

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

Moves

 Student Guide



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 Student Guide



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Link Up is made possible through the generous support of The Wachovia Wells Fargo Foundation, The Seth Sprague Educational and Charitable Foundation, the Rose M. Badgeley Residuary Charitable Trust, and The Barker Welfare Foundation.

The Weill Music Institute's programs are made available to a nationwide audience, in part, by the US Department of Education and by an endowment grant from the Citi Foundation.

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**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.



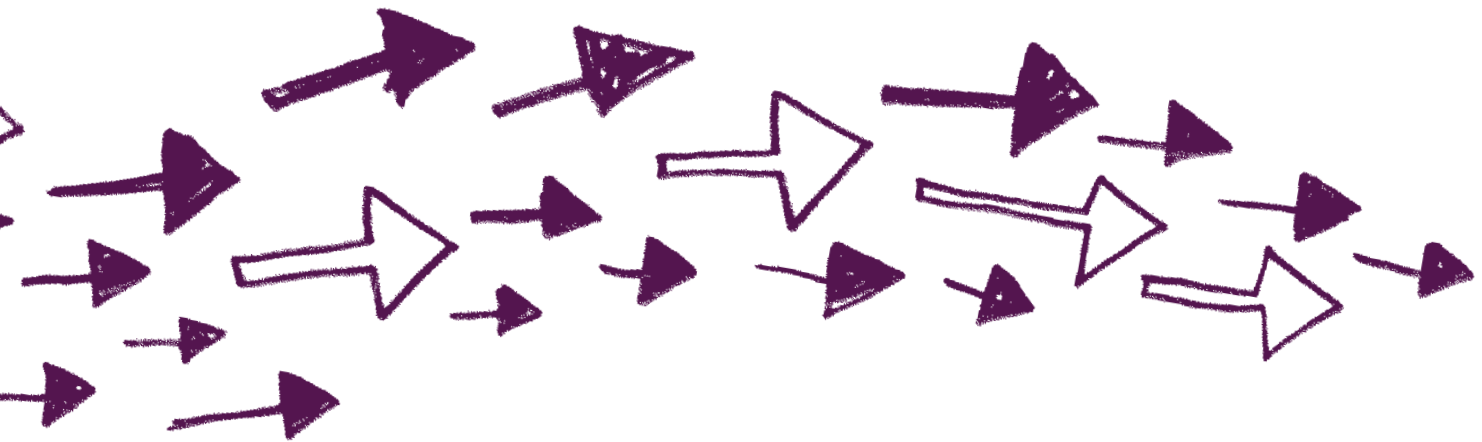
The Singing Icon indicates that you can sing the piece at the culminating concert.



The Recorder and Violin Icon indicates that you can play the piece on soprano recorder or violin at the culminating concert.



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 Moves*. Composers create musical movement using motifs, melodic direction, steps and leaps, dynamics, and orchestration. Your challenge is to discover ways you think the orchestra moves.

During your time with *The Orchestra Moves*, 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.



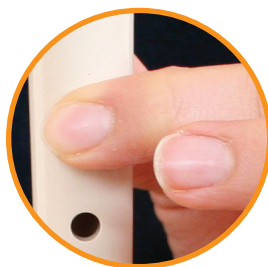
### Playing Position

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

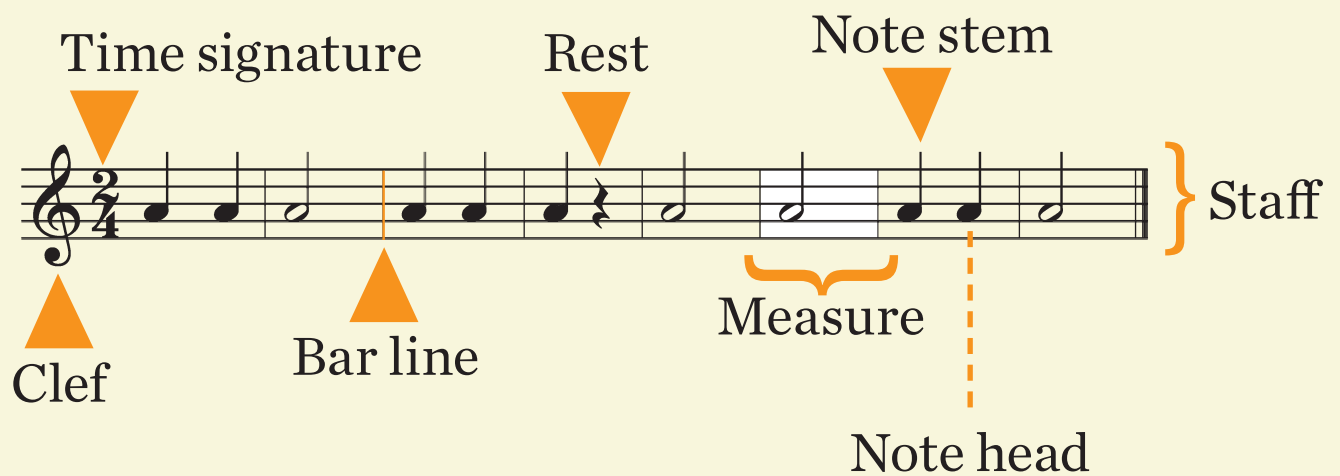


**Breath:**  
not too hard,  
not too soft

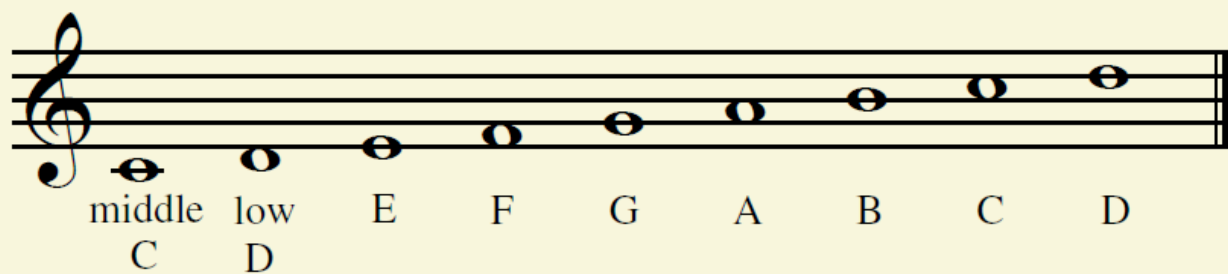
## Unlocking Music Notation

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

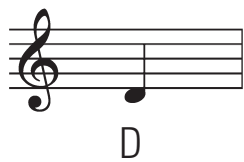
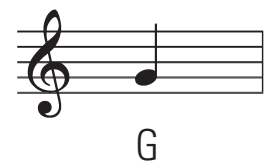
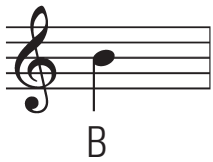
### Music Decoder



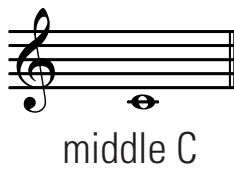
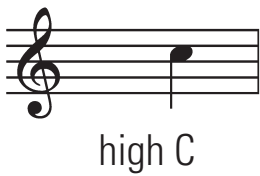
### Note Decoder



# Preparing to Play the Recorder



# Parts of the Recorder

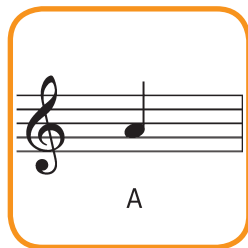
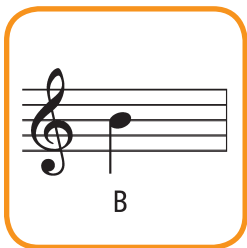


▶ Mouthpiece

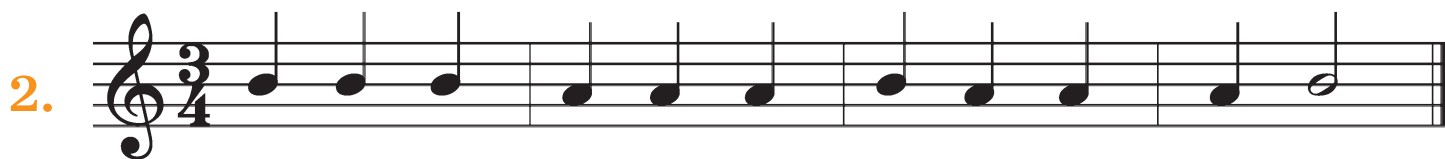
Body

▶ Bell

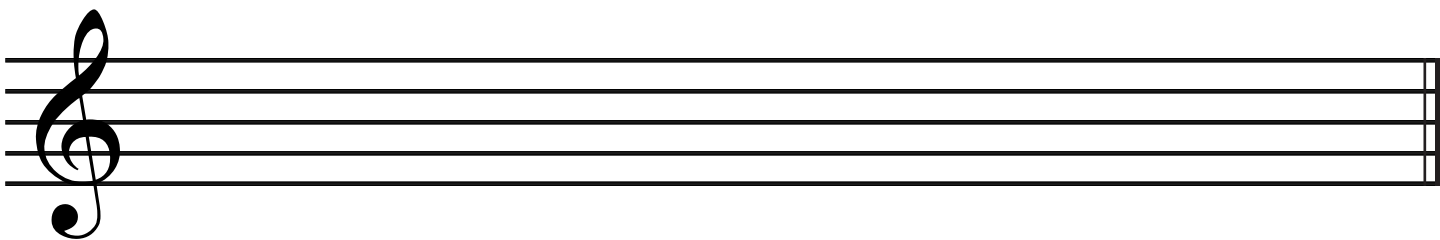
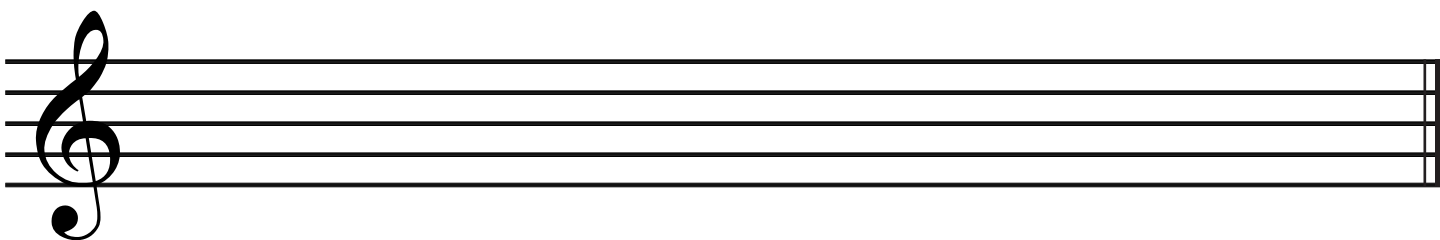




