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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 Introduction to Link Up.

Welcome to The Orchestra Moves

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

Exploration

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

Key Objectives

Students will

- perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
- analyze and interpret how music moves through motifs, melodic direction, steps and leaps, dynamics, and orchestration
- connect with the orchestra and explore instruments, families, and orchestration
- compose and notate new music with our host, Thomas Cabaniss, using the concert melodies as models
- develop their imaginative capacities and make personal connections to the music
HOW TO USE THIS GUIDE

Teacher Guide Format

The Teacher Guide is divided into 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 Activities** includes hands-on activities for deeper exploration of the musical concepts represented in each work, as well as information about each of the composers.

3. **Instrument Families** includes lessons and activities to help your students learn more about the orchestra, the role of the conductor, and the instrument families.

4. **Concert Experience** includes lessons and activities to help your students prepare for and reflect on the culminating concert.

5. **Additional Information** includes additional digital media resources, learning standards, and The Orchestra Moves audio track list.

Each lesson begins with an aim, a summary of educational goals, materials required, music learning standards addressed, and vocabulary. Directions are bulleted and verbal prompts appear in italics. “SG,” followed by a number, indicates a corresponding page in the Student Guide. A Digital Media Icon at the top of the page indicates that the page can be accessed from the Link Up resource page at [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp).

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 technique, as well as introductory lessons for singing, rhythm, and melody, can be accessed in the Fundamentals section of the Link Up resource page at [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp). A recorder fingering reference chart is located on page 82.

Music Skills Assessment

The Music Skills Assessment tasks address music skills that are directly and indirectly associated with Link Up concert preparation. Selected student worksheets are included in the Concert Repertoire and Instrument Families sections of this book and the Fundamentals section online. The complete Music Skills Assessment manual and audio tracks are available at [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp).

Standards Addressed

The Link Up program addresses National Core Arts Standards for Music and Common Core State Standards, as well as benchmarks in the New York City *Blueprint for Teaching and Learning in Music*. Please see page 78 for more information.
The Link Up Digital Media Icon prompts you to go online to carnegiehall.org/LinkUp to access media resources that include video, audio, and PDF content.

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

The Recorder and String Instrument Icon indicates that students can play the work on soprano recorders or string instruments at the culminating concert. Optional bowings (\, \, ) are shown on the applicable music.

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

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

**OPTIONS FOR TEACHERS OF STUDENTS WITH SPECIAL NEEDS**

- Students can participate in Link Up in a variety of ways and may learn the works by singing, moving, and/or clapping. You may also want to focus on smaller sections of the works. Since you know your students best, allow them to participate in ways that will help them feel the most successful.

- Encourage students to engage with the music using tangible objects, such as handmade instruments (e.g., cups with beans for shakers), rhythm sticks, Orff instruments, and drums.

- Allow time for students to experience the music and repeat as often as necessary. The activities outlined in this curriculum may span more than one class period. Use one-step directions and visuals as often as possible to help students understand the concepts.

- Some visual aids are provided within the curriculum and at the Link Up concerts, but you may wish to provide additional resources to help your students engage with the material.
PATHWAYS FOR TEACHERS

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

<table>
<thead>
<tr>
<th>Basic Program Path</th>
<th>Basic+ Program Path</th>
<th>Advanced Program Path</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concert Repertoire</strong></td>
<td>First, complete the <strong>Basic Program Path</strong>. If your students are able to perform the Basic Program Path, you might select additional activities from the intermediate repertoire parts and exploration activities below.</td>
<td></td>
</tr>
<tr>
<td>Students learn to sing the following music:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• “Come to Play” (Part 2)</td>
<td><strong>Concert Repertoire</strong></td>
<td>Students learn to play the following music:</td>
</tr>
<tr>
<td>• <em>The Blue Danube</em></td>
<td>• “Come to Play” (Part 1 or 3)</td>
<td>• “Come to Play” (Part 1 or 3)</td>
</tr>
<tr>
<td>• “Toreador” from <em>Carmen</em></td>
<td></td>
<td>• “Away I Fly”</td>
</tr>
<tr>
<td><strong>Students learn to play the following music:</strong></td>
<td><strong>Students learn to play the following music:</strong></td>
<td><strong>Students learn to play the following music:</strong></td>
</tr>
<tr>
<td>• <em>The Blue Danube</em></td>
<td>• “Come to Play” (Part 1 or 3)</td>
<td>• “Come to Play” (Part 2)</td>
</tr>
<tr>
<td><strong>Students learn to move to the following music:</strong></td>
<td><strong>Students learn to move to the following music:</strong></td>
<td><strong>Nocturne from <em>A Midsummer Night’s Dream</em></strong></td>
</tr>
<tr>
<td>• “Away I Fly”</td>
<td>• “Away I Fly”</td>
<td><strong>Nocturne from <em>A Midsummer Night’s Dream</em></strong></td>
</tr>
<tr>
<td><strong>Repetoire Activities</strong></td>
<td><strong>Repetoire Activities</strong></td>
<td><strong>Repetoire Activities</strong></td>
</tr>
<tr>
<td>Students complete the following activities:</td>
<td>Students complete all remaining activities and creative extensions in the Repertoire Activities section.</td>
<td>Students complete all remaining activities and creative extensions in the Repertoire Activities section.</td>
</tr>
<tr>
<td>• Instrument Families (Pages 59–61)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Mapping Beethoven’s Motif (Page 42)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Exploring Musical Elements in <em>The Blue Danube</em> (Page 46)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Note:</strong> For students who need help building basic music skills, please refer to the supplemental activities in the Fundamentals section online.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Fundamentals** section online.

