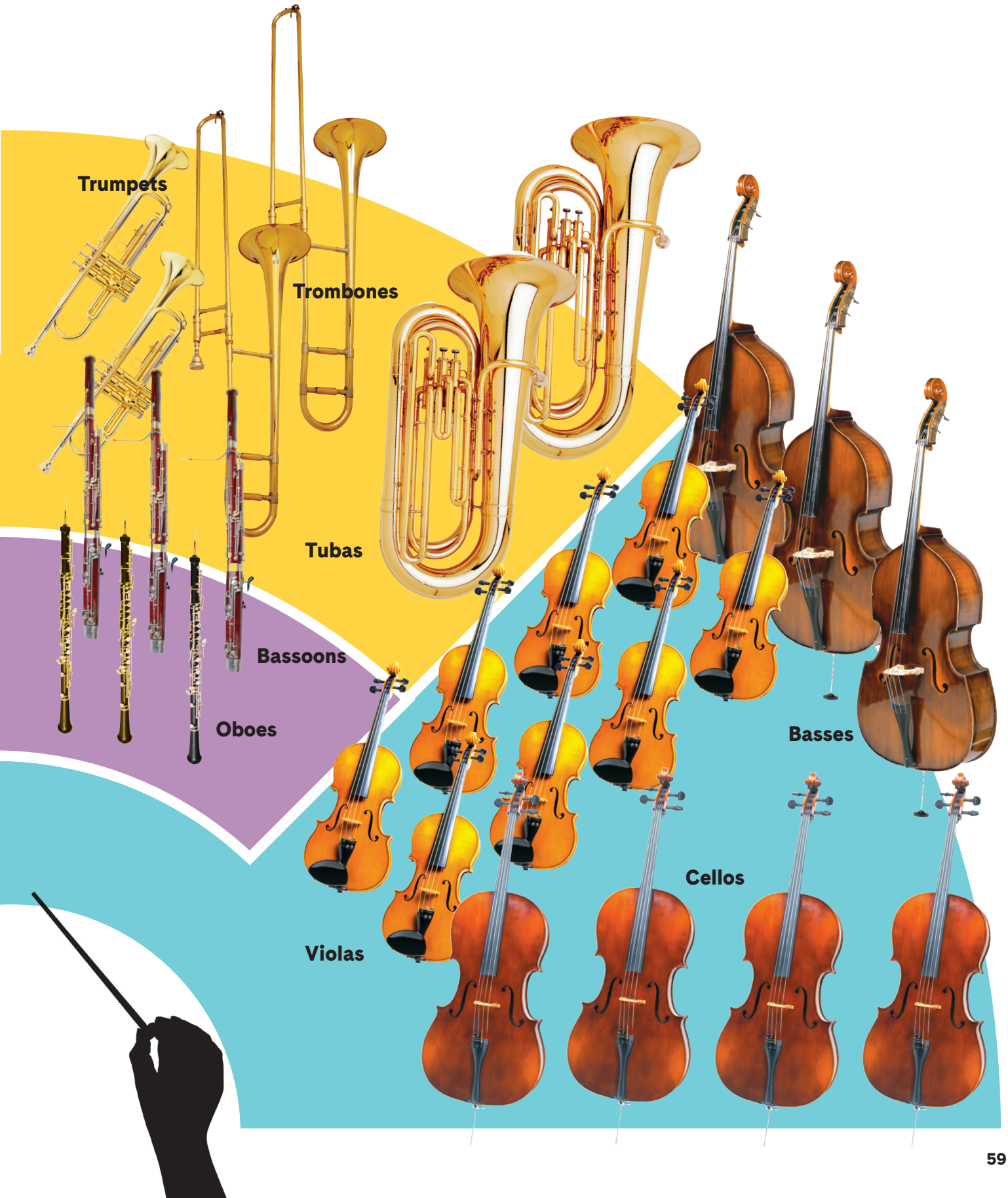
Bass

Cello

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.

	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		
6		
7		
8		

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):

The Jazz Ensemble

The rhythm section of a jazz ensemble typically consists of piano, bass, and drums.