**Two-Note Songs**

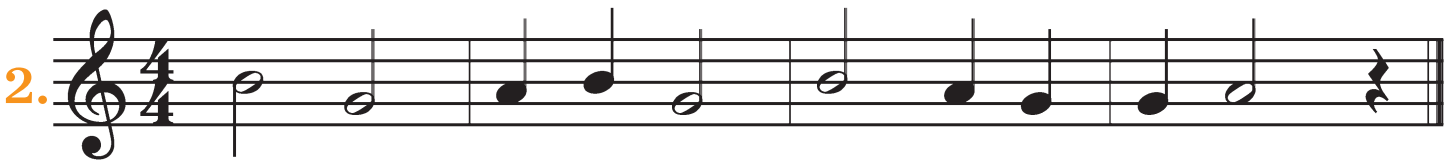
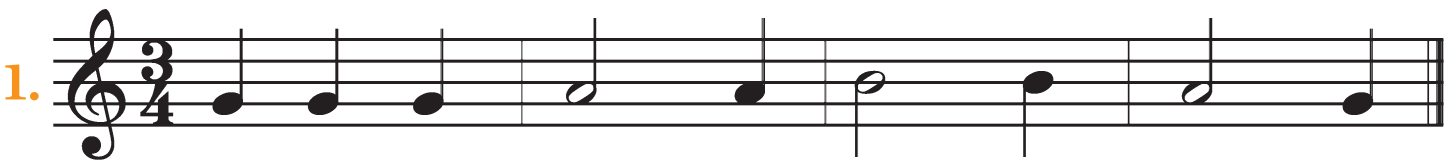
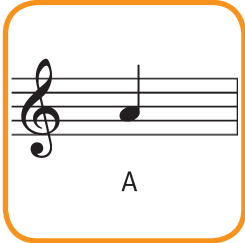
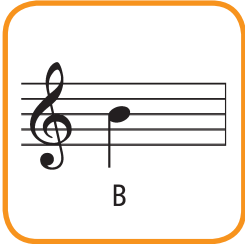


**My Two-Note Songs**

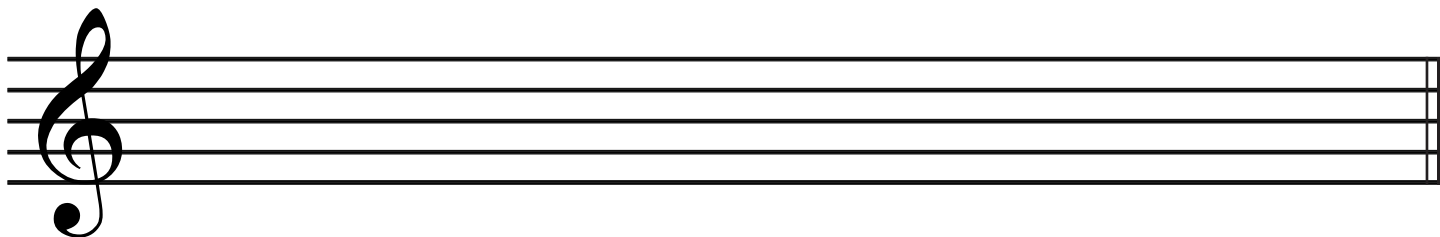




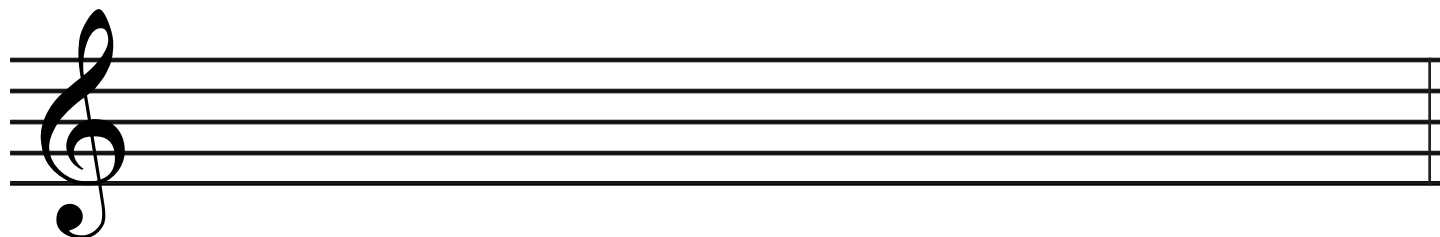
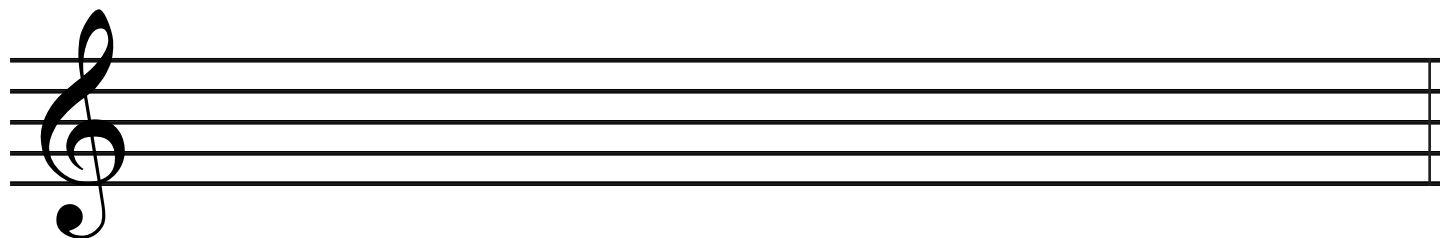
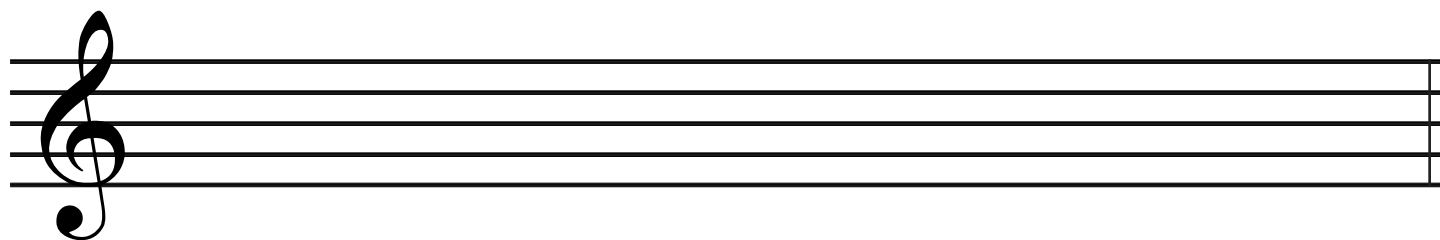
# Three-Note Songs



## My Three-Note Songs



## My Patterns



# Come to Play



Thomas Cabaniss

1

1 2 3 4 1 2 3 4 Winds blow

4

Trum - pets sound - ing

7

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

10

Drum- mers 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

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 \_\_\_\_\_ LEADER

song \_\_\_\_\_ with song \_\_\_\_\_ What do you do \_\_\_\_\_ with time \_\_\_\_\_

25

AUDIENCE

Make it groove \_\_\_\_\_ make it move \_\_\_\_\_ make it rhyme \_\_\_\_\_

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

Make it groove make it move \_\_\_\_\_ make it rhyme \_\_\_\_\_

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 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 trum - pets sound - ing

40

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

43

Winds blow trum - pets sound - ing Strings sing

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

40

Drum - mers — p p p p p pound-ing Drum - mers — p p p p p pound-ing Winds blow

shake the ground with song — Come to play, Join

Come to play, Join

49

trum - pet sound - ing Strings sing Drum - mers 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

52

Drum - mers — 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

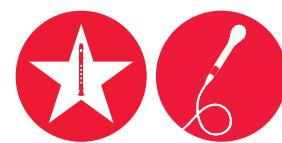
Date: \_\_\_\_\_



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
Articulation	Legato ..... Staccato
Melodic direction	Descending ..... Ascending
Motif	Not developed ..... Well developed