---

**Concert Repertoire**

- **Students learn to sing the following music:**
  - “Come to Play” (Part 2)
  - *The Blue Danube*
  - “Toreador” from *Carmen*

- **Students learn to play the following music:**
  - *The Blue Danube*

- **Students learn to move to the following music:**
  - “Away I Fly”

**Repetoire Activities**

- Students complete the following activities:
  - Mapping Beethoven’s Motif (Page 42)
  - Exploring Musical Elements in *The Blue Danube*

Note: For students who need help building basic music skills, please refer to the supplemental activities in the Fundamentals section online.

**Concert Repertoire**

- **Students learn to sing the following music:**
  - “Come to Play” (Part 1 or 3)
  - “Away I Fly”
  - “Cidade Maravilhosa”

- **Students learn to play the following music:**
  - “Come to Play” (Part 1 or 3)
  - Nocturne from *A Midsummer Night’s Dream*

**Repetoire Activities**

- Students complete all remaining activities and creative extensions in the Repertoire Activities section.
Introduction to Concert Repertoire

Aim: What repertoire do we need to learn in order to participate in Link Up?
Summary: Students are introduced to and learn the concert repertoire.
Materials: Link Up Digital Media, Link Up Student Guides
Standards: National 3, 4, 5, 6, 8, 9; NYC 1, 2
Vocabulary: melody, music notation, repertoire

Welcome to Link Up: The Orchestra Moves

• Watch Introduction to Link Up.
• Watch Repertoire Overview.
• Discuss the ideas and vocabulary introduced in the video.
  • What should we remember?
  • What should we do next?

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 from the Fundamentals section online:
  • Warm-ups for young voices
  • Introductory recorder videos
  • Introduction to reading and performing basic rhythmic patterns
  • Introduction to melodic contour and the notes of the treble clef

Assessing Student Performance of Link Up Repertoire

Access the following resources from the Music Skills Assessment online:
  • Vocal and recorder performance rubrics
  • Peer- and self-assessment worksheets for students
  • Music Skills Assessment Score Sheet (Excel document)

Preparing to Play the Recorder in the Fundamentals section shows the fingerings and notation for the Link Up melodies your students will be learning. It is important that students can sing or play the concert pieces. We then encourage you to explore each piece in greater detail through the Repertoire Activities on pages 37–57.
Come to Play

Steadily

Part 1

Part 2

Part 3

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

Thomas Cabaniss

Tracks 1–6
Drummers p p p p p pounding

Come to play, Join

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

song Come to play, Join

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

song with song LEADER

song with song What do you do with time

Make it groove make it move make it rhyme LEADER

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

Make it groove make it move make it rhyme
AUX \n
AUDIENCE

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

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

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

LEADER

What do you do__ with sound Make it cry_ make it fly_

Make it cry_ make it fly_

Make it cry_ make it fly_

AUDIENCE

make it gleam Make it___ your dream

Make it gleam Make it___ your dream

make it gleam Make it___ your dream
Orchestra interlude

Winds blow trumpets sounding

Strings sing

Drummers p p p p pounding Drummers p p p p p pounding

Winds blow trumpets sounding Strings sing

Come to play, Join sound with sound Come to sing we’ll
Drummers p p p p p pounding

Drummers p p p p p pounding Winds blow

shake the ground with song

Come to play, Join

trum-pets sounding Strings sing

Drummers p p p p p pounding

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

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

Drummers p p p p p pounding shake the ground with song!

song with song, with song!

song with song, with song!
The Blue Danube

Johann Strauss II

Tracks 7–10

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

Andante

p

\( \text{A beautiful stream so clear and blue} \)

\( \text{A beautiful dream of me and you} \)

\( \text{The stars seem to float above the sky} \)

\( \text{With us as we go they fly so high.} \)

\( \text{As high as we dare high as we dare} \)

\( \text{We'll never come down we will stay} \)
Until night becomes the day!

A beautiful stream so clear and blue
A beautiful dream of me and you
The stars seem to float above the sky.

