

CARNEGIE HALL

Weill Music Institute

# Link Up

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



The  
Orchestra

ROCKS

Fifth Edition



Student Guide



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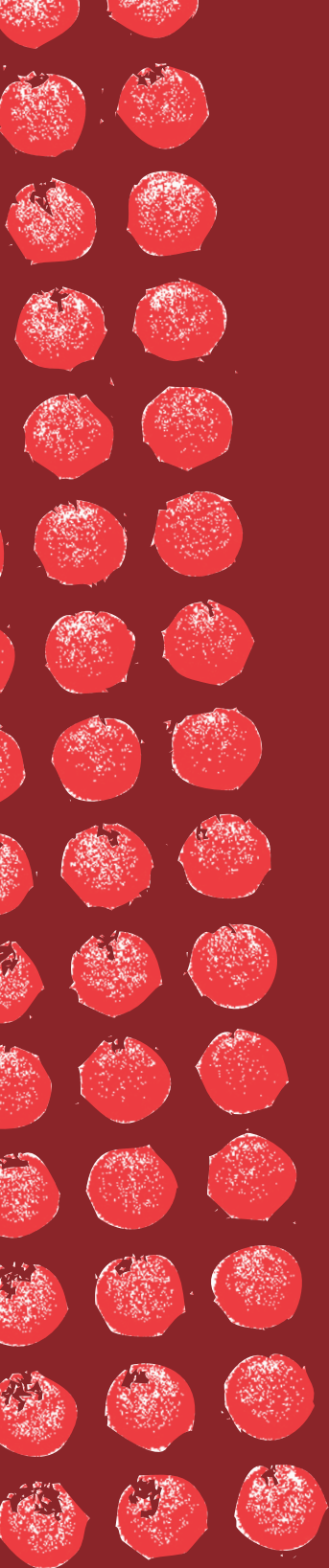
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**CARNEGIE HALL**

Weill Music Institute

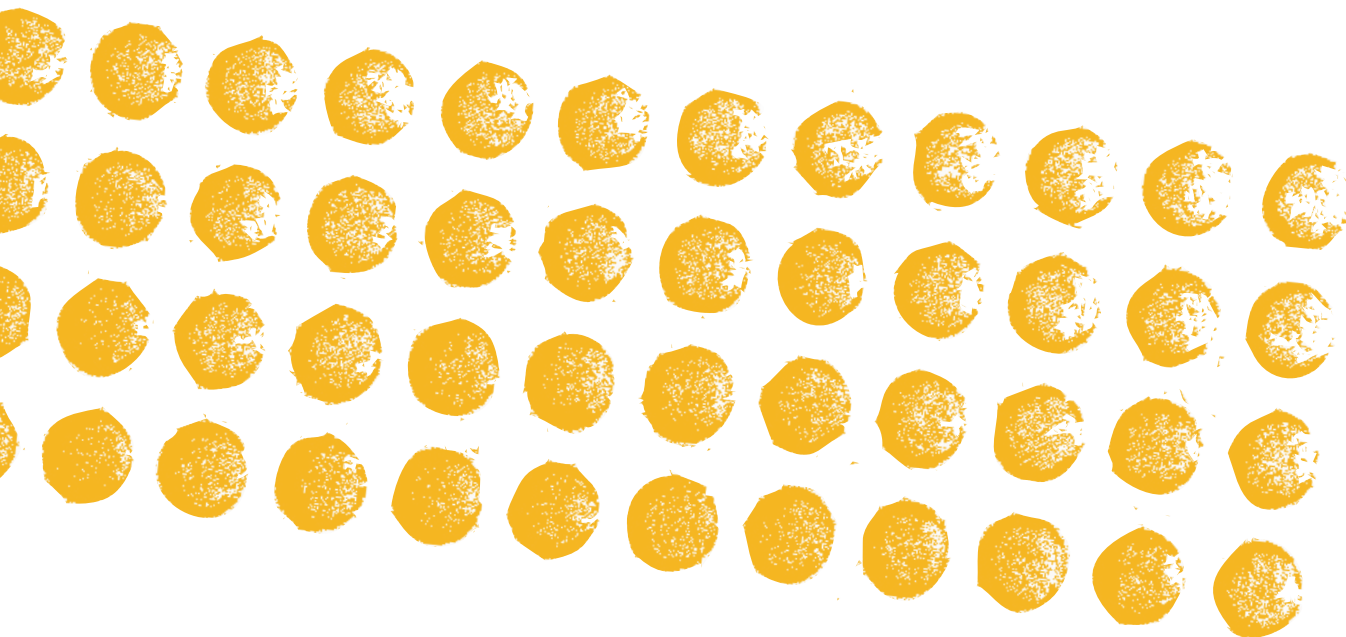






**This book belongs to:**





## ICON KEY

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



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



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



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



### Thomas Cabaniss, Our Guide

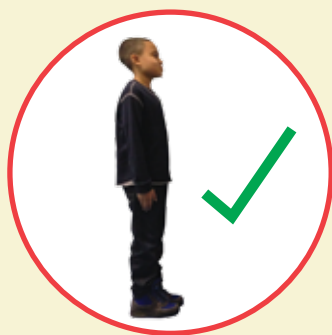
I'm Tom, a composer and your host for *The Orchestra Rocks*. One universal element of music is rhythm. Composers and musicians play with elements of musical time, creating patterns of sound and silence that are expressive and exciting. Your challenge is to find out what makes the orchestra rock.

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

## Preparing to Sing

In order to sing well, we first have to establish good posture and deep breathing.

### Posture



Sit or stand up straight with your shoulders down and relaxed.  
Make sure that your head is level and looking forward.

### Breath



Take a deep breath and fill your lungs. Place your hand on your belly when you breathe in and allow it to expand like a balloon.



Release your breath smoothly and slowly.



## Preparing to Play the Recorder

When playing the recorder, there are two basic positions: rest position and playing position.



### Rest Position

Place your recorder in your lap or let it hang from its lanyard.



### Playing Position

Hold your recorder up and ready to play. The left hand is on top, and the right hand is below.

## Recorder Checklist



### Hands:

left hand on top



### Holes:

finger hole(s)  
completely sealed



### Lips:

lips covering teeth



### Breath:

not too hard,  
not too soft

# Come to Play


**Recorder Notes Needed:**

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

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

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

**Thomas Cabaniss**

**Steadily** *mf*

**Part 1**

1 2 3 4 1 2 3 4 Winds blow \_\_\_\_\_

**Part 2**

1 2 3 4 1 2 3 4

**Part 3**

1 2 3 4 1 2 3 4

4

Trum - pets sound - ing \_\_\_\_\_

7

Strings sing \_\_\_\_\_

Drum - mers p p p p p p pound - ing

10

Drum - mers p p p p p p pound - ing

Come to play, Join

13

sound with sound

Come to sing we'll shake the ground with

16

song

Come to play, Join

Come to play, Join



19

28 AUDIENCE

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

31 LEADER AUDIENCE

What do you do with sound Make it cry make it fly

34

make it gleam Make it your dream



## Orchestra interlude

*mf*

37

8

Winds blow trum - pets sound - ing

8

8

47

Strings sing Drum - mers p p p p p p pound-ing Drum - mers p p p p p p pound-ing

8

8

50

*mf*

Winds blow trum - pets sound - ing Strings sing

*mf*

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

8

53

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

56

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

59

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

## How Am I Doing?

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

Date: \_\_\_\_\_

☐ Singing

☒ Recorder

☐ Violin

☐ \_\_\_\_\_

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

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

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

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

*Not rushing ahead on long notes.*

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

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

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

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

# How Am I Doing?

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

Date: \_\_\_\_\_

☐ **Singing**

☐ **Recorder**

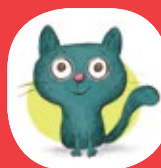
☐ **Violin**

☐ \_\_\_\_\_

## My Performance Goals



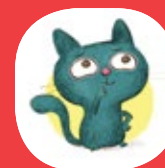
**Standing  
Ovation**



**Stage Ready**



**Practice, Practice,  
Practice**



**Try Again**

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

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

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

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

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

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

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

**Dynamics**

No surprises ..... Lots of surprises

**Steps and Leaps**

Mostly steps ..... Mostly leaps

**Tempo**

Slow ..... Fast

**Melodic Patterns**

No repetition ..... Lots of repetition

# Anvil Chorus

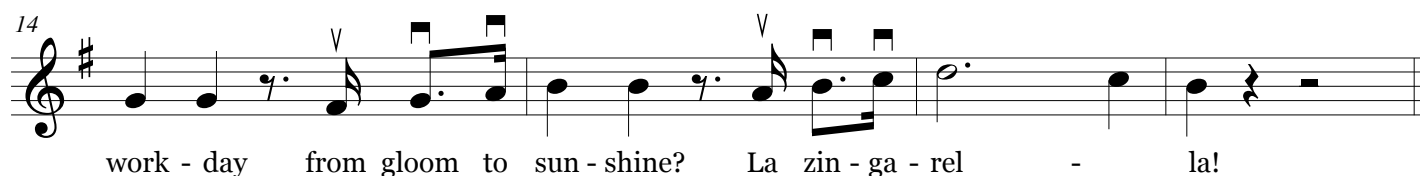
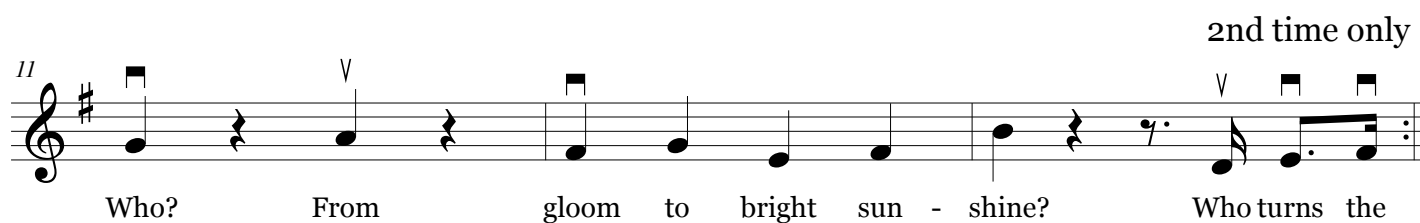
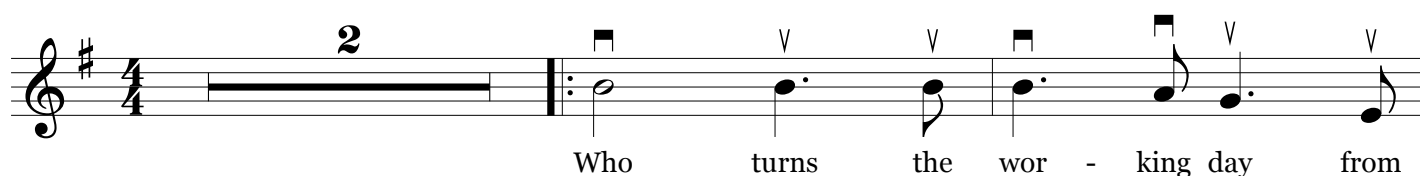
from *Il trovatore*



Recorder Notes Needed:

D, E, F#, G, A, B, C, high D

Giuseppe Verdi





# Anvil Chorus

from *Il trovatore*



Recorder Notes Needed:  
G, A, B

Giuseppe Verdi

2

5

sim.

