

CARNEGIE HALL

Weill Music Institute

Link Up

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



The
Orchestra

ROCKS

C Teacher Guide

Fourth Edition

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WEILL MUSIC INSTITUTE

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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.

Welcome to *The Orchestra Rocks*

One universal element of music is rhythm. Composers and musicians play with elements of musical time, creating patterns of sound and silence that are expressive and exciting. A consistent groove can unite musicians, singers, and audiences in an experience of listening and performing together. Through the Link Up repertoire, hands-on activities, and a culminating interactive performance with a professional orchestra, we will discover how the orchestra rocks.

Exploration

How does an orchestra rock?

Key Objectives

Students will

- perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and orchestra
- analyze and interpret the essential structures of rhythm and groove
- connect with the orchestra and explore instruments, families, and orchestration
- compose and notate new music with our host, Thomas Cabaniss, using the concert music as models
- 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 six sections, each indicated with an easy-to-locate tab. The first four sections include the concert repertoire, hands-on activities for deeper explorations of each piece, lessons on the families of the orchestra, and preparation for the culminating concert. The Basics sections include additional resources and information for teaching basic music and performance skills. Each section begins with an aim, a summary of educational goals, materials and time required, music learning standards addressed, and vocabulary. Directives are bulleted and verbal prompts appear in italics. “SG,” followed by a number, indicates a corresponding page in the Student Guide.

Link Up Repertoire

The pieces your students will need to know in order to be successful at the Link Up concert are included in the first section of this guide. Students will perform these pieces by singing or playing soprano recorder or a string instrument during the concert. 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.

Student Assessments

Performance and listening self-assessments follow each repertoire selection in the Student Guide so that you can track student progress and calibrate your lesson planning accordingly.

Activity Group Size

Most activities will work equally well for individuals, pairs, or small groups of students. Teachers can decide which group size is best for each activity.

Creative Extensions

Some sections include an optional Creative Extension, in which students experience the unit’s musical concepts and try out their own creative ideas. Share your students’ work with Carnegie Hall by e-mailing linkup@carnegiehall.org.

Planning Which Activities to Complete

You may complete the activities in the order that best suits your needs, depending on your goals, time with students, and student skill levels. See Pathways for Teachers on page 7 for suggested program sequences. You may also choose to use the Lesson Plan Template provided on page 88.

Supplemental Resources

Basic singing and recorder technique, as well as activities for teaching rhythm and melody are outlined in the Basics sections of this guide. Fingerings and notation for melodies to be played at the culminating concert are also pictured at the end of this book.

Standards Addressed

The Link Up program addresses national music standards as well as benchmarks in the New York City *Blueprint for Teaching and Learning in Music*. Link Up also provides opportunities through repertoire exploration and performance for students to improve college and career readiness skills addressed in the Common Core State Standards. Please see page 90 for more information.

ICON KEY



The DVD Icon prompts you to watch the Link Up DVD and/or peruse materials on the Carnegie Hall website. For a complete track listing, see page 91. Visit carnegiehall.org/LinkUp to access the Digital Library.



The CD Icon guides you to tracks on the Link Up CD. For a complete track listing, see page 91.



The Listen, Clap, Say, Perform Icon prompts you to use any order or combination of our four techniques that you prefer to teach a melody. We also encourage the use of varied movements in all musical activities.

Performance icons indicate on which instrument(s) your students can prepare and perform each piece of Link Up repertoire. Some selections are for one instrument only, while others can be sung or played. For more information about which option to choose for each piece, see page 7.



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



The Recorder and String Instrument Icon indicates that students can play the piece on soprano recorder or string instrument at the culminating concert. Optional bowings (▮ ▽) are shown on the applicable music.



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

OPTIONS FOR TEACHERS OF STUDENTS WITH SPECIAL NEEDS

- Students can participate in Link Up in a variety of ways and may learn the songs by singing, moving, and/or clapping. You may also want to focus on smaller sections of the song. 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. If you have ideas for elements we can include in future curricula, please send them to us at linkup@carnegiehall.org.