With us as we go they fly so high
We’re up in the air up in the air as
high as we dare
high as we dare
We’ll never come down
We will stay

— night becomes the day. Ba-dum-bum!
Tracks 7–10

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

Andante

The Blue Danube

Johann Strauss II
Nocturne
from *A Midsummer Night’s Dream*
Felix Mendelssohn

Tracks 11–14
Recorder Notes Needed:
D, F♯, G, A, B, C, High D

Andante
Nocturne from *A Midsummer Night’s Dream*  
Felix Mendelssohn

Recorder Notes Needed: G, A, B

Tracks 11–14
“Get up,” I hear faintly but I fall back back to sleep! I dream once again that I know how to fly I dream once again I am over the
ocean

dream once again I’m a bird in the

sky

But

now I am falling

I’m spinning a-

round

I hear

some one say, “Get up!” But

I’m still sleeping

I’m still
"Come down," I hear faintly but I stay here on my branch. I dream once again I’m a kid on the ground.
Running and jumping and not caring-

where I go

Tumbling and laughing, the world's filled with sound

But now I am rising-

sing I'm floating rising up

high I hear

some one say, "Come down!"

Away I Fly
"Away I Fly" Choreography

Away I fly!
### “Away I Fly” Choreography

<table>
<thead>
<tr>
<th>Counts 1 and 2</th>
<th>Counts 3 and 4</th>
<th>Count 5</th>
<th>Count 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Start seated and raise your arms for two counts with palms up.</strong></td>
<td><strong>For the third and fourth count, make a swimming motion. There are two “swims” for each count.</strong></td>
<td><strong>For count five, reach across your body with your left arm and pull your right arm across.</strong></td>
<td><strong>For count six, circle your torso forward and to the right.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Count 7</th>
<th>Count 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image 5]</td>
<td>![Image 6]</td>
</tr>
<tr>
<td><strong>For count seven, stack your hands on top of each other and circle them like you are stirring a pot.</strong></td>
<td><strong>For count eight, bump your fists in front of your body.</strong></td>
</tr>
</tbody>
</table>

Note: There are 10 eight-count phrases in the “Away I Fly” dance interlude. Repeat this combination, moving the body higher and higher with each count so that on the tenth repeat, you are standing tall.
A soloist will sing two verses in the concert. Students will sing along on the chorus.

**CHORUS**

1. Torreador, on guard!

2. Torreador!

3. Torreador!

And, as you fight just think that from above

Dark eyes send their regard

With promises of love, Torreador,

with promises of love!
Cidade Maravilhosa

André Filho

Tracks 20–22

This chorus repeats three times.
“Cidade Maravilhosa” Translation

Translation (Portuguese to English)

**Cidade Maravilhosa**
- Cidade maravilhosa
- Cheia de encantos mil
- Cidade maravilhosa
- Coração do meu Brasil

**Beautiful City**
- Beautiful city
- Full of a thousand delights
- Beautiful city
- Heart of my Brazil

Track 22 “Cidade Maravilhosa” (pronunciation guide)
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

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

I like the way my classmate ...

One thing that my classmate can improve is ...

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

1. ________________________________  2. ________________________________  3. ________________________________
Self Assessment

Name/ID: ____________________________ Date: __________

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

Today I am (check one):

☐ Singing ☐ Playing the recorder ☐ Playing the violin ☐ ______________

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

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

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

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

1. ____________________________ 2. ____________________________ 3. ____________________________
About the Composers

Aim: Who are the composers featured in *The Orchestra Moves* culminating concert?
Summary: Students find out more about the eight composers featured in *The Orchestra Moves*.
Materials: Link Up Student Guides
Standards: National 11; NYC 3
Vocabulary: biography, timeline

**The Orchestra Moves Composers**

There are eight composers featured in *The Orchestra Moves* culminating concert. Each composer embraced different elements of rhythm, pulse, and groove in their music. As a class, read the composer biographies below and explore the Composer Timeline on SG27.

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

**Georges Bizet** (1838–1875) was a French composer with a musical family. His mother, a pianist, and his father, a composer and voice teacher, recognized Bizet’s talent early. When he was nine, his father enrolled him in the Paris Conservatory of Music, where he was known as a masterful pianist and an award-winning composer. He wrote more than 150 compositions for the piano, as well as a symphony, orchestral suites, operas, and songs. His final masterpiece, *Carmen*, an opera that caused an uproar at its 1875 premiere, is now celebrated and performed all over the world.

**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 the host and composer-in-residence for Carnegie Hall’s Link Up program, and helped launch Carnegie Hall’s Lullaby Project, which helps pregnant women, new mothers, and their families write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities.
André Filho (1906–1974) was a Brazilian actor and musician who composed many popular Brazilian songs. A violinist, singer, guitarist, pianist, mandolinist, and banjo player, Filho was an active performer and composer. He wrote “Cidade Maravilhosa” ("Wonderful City") for the Rio de Janeiro Carnival in 1935. The song was made popular by Carmen Miranda, a Brazilian-born Broadway singer and actress, and became the anthem of Rio de Janeiro.

Felix Mendelssohn (1809–1847) was born in Hamburg, Germany, to a musical family who encouraged him and his sister Fanny to be musicians. Mendelssohn started piano lessons at a young age and composed prolifically as a boy. Fun fact: He composed five operas and 11 symphonies for string orchestra during his childhood! An active conductor, Mendelssohn began his conducting career at the age of 20 with a choral society in Berlin. Mendelssohn and his sister were active composers and musical inspirations to each other. Mendelssohn’s musical career allowed him to travel, and his trips to other countries inspired some of his great works, including the “Scottish” and “Italian” symphonies. Mendelssohn founded the conservatory of music in Leipzig, where he taught composition until his death.