8

11

2nd time only

14

# How Am I Doing?

Work Title: "Anvil Chorus" | Composer: Giuseppe Verdi

Date: \_\_\_\_\_

☐ **Singing**

☐ **Recorder**

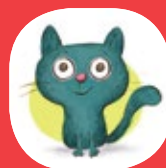
☐ **Violin**

☐ \_\_\_\_\_

## My Performance Goals



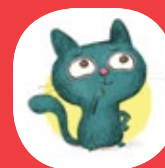
**Standing  
Ovation**



**Stage Ready**



**Practice, Practice,  
Practice**



**Try Again**

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

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

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

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

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

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

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

Dynamics

No surprises ..... Lots of surprises

Steps and Leaps

Mostly steps ..... Mostly leaps

Tempo

Slow ..... Fast

Melodic Patterns

No repetition ..... Lots of repetition

# In the Field Stood a Birch Tree



Traditional

Recorder Notes Needed:

E, F#, G, A, B

10 **Play 4 times**

See the love - ly birch in the mea - dow,

13

Cur ly leaves will dance when the wind blows.

15

Lyu - li lyu - li when the wind blows,

17

Lyu - li lyu - li when the wind blows.

## Additional Verses and Lyrics

### Verse 2:

Oh, my little tree, I need branches  
I will make three flutes from your branches  
Lyuli, lyuli from your branches  
Lyuli, lyuli from your branches

### Verse 3:

From another branch that I take now,  
I will make a new balalaika  
Lyuli, lyuli balalaika  
Lyuli, lyuli balalaika

### Verse 4:

When I play my new balalaika,  
I will think of you, lovely birch tree  
Lyuli, lyuli lovely birch tree  
Lyuli, lyuli lovely birch tree

# In the Field Stood a Birch Tree

Recorder Notes Needed:  
G, A, B



Traditional

10

Play 4 times

11

15

# Dance of the Adolescents from *The Rite of Spring*



Igor Stravinsky

Clapping

4/4

3

For an extra challenge, add a stomp on each accented note!

# How Am I Doing?

Work Title: "In the Field Stood a Birch Tree" | Traditional

Date: \_\_\_\_\_

☐ **Singing**

☐ **Recorder**

☐ **Violin**

☐ \_\_\_\_\_

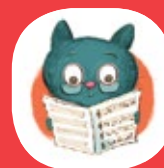
## My Performance Goals



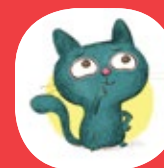
**Standing  
Ovation**



**Stage Ready**



**Practice, Practice,  
Practice**



**Try Again**

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

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

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

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

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

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

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

Dynamics

No surprises ..... Lots of surprises

Steps and Leaps

Mostly steps ..... Mostly leaps

Tempo

Slow ..... Fast

Melodic Patterns

No repetition ..... Lots of repetition

# How Am I Doing?

Work Title: "Dance of the Adolescents" | Composer: Igor Stravinsky

Date: \_\_\_\_\_

☐ **Singing**

☐ **Recorder**

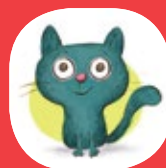
☐ **Violin**

☐ \_\_\_\_\_

## My Performance Goals



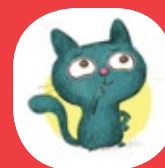
**Standing  
Ovation**



**Stage Ready**



**Practice, Practice,  
Practice**



**Try Again**

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

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

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

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

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

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

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

**Dynamics**

No surprises ..... Lots of surprises

**Steps and Leaps**

Mostly steps ..... Mostly leaps

**Tempo**

Slow ..... Fast

**Melodic Patterns**

No repetition ..... Lots of repetition

# O Fortuna

## from *Carmina Burana*



Recorder Notes Needed:

D, E, F, G, A

Carl Orff

(Time signature intentionally omitted. See methods for teaching "O Fortuna" on pages 37–38.)

**Largo** *f*

O oh For fohr - tu - na, vel - ut Lu - na  
veh - loot loo - na

3 sta - tu va - ri - a - bi - lis,  
sta - too vah - ree - ah - bee - lees,

**Andante** *p*

5 sem - per cres - cis aut de - cres - cis;  
sehm - pehr kreh - skees ahoot deh - kreh - skees

9 vi - ta de - te - - sta - bi - lis  
vee - tah deh - teh - - stah - bee - lees

13 nunc ob - du - rat et tunc cu - rat  
noonk ohb - doo - raht eht toonk koo - raht

17 lu - do men - tis a - - ci - em,  
loo - doh mehn - tees ah - - tsee - ehm,

21 e - ge - sta - tem, po - te - sta - tem  
eh - gheh - stah - tehm, poh - teh - stah - tehm

25 dis - sol - vit ut gla - ci - - em.  
dee - sohl - veet oot glah - tsee - - ehm.





29 *mp*

sem - per cres - cis aut de - cres - cis;  
seh-m - pehr kreh - skees ahoot deh - kreh - skees

33

vi - ta de - te - - sta - bi - lis  
vee - tah deh - teh - - stah - bee - lees

37

nunc ob - du - rat et tunc cu - rat  
noonk ohb - doo - raht eht toonk koo - raht

41

lu - do men - tis a - - ci - em,  
loo - doh mehn - tees ah - - tsee - ehm,

45

e - ge - sta - tem, po - te - sta - tem  
eh - gheh - stah - tehm, poh - teh - stah - tehm

49

dis - sol - vit ut gla - ci - em.  
dee - sohl - veet oot glah - - tsee - ehm.

53

e - ge - sta - tem, po - te - sta - tem  
eh - gheh - stah - tehm, poh - teh - stah - tehm

57

dis - sol - vit ut gla - ci - - em.  
dee - sohl - veet oot glah - - tsee - ehm.

61 *f*

sem - per cres - cis aut de - cres - cis;  
 sehm - pehr kreh - skees ahoot deh - kreh - skees

65

vi - ta de - te - - - sta - bi - lis  
 vee - tah deh - teh - - - stah - bee - lees

69

nunc ob - du - rat et tunc cu - rat  
 noonk ohb - doo - raht eht toonk koo - raht

73

lu - do men - tis a - - - ci - em,  
 loo - doh mehn - tees ah - - - tsee - ehm,

77

e - ge - sta - tem, po - te - sta - tem  
 eh - gheh - stah - teh, poh - teh - stah - teh

81

dis - sol - vit ut gla - ci - em.  
 dee - sohl - veet oot glah - - - tsee - ehm.

85

e - ge - sta - tem, po - te - sta - tem  
 eh - gheh - stah - teh, poh - teh - stah - teh

Recorders play G.  
 Singers sing B-flat.

Students hold this note as orchestra  
 plays to the end (m. 101).

89

dis - sol - vit ut gla - - - ci - em.  
 dee - sohl - veet oot glah - - - tsee - ehm.

## “O Fortuna” Translation

### Translation (Latin to English)

#### **O Fortuna**

O Fortuna  
velut luna  
statu variabilis,  
  
semper crescis  
aut decrescis;  
vita detestabilis,  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

#### **O Fortune**

*O Fortune,  
like the moon  
you are changeable,  
  
ever waxing  
and waning;  
hateful life  
first oppresses  
and then soothes  
as fancy takes it;  
poverty  
and power  
it melts them like ice.*

# How Am I Doing?

Work Title: "O Fortuna" | Composer: Carl Orff

Date: \_\_\_\_\_

☐ **Singing**
☐ **Recorder**
☐ **Violin**
☐ \_\_\_\_\_

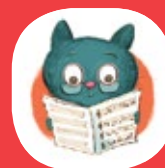
## My Performance Goals



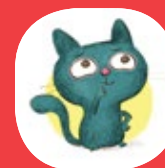
**Standing  
Ovation**



**Stage Ready**



**Practice, Practice,  
Practice**



**Try Again**

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

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

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

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

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

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

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

**Dynamics**

No surprises ..... Lots of surprises

**Steps and Leaps**

Mostly steps ..... Mostly leaps

**Tempo**

Slow ..... Fast

**Melodic Patterns**

No repetition ..... Lots of repetition

# Drumlines



Thomas Cabaniss

Copy all snare drum rhythms by clapping and all bass drum rhythms by stomping.

Steadily; with a groove ♩ = 126  
Percussionists shout:

The Drumline Percussionists

Fo - cus! Chal - lenge! Con - cen - tra - tion!

Audience

(Clap, clap, clap, clap)

5 Snare Dr. Bass Dr. Snare Dr. Bass Dr.

Perc.

Audience

(Clap, clap, clap, stomp) (Clap, clap, stomp, stomp)

9 Snare Dr. Bass Dr. Bass Dr.

Perc.

Audience

(Clap, stomp, stomp, stomp) (Stomp, stomp, stomp, stomp)

## Concert Challenge Game

1. In the concert, the drumline percussionists will shout: “Yo! Challenge: We go, then you go!”
2. The drummers will play a rhythm, and audience members should try their best to imitate.
3. Eventually, the rhythms may get too fast and complicated to imitate, but that will be half the fun!
4. Try creating your own challenges in the classroom.

