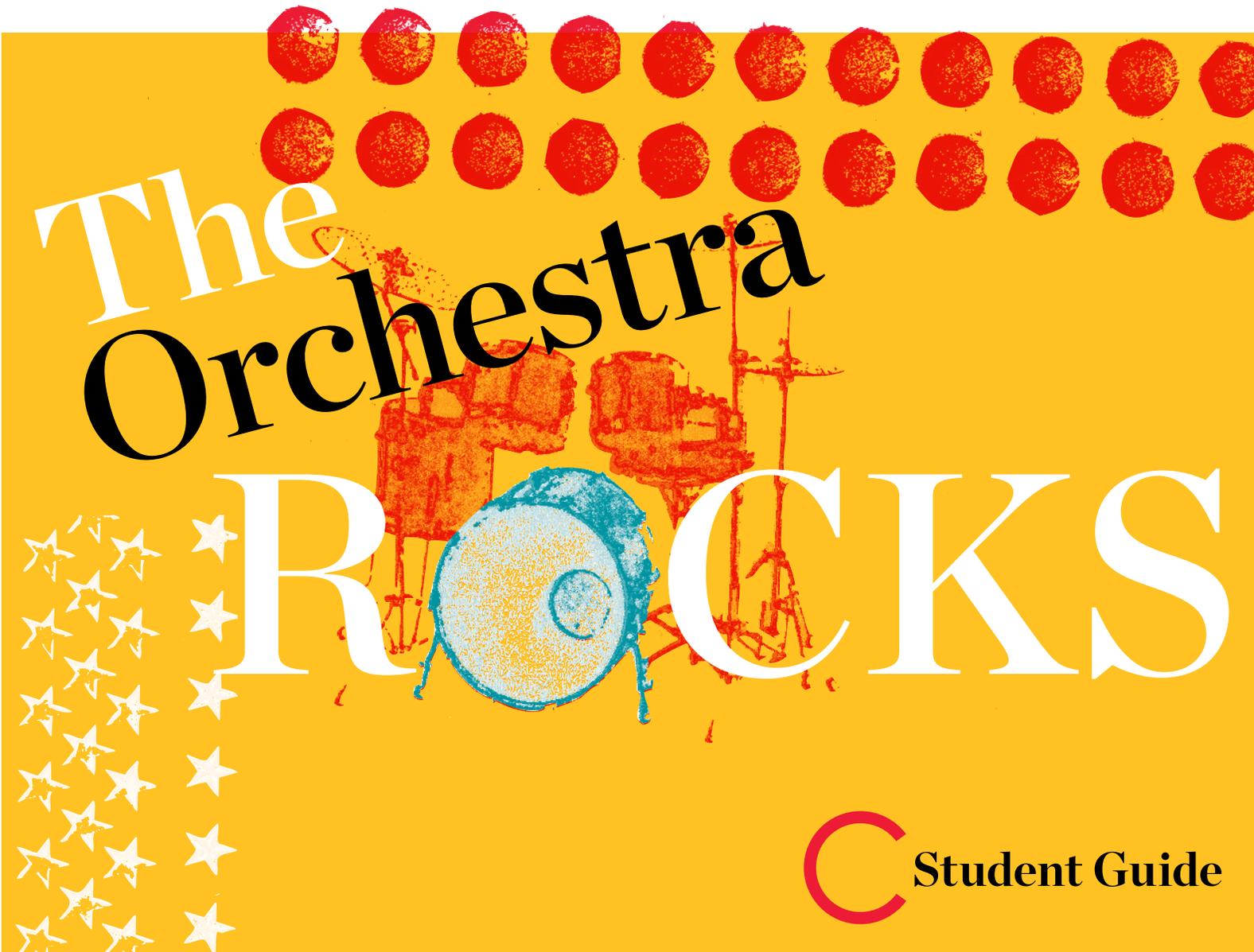


CARNEGIE HALL

Weill Music Institute

# Link Up

A Program of the Weill Music Institute at Carnegie Hall  
for Students in Grades Three Through Five