PATHWAYS FOR TEACHERS

The following program pathways are designed to guide you through Link Up: *The Orchestra Rocks* 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)
- *In C*
- “O Fortuna” from *Carmina Burana*



Students learn the following music:

- “Drumlines”

Repertoire Exploration

Students complete the following activities:

- Families of the Orchestra (Pages 45–47)
- Connect with “O Fortuna” Through the Orff Approach (Page 34)
- Exploring Steady Beat (Page 31)

Note: For students who need help in building basic music skills, please refer to the supplemental activities in the Basics sections of this guide.

Basic+ Program Path (More Sessions, Intermediate Instrumental)

First, complete the **Basic Program Path** (see left).

Concert Repertoire



Students learn to sing the following music:

- “Come to Play” (Parts 1 and 3)



Students learn to play the following music:

- “Come to Play” (Part 2)
- *In C*
- “O Fortuna” from *Carmina Burana*

Repertoire Exploration

Students complete the following activities:

- Listening for Layers in “Mars” (Page 37)

Advanced Program Path (Many Sessions, Advanced Instrumental)

First, complete the **Basic+ Program Path** (see left).

Concert Repertoire



Students learn to play the following music:

- “Come to Play” (All parts)

Repertoire Exploration

Students complete all remaining activities and creative extensions in the Repertoire Exploration section.

CURRICULUM OVERVIEW

Preparing for Your Link Up Concert

Concert Repertoire

Introduce performance basics as well as learn the concert repertoire.

Repertoire Exploration

Learn fundamental concepts of music and engage in creative activities through a deeper exploration of the ideas and themes of the Link Up repertoire.

Families of the Orchestra

Become familiar with the different instruments and sections of the orchestra through Britten's *The Young Person's Guide to the Orchestra*.

Concert Experience

Learn about Carnegie Hall and important landmarks in your neighborhood, and prepare for participating in the Link Up concert.

Basics

Singing Basics

Develop proper posture, breath control, and diction, and learn to blend your voices as one.

Recorder Basics

Develop proper posture, breath control, and fingerings on the recorder, and begin to create a blended recorder sound as a group.

Rhythm Basics

Internalize a steady beat and create simple rhythm patterns.

Melody Basics

Establish an understanding of melody and explore melodic contour in the Link Up repertoire.

Additional Information

About the Composers

Composer Timeline

Glossary

Literacy Links and Suggested Viewing

Lesson Plan Template

Learning Standards

Common Core State Standards

CD/DVD Track List

Acknowledgments

Soprano Recorder Fingering Chart



Concert Repertoire





Introduction to Concert Repertoire

Aim: What do we need to know in order to participate in Link Up?

Summary: We introduce performance basics as well as learn the concert repertoire.



Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: varies according to chosen program path

Standards: US 1, 2, 5, 6, 7; NYC 1, 2

Vocabulary: melody, music notation, repertoire

Tom Introduces Link Up: *The Orchestra Rocks*

- Read Thomas Cabaniss, Our Guide (SG1) aloud.
- Watch  Introduction to Link Up.
- Watch  Repertoire Overview.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Review of Music Basics

- Look at SG2–3 to help you prepare for learning and performing the Link Up repertoire.
- You can also use the Singing Basics and Recorder Basics sections of this curriculum for more information.

Perform *The Orchestra Rocks* Repertoire

Students should be prepared to sing or play the following pieces at the Link Up concert.

Thomas Cabaniss	“Come to Play”
Terry Riley	<i>In C</i>
Orff	“O Fortuna” from <i>Carmina Burana</i>
Thomas Cabaniss	“Drumlines”



