Link Up

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

The Orchestra Rocks

Seventh Edition

Student Guide
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Seventh Edition
This book belongs to:
ICON KEY

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

The Recorder and String Instrument Icon indicates that you 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 you can learn along with the music.
Come to Play

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

Steadily

Part 1

Part 2

Part 3

Winds blow

Trum-pets sound-ing

Strings sing

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

Thomas Cabaniss
Drummers 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
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___
Make it groove make it move make it rhyme
LEADER
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

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

AUDIENCE

Make it gleam Make it your dream

Make it gleam Make it your dream
Orchestra interlude

Winds blow trumpets sounding

Strings sing

Drummers p p p p p pounding

Come to play, Join sound with sound

Winds blow trumpets sounding Strings sing

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

shake the ground with song

Come to play, Join

Drummers p p p p p p pounding

Drummers p p p p p pounding

Winds blow

song with song

Come to sing we'll

Drummers p p p p p p pounding

Sting's sound ing

Come to sing we'll

Drummers p p p p p p pounding

shakes the ground with song

song with song

song with song

Drummers p p p p p p pounding

song with song

song with song

song with song

song with song
Anvil Chorus
from *Il trovatore*

Giuseppe Verdi

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

Who turns the working day from
gloom to brightest sunshine? Who?

Who? From gloom to bright sunshine? Who turns the
work-day from gloom to sunshine? La zin-ga-rel-la!
Anvil Chorus
from *Il trovatore*

Giuseppe Verdi

Recorder Notes Needed:
G, A, B

Second time only
In the Field Stood a Birch Tree

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

Traditional

Verse 2:
Oh, my little tree, I need branches
I will make three flutes from your branches
Lyuli, lyuli from your branches
Lyuli, lyuli from your branches

Lyuli, lyuli when the wind blows,
Lyuli, lyuli when the wind blows,
Lyuli, lyuli when the wind blows.

Verse 3:
From another branch that I take now,
I will make a new balalaika
Lyuli, lyuli balalaika
Lyuli, lyuli balalaika

Verse 4:
When I play my new balalaika,
I will think of you, lovely birch tree
Lyuli, lyuli lovely birch tree
Lyuli, lyuli lovely birch tree
Lyuli, lyuli lovely birch tree

Additional Verses and Lyrics
In the Field Stood a Birch Tree

Recorder Notes Needed: G, A, B

Dance of the Adolescents
from *The Rite of Spring*

Igor Stravinsky

Clapping

For an extra challenge, add a stomp on each accented note!
Mark on the lines below how you feel the composer used each element.

**My Performance Goals**

- **O Fortuna** from *Carmina Burana* by Carl Orff

**Recorder Notes Needed:**
- D, E, F, G, A

[Music notation and lyrics for O Fortuna from Carmina Burana]
29
\( \text{mp} \)
\[ \text{semp} \text{-} \text{per} \quad \text{cres} \text{-} \text{cis} \quad \text{aut} \quad \text{de} \quad \text{cres} \text{-} \text{cis}; \]
\[ \text{sehn} \text{-} \text{pehr} \quad \text{kreh} \text{-} \text{skees} \quad \text{ahhoot} \quad \text{deh} \quad \text{kreh} \text{-} \text{skees} \]

33
\[ \text{vi} \text{-} \text{ta} \quad \text{de} \quad \text{te} \quad \text{-} \quad \text{sta} \quad \text{bi} \quad \text{lis} \]
\[ \text{vee} \text{-} \text{ta} \quad \text{deh} \quad \text{teh} \quad \text{stah} \quad \text{bee} \quad \text{lees} \]

37
\[ \text{nunc} \quad \text{ob} \quad \text{du} \quad \text{raht} \quad \text{et} \quad \text{tunc} \quad \text{cu} \quad \text{raht} \]
\[ \text{noonk} \quad \text{obh} \quad \text{doo} \quad \text{raht} \quad \text{eht} \quad \text{toonk} \quad \text{ku} \quad \text{raht} \]

41
\[ \text{lu} \quad \text{do} \quad \text{men} \quad \text{tiis} \quad \text{ah} \quad \text{ci} \quad \text{em}, \]
\[ \text{loo} \quad \text{doh} \quad \text{mehn} \quad \text{tees} \quad \text{ah} \quad \text{tsee} \quad \text{ehm}, \]

45
\[ \text{e} \quad \text{ge} \quad \text{sta} \quad \text{tem}, \quad \text{po} \quad \text{te} \quad \text{sta} \quad \text{tem} \]
\[ \text{eh} \quad \text{geh} \quad \text{stah} \quad \text{tehm}, \quad \text{poh} \quad \text{teh} \quad \text{stah} \quad \text{tehm} \]