Wolfgang Amadeus Mozart (1756–1791) was a child prodigy born in Salzburg, Austria. Hailing from a musical family, Mozart began studying music with his father, Leopold, an accomplished musician who wrote a book about violin playing and technique. Mozart was immensely talented; he began writing his first piano concerto at the age of five and was performing violin, harpsicord, and viola for Austrian royalty one year later with his sister, Maria Anna (nicknamed Nannerl). At the age of seven, Mozart traveled around Europe with his sister and father, performing in over 15 cities and publishing his first compositions. Mozart’s talent led him to work as a commissioned opera composer in Italy, a court musician in Salzburg, and a musician for the archbishop in Vienna. A prolific composer, Mozart mastered many different styles, including Italian opera and music in the Austrian tradition, and composed over 600 works in his almost 36 years.

Jacques Offenbach (1819–1880) was a German-born French composer who grew up with a large musical family. His father, the cantor at the Cologne Synagogue, began teaching him music when he was young. Offenbach enjoyed performing with his many siblings, and quickly exhibited his strong musical talent. He enrolled as a cello student at the Paris Conservatory of Music at the age of 14. Though he did not graduate from the conservatory, Offenbach remained an active performer and composer. As a conductor at the Théâtre Français, Offenbach produced many of his own operas, which were known for their infectious melodies and comedic fun. He is also known as the father of the French operetta, a form of light opera similar to American musical theater.

Johann Strauss II (1825–1899) was born in Vienna, where his father was a famous musician. Although his father urged him not to pursue music (he wanted him to become a banker), Strauss rebelled against the idea and studied violin in secret. At the age of 19, Strauss started his own orchestra and conducted his first public concert. He went on to become a productive composer and tour internationally with his orchestra. Known as the “Waltz King,” he wrote over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as many operettas.
Motifs Move

Aim: How does a motif develop and change throughout a piece?
Summary: Students explore the changing motif in Beethoven’s Symphony No. 5 and develop their own motifs.
Materials: Link Up Digital Media
Standards: National 1, 2, 4, 7; NYC 1, 2
Vocabulary: motif

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

• Play Track 24 Symphony No. 5 (motif excerpt).

\[ \text{\[Motif\]} \]

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

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

Examples:

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

Pitch:
G G G E-flat

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

Literacy Link

Ludwig van Beethoven: Musical Pioneer by Carol Greene (ISBN-13: 978-0516442082) allows us to look into Beethoven’s life, from his childhood to his professional successes and challenges. It includes photographs of important places and people in his life, drawings, and portraits.
Repertoire Activities

**Mapping Beethoven’s Motif**

- Locate Mapping Beethoven’s Motif on page 44.
- Play Track 24 Symphony No. 5 (motif excerpt).
- Demonstrate and practice following the map with your finger while the excerpt plays.
- Using the map and map key, label the ways Beethoven develops his motif.

**Mapping My Own Motif**

- Locate Mapping My Own Motif on page 45.
- Create a short motif and develop it just like Beethoven by starting on a different pitch or by reversing it.
- This activity can be done as a class or on an individual basis.

Composers develop motifs in a variety of ways, including:

**Repetition:**
- motif repeated with no changes

**Transposition:**
- motif repeated at a higher or lower pitch

**Inversion:**
- motif repeated with reversed pitch direction, rhythm, or both

Beethoven’s Fifth Symphony contains one of the most recognizable motifs of all time. It premiered in Vienna in 1808 on the same concert as his Sixth, or “Pastorale,” Symphony. In fact, Beethoven wrote both symphonies during the same time period, and at the premiere it was the “Pastorale” Symphony that was called No. 5. Only later did Beethoven switch the order of the two symphonies.
Mapping Beethoven’s Motif Answer Key

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

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

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

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

Key
R: repeat ▲: higher ▼: lower ◀▶: reverse
Mapping Beethoven’s Motif

Symphony No. 5

Using the map and map key below, label the ways Beethoven develops his motif.
Choose from the five pitches below and the note values to compose and develop your own motif.

Original Motif

Reverse Motif

Motif Starting on a Higher Pitch

Motif Starting on a Lower Pitch

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

Aim: How do composers create movement with musical elements?

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

Materials: Link Up Digital Media

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

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

Exploring Musical Elements in *The Blue Danube*

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

Creative Extension: Staff Hopscotch

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

Steps: a musical interval spanning one scale degree

Leaps: musical intervals with large changes in pitch

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

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

Staccato: playing or singing with short, separated notes

Octave: a musical interval of eight scale steps
Creative Extension: Moving Melody Market Game

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

Moving Melody Market Game Rules
- Choose a melody to invest in.
- The starting pitch of the melody is your $10 starting investment.
- Every time the melody moves up, you gain money.
- Every time the melody moves down, you lose money.
- Steps are worth $1, and leaps are worth $2.
- An octave leap is worth $10, but watch out—that might be up or down!
- If the melody stays on the same note, your money does not change.
- The player with the most money at the end of their melody wins.