# How Am I Doing?

Work Title: "Drumlines" | Composer: Thomas Cabaniss

Date: \_\_\_\_\_

☐ **Singing**
☐ **Recorder**
☐ **Violin**
☐ \_\_\_\_\_

## My Performance Goals



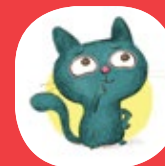
**Standing  
Ovation**



**Stage Ready**



**Practice, Practice,  
Practice**



**Try Again**

I performed with correct posture.

I took low, deep breaths.

I performed all of the correct notes.

I performed all of the correct rhythms.

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

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

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

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

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

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

**Dynamics**

No surprises ..... Lots of surprises

**Steps and Leaps**

Mostly steps ..... Mostly leaps

**Tempo**

Slow ..... Fast

**Melodic Patterns**

No repetition ..... Lots of repetition



## My New Lyrics for “O Fortuna”

### Step 1: Gather Words for Your Lyrics

- List words that are connected with fortune, fate, or luck (e.g., rolling dice).
- Find rhyming words for each word on your list (e.g., dice/mice).
- Choose and list your favorite rhyming pairs.

Words Connected with Fortune, Fate, or Luck	Rhyming Words	My Favorite Rhyming Pairs
		A _____ B _____ C _____

### Step 2: Complete Your Lyrics

Fill in the blanks with new lyrics that use one of your favorite rhyming words from Step 1 to end each line.

A \_\_\_\_\_ (4 syllables)  
 A \_\_\_\_\_ (4 syllables)  
 B \_\_\_\_\_ (7 syllables)  
 C \_\_\_\_\_ (4 syllables)  
 C \_\_\_\_\_ (4 syllables)  
 B \_\_\_\_\_ (7 syllables)

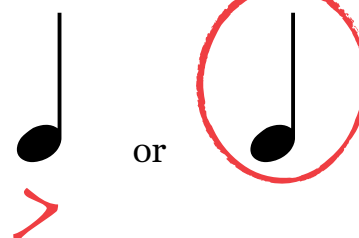


## Find the Accents in *The Rite of Spring*

Circle or draw a symbol underneath each accented note that you hear.



Sample accented note:



## My Ostinato Challenge

Circle or draw a symbol underneath each note you want to accent. You can have as many or as few as you want.



Clap the ostinato that you have created. Then switch with a partner and see if you can clap each other's ostinatos.

## “Mars” Listening Map

### Layer 1: Repeating Rhythm



Instruments

Tempo

Dynamics

### Layer 2: Melody



Instruments

Tempo

Dynamics

### Word Wall

Here are some ideas to get you started. What other musical ideas can you think of for your composition?

fast

*f*

andante

strings

*p*

woodwinds

slow

soft

decrescendo

presto

crescendo

loud

brass

largo

percussion

What does this music remind you of?

## My Music for the Planets

Choose or invent a planet: \_\_\_\_\_

Describe your planet:

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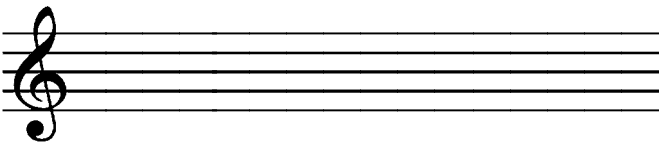
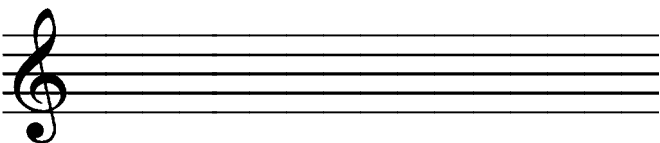
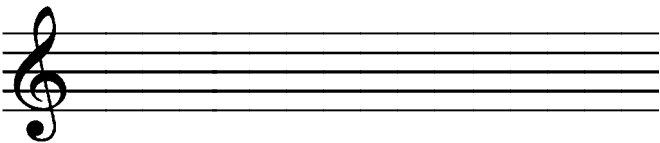
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	Music	Instrument(s)	Tempo and Dynamics
Layer 1:			
Layer 2:			
Layer 3:			



Draw a picture of your planet:

A large, empty rectangular box with rounded corners and a thin teal border, intended for drawing a picture of a planet.

## Tchaikovsky in my Neighborhood

### Tchaikovsky

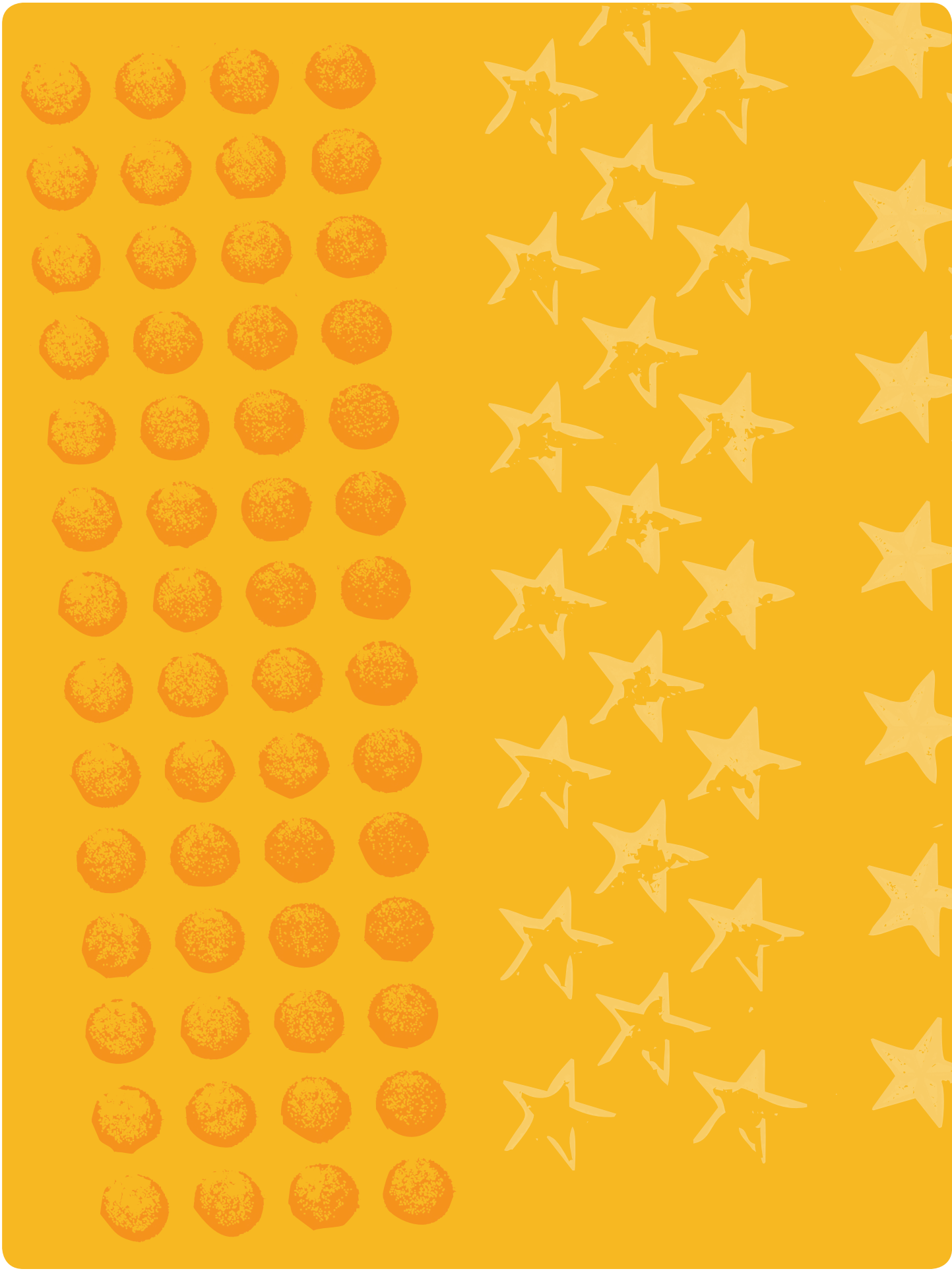
Composer and conductor Pyotr Ilyich Tchaikovsky visited the United States in 1891 to conduct at Carnegie Hall's very first opening night concert. The Russian composer loved traveling, and he found the lure of the New World—and of New York City—very exciting.

If Tchaikovsky were a guest in your neighborhood, where would you take him?

**Take a photo with your own cut-out Tchaikovsky and show us.**

Share your photos by e-mailing [linkup@carnegiehall.org](mailto:linkup@carnegiehall.org) or on social media channels using **#orchestrarocks**, our Twitter and Instagram handle (**@carnegiehall**), and our Facebook group (**Carnegie Hall**).









## Orchestra Organizer

### Woodwinds

(wooden tubes, blown)



Bassoon



Clarinet



Flute



Oboe



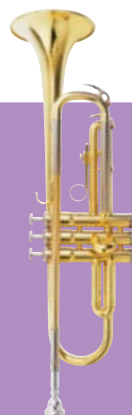
Piccolo

### Brass

(metal tubes, buzzed lips)



French Horn



Trumpet



Trombone



Tuba



## Percussion

(struck, shaken, or scraped)



Timpani



Bass Drum



Snare Drum



Xylophone



Triangle

## Strings

(strings that are bowed or plucked)