The  
Orchestra

R ROCKS

 Student Guide

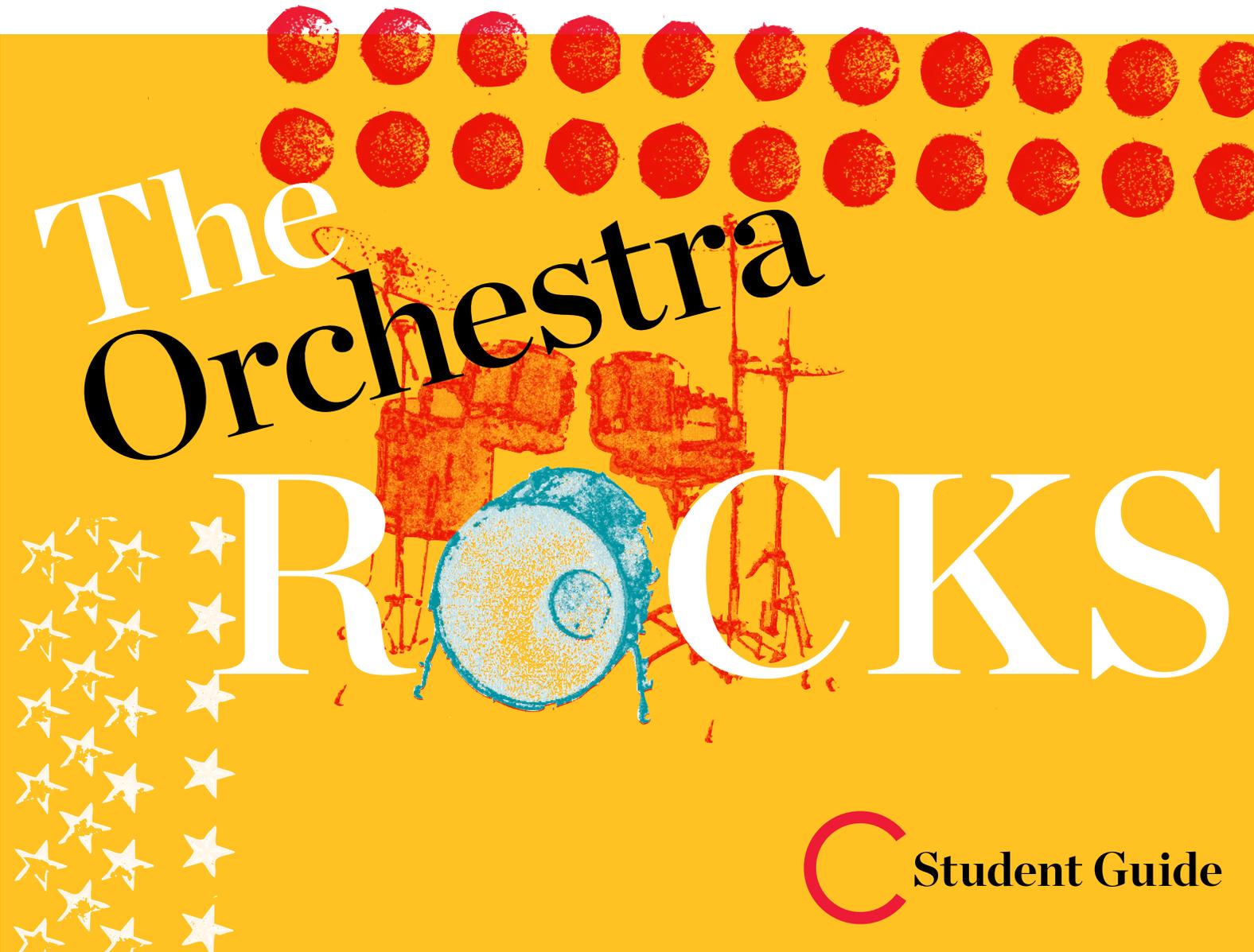


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A Program of the Weill Music Institute at Carnegie Hall  
for Students in Grades Three Through Five



The  
Orchestra

R ROCKS

 Student Guide

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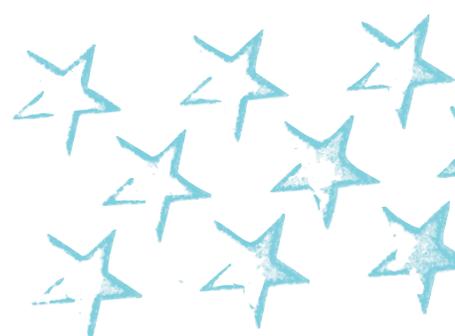
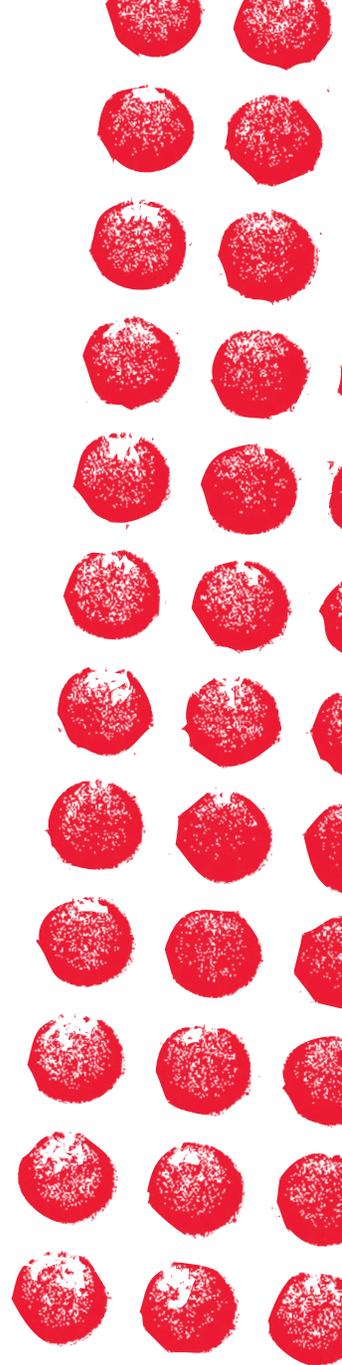
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**Weill Music Institute**





**This book belongs to:**



# ICON KEY



The Student Assessment Icon indicates worksheets you can use to track your progress throughout the year.

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.