Tips: Setting Up Students for Success

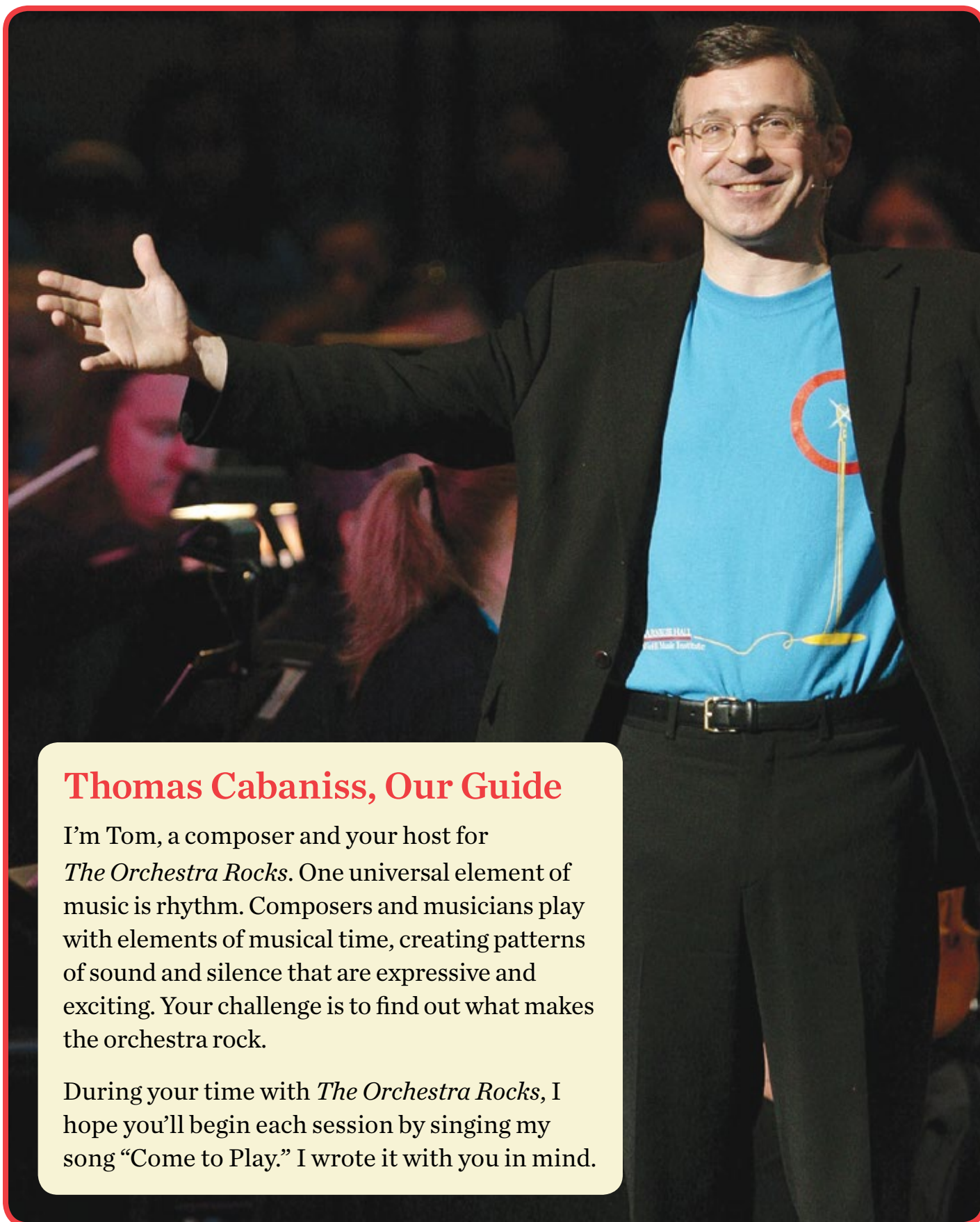
Help students establish a process for learning new music:

1. **Listen** actively to the complete piece.
2. **Clap** the rhythm. You may want to start by isolating the easiest section (the refrain or first line).
3. **Say** the words or note names in rhythm while fingering the recorder in chin position.
4. **Perform** the complete piece by singing or playing the recorder.



Visit Carnegie Hall's Digital Library to access piano/vocal scores for each piece of Link Up repertoire.

SG39–40 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 concert pieces. We then encourage you to explore each piece in greater detail through the Repertoire Exploration activities on pages 31–43.