Violin



Viola



Cello

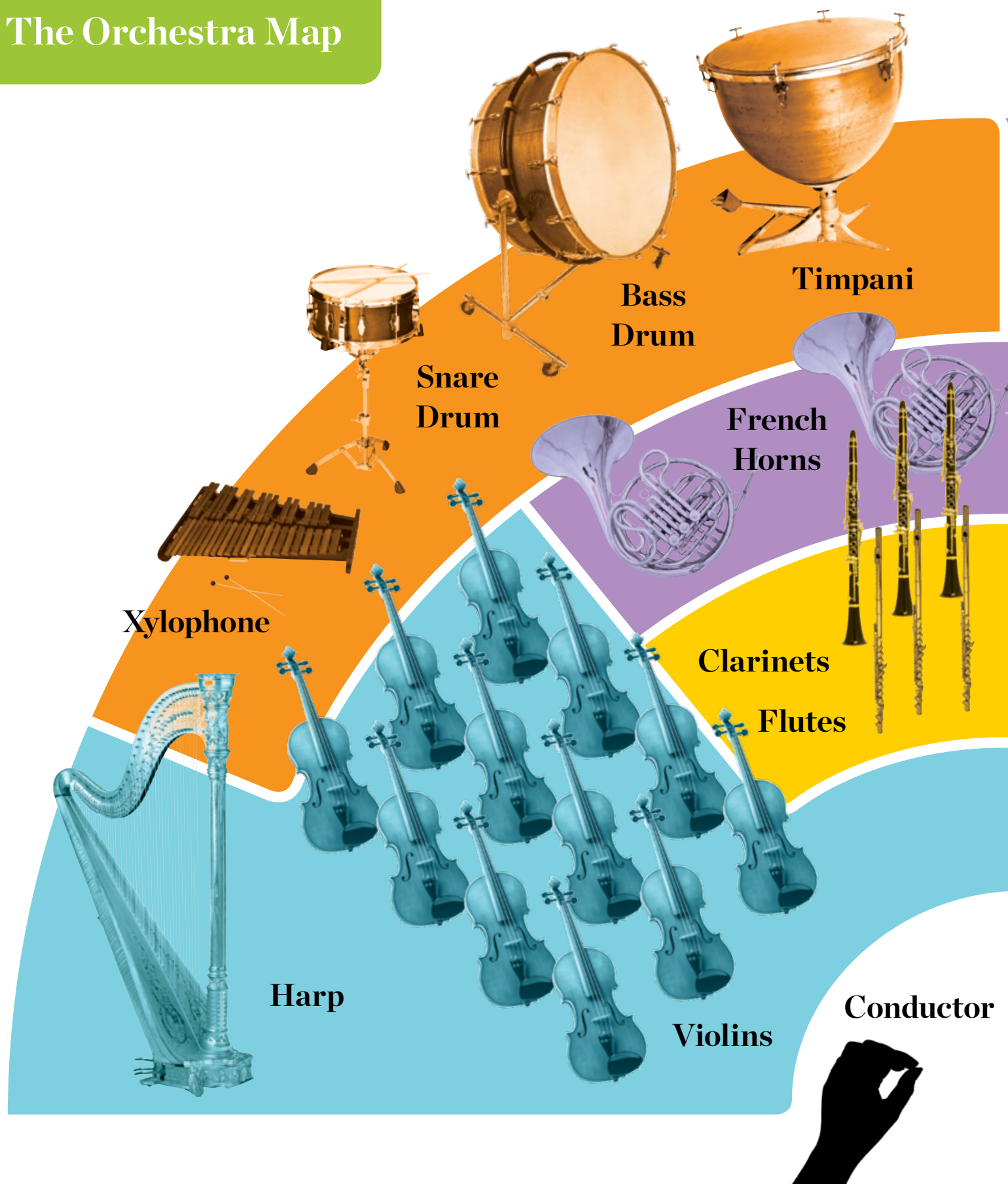


Bass



Harp

# The Orchestra Map





**Trumpets**

**Trombones**

**Tubas**

**Bassoons**

**Oboes**

**Basses**

**Violas**

**Cellos**





## My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):

## The Best Instruments of the Orchestra Awards

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

## Families and Instruments

	Instrument	Family
1		
2		
3		
4		
5		
6		
7		
8		

# Who Am I?

1.



2.



5.



8.



11.



9.



12.



3.



6.



7.



10.



4.

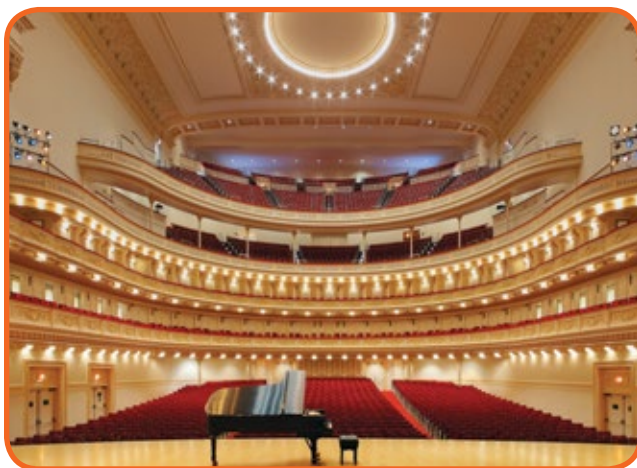




	Instrument Name	Family
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
18.		



## The History of Carnegie Hall



Carnegie Hall is one of the most important and historic concert halls in the world.

A man named Andrew Carnegie made it possible to build this famous music hall. Since opening in 1891, thousands of classical musicians and composers have performed here, but Carnegie Hall's audiences have also heard swing, jazz, rock, pop, and hip-hop performances by musicians from all over the world!



In addition, Carnegie Hall wasn't just used for concerts. Many important meetings and public speeches took place here. Carnegie Hall hosted American women during their campaign for the right to vote, and many famous leaders and public figures, including Martin Luther King, Jr., Booker T. Washington, and 13 US presidents, have made speeches here.

The main hall, named Isaac Stern Auditorium / Ronald O. Perelman Stage, has 2,804 seats.

During the 1950s, Carnegie Hall was almost demolished by people who wanted to build a skyscraper where Carnegie Hall stands. A famous violinist named Isaac Stern believed in saving Carnegie Hall and found lots of other people who believed in it, too. They worked together to raise enough money to save Carnegie Hall, and in 1964, it was turned into a national landmark. Isaac Stern and Carnegie Hall can teach us a great lesson about believing in a cause and working hard for it.



## Becoming an Expert Audience ...

Use the space below to record your thoughts on becoming an expert member of the audience.



## Audience Challenge

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

## My Singing Checklist

**How is my posture?**



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

☐  
☐  
☐

**How is my breathing?**



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

☐  
☐  
☐

**Did I use my singing voice?**



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

☐  
☐

**How were my listening and ensemble skills?**



Am I listening carefully and matching my voice to all of the notes?  
Am I blending and matching my voice with my classmates?  
Am I using good diction to make all the consonants crisp and clear?

☐  
☐  
☐

What did I do well today?

What did the class do well?

What can I improve on?

What can the class improve on?

## My Recorder Playing Checklist

**How is my posture?**



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

☐  
☐  
☐

**How is my breathing?**



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

☐  
☐  
☐

**How is my playing?**



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

☐  
☐  
☐  
☐

**How are my listening and ensemble skills?**



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

☐  
☐

What did I do well today?

What did the class do well?

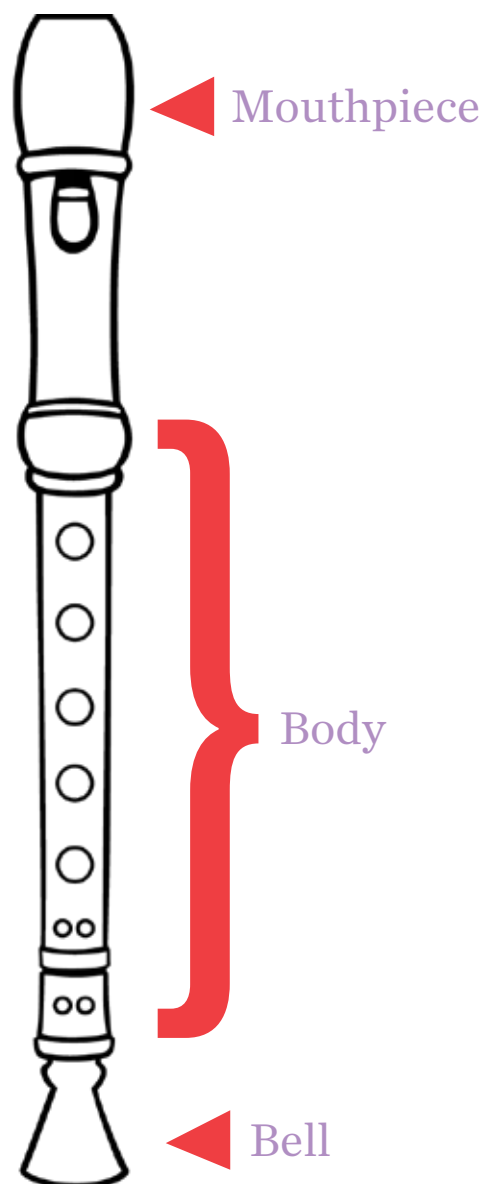
What can I improve on?

What can the class improve on?