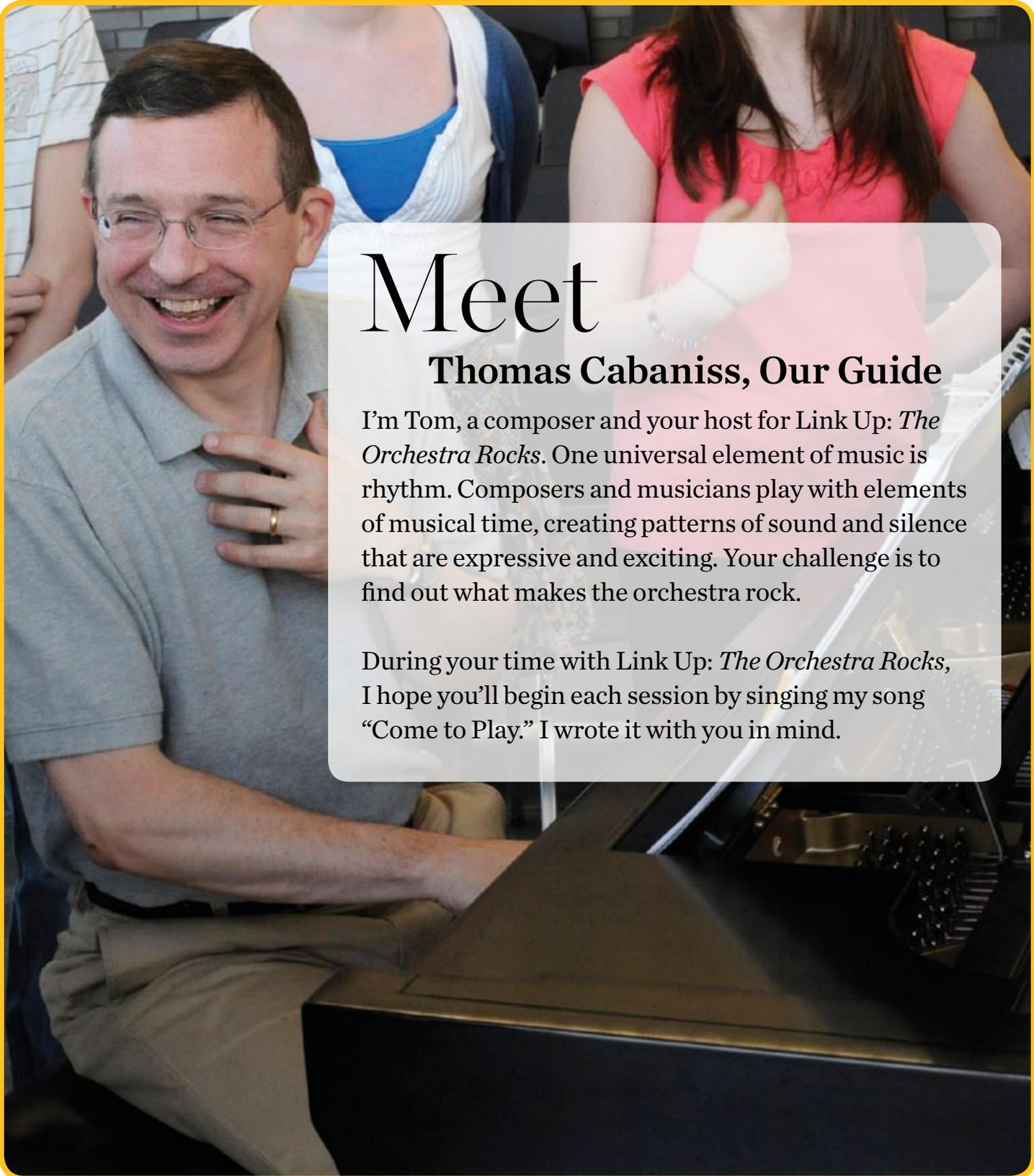
The Singing Icon indicates that you can sing the piece at the culminating concert.



The Recorder and Violin Icon indicates that you can play the piece on soprano recorder or violin 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 violin players can also play these parts.



# Meet

## Thomas Cabaniss, Our Guide

I'm Tom, a composer and your host for Link Up: *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 Link Up: *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 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

## Unlocking Music Notation

Notated music is made up of symbols.

### Music Decoder

A musical staff in 2/4 time, starting with a treble clef. The staff contains a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter rest, a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. Labels with red arrows point to the following elements:

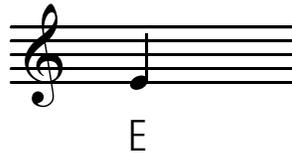
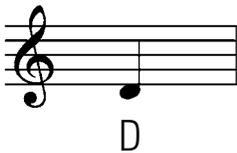
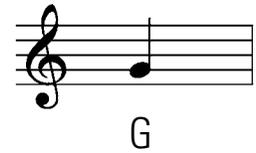
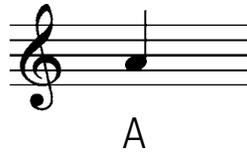
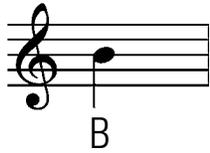
- Time signature:** 2/4
- Clef:** Treble clef
- Bar line:** Between the fourth and fifth measures.
- Rest:** The quarter rest in the fifth measure.
- Measure:** A bracket under the sixth and seventh measures.
- Note stem:** The vertical line of a note in the seventh measure.
- Note head:** The circular part of a note in the eighth measure.
- Staff:** The entire five-line structure.

### Note Decoder

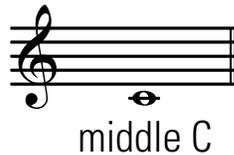
A musical staff in treble clef showing the natural scale. The notes are labeled as follows:

- middle C (C4)
- D (D4)
- E (E4)
- F (F4)
- G (G4)
- A (A4)
- B (B4)
- high C (C5)
- high D (D5)

## Preparing to Play the Recorder



# Parts of the Recorder

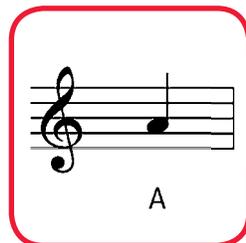
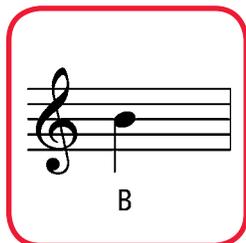