Thomas Cabaniss, Our Guide

I'm Tom, a composer and your host for *The Orchestra Rocks*. One universal element of music is rhythm. Composers and musicians play with elements of musical time, creating patterns of sound and silence that are expressive and exciting. Your challenge is to find out what makes the orchestra rock.

During your time with *The Orchestra Rocks*, I hope you'll begin each session by singing my song "Come to Play." I wrote it with you in mind.

Preparing to Sing

In order to sing well, we first have to establish good posture and deep breathing.

Posture



Sit or stand up straight with your shoulders down and relaxed.
Make sure that your head is level and looking forward.

Breath



Take a deep breath and fill your lungs.
Place your hand on your belly when you breathe
in and allow it to expand like a balloon.



Release your breath
smoothly and slowly.

Preparing to Play the Recorder

When playing the recorder, there are two basic positions:
rest position and playing position.



Rest Position

Place your recorder in your lap
or let it hang from its lanyard.



Playing Position

Hold your recorder up and ready
to play. The left hand is on top,
and the right hand is below.

Recorder Checklist



Hands:
left hand on top



Holes:
finger hole(s)
completely sealed



Lips:
lips covering teeth



Breath:
not too hard,
not too soft



Tracks 1-6

Come to Play



Thomas Cabaniss

Steadily *mf*

Part 1
1 2 3 4 1 2 3 4 Winds blow _____

Part 2
1 2 3 4 1 2 3 4

Part 3
1 2 3 4 1 2 3 4

4
Trum - pets sound - ing _____

7
Strings sing _____ Drum - mers p p p p p p pound - ing



10

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

Come to play, Join

13

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

16

song

Come to play, Join

Come to play, Join

19

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

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

22

song with song

song with song

LEADER

What do you do__ with time__

25

AUDIENCE

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme

LEADER

What do you do__ with song

Make it groove make it move make it rhyme

28 AUDIENCE

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

31 LEADER AUDIENCE

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

34

make it gleam Make it your dream

Orchestra interlude

37 *mf*

8

Winds blow trum - pets sound - ing

8

8

47

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

V

V

V

V

50 *mf*

Winds *mf* blow trum - pets sound - ing Strings sing

V

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

V



53

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

shake the ground with song Come to play, Join

Come to play, Join

56

trum - pets sound - ing Strings sing Drum - mers p p p p p pound - ing

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

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

59

Drum - mers p p p p p pound - ing shake the ground with song!

song with song, with song!

song with song, with song!

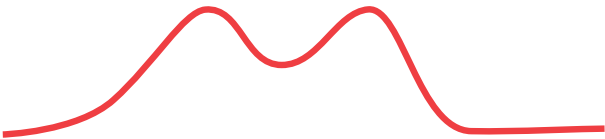
Sample

How Am I Doing?

Work Title: "Come to Play"
Composer: Thomas Cabaniss

Date: _____

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping the rhythm	Hmm, difficult.X..... Ha, easy!
Singing or playing the music in unison with others	Hmm, difficult.X..... Ha, easy!
Singing or playing the music in harmony with others and/or the accompaniment	Hmm, difficult.X..... Ha, easy!
Singing or playing the music with different dynamics	Hmm, difficult.X..... Ha, easy!
What is one goal above that you would like to improve on? <u>Clapping the "Come to Play" rhythm</u>	
What are some things you can do to make the improvement?	
1. <u>Practice small sections</u> 2. <u>Practice singing the rhythm</u> 3. <u>Practice with a friend</u>	

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprisesX..... Lots of surprises
Steps	No stepsX..... Lots of steps
Leaps	No leapsX..... Lots of leaps
Tempo	SlowX..... Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetitionX..... Lots of repetition

How Am I Doing?