# The Blue Danube



Johann Strauss II

1 **21**

A beau - ti - ful

24 stream so clear and blue A

27 beau - ti - ful dream of me and

30 you The stars seem to float a -


33 bove the sky With us as we

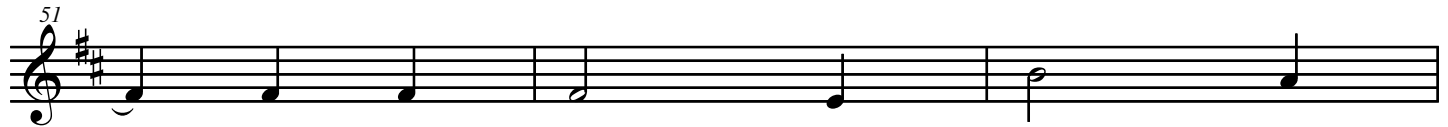
36 go they fly so high. We're

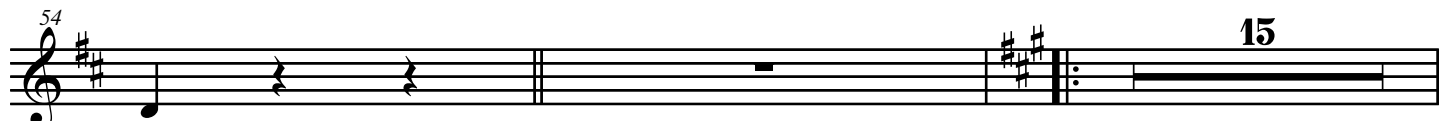
39 up in the air up in the

42 air As high as we dare high

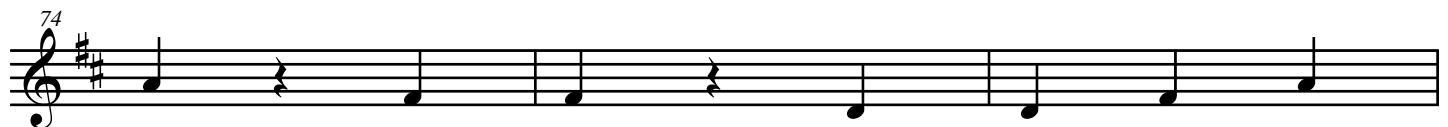
45 as we dare We'll ne - ver come


48  
  
 down \_\_\_\_\_ we will stay \_\_\_\_\_

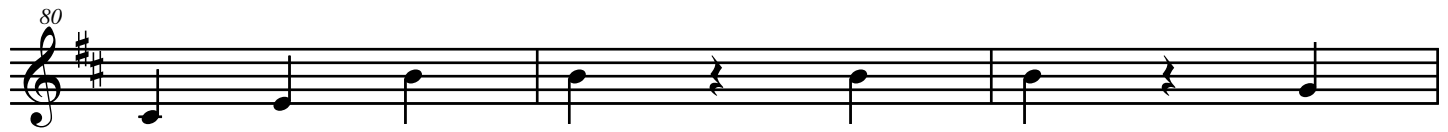
51  
  
 — Un - til night be - comes the


54  
  
 day!

71  
  
 A beau - ti - ful stream so

74  
  
 clear and blue A beau - ti - ful

77  
  
 dream of me and you The

80  
  
 stars seem to float a - bove the

83  
  
 sky, With us as we go they

86  
 fly so high We're up in the

89  
 air up in the air as

92  
 high as we dare high as we

95  
 dare We'll ne - ver come down \_\_\_\_\_

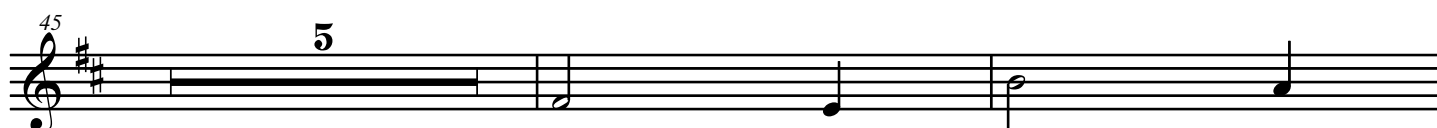
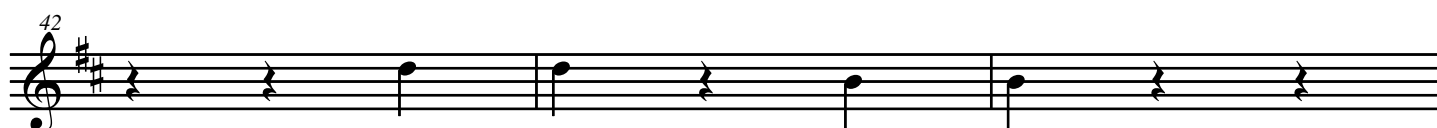
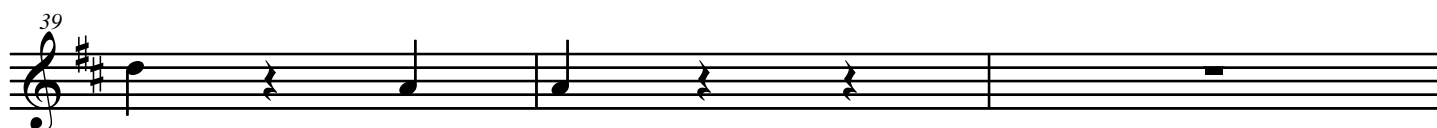
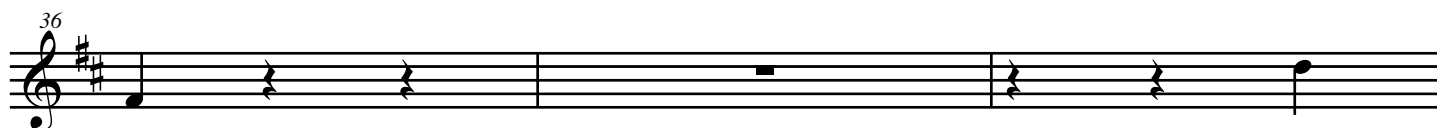
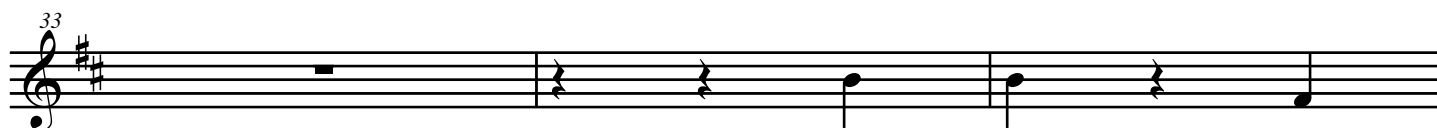
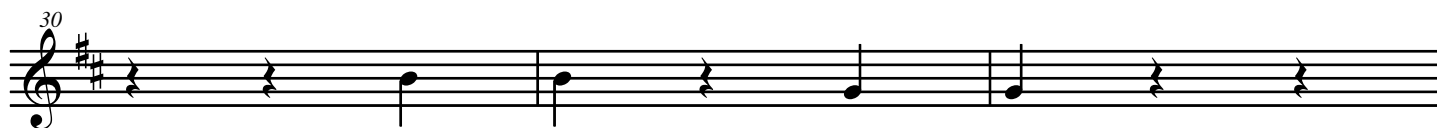
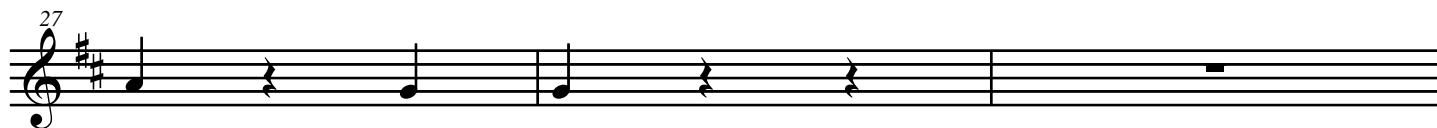
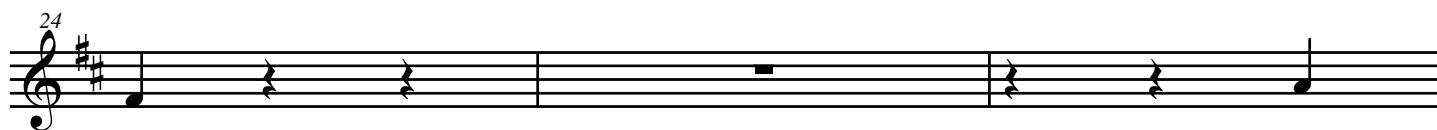
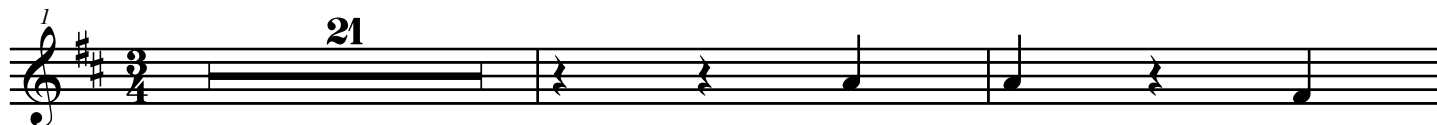
98  
 — we will stay \_\_\_\_\_ Un - til