◀ Mouthpiece

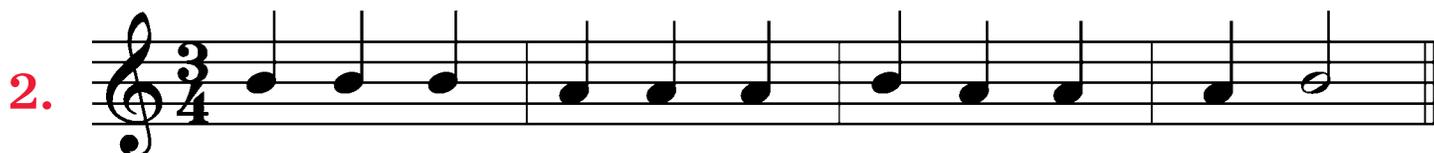
} Body

◀ Bell

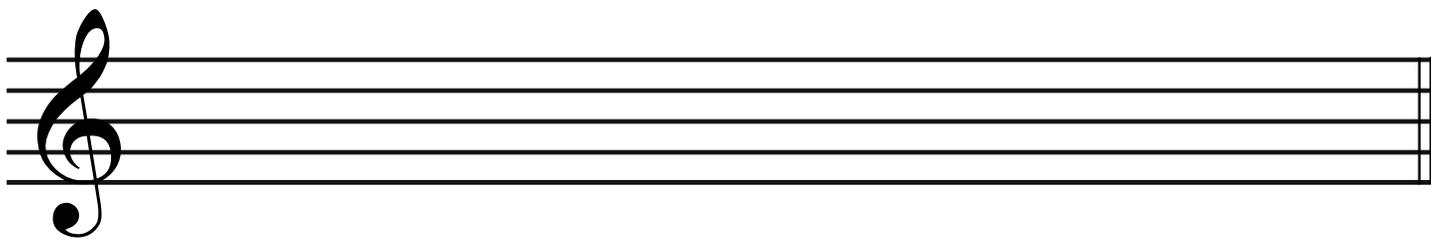
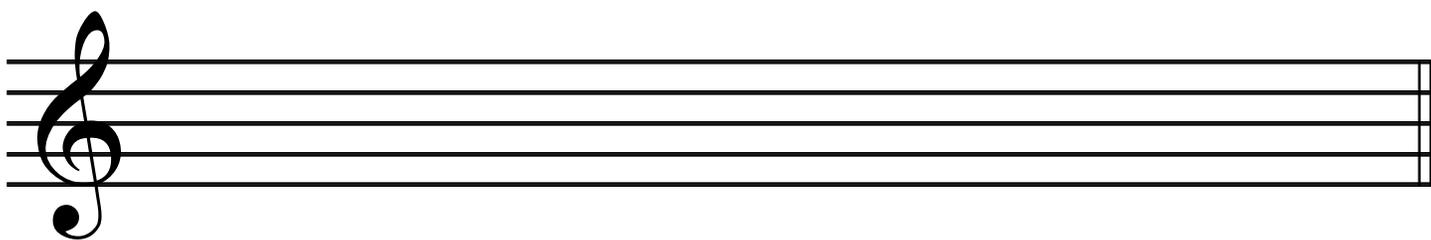




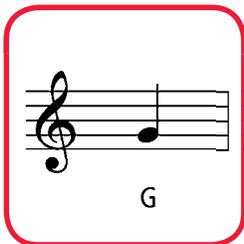
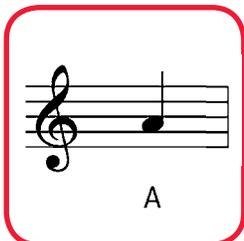
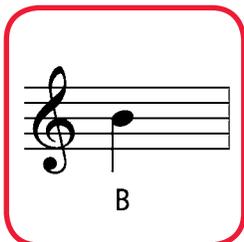
## Two-Note Songs



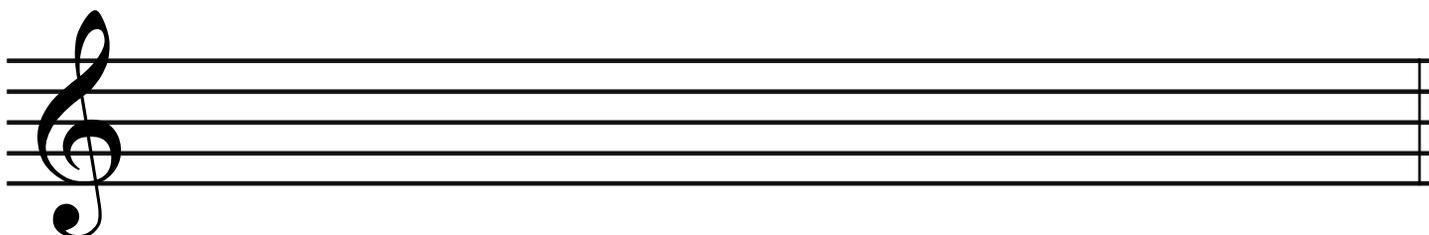
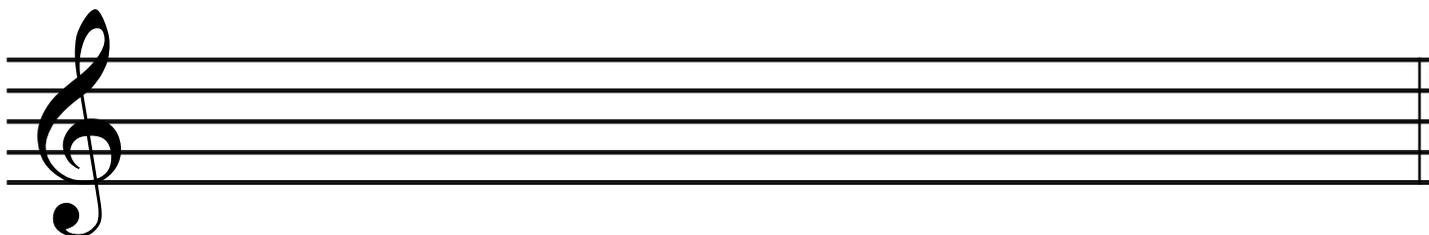
## My Two-Note Songs



