Link Up

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

The Orchestra Moves

Ninth Edition
Link Up
A Program of Carnegie Hall’s Weill Music Institute
for Students in Grades Three Through Five

The Orchestra Moves

Student Guide

Ninth Edition
Lead support for Link Up is provided by Fund II Foundation.

Fund II Foundation

Additional funding for Link Up is provided by the Rose M. Badgeley Residuary Charitable Trust, The Barker Welfare Foundation, JJR Foundation, and Joan and Sanford I. Weill and the Weill Family Foundation.

Link Up in New York City schools is made possible, in part, by an endowment gift from The Irene Diamond Fund.

The Weill Music Institute’s programs are made available to a nationwide audience, in part, by an endowment grant from the Citi Foundation.

© 2019 The Carnegie Hall Corporation. All rights reserved.

Carnegie Hall’s Weill Music Institute
881 Seventh Avenue, New York, NY 10019
Phone: 212-903-9670 | Fax: 212-903-0758
Email: linkup@carnegiehall.org
carnegiehall.org/LinkUp

Carnegie Hall’s Weill Music Institute
881 Seventh Avenue, New York, NY 10019
Phone: 212-903-9670 | Fax: 212-903-0758
Email: linkup@carnegiehall.org
carnegiehall.org/LinkUp

Lead support for Link Up is provided by Fund II Foundation.

Fund II Foundation

Additional funding for Link Up is provided by the Rose M. Badgeley Residuary Charitable Trust, The Barker Welfare Foundation, JJR Foundation, and Joan and Sanford I. Weill and the Weill Family Foundation.

Link Up in New York City schools is made possible, in part, by an endowment gift from The Irene Diamond Fund.

The Weill Music Institute’s programs are made available to a nationwide audience, in part, by an endowment grant from the Citi Foundation.

© 2019 The Carnegie Hall Corporation. All rights reserved.

Carnegie Hall’s Weill Music Institute
881 Seventh Avenue, New York, NY 10019
Phone: 212-903-9670 | Fax: 212-903-0758
Email: linkup@carnegiehall.org
carnegiehall.org/LinkUp

Lead support for Link Up is provided by Fund II Foundation.

Fund II Foundation

Additional funding for Link Up is provided by the Rose M. Badgeley Residuary Charitable Trust, The Barker Welfare Foundation, JJR Foundation, and Joan and Sanford I. Weill and the Weill Family Foundation.

Link Up in New York City schools is made possible, in part, by an endowment gift from The Irene Diamond Fund.

The Weill Music Institute’s programs are made available to a nationwide audience, in part, by an endowment grant from the Citi Foundation.

© 2019 The Carnegie Hall Corporation. All rights reserved.

Carnegie Hall’s Weill Music Institute
881 Seventh Avenue, New York, NY 10019
Phone: 212-903-9670 | Fax: 212-903-0758
Email: linkup@carnegiehall.org
carnegiehall.org/LinkUp
This book belongs to:
ICON KEY

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.
Come to Play

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

Thomas Cabaniss

Steadily

Part 1

\[ \text{Winds blow} \]

Part 2

\[ \text{Trum-pets sound-ing} \]

Part 3

\[ \text{Strings sing} \]

\[ \text{Drum-ners pound-ing} \]
Drummers p p p p p p pounding

Come to play, Join

sound with sound

Come to sing we'll shake the ground with

song

Come to play, Join

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

song with song  LEADER

song with song  What do you do with time

AUDIENCE

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
AUDIENCE

28

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

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

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

LEADER

31

What do you do with sound

Make it cry make it fly

Make it cry make it fly

Make it cry make it fly

AUDIENCE

34

make it gleam

Make it your dream

make it gleam

Make it your dream

make it gleam

Make it your dream
Orchestra interlude

Winds blow trumpets sounding

Strings sing

Drummers ppppppp pounding

Come to play, Join sound with sound

Come to sing we’ll
Drummers p p p p p pounding

Winds blow

shake the ground with song

Come to play, Join

Drummers p p p p p pounding

song with

Come to sing we'll shake the ground with

sound with sound

Come to sing we'll shake the ground with

song, with

song with sound

song, with

song!
The Blue Danube

Johann Strauss II

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

Andante

A beautiful stream so clear and blue A beautiful dream of me and you

The stars seem to float above the sky With us as we go they fly so high. We're up in the air up in the air

As high as we dare high as we dare We'll never come down we will stay
- Until night becomes the day!