• Locate Moving Melody Excerpts on page 48 and The Moving Melody Figure-Outer on page 49.
• Play the opening excerpt from each of the following pieces:
  - Track 7 The Blue Danube (motif excerpt)
  - Track 20 “Cidade Maravilhosa”
• Based on the first 10 notes, make a prediction of which melody will make the most money according to the rules.
• Look carefully at your chosen melody and count the number of steps up, steps down, leaps up, leaps down, octaves up, and octaves down, and chart them on the Figure-Outer on page 49.
• Multiply your ups and downs by $1 for steps, $2 for leaps, and $10 for octaves.
• Add and subtract your respective totals from your $10 starting investment to determine the value of your melody.
  - Compare your earnings with others in the class. Which melody won?
  - What made you think your chosen melody would have more ups than downs?
• Which piece would have done the best if we counted the ups and downs for a shorter time?
• For an additional challenge, have each student complete the Figure-Outer for all five melodies.

Teacher Support
Visit carnegiehall.org/LinkUp to download The Moving Melody Figure-Outer answer key for each of the melodies.

Music Educators Toolbox
Watch a video example of the Staff Hopscotch activity on the Music Educators Toolbox. Visit carnegiehall.org/toolbox, browse by grade levels 3–5, and type “hopscotch” in the keyword search.
Moving Melody Excerpts

The Blue Danube

“Cidade Maravilhosa”
# The Moving Melody Figure-Outer

<table>
<thead>
<tr>
<th>Up</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Steps Up</strong></td>
</tr>
<tr>
<td>= $ ____________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Down</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Steps Down</strong></td>
</tr>
<tr>
<td>= $ ____________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Steps Up</strong> $ _________</td>
</tr>
<tr>
<td><strong>Leaps Up</strong> + $ _________</td>
</tr>
<tr>
<td><strong>Octaves Up</strong> + $ _________</td>
</tr>
<tr>
<td><strong>Total Ups</strong> = $ _________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Steps Down</strong> $ _________</td>
</tr>
<tr>
<td><strong>Leaps Down</strong> + $ _________</td>
</tr>
<tr>
<td><strong>Octaves Down</strong> + $ _________</td>
</tr>
<tr>
<td><strong>Total Downs</strong> = $ _________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Starting Investment</strong> $ 10.00</td>
</tr>
<tr>
<td><strong>Total Ups</strong> + $ _________</td>
</tr>
<tr>
<td><strong>Total Downs</strong> - $ _________</td>
</tr>
<tr>
<td><strong>Your Total Moving Melody Market Earnings</strong> = $ _________</td>
</tr>
</tbody>
</table>
Exploring Musical Elements in Mendelssohn’s Nocturne from *A Midsummer Night’s Dream*

- Listen to Track 11 Nocturne from *A Midsummer Night’s Dream*.
  - What dynamics do you hear?
  - What is the tempo?
  - How would you move to this piece?
  - What is the mood or the feeling of this piece of music? Why do you think that?

- A nocturne is a short musical composition that is inspired by the night.
  - Do you think Nocturne is a good title for this piece? Why or why not?

- Listen to the piece again and have the students complete Musical Elements in Mendelssohn and Mozart on page 52.

**Dynamics:**
volume (loud or quiet)

**Mood:**
the feeling of a piece of music

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

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

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

**Tempo:**
the speed of music
Exploring Musical Elements in Mozart’s Overture to The Marriage of Figaro

• Listen to Track 25 Overture to The Marriage of Figaro or watch Music Animation Machine, Overture to The Marriage of Figaro.
  - What dynamics do you hear?
  - What is the tempo?
  - How would you move to this piece?
  - What is the mood or the feeling of this piece of music? Why do you think that?
• Share the synopsis and vocabulary of The Marriage of Figaro with your class.
• What are some of your favorite TV theme songs?
• How does the music at the beginning of these TV programs relate to the story?
• Does the music you heard seem to fit with the story of the opera? Why or why not?
• Listen to the piece again and have the students complete Musical Elements in Mendelssohn and Mozart on page 52.

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

Creative Extension: My Musical Scene

• Have students write a few sentences describing a scene, short story, or event. The story can include characters, be something from their own life, or describe a landscape.
• Guiding questions:
  - Are there characters or people in the scene? If so, what are they doing?
  - Does the story or the scene take place inside or outside?
  - Is the scene charged with energy or relaxed and calm?
• Have students draw and select musical elements that help to tell their story or create their scene on My Musical Scene on page 53.
• Share your work with Carnegie Hall by emailing linkup@carnegiehall.org.
### Musical Elements in Mendelssohn and Mozart

<table>
<thead>
<tr>
<th>Musical Elements</th>
<th>Nocturne from <em>A Midsummer Night’s Dream</em></th>
<th>Overture to <em>The Marriage of Figaro</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What dynamics do you hear?</strong> (pp, p, mp, mf, f, or ff)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>What is the tempo?</strong> (largo, adagio, andante, moderato, allegro, or presto)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>What is the mood of this music?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>How does it make you feel?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>How would you move to this music?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Does the title of the piece seem to fit with what you hear?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Why or why not?</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Mozart and Mendelssohn wrote music with a scene or a story in mind and used musical elements to tell the story and create a mood. Now it’s your turn to create a scene or a story using music!