Work Title: "Come to Play"
Composer: Thomas Cabaniss

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition Lots of repetition



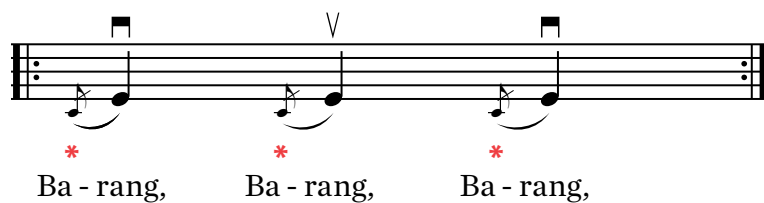
Tracks 7-22

In C

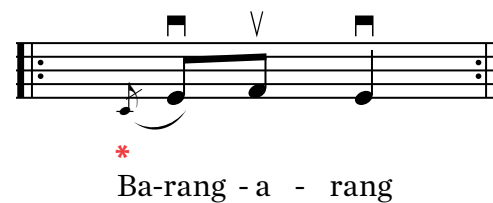
(See methods for teaching *In C* on page 32.)

Terry Riley

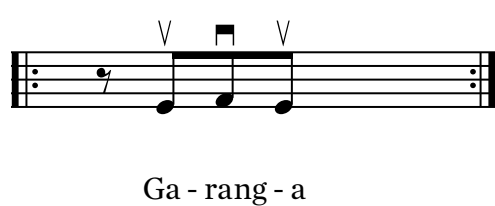
1.



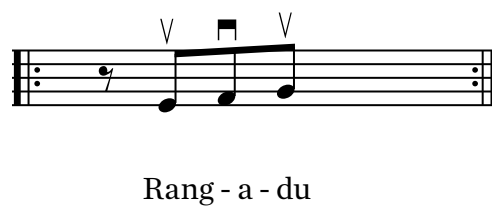
2.



3.



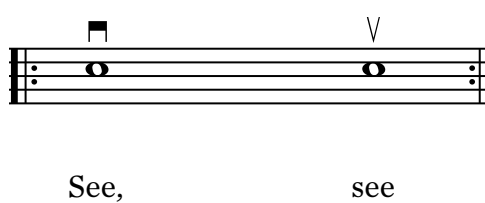
4.



5.



6.



7.



* String teachers can omit grace notes to avoid string crossing.

Grace notes may also be omitted for students playing the recorder.

How Am I Doing?

Work Title: *In C*
Composer: Terry Riley

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition Lots of repetition



Tracks 23–27

O Fortuna

from *Carmina Burana*

(Time signature intentionally omitted.

See methods for teaching “O Fortuna” on pages 34–35.)



Carl Orff

Largo *f*

O oh For - tu - na, vel - ut Lu - na
oh fohr - too - nah, veh - loot loo - na

3 sta - tu va - ri - a - bi - lis,
sta - too vah - ree - ah - bee - lees,

5 **Andante** *p*

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

9 vi - ta de - te - - sta - bi - lis
vee - tah deh - teh - - stah - bee - lees

13 nunc ob - du - rat et tunc cu - rat
noonk ohb - doo - raht eht toonk koo - raht

17 lu - do men - tis a - - ci - em,
loo - doh mehn - tees ah - - tsee - ehm,

21 e - ge - sta - tem, po - te - sta - tem
eh - gheh - stah - tehm, poh - teh - stah - tehm

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

29 *mp*

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

33

vi - ta de - te - - sta - bi - lis
 vee - tah deh - teh - - stah - bee - lees

37

nunc ob - du - rat et tunc cu - rat
 noonk ohb - doo - raht eht toonk koo - raht

41

lu - do men - tis a - - ci - em,
 loo - doh mehn - tees ah - - tsee - ehm,

45

e - ge - sta - tem, po - te - sta - tem
 eh - gheh - stah - tehm, poh - teh - stah - tehm

49

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

53

e - ge - sta - tem, po - te - sta - tem
 eh - gheh - stah - tehm, poh - teh - stah - tehm

57

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

61 *f*

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

65

vi - ta de - te - - - sta - bi - lis
vee - tah deh - teh - - - stah - bee - lees

69

nunc ob - du - rat et tunc cu - rat
noonk ohb - doo - raht eht toonk koo - raht

73

lu - do men - tis a - - - ci - em,
loo - doh mehn - tees ah - - - tsee - ehm,

77

e - ge - sta - tem, po - te - sta - tem
eh - gheh - stah - tehm, poh - teh - stah - tehm

81

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

85

e - ge - sta - tem, po - te - sta - tem
eh - gheh - stah - tehm, poh - teh - stah - tehm

Recorders play G.
Singers sing B-flat.