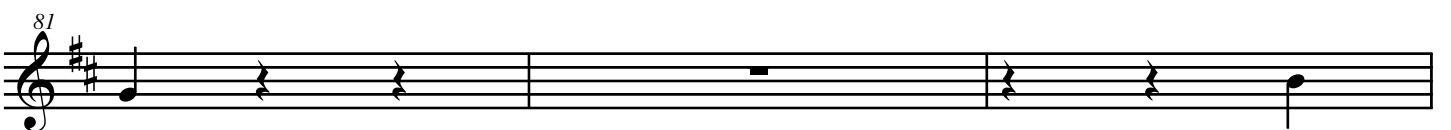
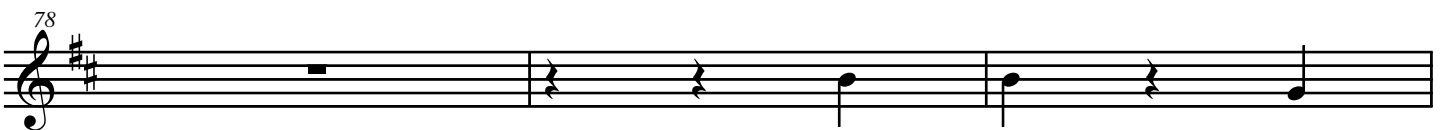
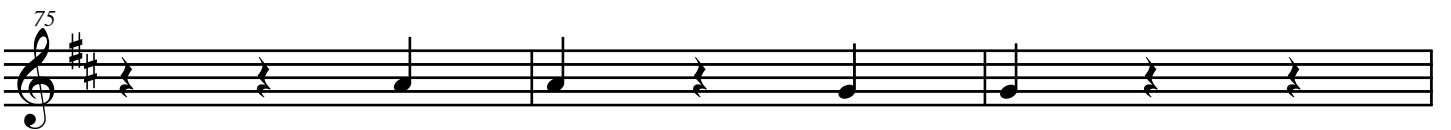
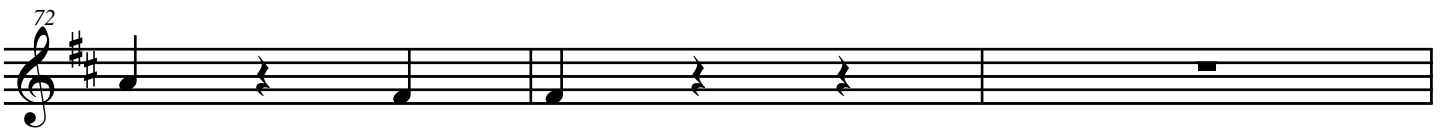
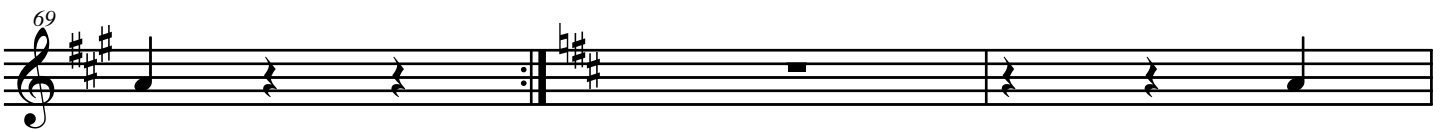
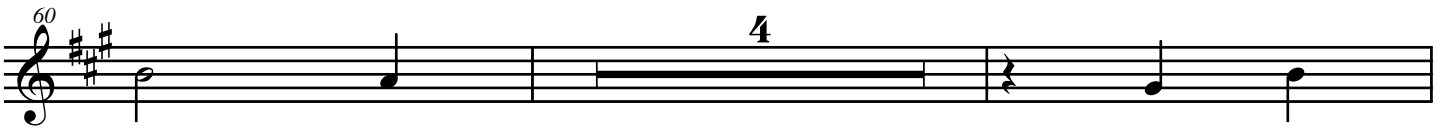
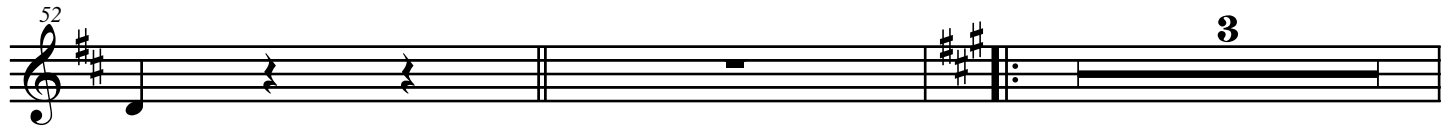
101  
 night be - comes the day. Ba - dum - bum!

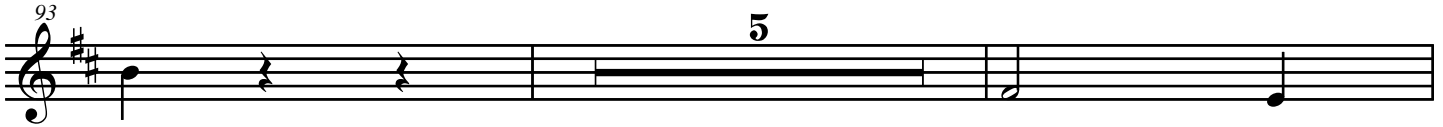
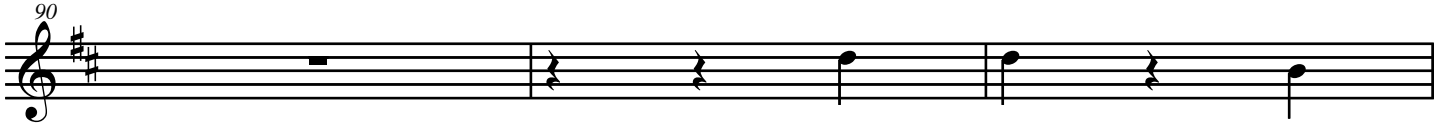
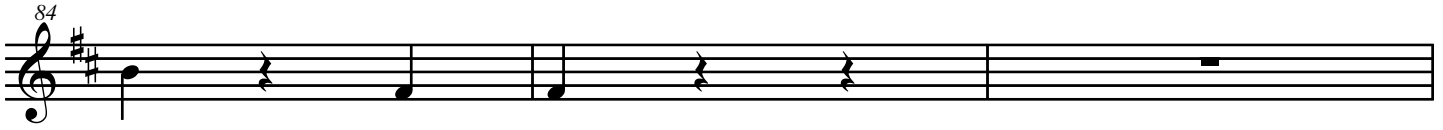
# The Blue Danube



Johann Strauss II







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



## How Am I Doing?

Work Title: *The Blue Danube*

Composer: Johann Strauss II

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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Dynamics	No surprises ..... Lots of surprises
Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Articulation	Legato ..... Staccato
Melodic direction	Descending ..... Ascending
Motif	Not developed ..... Well developed

# Cantus in memoriam Benjamin Britten

Arvo Pärt



Orchestral introduction  
in concert

25 26

In me - - - mo - ri - am



Orchestral introduction  
in concert

25 26

V V V V

**How Am I Doing?**  
 Work Title: *Cantus in memoriam*  
 Benjamin Britten  
 Composer: Arvo Pärt



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

Goals	Mark on the lines below how you feel about your progress on each goal.
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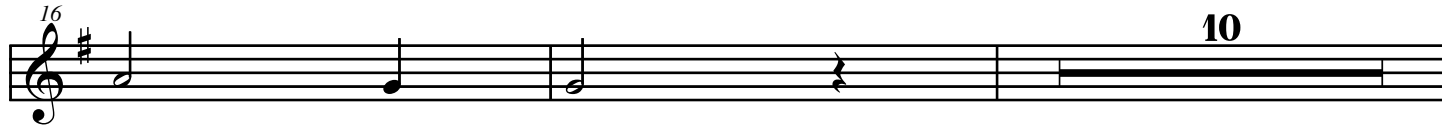
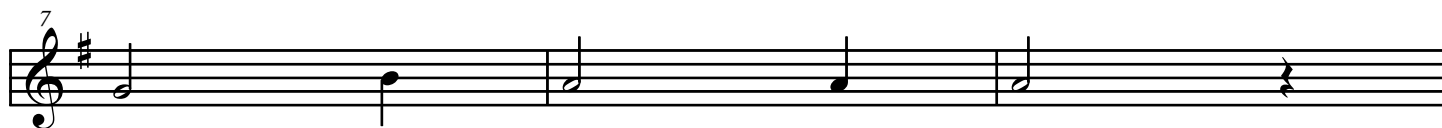
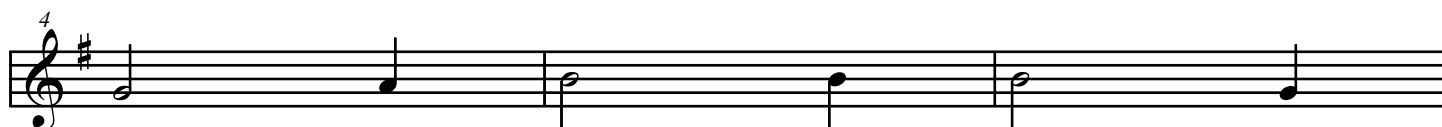
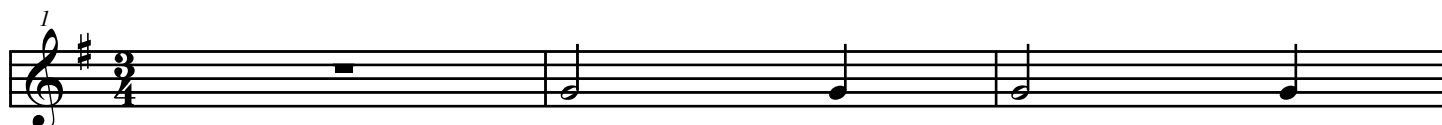


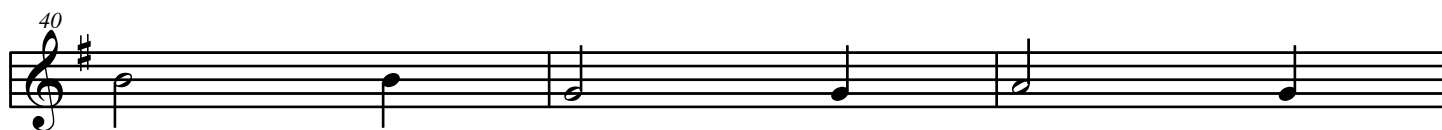
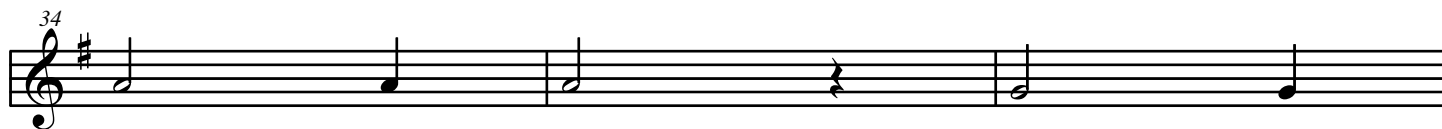
# Nocturne

from *A Midsummer Night's Dream*



Felix Mendelssohn





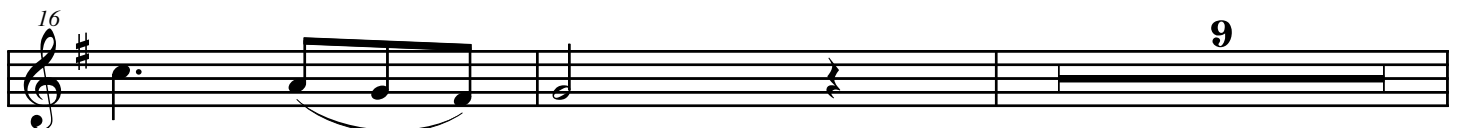
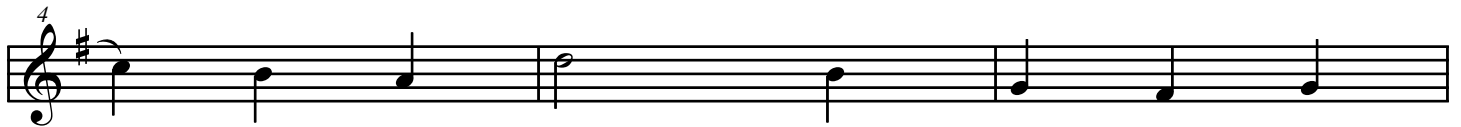