Write a few sentences describing a scene or short story:

What is the mood of your story?

Draw a picture of your scene:

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

Dynamics:

Tempo:

Why did you choose these musical elements? How do they help to tell your story or create your scene?
**Explore Movement for the “Can-Can”**

- Introduce traditional *galop* rhythm on a hand drum and clap it as a class:
  \[\frac{2}{4} \begin{array}{cccc|cccc|}
  \hline
  \\ \\ \\ \\ \ \\
  & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \\hline
  \end{array}\]

  - *This rhythm is named the galop, and is a traditional dance rhythm based on the way that a horse runs.*

- Next, listen to Track 26 “Can-Can.”
  - *The composer of this piece was inspired by the galop rhythm we just learned. It’s called the “Infernal Galop” but is commonly known as the “Can-Can.”*
  - *How would you move to the “Can-Can”? Would you move the same the entire way through the piece?*

- Play the track again, allowing the students to move freely around the room while creating their own original movements.

- Choose two student movements that emphasize the difference in dynamics and orchestration between the brass and the woodwind sections.
  - *Did you notice how you moved differently in the forte brass sections than in the piano woodwind sections?*

- Have the whole class or groups of students try the movements together, alternating between the two contrasting movements.

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

- Watch The Orchestra Moves with Us—“Away I Fly.”
- Watch “Away I Fly” Dance Instruction.
- Learn the movements to “Away I Fly” using SG22.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
  - What should we remember?
  - What should we do next?
Explore Dramatic Gesture in Opera

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

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

**Aria:**
a solo song from an opera

**Gesture:**
movement used in opera to help tell the story
“Toreador” comes from *Carmen*, a dramatic French opera composed by Georges Bizet, and is sung by the character Escamillo, a proud bullfighter who brags about his fame and skill. Look at the pictures below and create your own gestures that this character might use while singing “Toreador.”
Aim: What is an orchestra?

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

Materials: Link Up Digital Media, Link Up Student Guides

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

Vocabulary: instrument, orchestra

Our Concert Host Introduces the Instrument Families of the Orchestra

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

Instrument Families Exploration

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

• Play Tracks 27–30 while students make notes on their Instrument Family Portraits on SG28–29.
• 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?
• Below are some characteristics to keep in mind as you go through this activity with your students:
  • Appearance (colors, shapes, sizes)
  • Materials used (wooden tubes, metal tubes, reeds, double reeds, wooden bodies, strings)
  • Mechanisms and structures (slides, valves, bells, f-holes, finger holes, mouthpieces, bridges, bows, keys, pads, separable sections, mutes)
  • How sound is produced (breath, buzzing lips, fingers, bows, striking, shaking, scraping)
• Show students how the families are grouped together on the stage by reviewing The Orchestra Map on SG30–31.

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

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

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.
Identifying 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 SG32–33.
  - *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)**

- Complete Instrument Identification (Audio) on SG34.
- Compare and discuss answers.
- Play tracks again as needed.

**Creative Extension: My Own Orchestra**

- With the Instrument Family Portraits on SG28–29, study the instruments in their appropriate family boxes while listening to Tracks 27–30.
  - *Symphony orchestras are designed to play many kinds of music from various times and places. Orchestras from different cities all over the world include more or less the same instruments, sitting in more or less the same places.*
  - *What if you designed your own orchestra to play a single special kind of music?*
- Model and complete My Own Orchestra on SG35.
- Share your work with Carnegie Hall by emailing linkup@carnegiehall.org.

**Literacy Link**

How many different ways can you describe the sounds of the orchestra?

Be the Conductor

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

Woodwinds
(wooden or metal tubes, blown)

- Clarinet
- Bassoon
- Oboe
- Flute
- Piccolo

Sounds like:

Brass
(metal tubes, buzzed lips)

- Trumpet
- Trombone
- French Horn
- Tuba

Sounds like:

Instrument Family Portraits
Percussion
(struck, shaken, or scraped)

Strings
(wooden bodies with strings that are bowed or plucked)
The Orchestra Map

- Trumpets
- Violins
- Conductor
- Harp
- Flutes
- Clarinets
- French Horns
- Snare Drum
- Timpani
- Bass Drum
- Xylophone
- Harp
- Violins
- Conductor
Trumpets
Trombones
Tubas
Bassoons
Oboes
Violas
Cellos
Basses
Conductor
Instrument Identification (Visual)