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

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

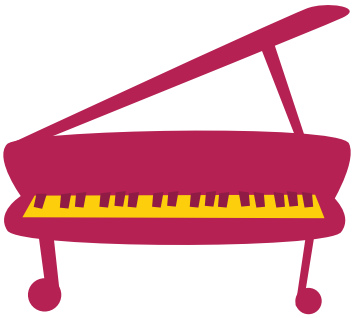
Jazz Ensembles with 10 or more members, who are divided into sections, are often called big bands.

Big Band

Quartet

My Own Jazz Ensemble

You have been given a rhythm section that consists of piano, bass, and drums. Now, you can select up to six more instruments from the instrument family portraits, or other instruments that you are familiar with, to create an ensemble. List or draw them below:



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

_____

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

_____

Create a name for your ensemble. (e.g., Wynton's Septet!)

_____

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

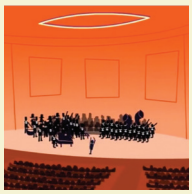
Link Up is a program created by Carnegie Hall in New York City. Students in New York City participate in concerts at Carnegie Hall, and students around the world participate at concert halls in their local neighborhoods.

- Read The History of Carnegie Hall on page 69.
- 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/LinkUpNYC** to access these lesson plans and activities, as well as printable student activity sheets, audio tracks, and videos.

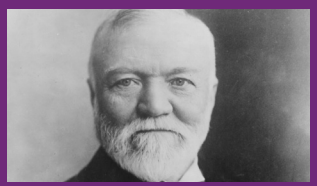
Explore Carnegie Hall

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 71 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 more than 2,700 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.

Jazz Artists at Carnegie Hall

Many legendary jazz artists have performed at Carnegie Hall. Early jazz music was first heard at Carnegie Hall in 1912 as part of a concert of African American music by James Reese Europe's Clef Club Orchestra. This performance foreshadowed many stellar evenings that featured jazz greats who include Duke Ellington, Fats Waller, W. C. Handy, Louis Armstrong, Count Basie, Billie Holiday, Dizzy Gillespie, Ella Fitzgerald, Charlie Parker, Oscar Peterson, Sarah Vaughan, Gerry Mulligan, Mel Tormé, Miles Davis, and John Coltrane. The 1938 concert by Benny Goodman and his band—one of the most celebrated events in Carnegie Hall's history—marked a turning point in the acceptance of swing music.

Ella Fitzgerald

"This is the place that made me legitimate. Coming here [to Carnegie Hall] makes me feel like I am coming home. There's just a feeling I get singing here that I don't get anywhere else." Ella Fitzgerald's feature debut at Carnegie Hall was part of a concert that included two other giants of jazz—Dizzy Gillespie and Charlie Parker. Between 1947 and 1991, the "First Lady of Song" went on to perform dozens of times. Learn more at **timeline.carnegiehall.org/performers/ella-fitzgerald**.

Benny Goodman

Critic Bruce Eder called it "the single most important jazz or popular music concert in history: jazz's 'coming out' party to the world." On January 16, 1938, Benny Goodman and His Swing Orchestra performed a landmark debut concert at Carnegie Hall. This was one of the first times that a racially integrated group performed on a major concert stage in the US. More than 80 years later, the live recording of this performance continues to be one of the best-selling jazz albums of all time. Goodman went on to perform many times at Carnegie Hall over the next five decades, in both jazz and classical concerts. Learn more at **timeline.carnegiehall.org/performers/benny-goodman**.