# Preparing to Play the Recorder

## Parts of the Recorder



B



A



G



high C



high D



E



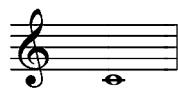
F



F#



D

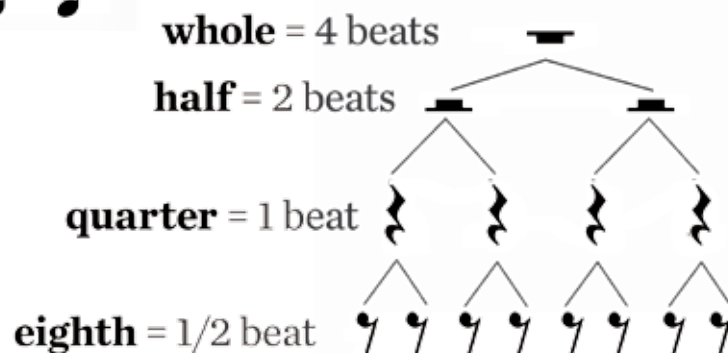
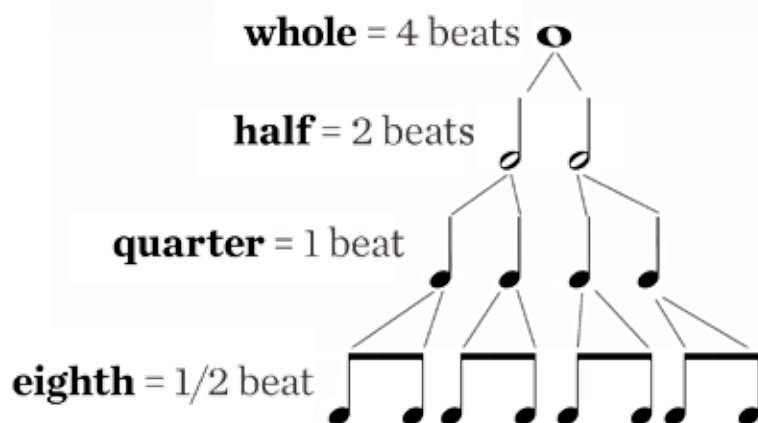
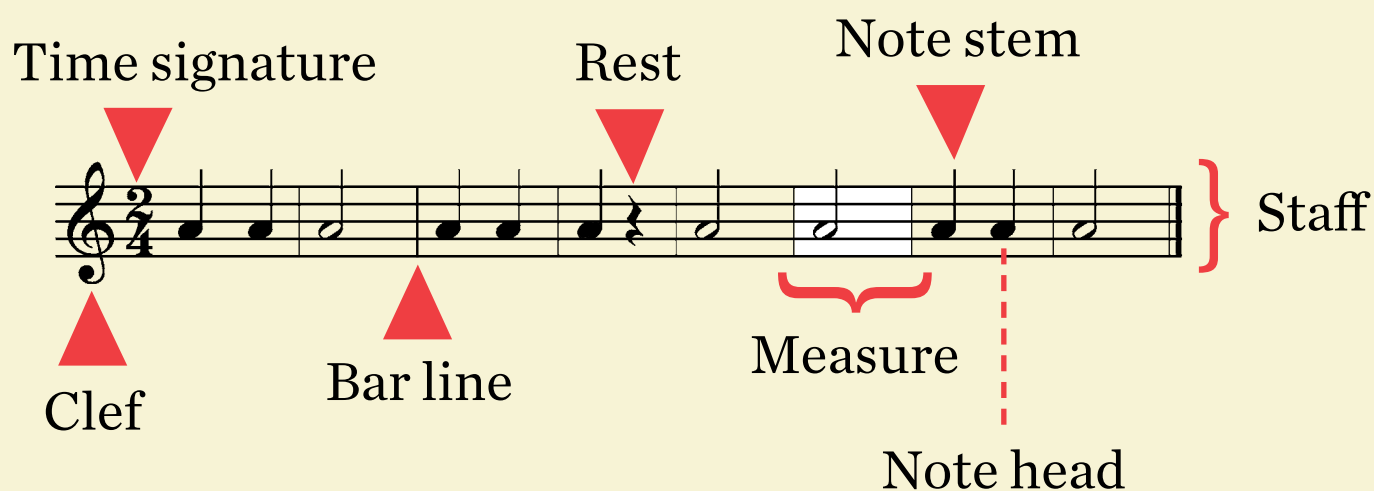


middle C

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

## Music Decoders

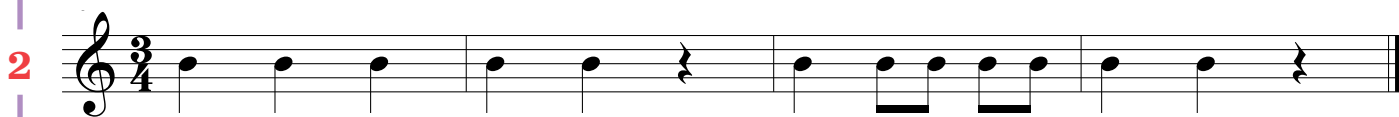
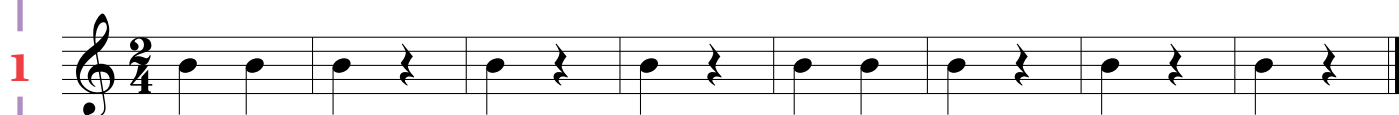
Notated music is made up of symbols. Use the decoders below to decode the rhythms you are learning.





## Reading Rhythmic Patterns

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





## Creating My Own Rhythmic Patterns

Create a rhythm composition by arranging the rhythmic patterns below.

Four boxes containing rhythmic patterns:

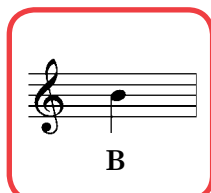
- Box 1: Three eighth notes.
- Box 2: A beamed eighth note, an eighth note, and two quarter notes.
- Box 3: A half note and a quarter note.
- Box 4: A half note and a beamed eighth note followed by an eighth note.

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

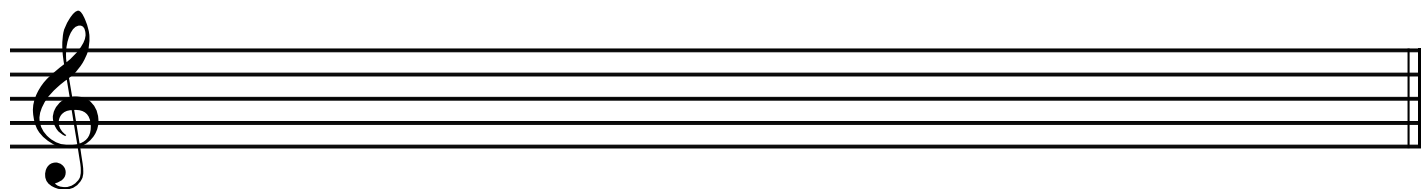
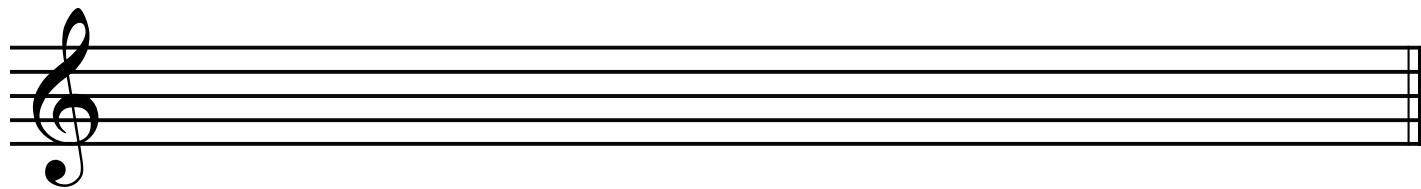
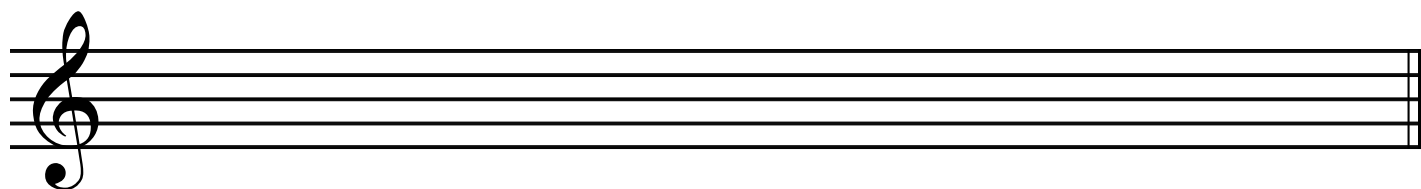
<b>3</b> <b>4</b>			
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Now, perform your arrangement by clapping, saying, or playing the rhythms above.