Students hold this note as orchestra
plays to the end (m. 101).

89

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

“O Fortuna” Translation

Translation (Latin to English)

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.*



How Am I Doing?

Work Title: "O Fortuna"

Composer: Carl Orff

Date: _____

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

Mark on the lines below how you feel the composer used each element.	
Dynamics	No surprises Lots of surprises
Steps	No steps Lots of steps
Leaps	No leaps Lots of leaps
Tempo	Slow Fast
Melodic Contour (Draw the shape of the melody.)	
Melodic Patterns	No repetition Lots of repetition



Tracks 28–30

Drumlines



Thomas Cabaniss

Students copy all snare drum rhythms by clapping and all bass drum rhythms by stomping.

Steadily; with a groove ♩ = 126
Percussionists shout:

The Drumline Percussionists

Fo - cus! Chal - lenge! Con - cen - tra - tion!

Audience

(Clap, clap, clap, clap)

5 Snare Dr. Bass Dr. Snare Dr. Bass Dr.

Perc.

Audience

(Clap, clap, clap, stomp) (Clap, clap, stomp, stomp)

9 Snare Dr. Bass Dr. Bass Dr.

Perc.

Audience

(Clap, stomp, stomp, stomp) (Stomp, stomp, stomp, stomp)

Concert Challenge Game

1. In 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.

How Am I Doing?

Work Title: "Drumlines"

Composer: Thomas Cabaniss

Date: _____

Goals	Mark on the lines below how you feel about your progress on each goal.
Clapping and stomping the rhythms	Hmm, difficult. Ha, easy!
What is one goal above that you would like to improve on? _____ _____	
What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____	

Create your own drumline rhythms and challenge your classmates.

Tempo	Slow Fast



Repertoire Exploration





The Orchestra Rocks with Steady Beat

Aim: How can we use steady beat to keep time and play with rhythms?

Summary: Students explore steady beat and repetition while learning to sing or play melodic phrases.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides, notecards

Time Requirement: three 15-minute activities

Standards: US 1, 2, 3, 4, 5, 6, 7, 8; NYC 1, 2, 3, 4, 5

Vocabulary: phrase, steady beat

Exploring Steady Beat

- Ask students to find their pulse on pressure points on their bodies (such as the wrist or the neck). Explain how a pulse is connected to the heart and heartbeat.
 - Just like our heartbeat, music has a pulse. It might be fast or slow, but this steady beat is the repeating rhythm that helps us keep time.*
- Play “The Name Game”: Form a circle and establish a steady beat by snapping fingers, patting knees, or clapping hands. Once the steady beat is established, go around the circle and have each student speak their name to fit in with the beat. The class repeats that name before moving on to the next student in the circle.
- Try variations: Speak the names with longer or shorter breaks between syllables, or even elongating them or speeding them up, but always keeping with the steady beat.


The musical notation shows a steady beat across four measures. Each measure has a top staff with quarter notes and a bottom staff with eighth notes and rests. The names are written below the measures: Lau - ra, Sue, Tom, and A - my.

Lau - ra Sue Tom A - my

- Try other variations on this game, playing instruments or creating movements that represent each name. Be sure to keep the steady beat going with body percussion or instruments.
 - What was fun about this activity?*
 - What was challenging or easy about this activity?*
 - How did we all stay together?*
 - Why is the steady beat important?*



Listening Challenge

- Sing and review each phrase of *In C* (SG11).
- Create notecards with the numbers 1–7 written on the front, and the corresponding musical phrases on the back.
- Play  Track 7, *In C*, twice.
- As they listen, ask students to hold up the number of each phrase that they hear.
- You may also want to place the numbers around the room and have students perform the phrase as they walk to each number.
 - *Try marching to the steady beat as you walk around the room.*
- As students improve, ask them to share their strategies with other students.
 - *Which phrases are most similar?*
 - *How can you tell them apart?*