Louis Armstrong

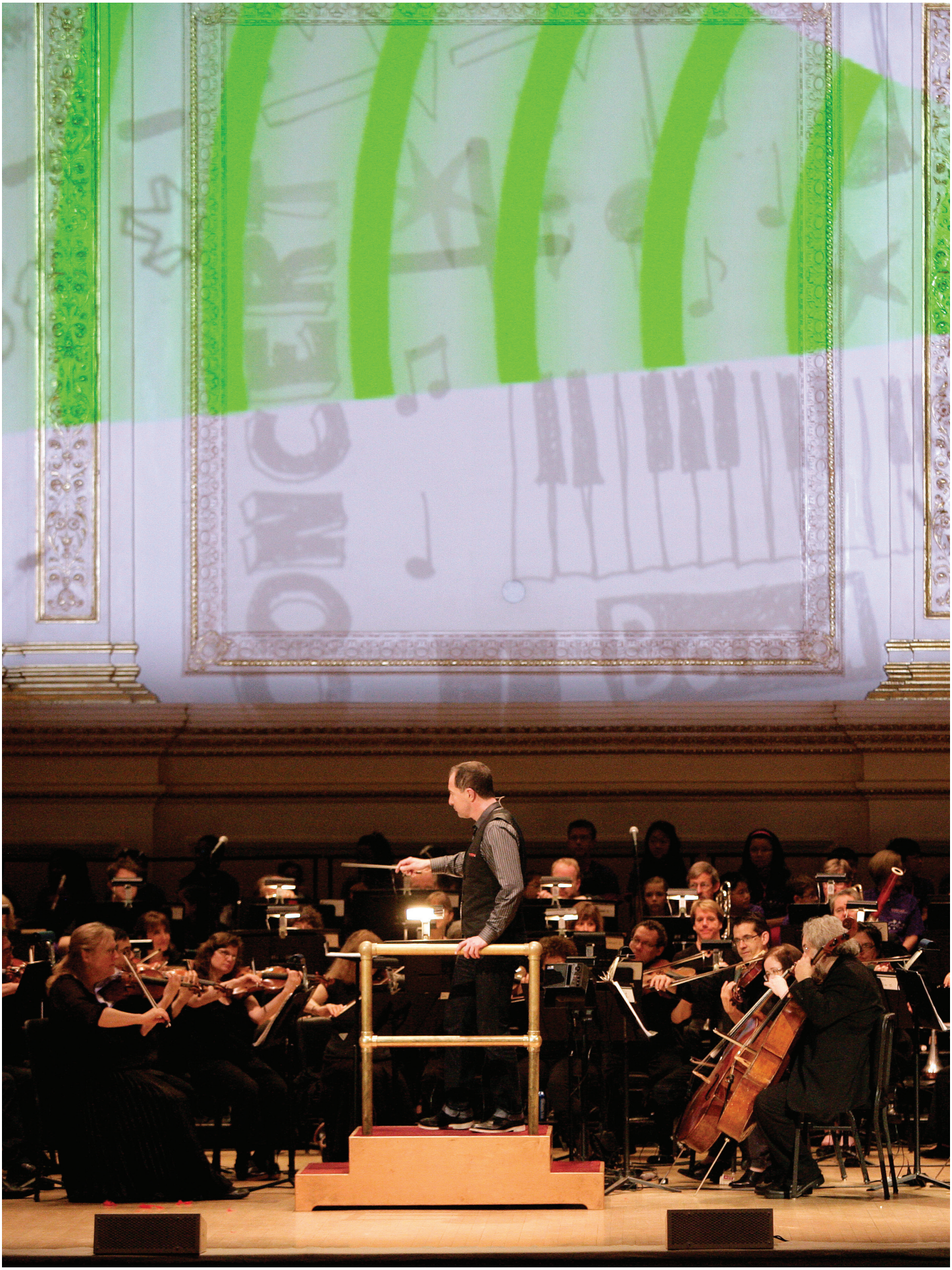
"We all do 'do, re, mi,' but you have got to find the other notes yourself." Trumpet stylist and singer Louis Armstrong made his debut at Carnegie Hall with the Paul Whiteman Orchestra in 1938, and as a headliner for the first time in 1947. Learn more at **timeline.carnegiehall.org/performers/louis-armstrong**.

Duke Ellington

"There are simply two kinds of music: good music and the other kind ..." By the time he made his wartime Carnegie Hall debut on January 23, 1943, Edward Kennedy "Duke" Ellington was already a star. The success of his debut and his new approach to jazz composition led to Ellington's series of annual Carnegie Hall concerts, on which he always premiered at least one new work. Learn more at **timeline.carnegiehall.org/performers/edward-kennedy-duke-ellington**.

