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INTRODUCTION

About Link Up

Link Up, a program of Carnegie Hall’s Weill Music Institute, guides students and teachers in grades 3–5 through a yearlong exploration of orchestral repertoire. Students will sing and play soprano recorder or string instruments while learning basic musical concepts and composing their own music. Linking your classroom to the concert hall, this program provides extensive standards-based teacher and student materials and culminates in an interactive orchestral concert in which students sing or play soprano recorder or string instruments from their seats. Learn more about the Link Up program by watching Introduction to Link Up.

Welcome to The Orchestra Moves

By any definition, music moves. As organized sound, music moves through time. We can perceive music as moving through space from high to low, filling the spaces in between with harmonies, timbres, and textures. Music moves us, evoking a full range of emotional responses, and music compels us to move our bodies and create dance. Through the Link Up repertoire, hands-on activities, and a culminating interactive performance with a professional orchestra, we will discover all the interwoven ways in which the orchestra moves.

Exploration

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

Key Objectives

Students will

• perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
• analyze and interpret how music moves through meter, melodic patterns, and expressive qualities
• connect with the orchestra and explore instruments, families, and orchestration
• compose their own new music
• develop their imaginative capacities and make personal connections to the music
HOW TO USE THIS GUIDE

Teacher Guide Format

The Teacher Guide is divided into five sections:

1. **Concert Repertoire** includes the music your students should be prepared to play or sing at the culminating concert, as well as performance assessments.
2. **Repertoire Activities** includes hands-on activities for deeper exploration of the musical concepts represented in each piece, as well as information about each of the composers.
3. **Instrument Families** includes lessons and activities to help your students learn more about the orchestra, the role of the conductor, and the instrument families.
4. **Concert Experience** includes lessons and activities to help your students prepare for and reflect on the culminating concert.
5. **Additional Information** includes links to additional digital media resources, learning standards, and *The Orchestra Moves* audio track list.

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

Fundamental Music Skill Resources

Link Up is designed as a supplementary music curriculum and is not intended to be a recorder method book. Activities and warm-ups that can be used for introducing recorder technique, as well as introductory lessons for singing, rhythm, and melody, can be accessed in the Fundamentals section of the Link Up resource page at carnegiehall.org/LinkUp. A recorder fingering reference chart is located on page 74.

Music Skills Assessment

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

Standards Addressed

The Link Up program addresses National Core Arts Standards for Music and Common Core State Standards, as well as benchmarks in the New York City *Blueprint for Teaching and Learning in Music*. Please see page 70 for more information.
ICON KEY

The Link Up Digital Media Icon prompts you to go online to carnegiehall.org/LinkUp to access media resources that include video, audio, and PDF content.

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

The Recorder and String Instrument Icon indicates that students can play the work on soprano recorders or string instruments at the culminating concert. Optional bowings (                  ) are shown on the applicable music.

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

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

OPTIONS FOR TEACHERS OF STUDENTS WITH SPECIAL NEEDS

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

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

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

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

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

### Basic Program Path
*(Minimum Requirements)*

**Concert Repertoire**
- Students learn to sing the following music:
  - “Come to Play” (Part 2)
  - *The Blue Danube*
  - “Toreador” from *Carmen*
- Students learn to play the following music:
  - *The Blue Danube*
  - “Barcarolle” from *The Tales of Hoffman*
- Students learn to move to the following music:
  - “Cidade Maravilhosa” (Page 35)

**Repertoire Activities**
- Students complete the following activities:
  - Instrument Family Portraits (Pages 56–57)
  - Exploring Duple and Quadruple Meter in the Link Up Repertoire (Page 34)
  - Melodies Move by Steps and Leaps in “Come to Play” and *The Blue Danube* (Page 38)
  - Play “Forbidden Motif” (Page 39)
  - Exploring Expressive Qualities in the Link Up Repertoire (Page 45)

### Basic+ Program Path
*(More Sessions, Intermediate Instrumental)*

First, complete the **Basic Program Path**.

If your students are able to perform the Basic Program Path, you might select additional activities from the intermediate repertoire parts and exploration activities below.

**Concert Repertoire**
- Students learn to sing the following music:
  - “Come to Play” (Part 1 or 3)
  - “Cidade Maravilhosa”
- Students learn to play the following music:
  - “Come to Play” (Part 2)

### Advanced Program Path
*(Many Sessions, Advanced Instrumental)*

First, complete the **Basic+ Program Path**.

If your students are able to perform the Basic+ Program Path, you might select additional activities from the advanced repertoire parts and exploration activities below.

**Concert Repertoire**
- Students learn to play the following music:
  - “Come to Play” (Part 1 or 3)
  - “Barcarolle” from *The Tales of Hoffmann*
  - *The Blue Danube*

**Repertoire Activities**
- Students complete the following activities:
  - Music Sets the Scene (Page 49)
  - Soundscape Chart (Page 50)
  - Mapping Beethoven’s Motif (Page 42)
  - My Own Motif (Page 43)
  - Rhythmic Subdivision in Mozart’s Overture to *The Marriage of Figaro* (Page 44)
  - Creative Extension: Extended Technique (Page 46)
Getting Started

- For recorder repertoire, the notes that are needed are listed at the top of the sheet music. Look for the performance icons that indicate the different levels available for each piece of repertoire. See the Icon Key on page 6 and Pathways for Teachers on page 7 for more information. You can access the following introductory resources from the Fundamentals section online:
  - Warm-ups for young voices
  - Introductory recorder videos
  - Introduction to reading and performing basic rhythmic patterns
  - Introduction to melodic contour and the notes of the treble clef

Assessing Student Performance of Link Up Repertoire

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

The Recorder Fingering Charts in the Fundamentals section show the fingerings and notation for the Link Up melodies your students will be learning. It is important that students can sing or play the Participatory Concert Repertoire on SGI–17. We then encourage you to explore each piece in greater detail through the Repertoire Activities on pages 31–52.