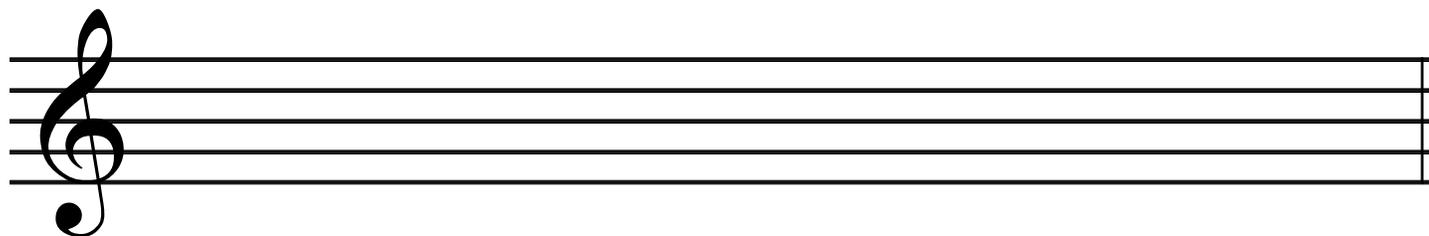
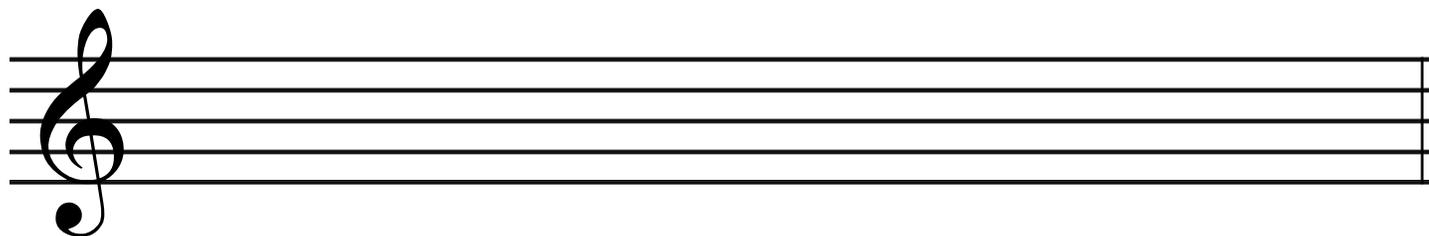
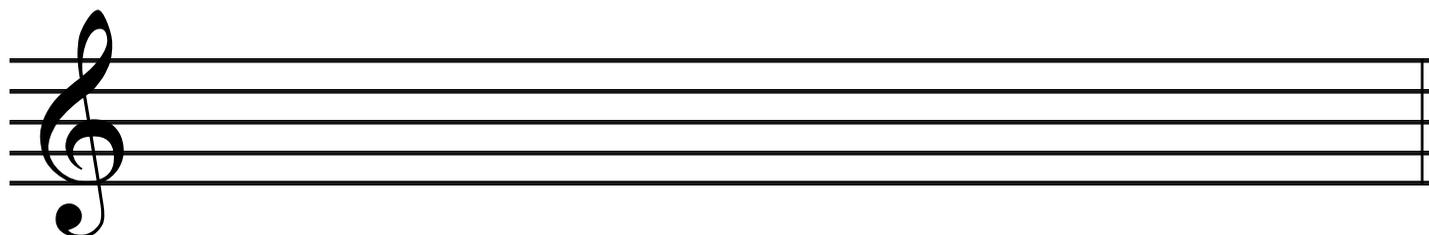
## Three-Note Songs



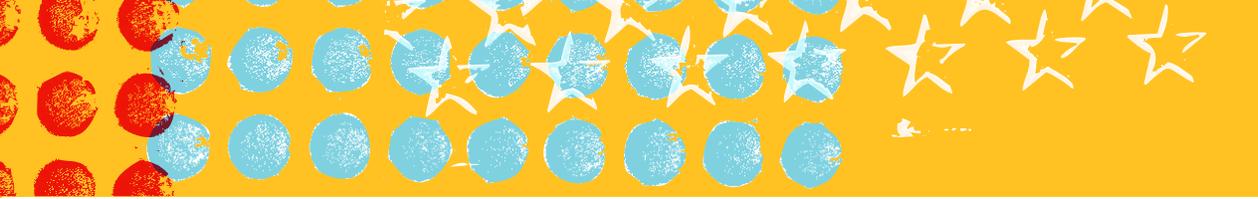
## My Three-Note Songs



## My Patterns







10

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

Come to play, Join

13

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

16

song

Come to play, Join

Come to play, Join



19

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

22

song with song *mp* LEADER  
 song with song What do you do \_\_\_ with time \_\_\_

25

AUDIENCE LEADER  
 Make it groove make it move make it rhyme  
 Make it groove make it move make it rhyme What do you do \_\_\_ with song  
 Make it groove make it move make it rhyme

28 **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

31 *mp* **LEADER** **AUDIENCE**

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

— Make it cry make it fly

— Make it cry make it fly

34

make it gleam Make it your dream

make it gleam Make it your dream

make it gleam Make it your dream

37

Winds blow trumpets sound - ing

47

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

50

Winds blow trumpets sound - ing Strings sing

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

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, with song!