My Repertoire List

	Singing	Playing	Listening or Moving
"Come to Play"			
New Work for Big Band and Orchestra			
"Juba" from Symphony No. 1			
"Duke's Place"			
"I Got Rhythm"			
"It Don't Mean a Thing (If It Ain't Got That Swing)"			
"Midwestern Moods" from *Swing Symphony*			
"When the Saints Go Marching In"			



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/LinkUpNYC**. A recorder fingering reference chart is located on page 78.

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/LinkUpNYC**.

Literacy Links

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

Timeline of African American Music

The Timeline of African American Music takes students on a detailed journey through the evolution of African American musical genres that span more than 400 years. With multimedia stories, recordings, and images, this celebration of African American musical traditions offers an in-depth study of a variety of genres, styles, and pioneering musicians. Visit **timeline.carnegiehall.org** to learn more.

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
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
Common Anchor #6	Convey meaning through the presentation of artistic work.		1, 4
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
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/LinkUpNYC** 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 of New 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. “Duke’s Place” (Armstrong complete)
8. “Duke’s Place” (Armstrong excerpt)
9. “Duke’s Place” (Washburne)
10. “Duke’s Place” (vocal)
11. “Duke’s Place” (basic recorder)
12. “Duke’s Place” (play-along)
13. “Duke’s Place” (harmonic changes)
14. “Duke’s Place” (improvisation examples)
15. “I Got Rhythm” (Fitzgerald)
16. “I Got Rhythm” (Washburne)
17. “I Got Rhythm” (vocal)
18. “I Got Rhythm” (basic recorder)
19. “I Got Rhythm” (recorder star)
20. “I Got Rhythm” (play-along)
21. “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (Armstrong complete)
22. “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (Armstrong scat excerpt)
23. “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (Washburne)
24. “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (vocal)
25. “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (play-along)
26. “When the Saints Go Marching In” (vocal)
27. “When the Saints Go Marching In” (basic recorder)
28. “When the Saints Go Marching In” (recorder star)
29. “When the Saints Go Marching In” (play-along)
30. “When the Saints Go Marching In” (Washburne)
31. Straight vs. Swing Eighth Notes
32. Ride Pattern
33. “Juba” from Symphony No. 1
34. “Midwestern Moods” from *Swing Symphony*
35. Woodwind Family Instruments
36. Brass Family Instruments
37. Percussion Family Instruments
38. String Family Instruments
39. Instrument Identification 1
40. Instrument Identification 2
41. Instrument Identification 3
42. Instrument Identification 4
43. Instrument Identification 5
44. Instrument Identification 6
45. Instrument Identification 7
46. Instrument Identification 8
47. *The Young Person’s Guide to the Orchestra* (main theme)
48. Sustained Singing
49. Five-Note Scales
50. Tuning A
51. The Recorder Swings!

Acknowledgments

Scores and Recordings

"Come to Play" music and lyrics by Thomas Cabaniss. Published by MusiCreate Publications. Arranged by Reginald Thomas and Chris Washburne. Play-along tracks performed by Sarah Elizabeth Charles, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, John Walsh, and Tali Rubinstein.

"Duke's Place" words and music by Duke Ellington, William Katz, Robert Thiele, and Ruth Roberts. Sony/ATV Harmony (ASCAP) © 1942, 1943, 1957, 1958 (Copyrights renewed). 1957 Sony/ATV Music Publishing LLC and EMI Robbins Catalog Inc. in the US. All rights on behalf of Sony/ATV Music Publishing LLC. Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219. Exclusive print rights for EMI Robbins Catalog Inc. administered by Alfred Music. This arrangement © 2016 EMI Robbins Catalog Inc. and Sony/ATV Music Publishing LLC. Rights for the world outside the US administered by EMI Robbins Catalog Inc. (Publishing) and Alfred Music (Print). International copyright secured. All rights reserved. Reprinted by permission of Hal Leonard Corporation and Alfred Music. Performed by Louis Armstrong and Duke Ellington. Courtesy of Capitol Records under license from Universal Music Enterprises. Student tracks arranged by Chris Washburne. Play-along tracks performed by Sarah Elizabeth Charles, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, John Walsh, and Tali Rubinstein.