Complete Concert Repertoire

Below is a list of the Complete Concert Repertoire (including listening-only pieces) that your students should be familiar with before The Orchestra Moves culminating concert. On SGI–17, you will find the Participatory Concert Repertoire, which includes all of the pieces during which your students will sing, move, and/or play the recorder or violin along with the orchestra.

Thomas Cabaniss  “Come to Play”
Arturo Márquez  Danzón No. 2
Johann Strauss II  The Blue Danube
Jacques Offenbach  “Barcarolle” from The Tales of Hoffmann
Wolfgang Amadeus Mozart  Overture to The Marriage of Figaro

Georges Bizet  “Toreador” from Carmen
Ludwig van Beethoven  “Allegro con brio” from Symphony No. 5
Angélica Negrón  “Un, dos, tres”
André Filho  “Cidade Maravilhosa”
Come to Play

Rebecca Seidel

Tracks 1–6

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

Thomas Cabaniss

Steadily

Part 1

```
\c4\c4\c4\c4\c4\c4\c4\c4
1 2 3 4 1 2 3 4 Winds blow
```

Part 2

```
\c4\c4\c4\c4\c4\c4\c4\c4
1 2 3 4 1 2 3 4
```

Part 3

```
\c4\c4\c4\c4\c4\c4\c4\c4
1 2 3 4 1 2 3 4
```

```
\f4\f4\f4\f4\f4\f4\f4\f4
```

```
\f4\f4\f4\f4\f4\f4\f4\f4
```

```
\f4\f4\f4\f4\f4\f4\f4\f4
```

```
```

```
```

```
```

```
```

```
```

```
```

```
```

Drummers p p p p p pounding

Strings sing

Trumpets sounding

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

Come to play, Join

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

song 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  What do you do with time

Make it groove make it move make it rhyme  Make it groove make it move make it rhyme  Make it groove make it move make it rhyme
AUDIENCE

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

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

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

LEADER

What do you do    with sound

Make it cry    make it fly

Make it cry    make it fly

Make it cry    make it fly

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 ppppp pounding

Come to play, Join sound with sound

Winds blow trumpets sounding

Strings sing

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

shake the ground with song
Come to play, Join

Trumpets sounding
Strings sing

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

Drummers p p p p p p pounding

shake the ground with song!

song with song,
with song,

song with song,
with song!
The Blue Danube

Johann Strauss II

Andante

Recorder Notes Needed:
C#, D, E, F#, G, G#, A, B, High D
Until night becomes the day!

Second time only

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

dare

We’ll never come down

we will stay

night becomes the day.

Ba-dum-bum!
Tracks 7–10

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

The Blue Danube
Johann Strauss II

Andante

\( \text{\textcopyright 2023 SG Music} \)
Barcarolle
from *The Tales of Hoffmann*

Jacques Offenbach

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

Jacques Offenbach

Tracks 11–14

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

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

Toreador
from *Carmen*
Georges Bizet

CHORUS

To re a dor, on guard! To re a dor!

And, as you fight just think that from above

Dark eyes send their regard

With promises of love, To re a dor,

with promises of love!
Cidade Maravilhosa

The chorus below repeats three times.

André Filho

Allegro  \( mf \)

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

chei-a deen-can-tos mil, See dah jee mah-ra-vee-

cir-kao do meu Bra-sil. See dah jee mah-ra-vee-

dah jee mah-ra-vee-lyoh-suh shay-ah jeein kan-toos

co-ri-cao do meu Bra-sil. See dah jee mah-ra-vee-

mil, meeyoo See dah jee mah-ra-vee-lyoh-suh

co-ri-cao do meu Bra-sil.

kor-a-sowhn doo mayoo brah-seeeoo.
“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.

```
Un, dos, tres
Un, dos, tres
Un, dos, tres
pan, cho-co-la-ty ca-fé
```