# Nocturne

from *A Midsummer Night's Dream*



Felix Mendelssohn







## How Am I Doing?

Work Title: Nocturne from  
*A Midsummer Night's Dream*  
 Composer: Felix Mendelssohn



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!
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Melodic direction	Descending ..... Ascending
Motif	Not developed ..... Well developed

# Away I Fly



Thomas Cabaniss

1 4 3

"Get

9 up, Get up,

12 "Get up," I hear faint - ly but I

15 fall back back to sleep

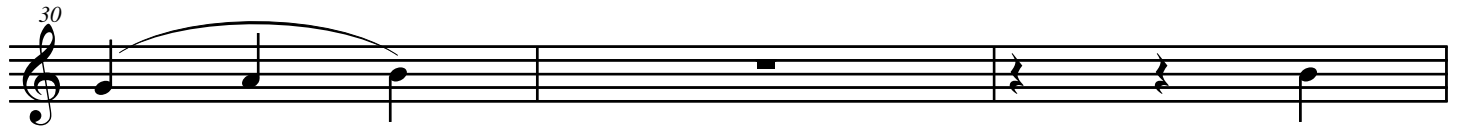
18 back to sleep! \_\_\_\_\_ I

21 dream once a - gain that I know how to

24 fly — I



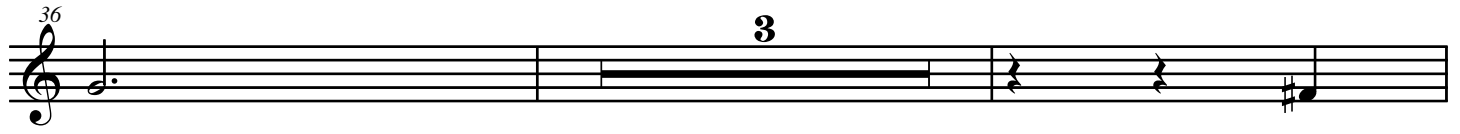
dream once a - gain I am o - ver the



o - - - cean I



dream once a - gain I'm a bird in the



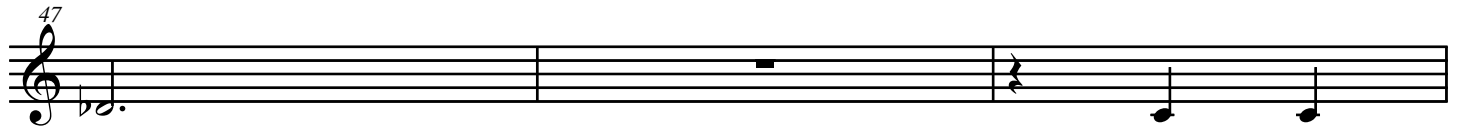
sky But



now I am fal - - - -



ling I'm spin - - - - ning a -

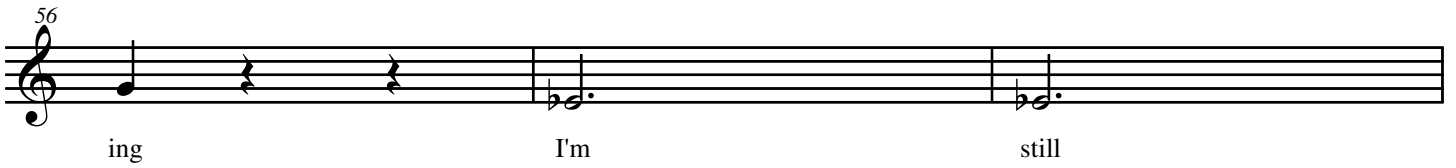


round I hear



some - - one say, "Get up!" But

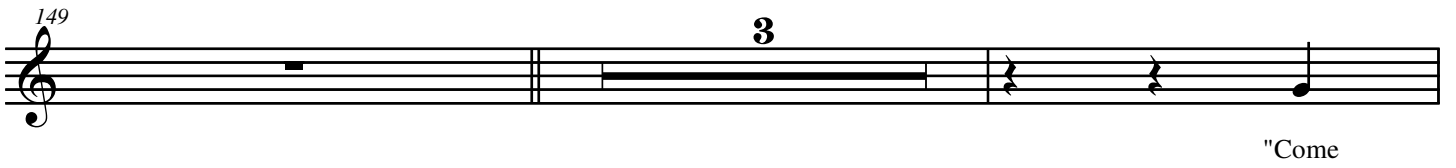
53  
  
 I'm still sleep - - - - -

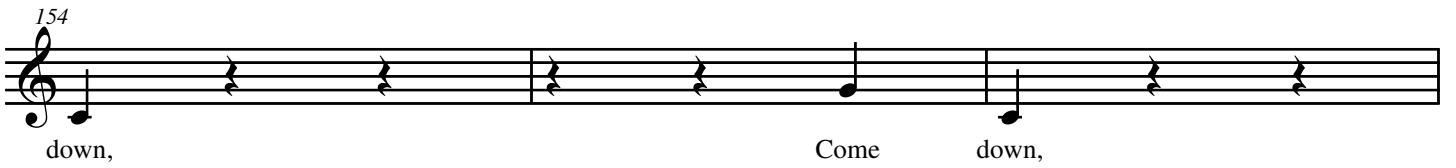
56  
  
 ing I'm still

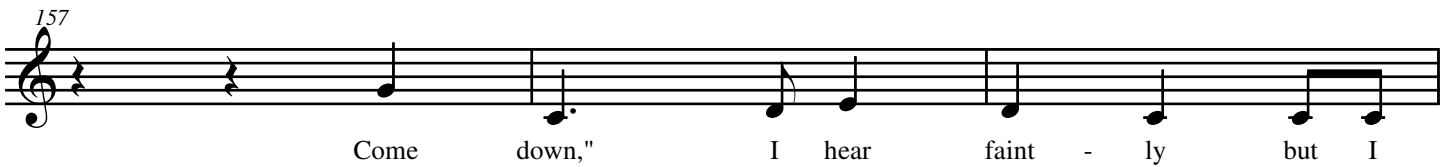
Get ready to move.