# One-Note Songs



## My One-Note Songs

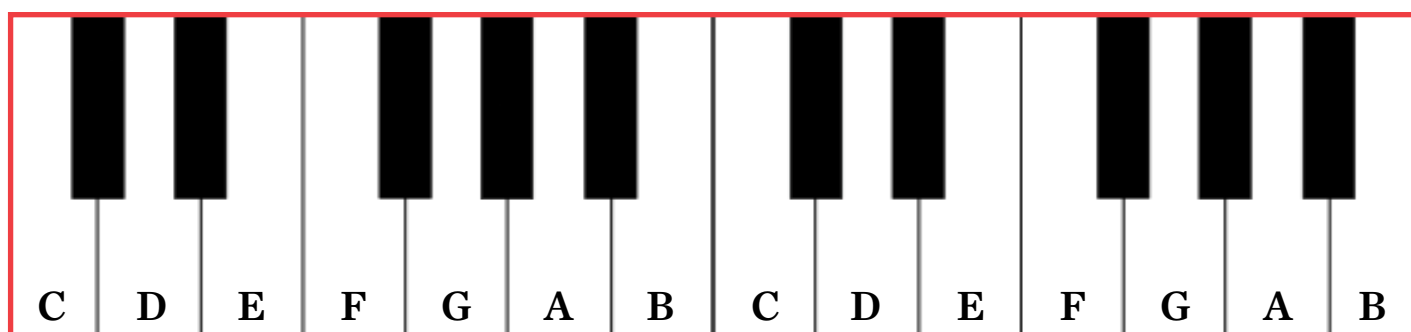




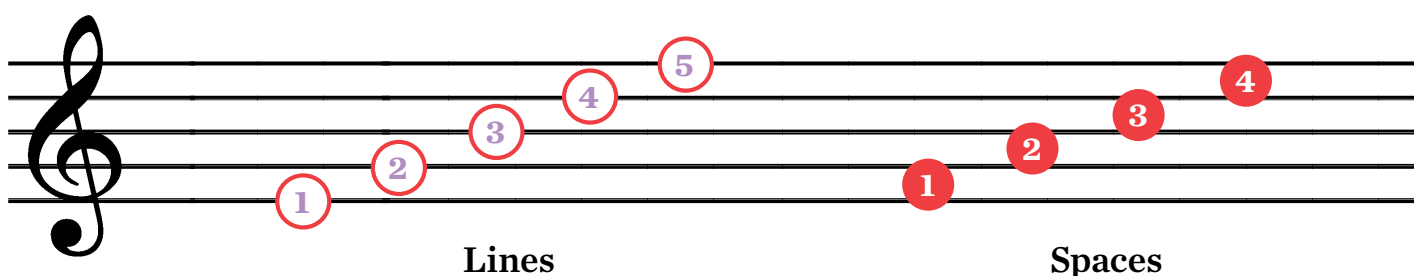
## Unlocking Music Notation

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

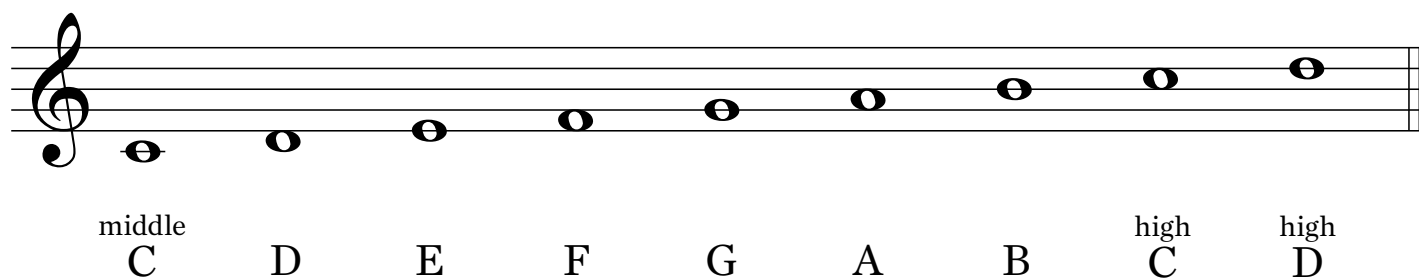
### Musical Pitches on a Piano



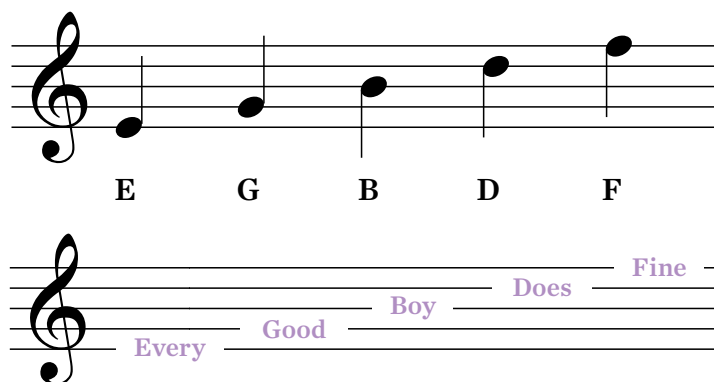
### Lines and Spaces



### Pitches on the Staff



Look at the pitches on the lines. Use a fun phrase to help you remember the note names.



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

F \_\_\_\_\_

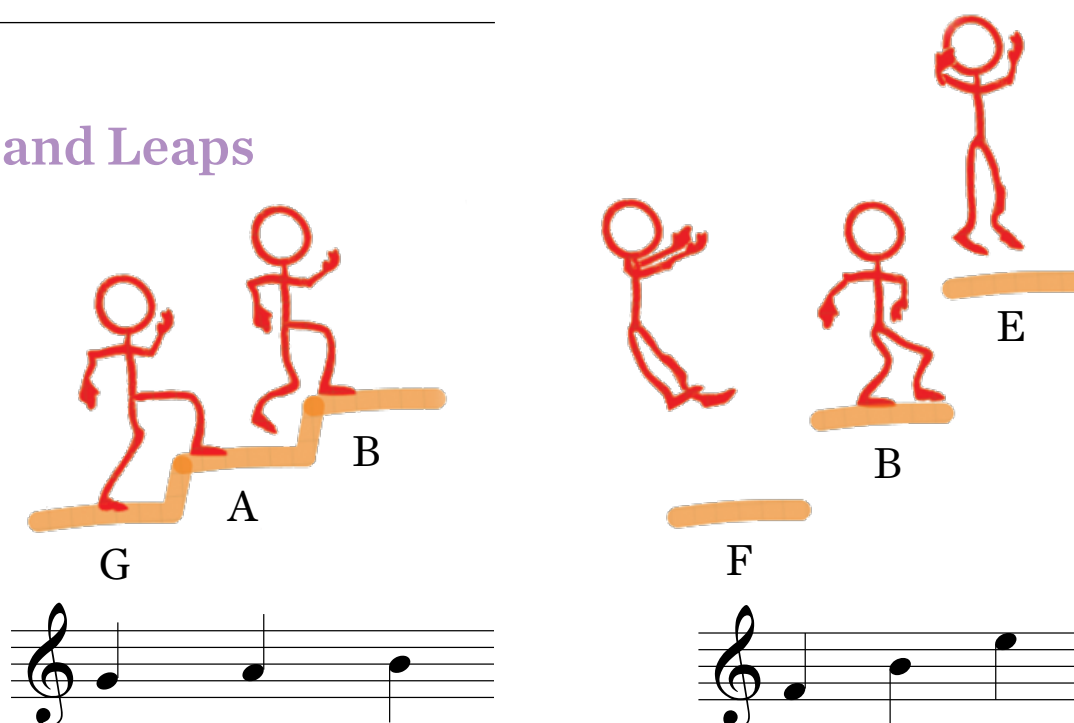
D \_\_\_\_\_

B \_\_\_\_\_

G \_\_\_\_\_

E \_\_\_\_\_

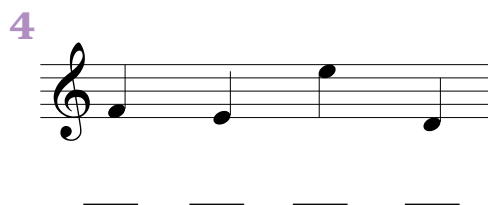
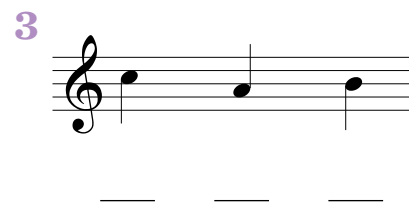
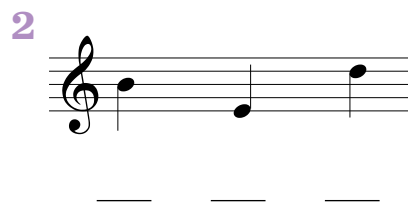
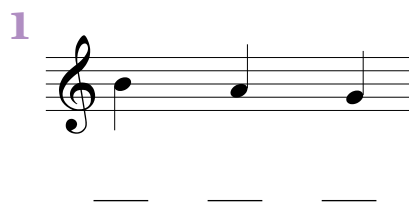
## Steps and Leaps





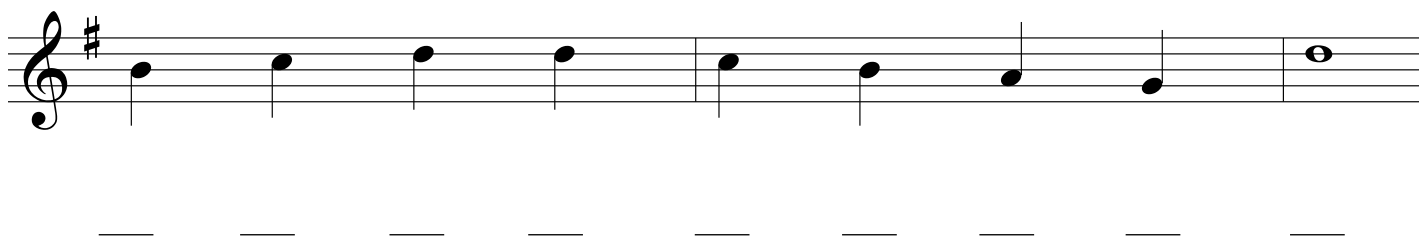
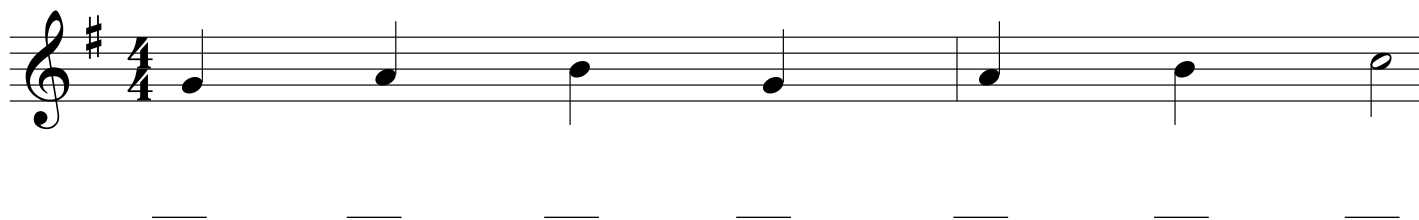
## Pitch Puzzles

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



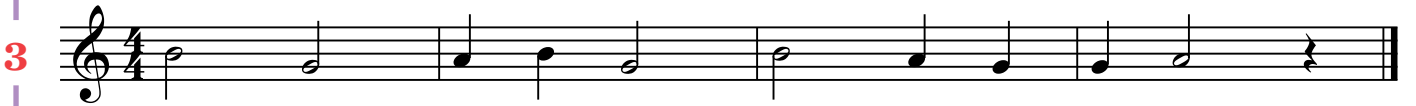
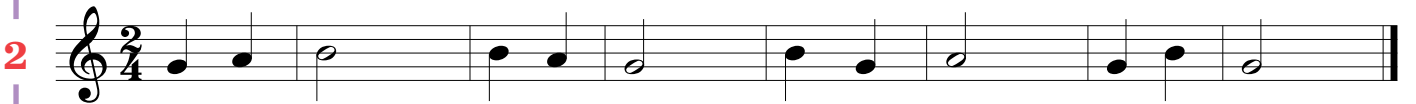
## Note Names in “Come to Play”

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



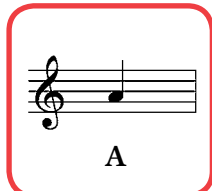
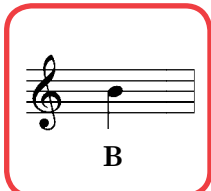
## Reading Melodic Patterns


Practice saying, singing, or playing these melodies.





## Two-Note Songs

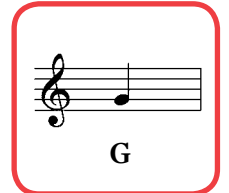
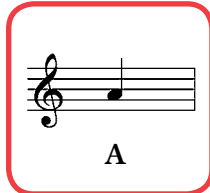
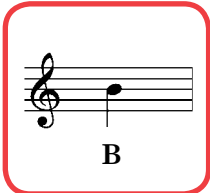


1. 
2. 
3. 

## My Two-Note Songs

Three blank musical staves, each with a treble clef, arranged vertically. Each staff consists of five horizontal lines and a vertical bar line at the right end.

## Three-Note Songs



1. 
2. 
3. 

## Three blank musical staves, each with a treble clef, arranged vertically. Each staff consists of five horizontal lines and a vertical bar line at the right end.