**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.

```
1 3 2
(Orchestra's turn)
1 3 2
(Your turn)
1 3 2
(Orchestra's turn)
1 3 2
(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.
Peer Assessment

Name/ID: ___________________________ Date: ___________________________

Today, I observed my classmate: ___________________________ (Name)

My classmate performed: ___________________________ (Work Title)

By: ___________________________ (Composer)

My classmate performed by (check one):

☐ Singing  ☐ Playing the recorder  ☐ Playing the violin  ☐ __________

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

I like the way my classmate ...

One thing that my classmate can improve is ...

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

1. ___________________________  2. ___________________________  3. ___________________________
Self Assessment

Name/ID: _______________________________  Date: __________

Today I am performing: _______________________________ (Work Title)

By: _______________________________ (Composer)

Today I am (check one):

- [ ] Singing
- [ ] Playing the recorder
- [ ] Playing the violin
- [ ] ______________

<table>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

1. _______________________________  2. _______________________________  3. _______________________________
Beethoven in my Neighborhood

Download “Beethoven Cut-Out” and print copies for your students so that they can make their own Beethoven cut-out.

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).
There are nine composers featured in *The Orchestra Moves* culminating concert. Each composer embraced different elements of rhythm, pulse, and groove in their music. As a class, read the composer biographies on SG19–20 and explore the Composer Timeline on SG21.

**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 danzónes 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.
Composer Timeline

- **Wolfgang Amadeus Mozart**
  - 1756–1791
- **Ludwig van Beethoven**
  - 1770–1827
- **Georges Bizet**
  - 1838–1875
- **Johann Strauss II**
  - 1825–1899
- **Jacques Offenbach**
  - 1819–1880
- **Ludwig van Beethoven**
  - 1770–1827
- **André Filho**
  - 1906–1974
- **Arturo Márquez**
  - b. 1950
- **Angélica Negrón**
  - b. 1981
- **Thomas Cabaniss**
  - b. 1962

Timeline:
- 1750
- 1775
- 1800
- 1825
- 1850
- 1875
- 1900
- 1925
- 1950
- 1975
- 2000
- 2019
The Orchestra Moves with Meter

**Aim:** How does meter affect movement in music?

**Summary:** Students learn how rhythms are organized by meter through listening, movement, and conducting activities, and how meter is related to movement in music.

**Materials:** Link Up Digital Media

**Standards:** National 4, 11; NYC 1, 2, 3

**Vocabulary:** barcarolle, meter, rhythmic subdivision, samba, time signature, waltz

Meter defines the way music moves through time, organizing the rhythmic pulse into groups of strong and weak beats. The meter can be even or odd, simple or complex. The meter is noted with a time signature, in which the top number indicates the number of beats per measure, and the bottom number indicates the type of note that gets one beat.

**Exploring Duple and Quadruple Meter in the Link Up Repertoire**

- When the rhythmic beats of a piece are organized into groups of two, the work is in duple meter (2/4). When the rhythmic beats of a work are organized into groups of four, the work is in quadruple meter (4/4). It’s easy to move to the basic beat in duple or quadruple meter. You can sway in place, walk, march, or even run, depending on the tempo.
- Ask students to stand up.
- Play one of the Link Up works that is in duple or quadruple meter: Track 1 “Come to Play” (complete), Track 15 “Toreador” from Carmen, or Track 18 “Cidade Maravilhosa.”
- First, ask students to sway, alternating from one foot to the other on each beat.
- Next, ask students to walk, march, skip, or run to the music.
  - *Which movement matches the tempo and overall feel of the music best?*
- Finally, students can learn to conduct duple meter and quadruple meter. Using a baton or their hand, students can learn the patterns below. Then play one of the Link Up works above and have students conduct the music. An additional activity related to the 4/4 conducting pattern can be found on page 55.
Learn Dance Movements for “Cidade Maravilhosa”

• “Cidade Maravilhosa” (“Beautiful City”) is a samba song composed by André Filho as a Carnival march in 1935. The song was made popular by Carmen Miranda, a Brazilian-born Broadway performer, and has become the official anthem of Rio de Janeiro. In this activity, students will have the opportunity to learn some samba movements to perform along with “Cidade Maravilhosa.”

• Not all movement to duple meter music is as simple as walking or marching. In fact, movements can become quite complicated! One example is the samba, a style of Brazilian music and dance with origins in West Africa.

• Watch “Cidade Maravilhosa” Dance Instruction to learn some basic samba movements to perform at The Orchestra Moves culminating concert.

Creative Extension: The Instruments of the Orchestra Move to Create Sound

• One way that the orchestra moves is when the musicians literally move their bodies and instruments to make sound. The lyrics of the Link Up theme song, “Come to Play,” introduce each of the instrument families and some of the ways they produce sound.

  • Sound is produced when an object vibrates, creating an invisible form of energy that travels as sound waves. Let’s explore how musicians move to create the vibrations that produce sounds from their instruments.

  • Refer to the “Come to Play” lyrics on SG1 and Instrument Family Portraits on SG22–23.

  • Think about the kinds of movements musicians use to create the sounds that composer Thomas Cabaniss describes in “Come to Play” (“Winds blow,” “trumpets sounding,” “strings sing,” “drummers pounding,” etc.)

  • What instruments or families of instruments do these lyrics refer to?

  • How is movement used to create sound with different instruments?

Go Deeper

Explore Sound Vibrations. Experiment with sound, vibrations, and found musical objects through a lesson plan developed by PBS LearningMedia.
Repertoire
Activities

Explore Triple Meter by Dancing the Waltz with *The Blue Danube*

• When the rhythmic beats of a piece are organized into groups of three, the piece is in triple meter. For triple meter dance forms like the waltz, the pattern is strong-weak-weak.

• Ask students to line up single file in a circle.

• Establish a steady, moderate beat and count 1-2-3, 1-2-3 out loud.

• Step down and bend your knee on the strong beat and step lightly on your tiptoes for the weak beats, as follows: DOWN right (1)–up left (2)–up right (3), DOWN left (1)–up right (2)–up left (3).

• Play Track 9 *The Blue Danube* (complete). Have students move in a circle, waltzing to the music. If they master this movement, have students try waltzing in pairs.

• Students can also learn to conduct triple meter. Using a baton or their hand, students can learn the pattern below. Then play Track 9 *The Blue Danube* (complete) and have students conduct the music.