A beautiful stream so clear and blue A beautiful dream of me and you The stars seem to float above the sky, With us as we go they fly so high We're up in the air up in the air as
high as we dare

We'll never come down

we will stay

night becomes the day. Ba-dum-bum!
The Blue Danube

Johann Strauss II

Recorder Notes Needed:
D, E, F#, G, A, B, High D
Barcarolle
from The Tales of Hoffmann

Jacques Offenbach

Recorder Notes Needed:
G, A, B
Barcarolle
from The Tales of Hoffmann

Moderato

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

Jacques Offenbach
Toreador
from Carmen
Georges Bizet

A soloist will sing two verses during the culminating concert.
You will sing along on the chorus below.

CHORUS

\[ \text{Toreador, on guard!} \]

\[ \text{Toreador! Toreador!} \]

\[ \text{And, as you fight just think that from above} \]

\[ \text{Dark eyes send their regard.} \]

\[ \text{With promises of love, Toreador,} \]

\[ \text{with promises of love!} \]
Cidade Maravilhosa

The chorus below repeats three times.

André Filho

Pronunciation: See dah jee mah-ra-vee-lyoh-suh

Chei-a deen-can-tos mil,

Chei-a deen-can-tos
Dee-hahn kan-toos meeyoo

Cidade Maravilhosa

Singing Icon

Cidade Maravilhosa

This chorus repeats three times.

André Filho
“Un, dos, tres” is a piece by Angélica Negrón that was composed specifically for Link Up students. The piece was inspired by a clapping game she played as a child growing up in Puerto Rico. It has three sections in which students can perform alongside the orchestra.

**Singing Section**

As the piece is performed, the lyrics below will be projected and you will be invited to sing or play the melody with the orchestra.

```plaintext
Un, dos, tres
```

**Call and Response**

You will hear members of the orchestra play short melodies using three notes: G, A, and B. These notes will be represented by the numbers 1 (G), 2 (A), and 3 (B). Your goal is to echo these melodies using your recorder or your voice by listening and following the numbers as they appear on the screen.

```plaintext
1 3 2
(Orchestra's turn) (Your turn)
```

**Recorder Extended Technique**

You will hear the orchestra making fluttery, wind-like sounds with their instruments. You can join in by making a special sound on your recorder: hold it sideways, blow into the thumb hole, and wiggle your fingers over the holes.
Composer and pianist Ludwig van Beethoven grew up in Germany. By the time he was 12 years old, he was earning a living for his family by playing the organ and composing original music. Eventually, he became known as one of the world’s greatest pianists and one of the greatest composers of all time. He composed many of his works after he had become deaf.

If Beethoven were a guest in your neighborhood, where would you take him? Make a Beethoven cut-out using the print-out given to you by your teacher. Take a photo with your cut-out Beethoven and show us.

Share your photos by emailing linkup@carnegiehall.org or on social media channels using #orchestramoves, our Twitter and Instagram handle (@carnegiehall), and our Facebook group (Carnegie Hall Link Up).
About the Composers

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

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

**Thomas Cabaniss** (b. 1962) is a New York City–based composer and educator. Cabaniss teaches at The Juilliard School and leads arts education programs throughout the city. His music ranges from chamber music to operas and film scores. He is the host and composer-in-residence for Carnegie Hall’s Link Up program, and helped launch Carnegie Hall’s Lullaby Project, which works with pregnant women, new mothers, and their families to write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities. Born in Charleston, South Carolina, he loves making (and eating) shrimp and grits, a classic Southern dish!

**André Filho** (1906–1974) was a Brazilian actor and musician who composed many popular songs. A violinist, singer, guitarist, pianist, mandolinist, and banjo player, Filho was an active performer and composer. He wrote “Cidade Maravilhosa” (“Beautiful City”) for the Rio de Janeiro Carnival in 1935. The song was made popular by Carmen Miranda, a Brazilian-born Broadway singer and actress, and became the anthem of Rio de Janeiro.
Arturo Márquez (b. 1950) is one of the most prominent Mexican classical composers. Born in Alamos, Mexico, he was introduced to music by his father, a mariachi musician, and his grandfather, a folk musician. Márquez's family moved to Los Angeles when he was 11, and he remained committed to music, composing, and playing the violin in school. When he was 17 years old, Márquez went to the Mexican Music Conservatory to study composition. He later studied music in Paris before returning to California. His earlier works were experimental in style. When he returned to Mexico, Márquez wanted to reach a broader audience. He began to frequent Mexico City's dance halls, where he discovered the danzón. His most famous works are eight danzones that incorporate this Mexican style into classical forms. Márquez currently lives in Mexico City, where he teaches and continues to compose.