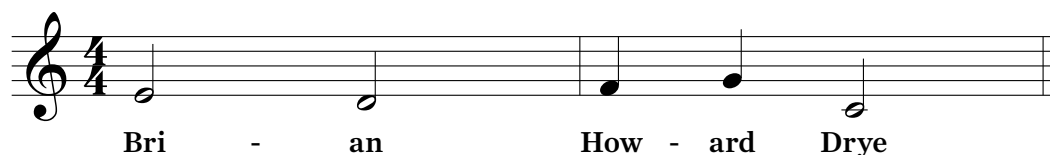
# Melody Name Game

Name: \_\_\_\_\_

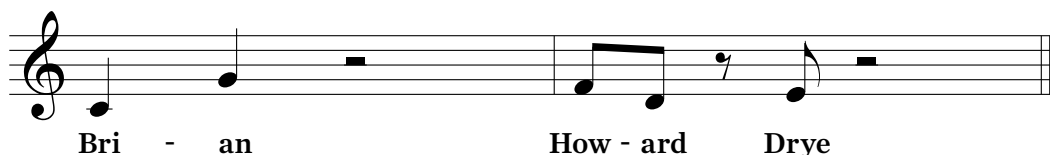
Number of Syllables: \_\_\_\_\_

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

## Example 1



## Example 2



1.

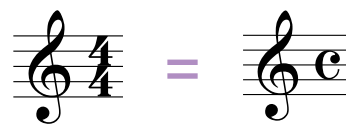
### Rhythms



### Pitches



4/4 is also known as common time.



Musicians use the **C** to show "common time."

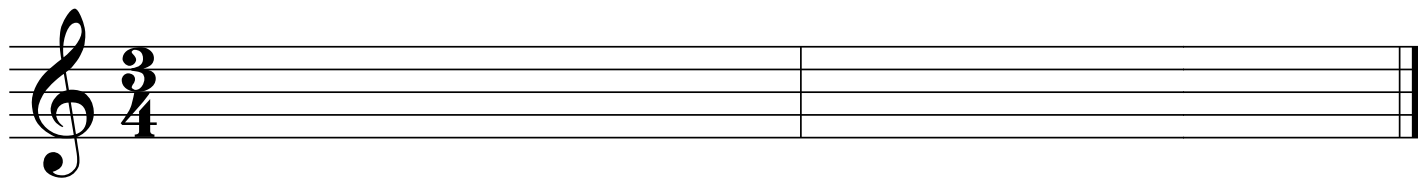


2.

## Rhythms



## Pitches

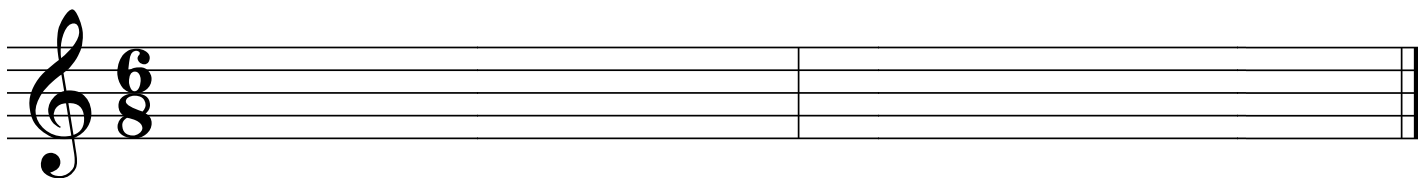
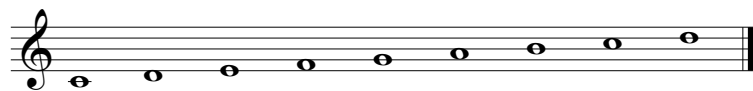


3.

## Rhythms



## Pitches



# ABOUT THE COMPOSERS



**Thomas Cabaniss** (b. 1962) lives in New York City and composes music for opera, theater, dance, film, and concerts. He worked with choreographer Hilary Easton to create a series of dance-theater works, and his music for theater has appeared in shows on and off Broadway. He has written an opera based on E. T. A. Hoffmann's *The Sandman*, and he scored an Oscar-winning short film, *The Lunch Date*. His choral works include *Behold the Star*, available on New World Records and published by Boosey & Hawkes. He is a member of the faculty of The Juilliard School.



**Gustav Holst** (1874–1934) was an English composer. He is most well-known for *The Planets*, a suite for orchestra in which each movement musically describes one of the planets in our solar system. Holst's music combined a range of influences, including spiritual aspects of Hinduism and English folk tunes, and classical composers Edvard Grieg, Richard Wagner, and his friend Ralph Vaughan Williams. In addition to composing, Holst was an educator, working in London at St. Paul's Girls' School as its music master and as the director of music at Morley College.



**Carl Orff** (1895–1982) was a German composer most widely known for his work in music education, particularly in exploration of the connections between music and movement. His life's work in music education was represented in "Musik für Kinder," five eclectic collections of music to be performed by children, which eventually developed into a more extensive series known as Orff Schulwerk. Orff's best known composition is *Carmina Burana*, a large scale piece for chorus and orchestra. The work has become even more familiar through its use in advertising and film.



**Igor Stravinsky** (1882–1971) was born in St. Petersburg, Russia. He began taking piano lessons at age nine, but his father, who was a famous opera singer, wanted Stravinsky to become a lawyer. When he went to college, he studied law and music at the same time, taking composition lessons from another famous composer, Nikolai Rimsky-Korsakov. The music for the ballet *The Firebird* made him famous as a composer, and he gave up law. Stravinsky went on to write music for other ballets, including *The Rite of Spring*, about a pagan ritual in ancient Russia. The opening-night audience found the music and choreography so shocking that there was actually a riot in the theater!



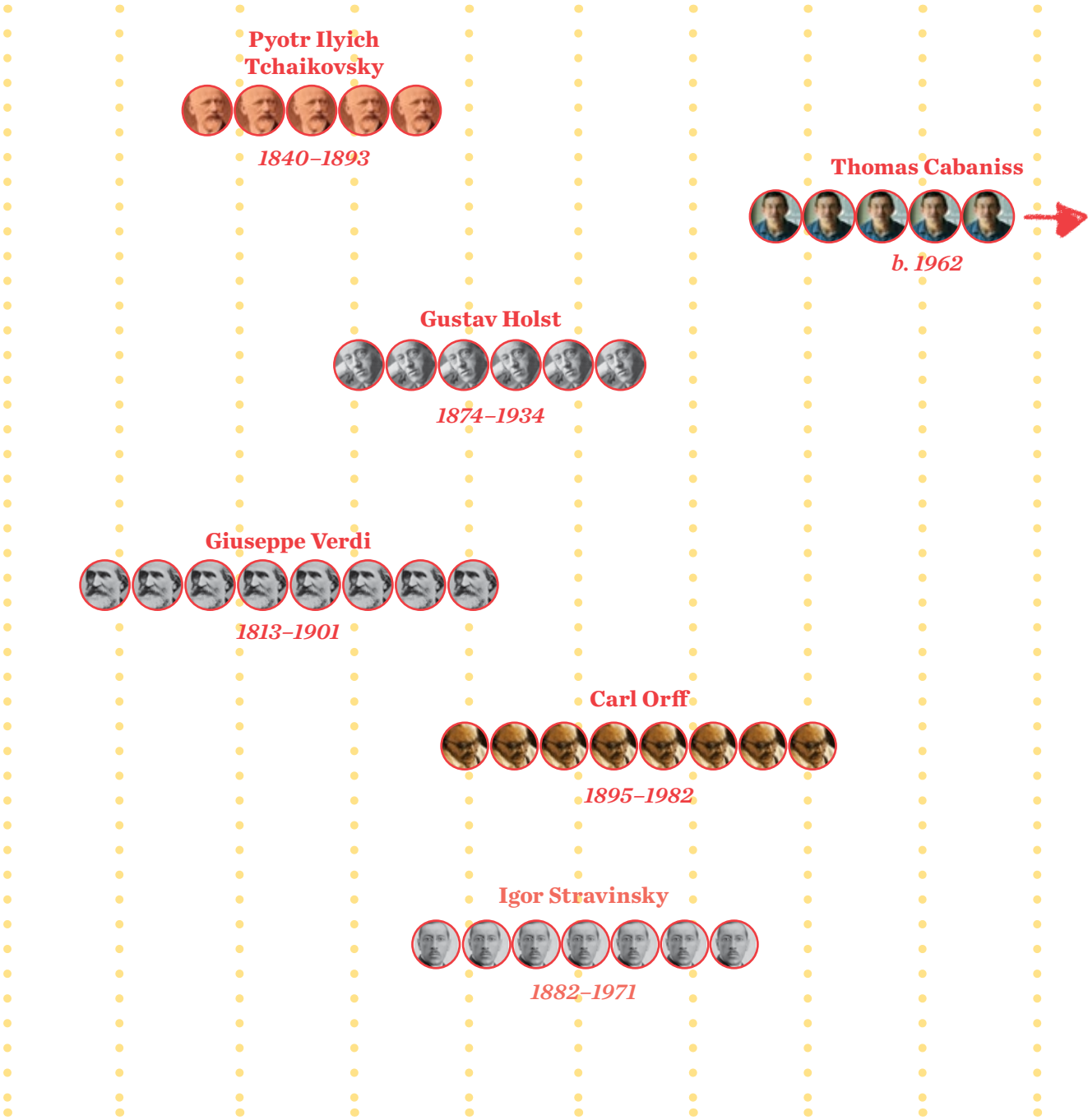
**Pyotr Ilyich Tchaikovsky** (1840–1893) was a Russian composer whose works include symphonies, concertos, opera, ballets, chamber music, and choral music. Tchaikovsky began taking piano lessons at the age of six but initially studied law as his profession. At age 23, he turned to the professional study of music, and after two years, he was appointed professor of composition at the St. Petersburg Conservatory. His music was very popular around the world, and he was in great demand as a conductor. In 1891, Tchaikovsky was invited to conduct Carnegie Hall's very first opening night concert.