![Diagram of the waltz pattern](image)

During his lifetime, Johann Strauss II composed more than 500 waltzes and was widely referred to as the “Waltz King.” The waltz was one of the most popular styles of dance in the 19th century, and is still performed today in many settings, including ballroom dancing, ballet, opera, and musical theater.

**Go Deeper**

Think about how moving to the triple meter waltz feels compared to moving to duple meter songs like “Come to Play,” “Toreador,” or “Cidade Maravilhosa.”
Explore Compound Duple Meter by Moving to Offenbach’s “Barcarolle”

- When the number of beats in a measure is divisible by two but each beat is subdivided into three, the piece is in compound duple meter. One of the most common compound duple meters is 6/8, which is generally counted as 1-2-3, 4-5-6.

- Moving to music in compound duple meter can feel very similar to moving to music in simple duple meter, since the movement is concentrated on the strong beats.

The “Barcarolle” from Offenbach’s opera *The Tales of Hoffmann* is a duet about love and a beautiful night. A barcarolle is a traditional folk song that was sung by Venetian gondoliers, who rowed gondolas, a type of boat from Venice, Italy. The 6/8 meter is indicative of the strokes gondoliers used to propel their boats forward.

- Look at the image of the gondolier with your students. A full-size image is available at [carnegiehall.org/LinkUp](http://carnegiehall.org/LinkUp).
  - Imagine you have a long paddle, like the one pictured. Imitate the motion of stroking downward with the long paddle on 1-2-3, and up on 4-5-6.

- Listen to Track 11 “Barcarolle” from *The Tales of Hoffman*.
  - Imitate the motion of the gondolier in time with the music.

- Finally, students can conduct “Barcarolle” using the duple meter pattern below.
Melodies move through a combination of meter, rhythm, and pitch. A melodic line moves up and down by steps and leaps. A motif moves around the orchestra, changing shape and pitch as it goes. Meter and rhythm come together to define the speed of the movement. In all these ways, melodic patterns create a sense of movement through time and space.

**Melodies Move by Steps and Leaps in “Come to Play” and The Blue Danube**

- Demonstrate melodic direction that moves by steps by singing or playing a short phrase and asking the students to repeat after you.
  - Example:


- Demonstrate melodic direction that moves by leaps (or skips) by singing or playing a short phrase and asking the students to repeat after you.
  - Example:


- Next, demonstrate some simple phrases for the students. Play or sing excerpts from the Link Up repertoire, or make up your own phrases.
  - Did the phrase move by steps or leaps?
  - Which direction did the melody move (up or down)?
- Play Track 5 “Come to Play” (recorder part 2).
  - Trace the contour of this melody with your finger.
  - Does this melody move primarily by steps or leaps?
  - What is the overall direction of this melody?
- Repeat with Track 9 The Blue Danube (complete), or with any of the Link Up melodies.

**Go Deeper**

Visit the Music Educator’s Toolbox at [carnegiehall.org/toolbox](http://carnegiehall.org/toolbox) to explore the Staff Hopscotch activity, which uses an oversized musical staff on the floor to explore steps and leaps with movement.
Motifs Move: Explore the Famous Motif in Beethoven’s Symphony No. 5

Listen to the Motif
•  Track 22 Symphony No. 5 (motif excerpt)

Discuss the Motif
• What is a motif?
• How would you describe Beethoven’s motif?

Play “Forbidden Motif”
• Ask students to repeat the motif’s pattern after you by clapping:

• Or, ask students to repeat the pattern on the recorder:

• Tell students that the motif is now forbidden, and when they hear it they should remain silent.
• Lead the students through a series of call and response patterns, reminding them to echo back all patterns except the forbidden motif. If they play the forbidden motif they are out of the game. Keep going until one “winner” remains.

Play “Pass the Motif”
• Sit in a circle, with one person holding a small object such as a ball or an eraser, which represents the motif.
• Play Track 21 Symphony No. 5.
• Each time the motif is heard, the person holding the object should pass the object to his or her neighbor.
• When the motif is not heard, the person holding the object should hold onto it until the motif is heard again.
  • Did you notice moments when the motif was moving faster or slower, or when something new happened and it disappeared?

Watch the Motif
• Watch Music Animation Machine, Beethoven’s Symphony No. 5.
  • How do you know this is a motif?
  • What changes do you see and hear (pitch, instruments, etc.) in the four-note motif?
• Watch the animation again, starting and stopping to point out and list all the ways that Beethoven develops and changes his motif.

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

Examples:

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

Pitch:
G, G, G, E-flat

Pitch Pattern:
same, same, same, lower (or 5, 5, 5, 3)
**Map the Motif**

- Locate Mapping Beethoven’s Motif on page 42.
- Play Track 22 Symphony No. 5 (motif excerpt).
- Demonstrate and practice following the map with your finger while the excerpt plays.
- Using the map and map key, label the ways Beethoven develops his motif.

**My Own Motif**

- Locate My Own Motif on page 43.
- Create a short motif and develop it just like Beethoven by starting on a different pitch or by reversing it.
- This activity can be done as a class or on an individual basis.

**Go Deeper**

Similar to how Beethoven and Angélica Negrón experiment with motifs in their pieces, we invite you to do the same with your students using the 1-2-3 Composition Challenge. Ask them to create three-note motifs using specific emotions as their inspiration, and then ask them to develop these motifs into short pieces that use at least three ideas from the Motivic Menu. Students can use any combination of melodic instruments in their pieces.

**Literacy Link**

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

**Angélica Negrón’s “Un, dos, tres”**

Angélica Negrón’s piece “Un, dos, tres” was inspired in part by a chant that she grew up with. “As I started working on this piece, I kept coming back to a jump rope game I played during my childhood in Puerto Rico. The game has a very simple and playful chant, and the rhythm of the chant was the main inspiration for the similarly simple three-note motif in the piece.”
Mapping Beethoven’s Motif Answer Key

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

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

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

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

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

Symphony No. 5

Using the map and map key below, label the ways Beethoven develops his motif.

Original Motif

Key
R: repeat  ▲: higher  ▼: lower  ➩: reverse
My Own Motif

Choose from the five pitches below and the note values to compose and develop your own motif.

Original Motif