# How Am I Doing?

Work Title: "Come to Play"

Composer: Thomas Cabaniss

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



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. .... Ha, easy!
Singing or playing the music	Hmm, difficult. .... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. .... Ha, easy!
<p>What is one goal above that you would like to improve on? _____</p> <p>_____</p> <p>What are some things you can do to make the improvement?</p> <p>1. _____ 2. _____ 3. _____</p>	

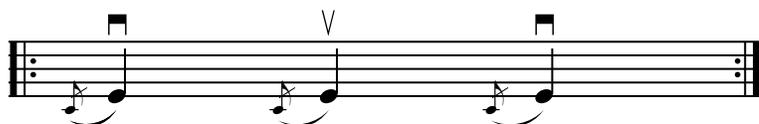
Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic direction	Descending ..... Ascending
Rhythm	Not interesting ..... Interesting

## In C



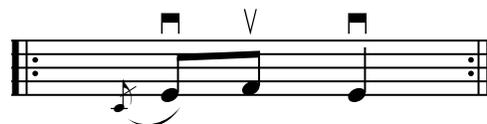
Terry Riley

1.



Ba - rang, Ba - rang, Ba - rang,

2.



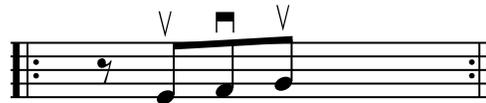
Ba-rang - a - rang,

3.



Ga - rang - a

4.



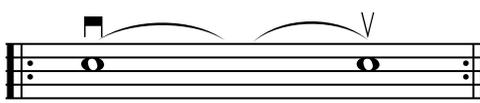
Rang - a - du

5.



Du - rang - a

6.



See,

see

7.



Ba - da - doop



# How Am I Doing?

Work Title: *In C*  
 Composer: Terry Riley

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



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. .... Ha, easy!
Singing or playing the music	Hmm, difficult. .... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. .... Ha, easy!
What is one goal above that you would like to improve on? _____ _____	
What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____	

Listening	
Mark on the lines below how you feel the composer used each tool.	
Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic direction	Descending ..... Ascending
Rhythm	Not interesting ..... Interesting

# O Fortuna



Carl Orff

Largo

*ff*

O For - tu - na, vel - ut Lu - na  
 oh fohr - too - nah, 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 - sgees ahoot deh - kreh - sgees;

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,  
eh - gheh - stah - tehm,

po - te - sta - tem  
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;  
sehm - pehr kreh - sgees ahoot deh - kreh - sgees;

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.

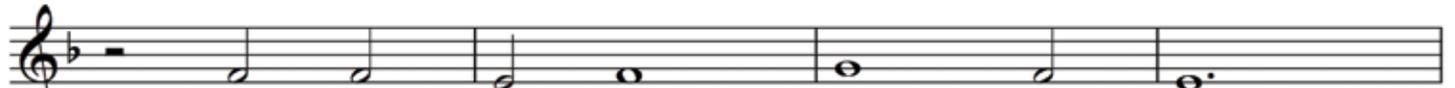
61

***ff***



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

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 - tehm, poh - teh - stah - tehm

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 - tehm, poh - teh - stah - tehm

89

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

Recorders play G.  
 Singers sing B-flat.

Hold this note as orchestra  
 plays to the end.

## “O Fortuna” Translation

### Latin

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.

### English

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: \_\_\_\_\_



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. .... Ha, easy!
Singing or playing the music	Hmm, difficult. .... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. .... Ha, easy!
<p>What is one goal above that you would like to improve on? _____</p> <p>_____</p> <p>What are some things you can do to make the improvement?</p> <p>1. _____ 2. _____ 3. _____</p>	

Listening	
Mark on the lines below how you feel the composer used each tool.	
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Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic direction	Descending ..... Ascending
Rhythm	Not interesting ..... Interesting

# Drumlines



Thomas Cabaniss

**Steadily; with a groove** ♩ = 126  
*Percussionists shout:*

The Drumline Percussionists  
 Fo - cus! Chal - lenge! Con - cen - tra - tion!

Audience (Kids)  
 (audience claps)  
 (Clap, clap, clap, clap)

5 Snare Dr. Bass Dr. Snare Dr. Bass Dr.  
 Perc.  
 Kids  
 (Clap, clap, clap, stomp) (Clap, clap, stomp, stomp)

9 Snare Dr. Bass Dr. Bass Dr.  
 Perc.  
 Kids  
 (Clap, stomp, stomp, stomp) (Stomp, stomp, stomp, stomp)



# How Am I Doing?

Work Title: "Drumlines"  
Composer: Thomas Cabaniss

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



Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult. .... Ha, easy!
Singing or playing the music	Hmm, difficult. .... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult. .... Ha, easy!
<p>What is one goal above that you would like to improve on? _____</p> <p>_____</p> <p>What are some things you can do to make the improvement?</p> <p>1. _____ 2. _____ 3. _____</p>	

Listening	
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Leaps	No leaps ..... Lots of leaps
Tempo	Slow ..... Fast
Melodic direction	Descending ..... Ascending
Rhythm	Not interesting ..... Interesting

# Orchestra Organizer

## Woodwinds (wooden tubes, blown)



Bassoon



Piccolo



Flute



Clarinet



Oboe

## Brass (metal tubes, buzzed lips)



Trombone



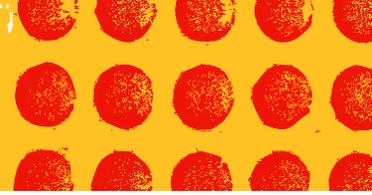
Tuba



Trumpet



French Horn



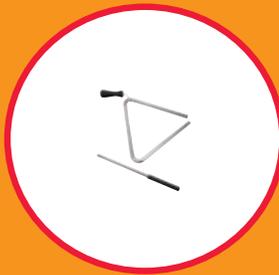
# Orchestra Organizer



Snare Drum



Bass Drum



Triangle

## Percussion

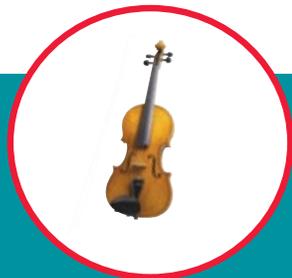
(struck, shaken, or scraped)



Xylophone



Timpani



Viola



Bass



Violin

## Strings

(wooden box with strings, bowed or plucked)



Cello



Harp

Who Am I?