**Giuseppe Verdi** (1813–1901) was born in a small village near Parma in Italy. He began studying the organ at the age of seven and not long after became the paid organist at his family's church. A local merchant provided the funds for him to continue private lessons in composition and piano. While some of his early operas were not met with resounding success, he went on to become one of the most famous Italian opera composers of all time, with famous works including *Il trovatore*, *Aida*, and *Rigoletto*. His music remains popular today not only with opera companies, but also through advertising and film.

# COMPOSER TIMELINE

1800 1825 1850 1875 1900 1925 1950 1975 2000 2014



# GLOSSARY

**accent:** a musical marking that tells a musician to bring out a certain note or set of notes

**accompaniment:** music that goes along with and supports a melody

**audience:** a group of people who attend an event such as a concert

**bar line:** a vertical line on a staff that divides the measures

**Carnegie Hall:** a famous concert hall in New York City

**chorus:** a group of singers

**clef:** a sign placed at the beginning of a musical staff to determine the pitch of the notes

**conductor:** a person who leads a group in making music

**composer:** a person who writes music

**contour:** a musical shape

**diction:** the pronunciation and enunciation of words in singing

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

**fingering:** the technique or art of using one's fingers in playing a musical instrument

**form:** the order of phrases or sections in music

**grace note:** a short note that is played or sung to add musical decoration, usually to another main note and written in a smaller size compared to regular notes (see below)



**groove:** motion or pattern in music that moves and makes you want to dance

**harmony:** multiple pitches played or sung at the same time

**head voice:** the high register of the voice, from which vibrations can be felt in the head

**humming:** singing without opening one's lips

**improvise:** to make up something on the spot

**instrument:** something you play to make music

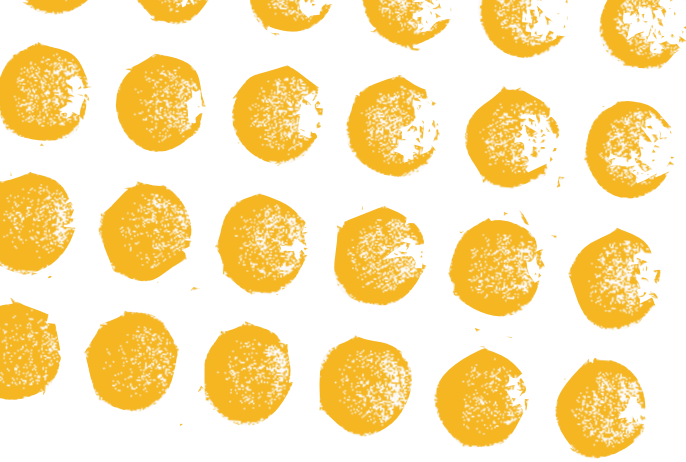
**leap:** a musical interval with a large change in pitch

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

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

**lyrics:** the words in a song





**measure:** a group of beats framed by bar lines on a staff

**melodic direction:** ascending or descending melodic movement created by steps and leaps

**melody:** the main tune in a piece of music

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

**music notation:** the method used to write down music so that it can be played or sung the same way again

**note head:** the round part of a musical note which indicates the note value

**note stem:** the vertical line extending from the head of a note

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

**orchestration:** the way music is distributed among a set of instruments

**ostinato:** a continually repeated musical phrase or rhythm

**pattern:** a distinct arrangement of visual designs or sounds (often repeating)

**phrase:** a short musical segment with a specific contour and duration that is part of a larger melody

**pitch:** how high or low a sound is

**posture:** the position of the body

**repertoire:** a French word referring to the set of musical pieces you learn over a period of time

**rest:** a rhythmic symbol that represents silence

**rhythm:** patterns of sound and silence

**rhythmic layers:** different rhythmic patterns that happen at the same time

**scale degree:** a numbered pitch of a scale. In a C scale, C is scale degree 1, D is 2, and so on.

**score:** the musical “map” that tells you what, when, and how to sing or play

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

**staccato:** playing with short, disconnected notes

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

**steady beat:** the pulse in music

**steps:** a musical interval spanning one scale degree

**tempo:** the speed of music

**theme:** the material on which a composition is based

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

**unison:** a single pitch that is played or sung at the same time by multiple people

**vibrations:** the movement of air

# ACKNOWLEDGMENTS

## Scores and Recordings

“Come to Play” by Thomas Cabaniss. © by MusiCreate Publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

“Drumlines” music and instructions by Tom Cabaniss. © by MusiCreate Publications. Performed by Tom Cabaniss and Justin Hines.

“O Fortuna” from *Carmina Burana* by Carl Orff. Published by Schott Music GmbH & Co. Kg, Mainz, Germany. © 1937 (p) 1984. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany. Performed by the Bournemouth Symphony Orchestra, the Bournemouth Symphony Chorus, the Bournemouth Symphony Youth Chorus, the Highcliffe Junior Choir, Greg Beardsell, Mary Denniss, Markus Eiche, Andrew Knights, Thomas Randle, Claire Rutter, Marin Alsop, Conductor. Courtesy of Naxos of America, Inc. Play-along tracks performed by Shanna Lesniak, Moran Katz, and Shane Schag.

“Mars” from *The Planets*, by Gustav Holst. Performed by the Royal Scottish National Orchestra, the Royal Scottish National Orchestra Chorus, Claire Rutter, Soprano, David Lloyd-Johnes, Conductor. Courtesy of Naxos of America, Inc.

Finale: Allegro con fuoco, from Symphony No. 4 in F Minor, Op.36, by Pyotr Ilyich Tchaikovsky. Performed by Daniel Barenboim / Chicago Symphony Orchestra. (p) 1997 Teldec Classics International GMBH. A Warner Music Group Company. Produced Under License From Teldec Classics International. Timing: 9:06. ISRC: D.

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

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The Augurs of Spring/ Dances of the Young Girls from *The Rite of Spring*, by Igor Stravinsky performed by the London Symphony Orchestra, conducted by Robert Craft. Courtesy of Naxos of America, Inc. Play-along tracks performed by Jason Loffredo and Phil Bravo.

“In the Field Stood a Birch Tree,” Russian folk song, arranged by Sasha Papernik. Play-along tracks performed by Sasha Papernik, Moran Katz, and Shanna Lesniak.

*Il Trovatore*, Act II: Vedi, le fosche notturne, “Anvil Chorus,” by Giuseppe Verdi performed by the Budapest Festival Chorus and Hungarian State Opera Orchestra. Courtesy of Naxos of America, Inc. Play-along tracks performed by Jason Loffredo, Moran Katz, and Shanna Lesniak.

## Photos

Concert Repertoire divider: Link Up by Chris Lee. SG1: Thomas Cabaniss by Jennifer Taylor. SG2: student posture and breath by Amy Kirkland. SG3: student sitting by David Silva; recorder basics by Audrey Sherer; breath by Laura Costa. Repertoire Exploration divider: Link Up by Chris Lee. Page 46: Link Up by Chris Lee. Families of the Orchestra divider: Link Up by Chris Lee. Page 60: Link Up by Chris Lee. Concert Experience divider: Link Up by Chris Lee. Page 61: Carnegie Hall image by Jeff Goldberg / Esto. SG40: Carnegie Hall image by Jeff Goldberg / Esto; Simón Bolívar Symphony Orchestra of Venezuela by Chris Lee; Martin Luther King Jr. by James E. Hinton / Carnegie Hall Archives; Beatles poster by Carnegie Hall Archives; Soweto Gospel Choir by Jack Vartoogian. SG42: “Sitting Position and Posture” by Jennifer Taylor; “Eye Contact” by Chris Lee; “Active Listening” by Jennifer Taylor; “Quiet and Not Disruptive” by Chris Lee; “Appropriate Applause by Steve J. Sherman. Page 66: Link Up by Chris Lee. Basics divider: Link Up by Chris Lee. SG43: Count Me In by Stephanie Berger. SG44: “How is my playing?” by Jennifer Taylor; “How are my listening and ensemble skills” by Steve J. Sherman. SG45: recorder fingerings by Audrey Sherer and Laura Costa. Additional Information divider: Link Up by Chris Lee.

## Special Thanks

Special thanks to Maria Schwab and the students of PS 84Q, Katie Traxler and the students of PS 51M, and the Brooklyn Steppers for their participation in the creation of video resources for Link Up, and to Dianne Berkun for her work with the Brooklyn Youth Chorus.

# SOPRANO RECORDER FINGERING CHART

Left Hand { 1st Finger  
2nd Finger  
3rd Finger

Right Hand { 1st Finger  
2nd Finger  
3rd Finger  
4th Finger (little finger)



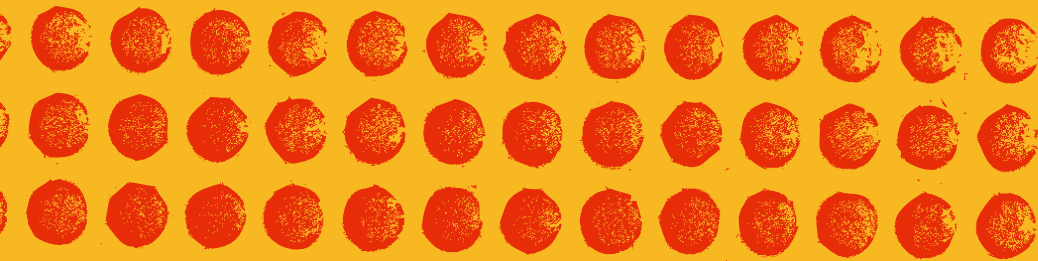
Thumb

○ - Hole open  
● - Hole closed  
◐ - Half Hole

<b>C</b>	<b>C#</b>	<b>D<math>\flat</math></b>	<b>D</b>	<b>D#</b>	<b>E<math>\flat</math></b>	<b>E</b>	<b>F</b>	<b>F#</b>	<b>G<math>\flat</math></b>	<b>G</b>	
<b>G#</b>	<b>A<math>\flat</math></b>	<b>A</b>	<b>A#</b>	<b>B<math>\flat</math></b>	<b>B</b>	<b>C</b>	<b>C#</b>	<b>D<math>\flat</math></b>	<b>D</b>	<b>D#</b>	<b>E<math>\flat</math></b>
<b>E</b>	<b>F</b>	<b>F#</b>	<b>G<math>\flat</math></b>	<b>G</b>	<b>G#</b>	<b>A<math>\flat</math></b>	<b>A</b>	<b>A#</b>	<b>B<math>\flat</math></b>	<b>B</b>	<b>C</b>







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