△ Motif Starting on a Higher Pitch

◆◆ Reverse Motif

▼ Motif Starting on a Lower Pitch

Now put all of your motif developments together to create a piece, just like Beethoven.
Rhythmic Subdivision in Mozart’s Overture to *The Marriage of Figaro*

- Explain that a composer can create a sense of movement within a melody by the choice of note values or rhythmic subdivisions within the beat, regardless of the tempo.
- Listen to Track 23 Overture to *The Marriage of Figaro*, or watch Music Animation Machine, Overture to *The Marriage of Figaro*.
- How does Mozart create a sense of movement with this music?
- Move around the room, walking in time with the beat.
  - What is the tempo?
  - While the notes move very fast, the underlying pulse of the music is actually rather steady (a fast walk, not a fast run).
  - Now let’s explore how Mozart subdivides the steady beat to create a sense of speed.
- Play Track 24 Half Notes: Overture to *The Marriage of Figaro*.
  - The main pulse that we can walk to is the half note, in what is known as “cut time” (or “double time”). Let’s walk in time with the half notes.

\[ \text{Tempo: } \frac{3}{4} \text{ or } \frac{6}{8} \]

- Play Track 25 Quarter Notes: Overture to *The Marriage of Figaro*.
  - Next, let’s listen to the orchestra play the quarter notes. Keep the pulse of the half notes in your feet, marching in place. Then, let’s see if we can clap the quarter notes while still marching in place to the half notes.
- Play Track 26 Eighth Notes: Overture to *The Marriage of Figaro*.
  - You can now listen for the very fast notes, the eighth notes. These move very quickly in cut time and would be difficult to clap, so let’s create a fast-moving gesture with our hands and fingers to represent the rapidly moving eighth notes.
  - Keep the pulse of the half notes in your feet, marching in place.
  - Next, let’s add our gesture for the eighth notes while still marching in place to the half notes.

*The Marriage of Figaro* is an opera that tells a funny story about a whirlwind day filled with confusion, chaos, surprises, tricks, and a happy ending. The Overture to *The Marriage of Figaro* uses slow and fast tempos as well as loud and soft dynamics to represent the different characters of the opera and all the tricks they play on each other.
Expressive qualities are the different elements that composers and musicians use to infuse music with an overarching mood and emotional content. Three fundamental expressive qualities are tempo, dynamics, and articulation.

- Composers sometimes specify the feelings that they’re trying to convey, using words like *con forza* (“with strength”) or *dolce* (“sweetly”) to guide the musicians. It’s then up to the musicians to interpret these words and convey these feelings in the way they play.

**The Orchestra Moves through Expressive Qualities**

**Aim:** How do composers use expressive qualities to create a mood and move us emotionally?

**Summary:** Students explore tempo, dynamics, and articulation to see how composers establish a mood and move us emotionally.

**Materials:** Link Up Digital Media

**Standards:** National 4, 6, 7; NYC 1, 2, 5

**Vocabulary:** accent, adagio, articulation, crescendo, decrescendo, dynamics, extended technique, forte, legato, moderato, piano, presto, tempo, staccato

**Tempo:** the speed of music
- Common tempo markings include largo (slow), moderato (moderate), and presto (fast).

**Dynamics:** the volume of music (loud or quiet)
- Dynamic markings include variations of piano (soft, *p*) and forte (loud, *f*).
- *pp* means very soft; *ff* means very loud
- *mp*, or mezzo piano, means medium soft; *mf*, or mezzo forte, means medium loud
- Composers can also indicate changes in dynamics from soft to loud with a crescendo marking (<) or from forte to piano with a decrescendo marking (>).

**Articulation:** how a note or group of notes should be played or sung
- Common articulation markings include staccato (short and detached), legato (connected and smooth), and accented (with more attack than other surrounding notes).
**Creative Extension: Conduct Us**

- In addition to making sure the ensemble plays together and everyone plays at the right time, a conductor has many responsibilities. These include establishing the tempo, dynamics, and articulation, and giving the work an overall feeling.
- Watch Conduct Us.
  - *How did the movements of each conductor change the performance of the orchestra?*
- Select a familiar piece of music for the class to perform.
- As a class, review the conducting pattern that corresponds with the meter of the work you selected. Refer to the activities on pages 34, 36, and 37.
- Allow different students to take turns conducting the work (or an excerpt from the work) while the rest of the class performs and responds to the student conductor’s gestures.
  - *Decide how fast or slow you want the tempo to be. It helps to hum it to yourself, in the tempo you want, before you start.*
  - *Decide how you want the class to perform the piece. How can you indicate this through your conducting gestures? Should it be staccato or legato? Should it be loud or soft (forte or piano)?*
  - *Conduct the class as it performs the song. Breathe with the class to help show it when to start.*
  - *Did the class respond to your gestures as you had intended? Why or why not?*

**Creative Extension: Extended Technique**

Angélica Negrón’s piece “Un, dos, tres” invites students to explore nontraditional ways of producing sound with a recorder. This is called extended technique, in which composers ask musicians to create sounds on an instrument using a technique that differs from how it is typically played (e.g. hitting or plucking the strings of a piano, using a bow on a percussion instrument, etc.). With the instruments you have available in your classroom, what kind of extended techniques can you discover? How would you notate the performance of these extended techniques in your own composition?

**Go Deeper**

Many schools are beginning to implement a social-emotional learning curriculum. This is often achieved by incorporating moments of mindfulness, or using language or colors to help students identify and self-regulate their moods and emotional responses. If you use such a framework at your school, consider finding ways to use the Link Up repertoire as a lens for further exploration.
# Expressive Qualities in the Link Up Repertoire

<table>
<thead>
<tr>
<th>Musical Elements</th>
<th>Title of Piece:</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the tempo? Write and/or draw an example.</td>
<td>presto andante</td>
</tr>
<tr>
<td>What dynamics do you hear? Write and/or draw an example.</td>
<td>forte piano</td>
</tr>
<tr>
<td>What kind of articulation do you hear? Write and/or draw an example.</td>
<td>staccato legato</td>
</tr>
<tr>
<td>What is the mood of this music? How does it make you feel? Write the name of a color, draw an emoji, etc.</td>
<td>yellow</td>
</tr>
<tr>
<td>How would you move to this music? Write and/or draw an example.</td>
<td>skipping stomping</td>
</tr>
</tbody>
</table>