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

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Instrument Family</th>
<th>Musical Fact</th>
</tr>
</thead>
<tbody>
<tr>
<td>clarinet</td>
<td>woodwinds</td>
<td>Makes sound by blowing on a single reed</td>
</tr>
<tr>
<td>trombone</td>
<td>brass</td>
<td>Changes pitch when you move the slide</td>
</tr>
<tr>
<td>bassoon</td>
<td>woodwinds</td>
<td>One of the largest and lowest members of the woodwind family</td>
</tr>
<tr>
<td>violin</td>
<td>strings</td>
<td>Plays the highest notes of the string family</td>
</tr>
<tr>
<td>Instrument Name</td>
<td>Instrument Family</td>
<td>Musical Fact</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>viola</td>
<td>strings</td>
<td>Slightly larger than the violin and plays lower notes</td>
</tr>
<tr>
<td>cello</td>
<td>strings</td>
<td>Second largest of the string instruments and is usually played by a musician sitting in a chair</td>
</tr>
<tr>
<td>French horn</td>
<td>brass</td>
<td>Made with more than 12 feet of coiled brass tubing</td>
</tr>
<tr>
<td>timpani</td>
<td>percussion</td>
<td>Also called kettledrums and are played with mallets</td>
</tr>
<tr>
<td>bass</td>
<td>strings</td>
<td>Largest instrument of the string family and plays the lowest notes</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Instrument Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 trumpet</td>
<td>brass</td>
</tr>
<tr>
<td>2 flute</td>
<td>woodwinds</td>
</tr>
<tr>
<td>3 xylophone</td>
<td>percussion</td>
</tr>
<tr>
<td>4 harp</td>
<td>strings</td>
</tr>
<tr>
<td>5 bass</td>
<td>strings</td>
</tr>
<tr>
<td>6 oboe</td>
<td>woodwinds</td>
</tr>
<tr>
<td>7 tuba</td>
<td>brass</td>
</tr>
<tr>
<td>8 violin</td>
<td>strings</td>
</tr>
</tbody>
</table>

**Instrument Word Wall**

<table>
<thead>
<tr>
<th>bass</th>
<th>French horn</th>
<th>trumpet</th>
</tr>
</thead>
<tbody>
<tr>
<td>bassoon</td>
<td>harp</td>
<td>tuba</td>
</tr>
<tr>
<td>cello</td>
<td>oboe</td>
<td>viola</td>
</tr>
<tr>
<td>clarinet</td>
<td>timpani</td>
<td>violin</td>
</tr>
<tr>
<td>flute</td>
<td>trombone</td>
<td>xylophone</td>
</tr>
</tbody>
</table>

**Instrument Family Word Wall**

<table>
<thead>
<tr>
<th>woodwinds</th>
<th>brass</th>
</tr>
</thead>
<tbody>
<tr>
<td>percussion</td>
<td>strings</td>
</tr>
</tbody>
</table>
My Own Orchestra

Name of orchestra: 
**Stadium Symphony**

Type of music: 
**Sports and action music**

Instruments included: 
percussion, trombone, tuba, cello

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

Stage setup (draw): 

![Stage setup diagram](image)
Aim: How can we prepare for and reflect on our performance at the Link Up concert?

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

Materials: Link Up Digital Media, Link Up Student Guides

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

Vocabulary: audience

Exploring Carnegie Hall and Important Places in Your Neighborhood

- Link Up is a program created by Carnegie Hall in New York City. Students in New York City participate in concerts at Carnegie Hall, and students around the world participate at concert halls in their local neighborhoods.
- Read The History of Carnegie Hall on page 73.
- Discuss important places in your neighborhood.
  - What are some of the most important places in your neighborhood?
  - Where are some places that people from your community gather?
  - What do they do in these places?
- As a group, agree on one place that might be considered the most important place in the community.
  - Like Carnegie Hall in the 1950s, imagine if this important place in your neighborhood were going to be destroyed.
  - How would you feel? How would the people in your community feel?
  - What would you and your community do to save it?

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.

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.
Preparing for Your Concert

- The students will be visiting the concert hall as a culmination of their work in Link Up. Brainstorm a list of feelings you may experience on the day of the concert.
  - How do you think the musicians feel when they are performing 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 following pieces with your students so that they become familiar with the Link Up concert program. Use My Repertoire List on page 74 to help students remember how they will be participating in each piece.

<table>
<thead>
<tr>
<th>Composers</th>
<th>Compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Cabaniss</td>
<td>“Come to Play”</td>
</tr>
<tr>
<td>Offenbach</td>
<td>“Can-Can” from Orpheus in the Underworld</td>
</tr>
<tr>
<td>J. Strauss II</td>
<td>The Blue Danube</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Nocturne from A Midsummer Night’s Dream</td>
</tr>
<tr>
<td>Mozart</td>
<td>Overture to The Marriage of Figaro</td>
</tr>
<tr>
<td>Bizet</td>
<td>“Toreador” from Carmen</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Symphony No. 5, First Movement</td>
</tr>
<tr>
<td>Thomas Cabaniss</td>
<td>“Away I Fly”</td>
</tr>
<tr>
<td>Filho</td>
<td>“Cidade Maravilhosa”</td>
</tr>
</tbody>
</table>

Becoming an Expert Audience Member

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

- Turn your cell phone off before the performance starts.
- Pay attention and listen carefully to the host and conductor.
- Play or sing when asked.
- When playing or singing, sit up straight and at the edge of your seat.
- Be quiet and respectful of your neighbors and the performers onstage when you are not performing.
- Listen actively to the music. Get into the music and feel the beat in your body.
- Focus on the instruments. What do you hear? What do you see?
- Applaud appropriately after each piece.
- Be a good representative of the class and 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 onstage in My Letter to the Orchestra on page 75. 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?
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., Booker T. Washington, and 13 US presidents—have made speeches here.