49
\[ \text{dis} \quad \text{sol} \quad \text{vit} \quad \text{ut} \quad \text{gla} \quad \text{ci} \quad \text{em}, \]
\[ \text{dee} \quad \text{sohl} \quad \text{veet} \quad \text{oot} \quad \text{gla} \text{h} \text{tsee} \text{ehm}. \]

53
\[ \text{e} \quad \text{ge} \quad \text{sta} \quad \text{tem}, \quad \text{po} \quad \text{te} \quad \text{sta} \quad \text{tem} \]
\[ \text{eh} \quad \text{geh} \quad \text{stah} \quad \text{tehm}, \quad \text{poh} \quad \text{teh} \quad \text{stah} \quad \text{tehm} \]

57
\[ \text{dis} \quad \text{sol} \quad \text{vit} \quad \text{ut} \quad \text{gla} \quad \text{ci} \quad \text{em}, \]
\[ \text{dee} \quad \text{sohl} \quad \text{veet} \quad \text{oot} \quad \text{gla} \text{h} \text{tsee} \text{ehm}. \]
Students hold this note as orchestra plays to the end (m. 101 sta bi em, po te sta tem)

Recorders play G.
Singers sing B-flat.
Hold this note until the orchestra finishes playing.
O Fortuna

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

O Fortune

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

Thomas Cabaniss

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

Concert Challenge Game

1. During the concert, the drumline percussionists will shout: “Yo! Challenge: We go, then you go!”
2. The drummers will play a rhythm, and audience members should try their best to imitate.
3. Eventually, the rhythms may get too fast and complicated to imitate, but that will be half the fun!
4. Try creating your own challenges in the classroom.
Thomas Cabaniss (b. 1962) is a composer and educator born in Charleston, South Carolina. Residing in New York City, 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 helps pregnant women, new mothers, and their families write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities.

Gustav Holst (1874–1934) hailed from a musical family in England, and began playing the violin and piano at a young age. Though Holst loved practicing the piano, he transitioned from the piano to the trombone due to nerve damage in his hands, and relied on his work as a trombonist and choirmaster for income. His music is influenced by a variety of styles, including English folk, and by the stories and mythology of Hinduism. Holst was a gifted teacher who worked as director of music at schools that included St. Paul’s Girls’ School in London. He is most well-known for The Planets, a suite for orchestra in which each movement musically illustrates one of the planets in our solar system. Fun fact: Gustav Holst was a vegetarian!

Carl Orff (1895–1982) was a German composer who began studying the piano at the age of five. Though his first composition was published when he was only 16 years old, he is most well known for his work in music education, particularly in connecting music and movement. Orff founded the Günther School for gymnastics, music, and dance in Munich, and there, he developed a style of teaching and collection of music known as “Orff Schulwerk,” which is used today by many educators. (Students today may recognize his movement exercises and barred–mallet instruments from their own classrooms!) Orff’s best-known composition is Carmina Burana, a large-scale piece for orchestra and chorus based on various medieval poems.
Igor Stravinsky (1882–1971) was a Russian composer who began taking piano lessons at the age of nine. Though his father was a famous opera singer, Stravinsky’s own musical talent developed slowly. While studying law and philosophy at St. Petersburg University, he began taking composition lessons from famous Russian composer Nikolai Rimsky-Korsakov, who greatly advanced Stravinsky’s interests and skill in composition. Stravinsky’s music for the ballet *The Firebird* quickly earned him fame and recognition. He went on to write music for other ballets, including *The Rite of Spring*, which is about a pagan ritual. The opening night audience found the music and choreography so shocking that there was a riot in the theater! Stravinsky was forced to flee Russia during World War I, which led him to Switzerland, France, and eventually the United States. Stravinsky had a strong ability to compose with diverse influences, and his composition style evolved greatly throughout his life. Stravinsky conducted at Carnegie Hall 41 times, and the Hall has premiered 43 of his works.

Pyotr Ilyich Tchaikovsky (1840–1893) was a prolific Russian composer whose music includes symphonies, concertos, ballets, opera, choral music, and chamber music. Tchaikovsky began taking piano lessons at the age of six. While he initially studied to be a lawyer, he also became one of St. Petersburg Conservatory’s first students, where he studied composition and decided to continue on his musical path. He settled in Moscow and taught at the Moscow Conservatory, which was eventually named after him! Tchaikovsky’s music received high acclaim around the world, and he was in great demand as a conductor as well as a composer. Fun fact: In 1891, Tchaikovsky was invited to conduct Carnegie Hall’s very first opening night concert.