Music can have a tremendous impact on the way we interpret any given experience. We hear ominous music and our hearts start to pound as we anticipate that something scary is about to happen. A happy song can lend light to even the most dreary scene. Music combined with movement can affect us in different ways, and it is up to both the composer and performer to bring a unique perspective to every performance.

**How Does Music Inform Movement?**

**Aim:** Discover how music informs movement.

**Summary:** Students explore the interaction of music and movement through opera and film.

**Materials:** Link Up Digital Media

**Standards:** National 1, 2, 6; NYC 1, 3, 5

**Vocabulary:** aria, character, danzón, emotion

Music can have a tremendous impact on the way we interpret any given experience. We hear ominous music and our hearts start to pound as we anticipate that something scary is about to happen. A happy song can lend light to even the most dreary scene. Music combined with movement can affect us in different ways, and it is up to both the composer and performer to bring a unique perspective to every performance.

**Music Shows Us How to Move Expressively with the “Toreador” Aria**

- In opera, the characters onstage sing their lines instead of speaking them. The music the orchestra plays and the ways the opera singers move to the music help to illuminate the characters and enhance the story that is unfolding in front of the audience.
- Read the brief synopsis of *Carmen* in the sidebar to the right.
  - What is the mood of the “Toreador” aria? What emotions do you think the music is trying to convey?
- Play Track 15 “Toreador” from *Carmen*.
- Ask students to take turns pretending to be the toreador onstage, portraying a variety of attitudes for the character (silly, scared, brave, sneaky, uninterested, proud, shy, etc.).
  - To whom is your character singing?
  - What is your character feeling?
  - What is your character trying to communicate?
  - How would your character move?
- After several students take a turn, reflect as a class.
  - Which movements seemed to best match the music of the “Toreador” aria?

---

**Georges Bizet’s *Carmen***

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

• It is no coincidence that the word “emotion” shares a common root with the word “motion.” Our feelings, mood, and state of mind are always in motion. We can be transported to a different time and place by memories and feelings that we associate with different sounds.

• Ask students to name some of their favorite activities (playing in the park, attending or participating in a sporting event, going on a field trip, etc.).

• Select one activity and ask students to draw a picture of this activity using Music Sets the Scene.

• Hang up the students’ drawings in the classroom and take a “gallery walk” so that they can view the work of their peers.

• As a class, select three or more student drawings and ask students to describe the sounds and emotions they have experienced in association with the illustrated activity. Use these answers to complete the Soundscape Chart on page 50 as a class.
  - What do you hear? What is happening? Who is there? What is the setting? How do you feel?

• Ask the students to identify instruments (don’t forget voices and body percussion) or objects that can represent the sounds and emotions that are related to the activity.

• Experiment with the individual instruments or objects the group selected to represent the various sounds and emotions.
  - Which sound does your instrument or object represent?
  - What emotions do you associate with these sounds?

• Create a short phrase or motif to be played on selected instruments or objects.
  - How can we play the sound to best represent the emotions we associate with it? Should the pitch be high or low? Should the notes be played long or short?
  - What expressive qualities can we use (dynamics, tempo, articulation)?

• Consider asking students to notate these sounds through melodic notation, graphic notation, or written verbal instructions, or through any other means they devise.

• Layer some of the phrases or motifs together to create an improvised soundscape.
  - Which sounds should be louder or softer?
  - Which sounds work well together to help represent the activity as a whole?

• Reflect on your improvisation.
  - How does music change how we remember or perceive an experience?

Go Deeper

The Orchestra Moves culminating concerts will feature “Un, dos, tres” by composer Angélica Negrón, who is known for combining found sounds and toy instruments with electronics and orchestral instruments in her works. Learn more by watching Angélica Negrón on Q2 Music’s “Spaces.”
**Soundscape Chart**

<table>
<thead>
<tr>
<th>Activity:</th>
<th>Sound that you heard:</th>
<th>How did this sound make you feel?</th>
<th>What instrument or object could represent this sound?</th>
<th>How should this sound be played?</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>baseball game</em></td>
<td>the bat hitting the baseball</td>
<td>excited</td>
<td>wood block</td>
<td>short, staccato</td>
</tr>
</tbody>
</table>
Creative Extension: The Orchestra Moves with Dance

- Music and dance are closely intertwined. Music compels us to move, and that movement is structured and choreographed to create dance. In *The Orchestra Moves*, students have the opportunity to learn about three specific dance styles, coming from three different traditions.
  - The **waltz** (*The Blue Danube*) is a western European ballroom dance from the 18th century. Refer to the waltz activity on page 36.
  - The **samba** (“Cidade Maravilhosa”) is a 100-year-old Afro-Brazilian dance closely associated with the Carnival tradition. Refer to the samba activity on page 35.
  - The **danzón** originated in Cuba in the late 1800s and developed in Mexico.

- At their Link Up concert, your students will have an opportunity to hear an excerpt from Danzón No. 2 by Arturo Márquez. You can prepare your students to listen actively to this work by exploring the information below and listening to Track 27.

The Danzón

- The danzón was born in the dance halls of Havana, Cuba, in the late 1800s, and soon migrated across the Gulf of Mexico to Veracruz, Mexico. Like many Latin American styles, the danzón melds African traditions with European traditions. The characteristic rhythm is a clave, an African-based rhythm that combines a syncopated phrase with a non-syncopated phrase.

\[
\begin{align*}
\frac{4}{4} & \quad \left( \begin{array}{c} \text{syncopated phrase} \\ \text{non-syncopated phrase} \end{array} \right)
\end{align*}
\]

- The danzón was the first form of written music based on the clave rhythm. It is a slow partner dance, with choreographed pauses and intricate steps. While it all but disappeared in Cuba, it remains very much alive across Mexico, where there are about 200 danzón dance troupes and more than 20 orchestras.

- In his Danzón No. 2, Mexican composer Arturo Márquez takes this popular style and adapts it, transforming it from dance music to an orchestral work made for listening. Márquez has written eight danzónes altogether; Danzón No. 2 is the most popular, and is often called Mexico’s second national anthem. Márquez wrote the work at a time of political upheaval in Mexico, and has said that it is an expression of esperanza (“hope”) for the future of his country.