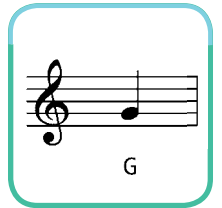
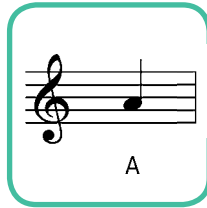
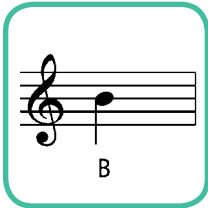
Creative Extension: Create *In G*

- Create *In G*, your own original music inspired by Terry Riley's *In C*.
- Use SG20 to help you compose and notate three short phrases, using the notes G, A, and B, and/or rests.
- Add lyrics to your *In G* phrases using nonsense syllables.
- Share *In G* compositions by playing or singing the three phrases in unison. You may help the students keep the steady beat by playing the steady beat on a G on a pitched instrument.
- Try playing or singing the phrases in layers, at different speeds, or overlapping (each player starts at a different time, or plays or sings at a different speed).
- Share your work with Carnegie Hall (linkup@carnegiehall.org).

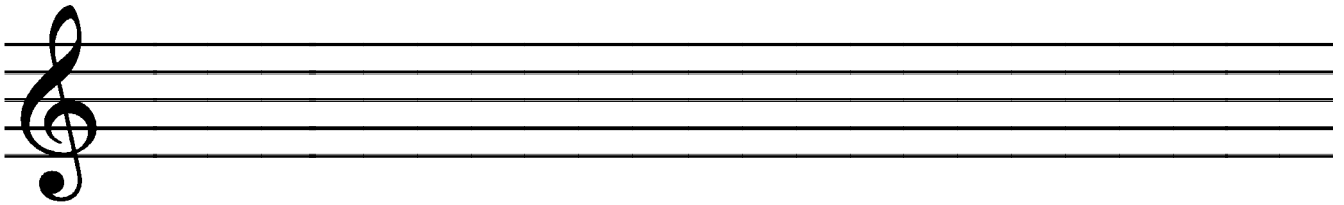
My Notes

In G

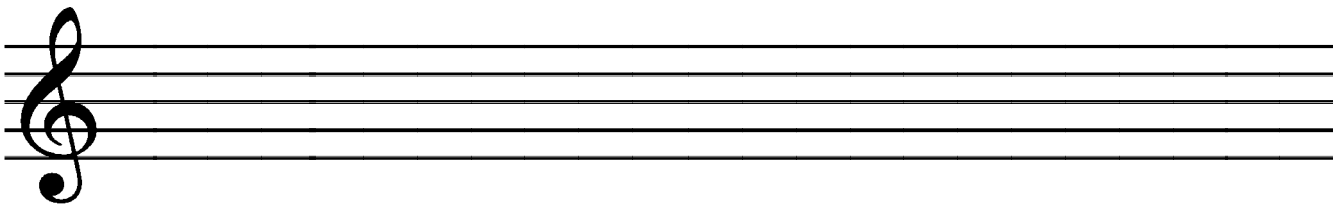
By: _____



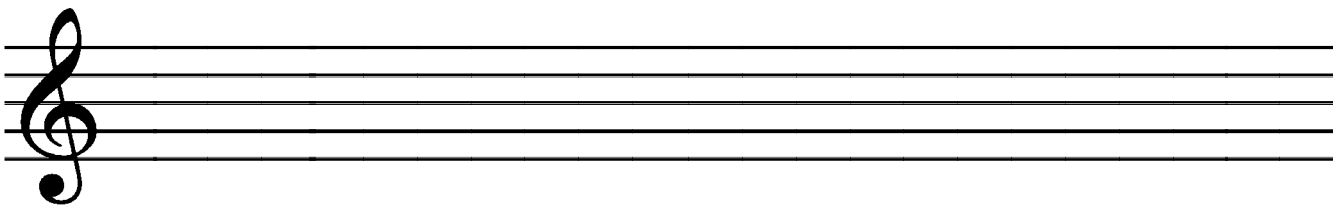
1.