	Instrument Name	Family
		
		
		
		



Who Am I?

	Instrument Name	Family
		
		
		
		

Who Am I?

	Instrument Name	Family
		
		
		
		



Who Am I?

	Instrument Name	Family
		
		
		
		

## My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):



## Families and Instruments

	<b>Family</b>	<b>Instrument</b>
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

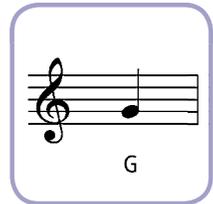
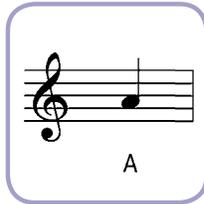
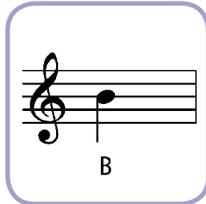
## The Best Instruments of the Orchestra Awards

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



In G

By: \_\_\_\_\_



1.

2.

3.



## 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

### 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)

“Mars” Listening Map

**Layer 1: Repeating Rhythm**

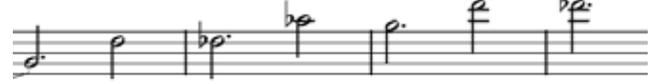


**Instruments**

**Tempo**

**Dynamics**

**Layer 2: Melody**



**Instruments**

**Tempo**

**Dynamics**

**Word Wall**

fast	<i>f</i>	andante	strings	<i>p</i>
woodwinds	slow	soft	decrescendo	presto
crescendo	loud	brass	largo	percussion

What does this music remind you of?





## My Music for the Planets

Choose a planet: \_\_\_\_\_

Describe your planet and draw a picture of it:

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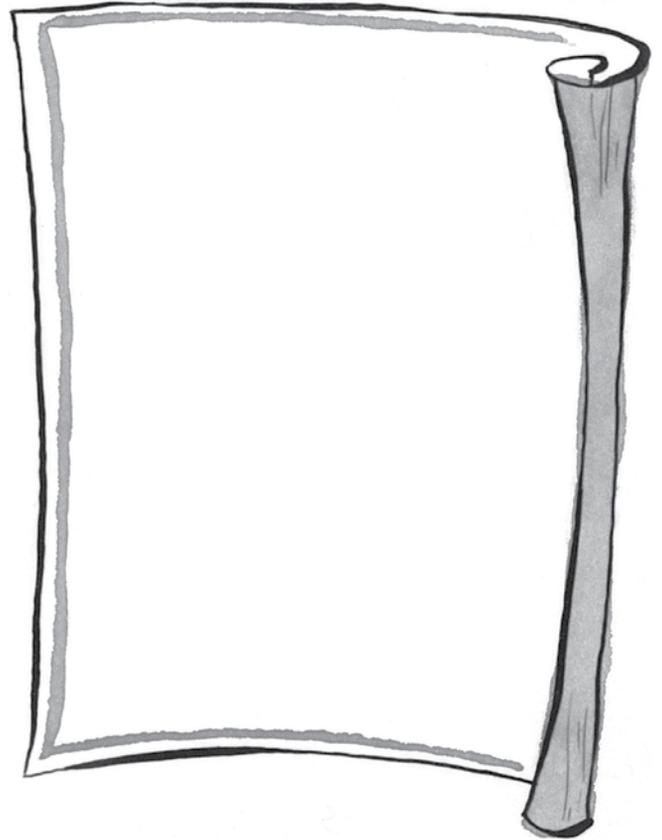
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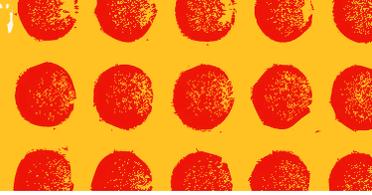


	Music	Instrument(s)	Tempo and Dynamics
Layer 1:			
Layer 2:			
Layer 3:			

## Becoming an Expert Audience ...

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





## Audience Challenge

	1 Needs Work	2 Acceptable	3 Excellent
 <p>Sitting Position and Posture</p>			
 <p>Eye Contact</p>			
 <p>Active Listening</p>			
 <p>Quiet and Not Disruptive</p>			
 <p>Appropriate Applause</p>			



# ABOUT THE COMPOSERS



“Come to Play,” “Drumlines”

**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.



“Mars” from *The Planets*

**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.



“O Fortuna” from *Carmina Burana*

**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.



*In C*

**Terry Riley** (b. 1935) is an American composer. He has been influenced by music and instruments from all over the world—especially Indian classical music—and has woven these influences into his own compositions. His innovative piece *In C* incorporates elements of minimalism (music made up of small phrases) and improvisation. It can be performed with any instruments or voices and by a group of any size.