Listening to Danzón No. 2

• Listen to Track 27 Danzón No. 2 as a class, using the following concepts to guide your students’ listening.

• Review the clave pattern on page 51. Identify the pattern played at the beginning by the claves. Ask your students to clap along.

• Explore the different ways that the composer builds excitement and momentum.
  • Raise your hands when you hear changes in tempo.
  • How did the tempo change throughout the piece?

• Explore Márquez’s use of dynamics.
  • Márquez uses contrasting dynamics, achieved through dynamic markings and contrasting sections with solo instruments with full orchestra tutti sections.
  • How does the composer use dynamics to create excitement?

• Explore Márquez’s use of articulation.
  • What kind of articulation does the solo clarinet use at the beginning?
  • What kind of articulation do the strings use when they enter?
  • How do the strings’ accents increase the sense of excitement?
Aim: What is an orchestra?
Summary: Students become familiar with the instruments and families of the orchestra.
Materials: Link Up Digital Media, Link Up Student Guides
Standards: National 7, 10, 11; NYC 1, 2, 3, 4, 5
Vocabulary: instrument, orchestra

Our Concert Host Introduces the Instrument Families of the Orchestra

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

Instrument Families Exploration

• At the Link Up concert, you will see and hear many types of musical instruments. Each instrument has unique characteristics, such as the different ways they produce a sound, the materials used to create them, and their overall appearance. These characteristics ultimately divide instruments into four families: woodwinds, brass, percussion, and strings.
• Play Tracks 28–31 while students make notes on their Instrument Family Portraits on SG22–23.
• Pause after each instrument and ask the following questions:
  • What do you notice about this instrument?
  • What is unique about the way this instrument sounds?
• Below are some characteristics to keep in mind as you go through this activity with your students:
  • Appearance (colors, shapes, sizes)
  • Materials used (wooden tubes, metal tubes, reeds, double reeds, wooden bodies, strings)
  • Mechanisms and structures (slides, valves, bells, f-holes, finger holes, mouthpieces, bridges, bows, keys, pads, separable sections, mutes)
  • How sound is produced (breath, buzzing lips, fingers, bows, striking, shaking, scraping)
• Show students how the families are grouped together on the stage by reviewing The Orchestra Map on SG24–25.

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

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

Benjamin Britten (1913–1976)
Benjamin Britten was an English composer, conductor, and pianist. He was born in Lowestoft, a town on the English seacoast, and learned music from his mother at an early age. She loved to sing and regularly held concerts in their home. Britten wrote music in a variety of genres, including orchestral, choral, solo vocal, film, and opera, and he is known as one of the leading 20th-century composers. In 1946, Britten composed The Young Person’s Guide to the Orchestra, Op. 34. It was originally commissioned for an educational documentary film called The Instruments of the Orchestra.
Identifying Instruments and Families

• Complete the following activities to assess your students’ knowledge of the instruments and their families. For additional instrument identification assessments, refer to the Music Skills Assessment.

Part 1 (Visual)
• Complete Instrument Identification (Visual) on SG26–27.
  • We are going to identify instruments of the orchestra. Fill in the boxes next to each image.
  • Also, write in one musical fact about each instrument. Notice that the first example is completed for you.
• Have students form pairs and check one another’s work.

Part 2 (Audio)
• Complete Instrument Identification (Audio) on SG28.
• Compare and discuss answers.
• Play tracks again as needed.

Creative Extension: My Own Orchestra
• With the Instrument Family Portraits on SG22–23, study the instruments in their appropriate family boxes while listening to Tracks 28–31.
  • Symphony orchestras are designed to play many kinds of music from various times and places. Orchestras from different cities all over the world include more or less the same instruments, sitting in more or less the same places.
  • What if you designed your own orchestra to play a single special kind of music?
• Model and complete My Own Orchestra on SG29.
• Share your work with Carnegie Hall by emailing linkup@carnegiehall.org.

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

The Conductor

For all of the instruments of the orchestra to play together, they need someone to lead them. It is the job of the conductor to keep a steady beat for the musicians to follow, indicate dynamics and changes in tempo, and interpret a musical composition expressively. Conductors are highly trained musicians, many of whom have played one or more instruments for many years. Who will the conductor be at your Link Up concert?

Be the Conductor

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

Woodwinds
(wooden or metal tubes, blown)

- Clarinet
  - Sounds like:
- Bassoon
  - Sounds like:
- Oboe
- Flute
  - Sounds like: high and light
- Piccolo
  - Sounds like:

Brass
(metal tubes, buzzed lips)

- Trombone
- Trumpet
- Tuba
- French Horn
  - Sounds like:
- Trombone
  - Sounds like:
Percussion
(struck, shaken, or scraped)

Timpani

Sounds like:

Triangle

Sounds like:

Snare Drum

Sounds like:

Bass Drum

Sounds like:

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

Violin

Sounds like:

Viola

Sounds like:

Bass

Sounds like:

Cello

Sounds like:

Harp

Sounds like:
The Orchestra Map

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

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

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

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

**Instrument Word Wall**

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

**Instrument Family Word Wall**

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

**My Own Orchestra**

- bass
- French horn
- trumpet
- bassoon
- harp
- tuba
- cello
- oboe
- viola
- clarinet
- timpani
- violin
- flute
- trombone
- xylophone
My Own Orchestra

Name of orchestra: 

Stadium Symphony

Type of music: 

Sports and action music

Instruments included: 

percussion, trombone, tuba, cello

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

Stage setup (draw):
**Aim:** How can we prepare for and reflect on our performance at the Link Up concert?

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

**Materials:** Link Up Digital Media, Link Up Student Guides

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

**Vocabulary:** audience

---