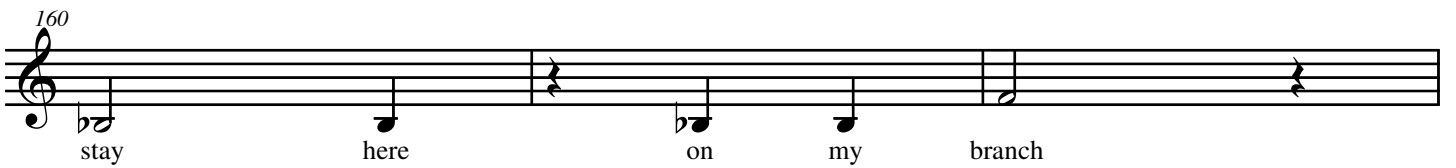
59  
  
 down

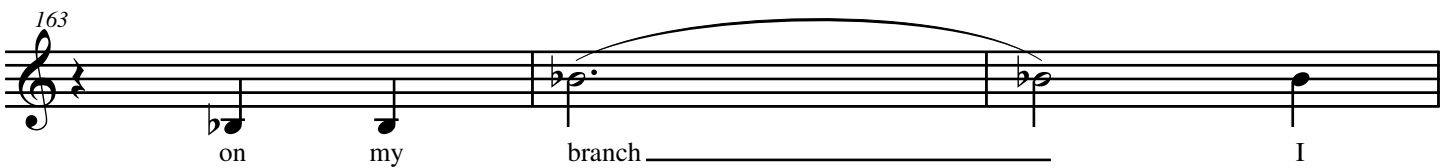
88


149  
  
 "Come

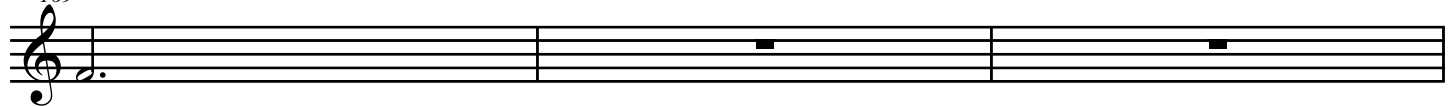
154  
  
 down, Come down,


157  
  
 Come down," I hear faint - ly but I

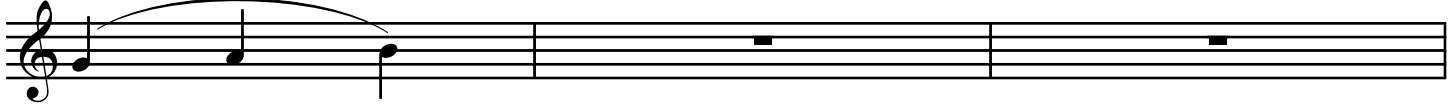
160  
  
 stay here on my branch


163  
  
 on my branch I

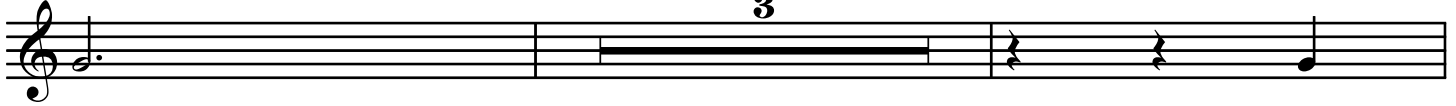
166  
  
 dream once a - gain I'm a kid on the

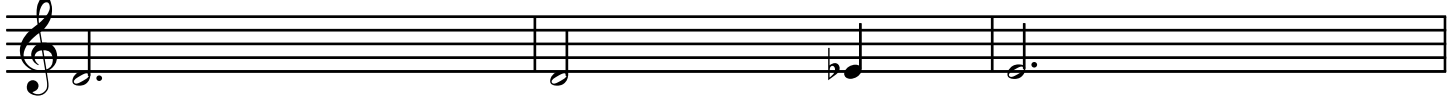
169  
  
 ground

172  
  
 Run - ning and jump - ing and not car - ing

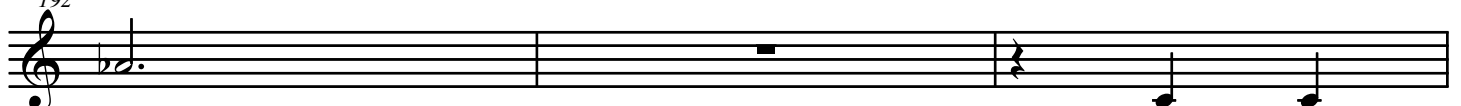
175  
  
 where I go

178  
  
 Tum - bling and laugh - ing, the world's filled with

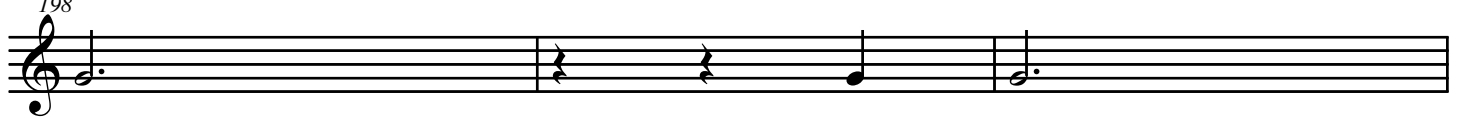
181  
  
 sound **3** But

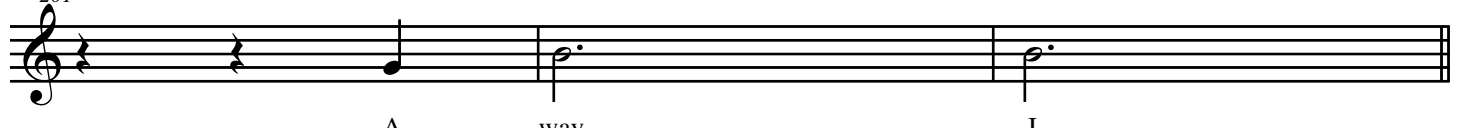
186  
  
 now I am ri - - - -

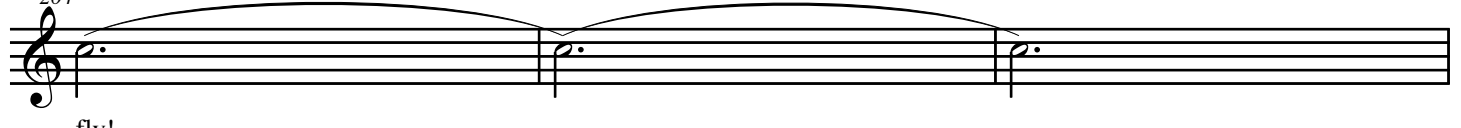
189  
  
 sing I'm float - - - - ing up

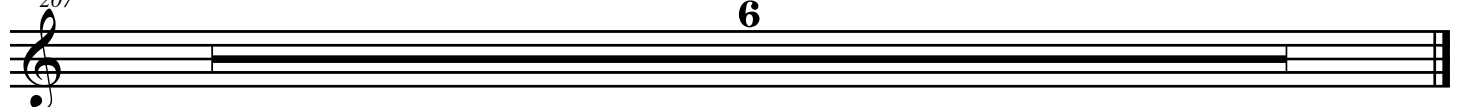
192  
  
 high I hear

195  
  
 some - - one say, "Come down!" A -

198  
  
 way, A - way,

201  
  
 A - way I

204  
  
 fly! \_\_\_\_\_

207  
  
 6



# How Am I Doing?

Work Title: "Away I Fly"  
 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!
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
Articulation	Legato ..... Staccato
Melodic direction	Descending ..... Ascending
Motif	Not developed ..... Well developed

# Toreador

from *Carmen*



Georges Bizet

1  
Tor - re - a-dor, on gu - - - - ard!

3  
To - re - a-dor! To - re - a-dor!

5  
And, as you fight just think that from a - bove

7  
Dark eyes send their re - gard—

9  
With prom - is - es of love, To - re - a - dor,

11  
with prom - is - es of love!



# How Am I Doing?

Work Title: "Toreador" from *Carmen*  
 Composer: Georges Bizet

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	
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Steps	No steps ..... Lots of steps
Leaps	No leaps ..... Lots of leaps
Articulation	Legato ..... Staccato
Melodic direction	Descending ..... Ascending
Motif	Not developed ..... Well developed

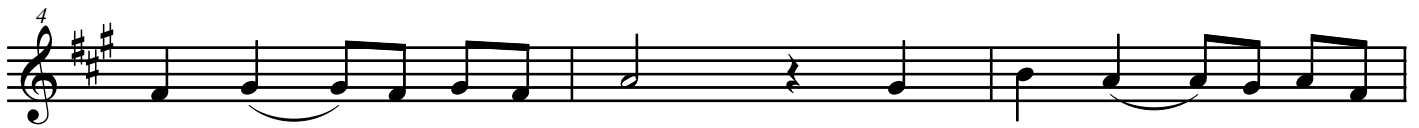
# Cidade Maravilhosa



André Filho



Ci - da - de ma - ra - vi - lho - sa  
**Pronunciation: See dah jee mah - rah - vee - lyoh - suh**



chei - a deen - can - tos mil, Ci - da - de ma - ra - vi -  
**shay - ah jee in cantus mee-yoo See dah jee mah - rah - vee**



lho - sa co - ra - cao do meu Bra - sil. Ci -  
**lyoh - suh kora-sowhn doo may-oo brah-see-oo See**



da - de ma - ra - vi - lho - sa chei - a deen - can - tos  
**dah jee mah - rah - vee - lyoh - suh shay-ah jee incantus**



mil, Ci - da - de ma - ra - vi - lho - sa  
**mee-yoo See dah jee mah-rah-vee - lyoh - suh**



co - ra - cao do meu Bra - sil.  
**ko - ra - sowhn doo may-oo brah - see-oo**

# How Am I Doing?

Work Title: "Cidade Maravilhosa"  
 Composer: André Filho

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
Articulation	Legato ..... Staccato
Melodic direction	Descending ..... Ascending
Motif	Not developed ..... Well developed

# My Marvelous Moving Motif Map

## Symphony No. 5

Musical score for Symphony No. 5, measures 5 through 20. The score is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The melody consists of eighth and quarter notes, with some rests. The notes are: 5: G4, A4, B4, C5; 6: D5, E5, F5, G5; 7: G5, F5, E5, D5; 8: C5, B4, A4, G4; 9: G4, F4, E4, D4; 10: C4, B3, A3, G3; 11: F3, E3, D3, C3; 12: B2, A2, G2, F2; 13: E2, D2, C2, B1; 14: A1, G1, F1, E1; 15: D1, C1, B0, A0; 16: G0, F0, E0, D0; 17: C0, B0, A0, G0; 18: F0, E0, D0, C0; 19: B0, A0, G0, F0; 20: E0, D0, C0, B0.

## The Blue Danube

Musical score for The Blue Danube, measures 8 through 29. The score is written in a single treble clef staff with a key signature of two sharps (F# and C#) and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The notes are: 8: D5, E5, F#5, G5; 9: A5, B5, C#6, D6; 10: E6, F#6, G6, A6; 11: B6, C#7, D7, E7; 12: F#7, G7, A7, B7; 13: C#8, D8, E8, F#8; 14: G8, A8, B8, C#9; 15: D9, E9, F#9, G9; 16: A9, B9, C#10, D10; 17: E10, F#10, G10, A10; 18: B10, C#11, D11, E11; 19: F#11, G11, A11, B11; 20: C#12, D12, E12, F#12; 21: G12, A12, B12, C#13; 22: D13, E13, F#13, G13; 23: A13, B13, C#14, D14; 24: E14, F#14, G14, A14; 25: B14, C#15, D15, E15; 26: F#15, G15, A15, B15; 27: C#16, D16, E16, F#16; 28: G16, A16, B16, C#17; 29: D17, E17, F#17, G17.

## My Marvelous Moving Motif Map

### *Cantus in memoriam Benjamin Britten*

Three staves of musical notation in 3/4 time, featuring a melodic motif of quarter notes: G4, A4, B4, C5, B4, A4, G4. The first staff contains the full motif. The second staff contains the motif with a repeat sign (R) under the first two notes. The third staff contains the motif with a repeat sign (R) under the first two notes and a double bar line at the end.

### “Can Can”

Two staves of musical notation in 4/4 time, featuring a melodic motif of eighth notes: G4, A4, B4, C5, B4, A4, G4. The first staff contains the full motif. The second staff contains the motif with a repeat sign (R) under the first two notes and a double bar line at the end.