Giuseppe Verdi (1813–1901) was born in a small village near Parma, Italy. He began studying the organ at the age of seven, and not long after became an organist at his family’s church. As a child, Verdi began composing pieces for the church and local orchestra. He wanted to attend the Milan Conservatory but was not accepted, so he began studying privately with a composition teacher and became the rehearsal director for a choral group, a position that inspired him to write his first opera. While some of Verdi’s early operas were not met with recognition and acclaim, he went on to become one of the most famous composers of Italian opera with works that include *Il trovatore*, *Aida*, and *Rigoletto*. 
Composer Timeline

1800 1825 1850 1875 1900 1925 1950 1975 2000 2018

Pyotr Ilyich Tchaikovsky 1840–1893

Giuseppe Verdi 1813–1901

Gustav Holst 1874–1934

Carl Orff 1895–1982

Igor Stravinsky 1882–1971

Thomas Cabaniss b. 1962
Tchaikovsky in my Neighborhood

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

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

Share your photos by emailing linkup@carnegiehall.org or on social media channels using #orchestrarocks, our Twitter and Instagram handle (@carnegiehall), and our Facebook group (Carnegie Hall).
Instrument Family Portraits

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

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

**Brass**
(metal tubes, buzzed lips)

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

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

**Sounds like:**

- ____________
- ____________
- ____________
- ____________
- ____________

---

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

- **Violin**
- **Viola**
- **Bass**
- **Cello**
- **Harp**

**Sounds like:**

- ____________
- ____________
- ____________
- ____________
- ____________

---
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>
<tr>
<td>trombone</td>
<td>brass</td>
<td></td>
</tr>
<tr>
<td>bassoon</td>
<td>woodwinds</td>
<td></td>
</tr>
<tr>
<td>violin</td>
<td>strings</td>
<td></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>Violin</td>
<td>String</td>
<td>Slightly larger than the violin and plays lower notes.</td>
</tr>
<tr>
<td>Cello</td>
<td>String</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>

- Violin: Slightly larger than the violin and plays lower notes.
- Cello: Second largest of the string instruments and is usually played by a musician sitting in a chair.
- French Horn: Made with more than 12 feet of coiled brass tubing.
- Timpani: Also called kettledrums and are played with mallets.
- Bass: Largest instrument of the string family and plays the lowest notes.
Instrument Identification (Audio)

Listen carefully to each instrument example. Write the name and family of the instrument that you hear. You may use the Word Walls below for clues. An example is given for you.

<table>
<thead>
<tr>
<th>Instrument Name</th>
<th>Instrument Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>trumpet</td>
<td>brass</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrument Word Wall</th>
<th>Instrument Family Word Wall</th>
</tr>
</thead>
<tbody>
<tr>
<td>bass</td>
<td>woodwinds</td>
</tr>
<tr>
<td>French horn</td>
<td>brass</td>
</tr>
<tr>
<td>trumpet</td>
<td>percussion</td>
</tr>
<tr>
<td>bassoon</td>
<td>strings</td>
</tr>
<tr>
<td>harp</td>
<td></td>
</tr>
<tr>
<td>tuba</td>
<td></td>
</tr>
<tr>
<td>cello</td>
<td></td>
</tr>
<tr>
<td>oboe</td>
<td></td>
</tr>
<tr>
<td>viola</td>
<td></td>
</tr>
<tr>
<td>clarinet</td>
<td></td>
</tr>
<tr>
<td>timpani</td>
<td></td>
</tr>
<tr>
<td>violin</td>
<td></td>
</tr>
<tr>
<td>flute</td>
<td></td>
</tr>
<tr>
<td>trombone</td>
<td></td>
</tr>
<tr>
<td>xylophone</td>
<td></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.
<table>
<thead>
<tr>
<th>My Repertoire List</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>“Anvil Chorus” from <em>Il trovatore</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Dance of the Adolescents” from <em>The Rite of Spring</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“O Fortuna” from <em>Carmina Burana</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“In the Field Stood a Birch Tree”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Finale from Symphony No. 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Mars” from <em>The Planets</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Drumlines”</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
My Letter to the Orchestra

Dear __________________________, 

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Your friend,

________________________________________________________________________
ACKNOWLEDGMENTS

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

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

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

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


The Young Person’s Guide to the Orchestra by Benjamin Britten. © 1947 by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Instrument excerpts performed by The Fountain Ensemble and narrated by Hillarie O’Toole. Theme performed by London Symphony Orchestra and Steuart Bedford. Courtesy of Naxos of America. All scores reprinted with permission. All recordings © (p) 2012 The Carnegie Hall Corporation, except where noted.

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

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

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

Photos

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

Left Hand

Right Hand

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

©: Hole open
●: Hole closed
○: Half hole

C D E F G A B

G# A# B Bb C C# D D# E

E F F# G# G G# A A A# Bb B C