**Exploring Carnegie Hall and Important Places in Your Neighborhood**

- Link Up is a program created by Carnegie Hall in New York City. Students in New York City participate in concerts at Carnegie Hall, and students around the world participate at concert halls in their local neighborhoods.
- Read The History of Carnegie Hall on page 67.
- Discuss important places in your neighborhood.
  - What are some of the most important places in your neighborhood?
  - Where are some places that people from your community gather?
  - What do they do in these places?
- As a group, agree on one place that might be considered the most important place in the community.
  - Like Carnegie Hall in the 1950s, imagine if this important place in your neighborhood were going to be destroyed.
  - How would you feel? How would the people in your community feel?
  - What would you and your community do to save it?

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**Explore Carnegie Hall**

Explore Google Arts & Culture’s exhibit about Carnegie Hall to learn more about the legendary venue’s past and future, programming, and featured artists.

---

**Andrew Carnegie (1835–1919)**

Andrew Carnegie was a Scottish-American businessman who came to the United States as a young man with nothing, and then made his fortune in the steel industry—a true “rags-to-riches” story. Carnegie then devoted his entire fortune to philanthropy and the public good, building public libraries, funding universities and educational institutions, and supporting international peace. His interest in music also inspired him to help build more than 7,000 church organs and, of course, Carnegie Hall in New York City.
Preparing for Your Concert

• The students will be visiting the concert hall as a culmination of their work in Link Up. Brainstorm a list of feelings you may experience on the day of the concert.
  • *How do you think the musicians feel when they are performing onstage at the concert?*
  • *You will attend the Link Up concert and perform with the orchestra musicians. What does this opportunity mean to your class?*
• Review the Complete Concert Repertoire on page 9 with your students so that they become familiar with the Link Up concert program. Use My Repertoire List on SG30 to help students remember how they will be participating in each piece.

Becoming an Expert Audience Member

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

• Turn your cell phone off before the performance starts.
• Pay attention and listen carefully to the host and conductor.
• Play or sing when asked.
• When playing or singing, sit up straight and at the edge of your seat.
• Be quiet and respectful of your neighbors and the performers onstage when you are not performing.

• Listen actively to the music. Get into the music and feel the beat in your body.
• Focus on the instruments. What do you hear? What do you see?
• Applaud appropriately after each piece.
• Be a good representative of the class and the school.

Post-Concert Reflection

• You did it! You and your students performed with the Link Up orchestra! Encourage your students to write a letter to the orchestra, concert host, conductor, or one of the musicians. Below are some prompts for students to consider as they write their letter.
  • *What was it like to visit the concert hall?*
  • *How did it feel to perform by singing and/or playing an instrument?*
  • *What did you notice about the sound of everyone playing and singing together?*
  • *What did you enjoy most about the Link Up concert?*
Carnegie Hall is one of the most important and historic concert halls in the world.
A man named Andrew Carnegie made it possible to build this famous music hall. Since opening in 1891, thousands of classical musicians and composers have performed here, but Carnegie Hall’s audiences have also heard swing, jazz, rock, pop, and hip-hop performances by musicians from all over the world!

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

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

During the 1950s, Carnegie Hall was almost demolished by people who wanted to build a skyscraper where Carnegie Hall stands. A famous violinist named Isaac Stern believed in saving Carnegie Hall and found lots of other people who believed in it, too. They worked together to raise enough money to save Carnegie Hall, and in 1964, it was turned into a national landmark. Isaac Stern and Carnegie Hall can teach us a great lesson about believing in a cause and working hard for it.
<table>
<thead>
<tr>
<th>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>
Fundamentals
Activities and warm-ups that can be used for introducing recorder technique, as well as introductory lessons for singing, rhythm, and melody, can be accessed in the Fundamentals section of the Link Up resource page at carnegiehall.org/LinkUp. A recorder fingering reference chart is located on page 74.

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

Facebook
Join our Carnegie Hall Link Up Facebook community to share photos, suggestions, comments, and more with teachers from across the country and around the world. Visit facebook.com and search for “Carnegie Hall Link Up” to request to join the group!

Music Educators Toolbox
The Music Educators Toolbox is a collection of free, open-source learning resources and assessment tools created for classroom use by music teachers and Carnegie Hall teaching artists. These resources are designed to be adaptable for use in a variety of music instruction settings. The Toolbox currently features grade-specific music education resources addressing fundamentals of rhythm, meter, form and design, expressive qualities, pitch, and performing. Visit carnegiehall.org/toolbox to learn more.
## LEARNING STANDARDS

### National Core Arts Standards for Music

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

### New York City Department of Education

**Blueprint for Teaching and Learning in the Arts: Music**

**Strand 1**  
Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.

**Strand 2**  
Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.

**Strand 3**  
Making Connections: By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.

**Strand 4**  
Working With Community and Cultural Resources: Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City’s music and cultural institutions create a fertile ground for students’ music learning and creativity.

**Strand 5**  
Exploring Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.

### Section Key

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

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

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

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

CLASSROOM ASSESSMENT TOOLS

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

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

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

Scores

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


“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

SOPRANO RECORDER FINGERING CHART

Left Hand

Right Hand

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

©: Hole open
•: Hole closed
☐: Half hole