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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.

"I Got Rhythm" by George and Ira Gershwin © 1930 (Renewed) WB Music Corp (ASCAP) and Ira Gershwin Music Corp (ASCAP). Performed by Ella Fitzgerald. Courtesy of Capitol Records under license from Universal Music Enterprises. All rights administered by WB Music Corp. This arrangement © 2016 WB Music Corp. and Ira Gershwin Music Corp. Used by permission of Alfred Music. All rights reserved. Student tracks arranged by Chris Washburne. Play-along tracks performed by Sarah Elizabeth Charles, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, John Walsh, and Tali Rubinstein.

"When the Saints Go Marching In," American folk song. Arranged by Chris Washburne. Play-along tracks performed by Sarah Elizabeth Charles, Chris Washburne, Bruce Barth, Ugonna Okegwo, Vince Cherico, Ole Mathisen, John Walsh, and Tali Rubinstein.

Movement III: "Midwestern Moods" from *Swing Symphony* (Symphony No. 3). Composed by Wynton Marsalis. Copyright 2010 Wynton Marsalis (Skayne's Music/ASCAP). Performed by NYO2 and NYO Jazz. Conducted by Joseph Young.

Symphony No. 1 in E Minor composed by Florence Beatrice Price. Performed by Fort Smith Symphony and John Jeter, courtesy of Naxos of America, Inc.