The main hall, named Isaac Stern Auditorium / Ronald O. Perelman Stage, has 2,804 seats. During the 1950s, Carnegie Hall was almost demolished by people who wanted to build a skyscraper where Carnegie Hall stands. A famous violinist named Isaac Stern believed in saving Carnegie Hall and found lots of other people who believed in it, too. They worked together to raise enough money to save Carnegie Hall, and in 1964, it was turned into a national landmark. Isaac Stern and Carnegie Hall can teach us a great lesson about believing in a cause and working hard for it.
<table>
<thead>
<tr>
<th></th>
<th>Singing</th>
<th>Playing</th>
<th>Listening or Moving</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Come to Play”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Can-Can” from <em>Orpheus in the Underworld</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Blue Danube</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nocturne from <em>A Midsummer Night’s Dream</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overture to <em>The Marriage of Figaro</em></td>
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<tr>
<td>“Toreador” from <em>Carmen</em></td>
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</tr>
<tr>
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</tr>
<tr>
<td>“Away I Fly”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Cidade Maravilhosa”</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
My Letter to the Orchestra

Dear ________________________,

Date ________________

Your friend,

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

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

Music Skills Assessment
The Music Skills Assessment comprises seven tasks that are directly and indirectly associated with Link Up concert preparation. Selected student worksheets are included within the Concert Repertoire and Instrument Families sections of this book and the Fundamentals section online. The complete Music Skills Assessment manual and tasks are available at carnegiehall.org/LinkUp.

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.

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!

Fundamentals
Activities and warm-ups that can be used for introducing recorder technique, as well as introductory lessons for singing, rhythm, and melody, can be accessed in the Fundamentals section of the Link Up resource page at carnegiehall.org/LinkUp. A recorder fingering reference chart is located on page 82.
# LEARNING STANDARDS

## National Core Arts Standards for Music

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

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

- **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.
- **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.
- **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.
- **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.
- **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.

### Section Key

- **Section 1:** Concert Repertoire
- **Section 2:** Repertoire Activities
- **Section 3:** Instrument Families
- **Section 4:** Concert Experience
COMMON CORE STATE STANDARDS INITIATIVE

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

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

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

CLASSROOM ASSESSMENT TOOLS

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

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

All of these resources can be found online along with a myriad of additional program teaching tools at carnegiehall.org/LinkUp.
1. “Come to Play” (complete)  
2. “Come to Play” (vocal part 1)  
3. “Come to Play” (vocal part 2)  
4. “Come to Play” (vocal part 3)  
5. “Come to Play” (recorder part 2)  
6. “Come to Play” (play-along)  
7. *The Blue Danube* (motif excerpt)  
8. *The Blue Danube* (play-along)  
9. *The Blue Danube* (complete)  
10. *The Blue Danube* (basic recorder part)  
11. Nocturne from *A Midsummer Night’s Dream*  
12. Nocturne from *A Midsummer Night’s Dream* (play-along)  
13. Nocturne from *A Midsummer Night’s Dream* (basic recorder part)  
14. Nocturne from *A Midsummer Night’s Dream* (recorder star part)  
15. “Away I Fly”  
16. “Away I Fly” (sing-along)  
17. “Toreador” from *Carmen*  
18. “Toreador” from *Carmen* (sing-along)  
19. “Toreador” from *Carmen* (vocal part)  
20. “Cidade Maravilhosa”  
21. “Cidade Maravilhosa” (sing-along)  
22. “Cidade Maravilhosa” (pronunciation guide)  
23. Symphony No. 5  
24. Symphony No. 5 (motif excerpt)  
25. Overture to *The Marriage of Figaro*  
26. “Can-Can”  
27. Woodwind Family Instruments  
28. Brass Family Instruments  
29. Percussion Family Instruments  
30. String Family Instruments  
31. Instrument Identification 1  
32. Instrument Identification 2  
33. Instrument Identification 3  
34. Instrument Identification 4  
35. Instrument Identification 5  
36. Instrument Identification 6  
37. Instrument Identification 7  
38. Instrument Identification 8  
40. Sustained Singing  
41. Five-Note Scales  
42. Tuning A
ACKNOWLEDGMENTS

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


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

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

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

Allegro con brio from Beethoven’s Symphony No. 5 performed by Eugen Jochum, Symphonieorchester des Bayerischen Rundfunks. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises.


Photos

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