# GLOSSARY

**appearance:** the way something looks

**audience:** a group of people attending an event

**climax:** a high point in the music, often loud and very emotional

**composer:** a person who writes music

**drumline:** a group of percussionists from a marching band

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

**fragment:** a small, incomplete musical idea

**grace note:** a short sound 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 in music that swings and makes you want to dance

**harmony:** when more than one note is heard at a time, often creating a harmonious or pleasing sound

**improvisation:** making up and performing musical ideas that are not written down

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

**instrumentation:** the combination of musical instruments in a composition

**lyrics:** words written for a song

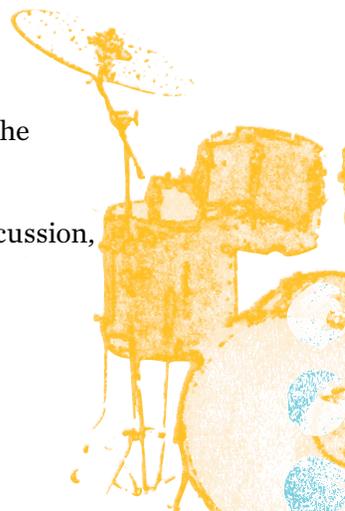
**mechanism:** a part or series of parts that fits together to make something happen

**melody:** the main tune in 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

**orchestra:** a large group of instrumentalists (normally including woodwind, brass, percussion, and string families), usually led by a conductor

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





**phrase:** a short musical segment that is part of a larger melody

**quarter note:** a musical sound that lasts for one beat in 4/4 time

**refrain:** a repeating section of a song, sometimes called the *chorus*

**rehearsal:** a time for musicians to get together and practice

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

**repetition:** doing the same thing over and over

**rhythm:** patterns of sound and silence

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

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

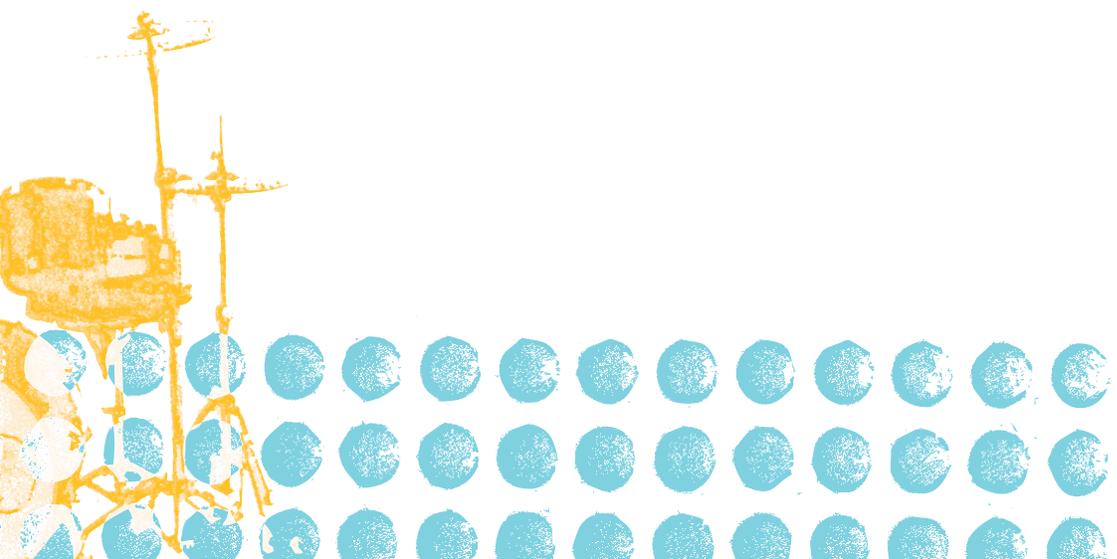
**steady beat:** the pulse in music

**synchronization:** when two parts begin together, continue together, and/or end together

**tempo:** the speed of music

**unison:** when more than one person plays or sings the same musical line at once

**verse :** a section of a song that comes between refrains or choruses



# ACKNOWLEDGMENTS

## Scores and Recordings

“Come to Play” by Thomas Cabaniss. © by MusiCreate Publications. Performed by Thomas Cabaniss, Amy Justman, Lynelle Jonsson, Jonathon Hampton, and Marte Siebenhar.

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

*In C* music by Terry Riley. Published by Associated Music Publishers, Inc. (BMI). Performed by Bang on a Can All-Stars. (p) 2000. Courtesy of Cantaloupe Music, under license from Naxos of America, Inc. Original lyrics by Tom Cabaniss, performed by Sue Landis and Thomas Cabaniss.

“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, Amy Kirkland, 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.

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## Photographs

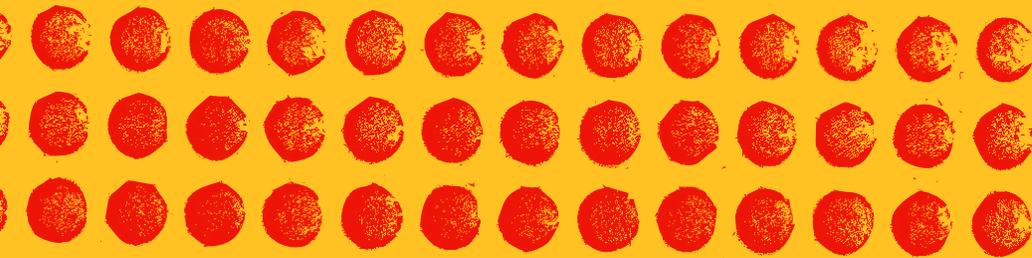
SG1: Stefan Cohen. SG2: student sitting by David Silva, recorder basics by Audrey Sherer, breath by Laura Costa. SG4–8: Audrey Sherer and Laura Costa. SG39: Link Up by Chris Lee, Stern Auditorium/Perelman Stage by Mark Crosby, string section by Steve J. Sherman, Link Up concert by Pete Checchia. SG40: 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 67: Pete Checchia. Page 70: Tom Cabaniss by David Silva. Steve Reich by Wonge Bergmann. Terry Riley image by Christopher Selver. Gustav Holst photo by Dover Publications, Inc. Carl Orff image by Jens Rusch, used by permission of GNU Free Documentation License.

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