### Key

R: repeat

▲: higher

▼: lower

F: fragment

◀▶: reverse

N: new

## The First 10 Notes

**Beethoven's Symphony No. 5, first movement****Strauss's *The Blue Danube*****Arvo Pärt's *Cantus in memoriam Benjamin Britten*****Mendelssohn's Nocturne from *A Midsummer Night's Dream*****Offenbach's "Can-Can"**

# The Moving Melody Market Figure-Outer

<b>Up</b>	Count the number of <b>steps</b> that go <b>up</b> .	Count the number of <b>leaps</b> that go <b>up</b> .	Count the number of <b>octaves</b> that go <b>up</b> .	<b>Totals</b>
	<b>Steps Up</b> _____ X 1  = \$ _____	<b>Leaps Up</b> _____ X 2  = \$ _____	<b>Octaves Up</b> _____ X 10  = \$ _____	<b>Steps Up</b> \$ _____ <b>Leaps Up</b> + \$ _____ <b>Octaves Up</b> + \$ _____
				<b>Total Ups</b> = \$ _____
<b>Down</b>	Count the number of <b>steps</b> that go <b>down</b> .	Count the number of <b>leaps</b> that go <b>down</b> .	Count the number of <b>octaves</b> that go <b>down</b> .	<b>Totals</b>
	<b>Steps Down</b> _____ X 1  = \$ _____	<b>Leaps Down</b> _____ X 2  = \$ _____	<b>Octaves down</b> _____ X 10  = \$ _____	<b>Steps Down</b> _____ <b>Leaps Down</b> + \$ _____ <b>Octaves Down</b> + \$ _____
				<b>Total Downs</b> = \$ _____
<b>Total</b>	<p><b>Starting Investment \$ 10.00</b></p> <p><b>Total Ups + \$ _____</b></p> <p><b>Total Downs - \$ _____</b></p> <p><b>Your Total Moving Melody Market Earnings = \$ _____</b></p>			

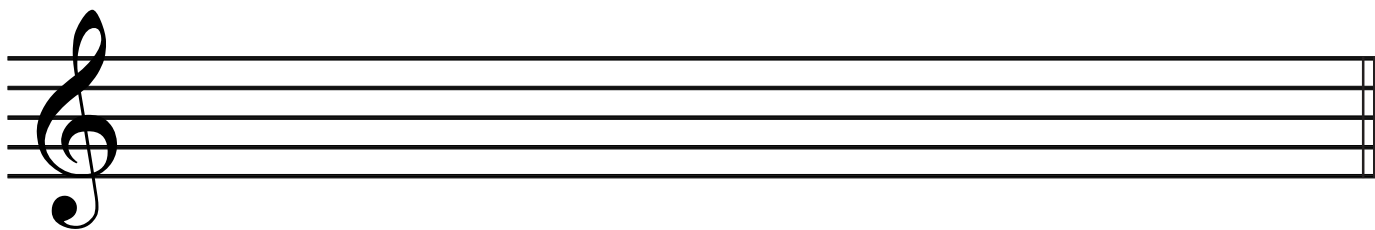
## My Own Cantus

My Inspiration:

Direction: Up or down?







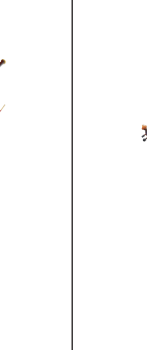
Steps, leaps, or both?

My Four Pitches:



Number of players/singers?

## Overture to *The Marriage of Figaro* Dynamic Surprises Listening Map

	Section 1 at 0:02	Section 2 at 0:07	Section 3 at 0:10	Section 4 at 0:15	Section 5 at 0:23	Section 6 at 0:35	Section 7 at 0:48
<b>Measures</b>	1–7	8–11	12–17	18–27	28–41	42–57	58–63
<b>Duration</b>	5 seconds / 14 pulses	3 seconds / 8 pulses	5 seconds / 12 pulses	8 seconds / 20 pulses	12 seconds / 28 pulses	13 seconds / 16+16 pulses	5 seconds / 12 pulses
<b>Surprises</b> ( <b>loud</b> and <b>soft</b> , with pulse numbers)	1 2 3 4 5 6 7 8 9 10 11 12 13 14	1 2 3 4 5 6 7 8	<b>1 2 3 4</b> <b>5 6 7 8</b> <b>9 10 11 12</b>	<b>1 2 3 4</b> <b>5 6 7 8</b> <b>9 10 11 12</b> <b>13 14 15 16</b> 17 18 19 20	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	<b>1 2 3 4</b> <b>5 6 7 8</b> <b>9 10 11 12</b> <b>13 14 15 16</b> <b>1 2 3 4</b> <b>5 6 7 8</b> <b>9 10 11 12</b> <b>13 14 15 16</b>	<b>1 2 3 4</b> <b>5 6 7 8</b> <b>9 10 11 12</b>
<b>Changes</b> (dynamics and energy)	Quiet, quick notes  Low and middle range notes	Slower notes in four sets of three  Range rising up	<b>Suddenly all very loud</b>  Lots of highs and lows, very full, a little softer near the end	<b>First pulse of every four is suddenly loud for four times</b> , while everything else is soft	Lots of loud unison playing  The melody falls into two six-measure sections	<b>Suddenly soft with unexpected loud accents</b> then <b>four pulses of quick, soft notes</b> , then the whole 16-note section repeats	<b>Loud, unexpected accents</b>  Slower notes in three sets of two + three  Range falling down
<b>Melody</b>							
<b>I Also Noticed ...</b>							
<b>Key:</b> loud surprises = <b>orange</b> soft surprises = <b>blue</b>							

# Orchestra Organizer



Piccolo



Flute



Bassoon

## Woodwinds (wooden tubes, blown)



Clarinet



Oboe



Trumpet



French horn



Tuba



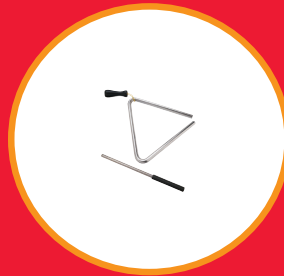
Trombone

## Brass (metal tubes, buzzed lips)

# Orchestra Organizer

## Percussion

(struck, shaken, or scraped)



Triangle



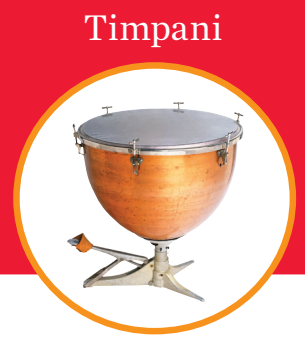
Snare Drum



Bass Drum



Xylophone



Timpani

## Strings

(wooden box with strings, bowed or plucked)



Violin



Viola



Bass







Cello







Harp





Who Am I?

	Instrument Name	Family
		
		
		
		







Who Am I?

	Instrument Name	Family
		
		
		
		

	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**

<b>Name of Award</b>	<b>Nominees</b>	<b>Award-Winning Instrument</b>	<b>My Trophy for the Winning Instrument</b>

## Becoming an Expert Audience ...

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



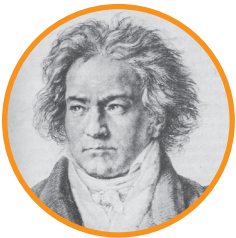
Audience Challenge

	1	2	3
	Needs Work	Acceptable	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



**Ludwig van Beethoven** (1770–1827) grew up in Bonn, Germany, and by the time he was just 12 years old, he was earning a living for his family by playing organ and composing original music. He was eventually known as the greatest pianist of his time. Although Beethoven began to suffer from hearing loss as early as his 20s, he continued to compose. He even composed many of his most famous musical works after he had become totally deaf! Legend has it that after conducting the premiere of his Ninth Symphony, he had to be turned around to see the overwhelming applause of the audience. Beethoven’s originality and innovation inspired others to change the way that they composed. Fun fact: One of Beethoven’s favorite foods was macaroni and cheese!



**Georges Bizet** (1838–1875) was born to two professional musicians, his mother a pianist and his father a composer and voice teacher. When he was 9, his father enrolled him in the Paris Conservatory of Music, where he was considered a master of the piano by age 14 and was encouraged to compose. He wrote more than 150 compositions for the piano (Fun fact: including one piece for four hands) as well as a symphony, orchestral suites, operas, and songs. His masterpiece, *Carmen*, an opera that opened to terrible reviews in 1875, is now celebrated and performed all over the world.




**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.



**André Filho** (1906–1974) was a Brazilian actor and musician. He composed “Cidade Maravilhosa” (which means “Wonderful City”) for the Rio de Janeiro carnival in 1935. The anthem was made popular by Carmen Miranda, a Brazilian-born Broadway singer and actress, and Filho’s song became the official song of Brazil in 1960.



**Felix Mendelssohn** (1809–1847) was born in Hamburg, Germany, to parents who encouraged him to be a musician (Fun fact: Felix means “happy.”). He began taking piano lessons from his mother at age 6, and The Mendelssohn family held regular Sunday afternoon concerts at their house. Mendelssohn started composing when he was 10 and by 13 had his work published. His sister Fanny was also a pianist and a composer. Mendelssohn twice composed music inspired by William Shakespeare’s play *A Midsummer Night’s Dream*. In 1826, near the start of his career, he wrote a concert overture (Op. 21), and in 1842, only a few years before his death, he wrote further incidental music (Op. 61) for a production of the play, which includes the Nocturne. Mendelssohn loved to travel, and his trips to other countries inspired some of his best music, like his “Scottish” and “Italian” symphonies.





**Wolfgang Amadeus Mozart** (1756–1751) was born in Salzburg, Austria. He was writing piano sonatas by age 5, playing concerts throughout Europe at age 6, and composing his first opera when he was 12! Mozart could compose anywhere—at meals (Fun fact: He loved liver dumplings and sauerkraut.), while talking to friends, or while playing pool. He composed very quickly and wrote huge amounts of music. It would take more than eight days to play all of his music, one piece after the next, without stopping. Mozart is considered by some to be the greatest composer who ever lived. On December 5, 1791, Mozart died at just 35 years of age, leaving behind a collection of more than 600 compositions.