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

Angélica Negrón (b. 1981) is a Brooklyn-based composer and multi-instrumentalist born in San Juan, Puerto Rico, where she got her early musical training in piano and violin. Interested in creating intricate yet simple narratives that evoke intangible moments in time, Negrón writes music for accordions, robotic instruments, toys, and electronics, as well as chamber ensembles and orchestras. She has also composed scores for films, modern dance, and experimental theater. As a longtime participant in the Puerto Rican underground music scene, Negrón is a founding member of the electro-acoustic pop outfit Balún. Also active as a music educator, she is a teaching artist for the New York Philharmonic’s Very Young Composers program and co-founder of Acopladitos, a Spanish immersion music program for young children.

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

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

### Woodwinds
(wooden or metal tubes, blown)

- **Clarinet**
  - Sounds like:

- **Bassoon**
  - Sounds like:

- **Oboe**
  - Sounds like:

- **Flute**
  - Sounds like: **high and light**

- **Piccolo**
  - Sounds like:

### Brass
(metal tubes, buzzed lips)

- **Trombone**
  - Sounds like:

- **Trumpet**
  - Sounds like:

- **Tuba**
  - Sounds like:

- **French Horn**
  - Sounds like:
Percussion
(struck, shaken, or scraped)

- Timpani
- Snare Drum
- Bass Drum
- Triangle
- Xylophone

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

- Violin
- Viola
- Bass
- Cello
- Harp
The Orchestra Map

- Violins
- Conductor
- Harp
- Flutes
- Clarinets
- French Horns
- Snare Drum
- Bass Drum
- Timpani
- Xylophone
- Harp
- Violins
- Conductor
Instrument Identification (Visual)

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

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Instrument Family</th>
<th>Musical Fact</th>
</tr>
</thead>
<tbody>
<tr>
<td>clarinet</td>
<td>woodwinds</td>
<td>Makes sound by blowing on a single reed</td>
</tr>
</tbody>
</table>

...
<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Instrument Family</th>
<th>Musical Fact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola</td>
<td>Strings</td>
<td>Slightly larger than the violin and plays lower notes.</td>
</tr>
<tr>
<td>Cello</td>
<td>Strings</td>
<td>Second largest of the string instruments and is usually played by a musician sitting in a chair.</td>
</tr>
<tr>
<td>French horn</td>
<td>Brass</td>
<td>Made with more than 12 feet of coiled brass tubing.</td>
</tr>
<tr>
<td>Timpani</td>
<td>Percussion</td>
<td>Also called kettledrums and are played with mallets.</td>
</tr>
<tr>
<td>Bass</td>
<td>Strings</td>
<td>Largest instrument of the string family and plays the lowest notes.</td>
</tr>
</tbody>
</table>
Listen carefully to each instrument example. Write the name and family of the instrument that you hear. You may use the Word Walls for clues. An example is given for you below.

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Instrument Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>trumpet</td>
<td>brass</td>
</tr>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

**Instrument Word Wall**

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

**Instrument Family Word Wall**

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

Name of orchestra:

Type of music:

Instruments included: percussion, trombone, tuba, cello

Reasons for instrumentation:

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

Stage setup (draw):
### My Repertoire List

<table>
<thead>
<tr>
<th>Song/Work</th>
<th>Singing</th>
<th>Playing</th>
<th>Listening or Moving</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Come to Play”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Danzón No. 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Blue Danube</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Barcarolle” from <em>The Tales of Hoffmann</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overture to <em>The Marriage of Figaro</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Toreador” from <em>Carmen</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Allegro con brio” from Symphony No. 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Un, dos, tres”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Cidade Maravilhosa”</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ACKNOWLEDGMENTS

Scores

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


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

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

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


Danzón No. 2, composed by Arturo Márquez, Peer International Corp. (BMI), performed by Singapore Symphony Orchestra, Lan Shui. Courtesy of Naxos of America, Inc.


Photos

SG20: Arturo Márquez courtesy of Peer Music Classical; Angélica Negrón by Quique Cabanillas.