Photos

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Illustrations

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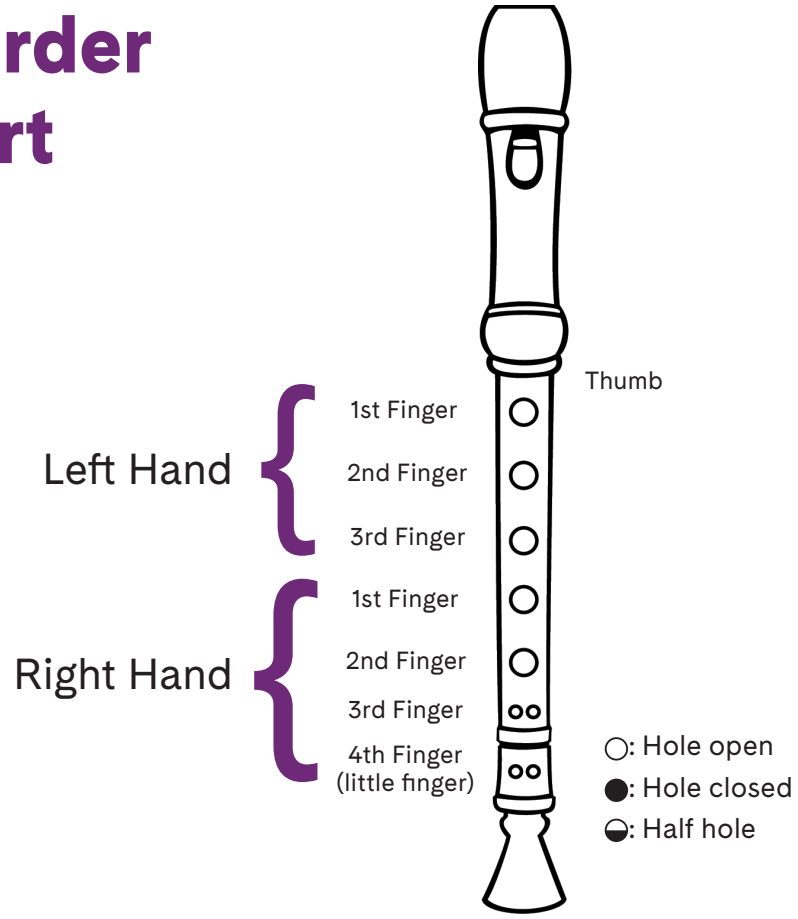
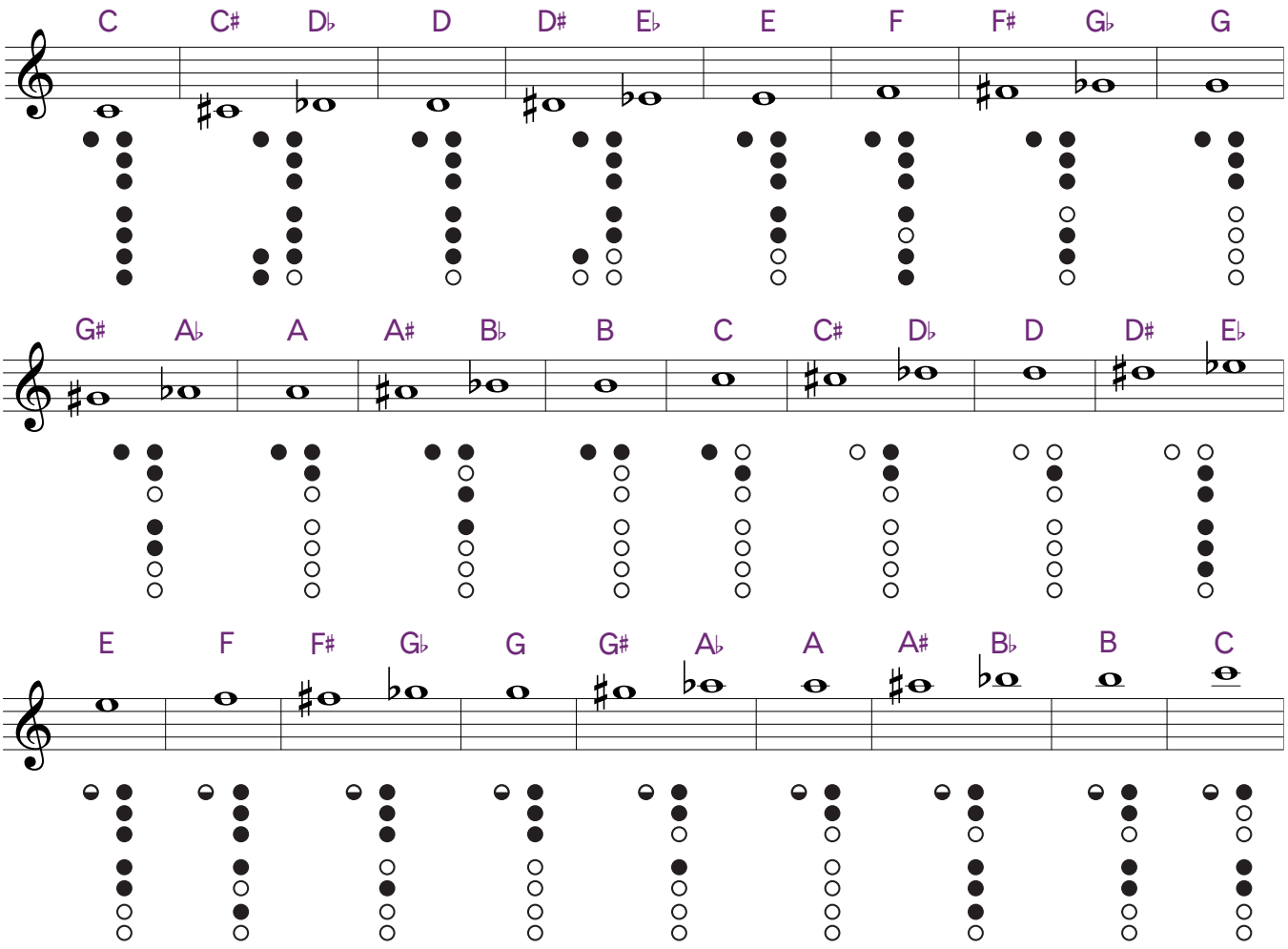
Soprano Recorder Fingering Chart





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