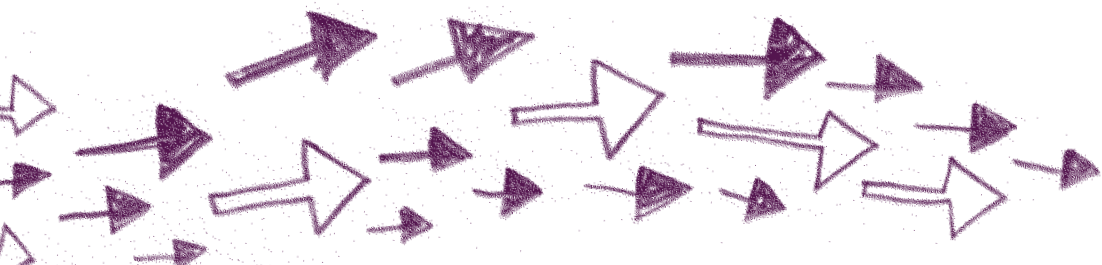
**Arvo Pärt** (b. 1935) is an Estonian composer who began studying music at age 7 and was composing his own music by age 14. In the late 1970s, he developed and produced his own distinctive style of music based on the slow modulation of sounds, such as those produced by bells and pure voice tones. Pärt has said that his music is similar to light going through a prism: The music may have a slightly different meaning for each listener, thus creating a spectrum of musical experience similar to a rainbow of light.

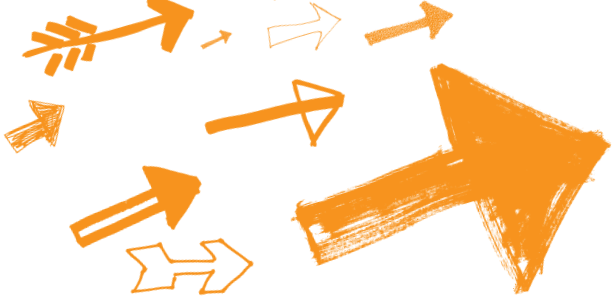


**Jacques Offenbach** (1819–1880) was the seventh child in a very large and musical family; in the evenings, they often played chamber music together. Offenbach soon discovered that the cello was his favorite instrument, and by age 6, he was composing music. Throughout his life, he was able to earn a living as a composer, conductor, and performer. Offenbach’s melodies were often infectious and full of fun. He is known as the father of the French operetta, a form of light opera very similar to American musical theater. Some of his most famous operettas are *Orpheus in the Underworld* and *La belle Hélène*. *The Tales of Hoffman*, regarded as his only full-fledged opera, was his masterpiece.



**Johann Strauss II** (1825–1899) was born in Vienna, where his father was already a very famous musician. Although his father urged him to stay away from music (Fun fact: He wanted him to become a banker.), Strauss rebelled against this idea, studying the violin in secret. At age 19, he started his own orchestra and conducted his first public concert, and people eventually began to realize that Strauss was more talented than his father. He toured internationally with his orchestra and composed music dedicated to the places he visited, eventually writing more than 500 waltzes, polkas, quadrilles, and other types of dance music, as well as 16 operettas. In his lifetime, he was known as “The Waltz King” and was largely responsible for the popularity of the waltz in Vienna during the 19th century.





# GLOSSARY

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

**accompaniment:** music that goes with and supports a tune

**analyze:** to study the parts of a piece of music and how they relate to each other

**appearance:** the way something looks

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

**composer:** a person who writes music

**conduct:** lead a group in making music

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

**contour:** a musical shape

**create:** to make something

**duet:** a piece in which two people make music together

**duration:** a measured length of time

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

**expression:** communication of feelings

**finale:** the ending of a piece of music

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

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

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

**leaps:** large changes in pitch

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

**lyrics:** the words in a song

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



**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

**motif:** a repeating musical idea that can change or remain the same throughout 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

**opera:** a live theater show, where the characters sing instead of speak their lines

**operetta:** a short, amusing opera

**orchestra:** a group of musicians who play instruments together as an ensemble

**orchestrate:** to take existing music and arrange it for a set of instruments or voices to play or sing

**orchestration:** the music you create when you take existing music and arrange it for a set of instruments or voices to play or sing

**overture:** orchestral music played at the beginning of an opera

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

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

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

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

**rhythm:** patterns of sound and silence

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

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

**steady beat:** the pulse in music

**steps:** small changes in pitch

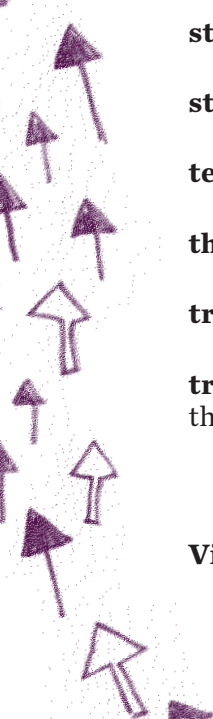
**tempo:** the speed of music

**theme:** the principal musical idea

**transcribe:** to transfer something (e.g., a musical phrase) into another form

**tremolo:** an effect which sounds like trembling, created on string instruments by drawing the bow across the strings very quickly

Visit [linkup.carnegiehall.org](http://linkup.carnegiehall.org) for additional Link Up support materials.



# ONLINE RESOURCES

## **Additional Information About Beethoven’s Symphony No. 5**

[dsokids.com/listen/ComposerDetail.aspx?composerID=13](https://www.dsokids.com/listen/ComposerDetail.aspx?composerID=13)

## **Additional Information About Mozart’s *The Marriage of Figaro***

[seattleopera.org/\\_downloads/discover/resources/08\\_09/figaro.pdf](https://seattleopera.org/_downloads/discover/resources/08_09/figaro.pdf)

## **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.

[musanim.com](https://www.musanim.com)

## **Listening Adventures Interactive Website for *The Young Person’s Guide to the Orchestra***

Join Violet as she goes on an instrument safari—guided by her uncle Ollie—collecting all the instruments of the orchestra to the accompaniment of Britten’s *The Young Person’s Guide to the Orchestra*.

[listeningadventures.carnegiehall.org](https://listeningadventures.carnegiehall.org)

## **Explore How Music Moves in Cartoons**

Explore how Bugs Bunny uses dynamics, melodic direction, steps, and leaps in “Long-Haired Hare,” a 1948 Warner Brothers Looney Tunes cartoon.

[clip4e.com/play\\_bugs\\_bunny\\_long\\_haired\\_hare.htm](https://clip4e.com/play_bugs_bunny_long_haired_hare.htm)

Hear Strauss’s *The Blue Danube* in a 1929 MGM animation by Hugh Harman.

[youtube.com/watch?V=9lqpk0ufoly](https://youtube.com/watch?V=9lqpk0ufoly)

Hear Strauss’s *The Blue Danube* in “A Corny Concerto,” a 1943 Warner Brothers Merrie Melodies cartoon (start at 4:10).

[youtube.com/watch?V=suke\\_rhsv2y&NR=1](https://youtube.com/watch?V=suke_rhsv2y&NR=1)



# ACKNOWLEDGMENTS

## Scores and Recordings

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

*The Blue Danube* by Johann Strauss II. Performed by Wiener Philharmoniker; Willi Boskovsky. Courtesy of Decca Music Limited under license from Universal Music Enterprises. Student performance tracks performed by Laura Costa, Amy Justman, and Shane Schag.

Nocturne from *A Midsummer Night’s Dream* by Felix Mendelssohn. Performed by Chicago Symphony Orchestra; James Levine. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises. Student performance tracks performed by Laura Costa and Shane Schag.

Arvo Pärt’s *Cantus in Memory of Benjamin Britten* for string orchestra and bell. Performed by Neeme Järvi and the Royal Scottish National Orchestra, © 1981 Universal Edition A.G., Wien//UE 31858, Chan 241-26. Courtesy of Chandos Records Ltd. Arrangement for strings and tubular bells by Thomas Cabaniss. © 2011 Universal Edition A.G., Wien. Student performance tracks arranged by Thomas Cabaniss and performed by Amy Justman, Laura Costa, Shane Schag, and Erin Wight.

“Away I Fly” by Thomas Cabaniss. Published by MusiCreate Publications. Performed by Shane Schag 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 Andre Filho and Nick Lamer. (c) 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.

Symphony No. 5 by Ludwig van Beethoven. Performed by Berliner Philharmoniker; Herbert von Karajan. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises.

“Can-Can” by Jacques Offenbach. Music performed by the RFCM Symphony Orchestra conducted by Dr. Keith J. Salmon—<http://www.royalty-free-classical-music.org>.

*The Marriage of Figaro* Act I: Overture by Wolfgang Amadeus Mozart. Performed by Nicolaus Esterhazy Sinfonia; Michael Halasz. Courtesy of Naxos of America. Excerpts and narration by Daniel Levy.

*The Young Person’s Guide to the Orchestra* by Benjamin Britten. Published by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Performed by The Fountain Ensemble and Daniel Levy.

## Photos

SG1: David Silva. SG2: student sitting by David Silva, recorder basics by Audrey Sherer, breath by Laura Costa. SG4–8: Audrey Sherer and Laura Costa. SG55: Link Up by Chris Lee, Stern Auditorium / Perelman Stage by Mark Crosby, string section by Steve J. Sherman, Link Up concert by Pete Checchia. SG56: 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 87: Pete Checchia

## Special Thanks

Special thanks to Hilary Easton for her choreography to “Away I Fly” and to Ms. Easton; Maria Schwab and the students of PS 84Q; and Carey White and the students of Elizabeth Morrow School for their participation in the creation of video resources for Link Up: *The Orchestra Moves*. Thanks to Stephen Malinowski for creating and granting permission for the Music Animation Machine. Thanks to Alejandro Aldana and David Rosenmeyer for assistance on “Cidade Maravilhosa” pronunciation.





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