2.



3.



The Orchestra Rocks with Rhythmic Patterns

Aim: How do composers rock with rhythmic patterns?

Summary: Students explore rhythmic patterns and repetition in Orff's "O Fortuna" from *Carmina Burana*.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: three 15-minute activities

Standards: US 1, 2, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 5


Vocabulary: lyrics, pattern

Connect with "O Fortuna" through the Orff Approach

- Carl Orff believed that music was a full-body experience and that movement was an essential part.
- Prepare students to move to "O Fortuna."
 - *What words would you use to describe the piece? Heavy? Light? Flowing? Controlled?*
 - *How would you represent those words in movements?*
- Move around the room while listening to  Track 23, "O Fortuna."
 - *How do your movements reflect what you hear? How do your movements change throughout the piece?*
- By using the movements they invented above, guide students to move to the piece:

Measures 1–4: Big, dramatic movements (e.g., stomping, deep breathing)

Measures 5–60 (Andante section): Quicker, lighter, small movements (e.g., tiptoe)

Measure 61–end: Slower, larger, solid movements (e.g., stomp, solidly plant feet)
- Listen again to  Track 23, "O Fortuna." Encourage students to move, tiptoe, or march around to feel the connection to the weight and rhythms, and sing along as they move and become familiar with the piece.

About the Orff Approach


Carl Orff was a German composer, conductor, and music educator. The Orff Approach to elementary music learning includes performing, creating, listening, and analyzing. He defined the ideal musical experience for children as, "never music alone, but music connected with movement, dance, and speech." To learn more about the Orff Approach, check out *Discovering Orff* by Jane Frazee (ISBN-13: 978-0-930448-99-8).



Discover Rhythmic Patterns in “O Fortuna”

- “O Fortuna” has rhythmic patterns that repeat throughout the piece, getting louder and stronger with each repeat.
- Look at the music for “O Fortuna” (SG13–15) and find the repeating patterns.
- Circle all of the rhythmic patterns that are the same.
- Draw a star above the rhythmic patterns that are different.
 - *How many times does each rhythmic phrase repeat? (Hint: Look at the word “glaciem.”)*
 - *Where does each phrase begin and end?*
 - *How will we know when to change the dynamics or the patterns?*
- Sing or play “O Fortuna” (SG13–15). Practice changing the dynamics with each repeat of the verse as indicated in the score.

Creative Extension: Create New Lyrics for “O Fortuna”

- The lyrics for “O Fortuna” are based on an ancient poem about luck and fortune.
 - *What makes something lucky? Unlucky?*
 - *What are some examples of good luck? Bad luck?*
- Complete My New Lyrics for “O Fortuna” (SG21).
- Sing your new verses with  Track 26, “O Fortuna” (play-along), using Orff’s melody on SG13–15 as a guide.

Note: The lyrics pattern on SG21 begins on measure 5 in the music.
- Share your work with Carnegie Hall (linkup@carnegiehall.org).

My New Lyrics for “O Fortuna”

Step 1: Gather Words for Your Lyrics

- List words that are connected with fortune, fate, or luck (e.g., rolling dice).
- Find rhyming words for each word on your list (e.g., dice/mice).
- Choose and list your favorite rhyming pairs.

Words Connected with Fortune, Fate, or Luck	Rhyming Words	My Favorite Rhyming Pairs
		A _____ B _____ C _____

Step 2: Complete Your Lyrics

Fill in the blanks with new lyrics that use one of your favorite rhyming words from Step 1 to end each line.

A _____ (4 syllables)
A _____ (4 syllables)
B _____ (7 syllables)
C _____ (4 syllables)
C _____ (4 syllables)
B _____ (7 syllables)

The Orchestra Rocks with Layers

Aim: How do composers use musical layers to create excitement?

Summary: Students explore musical layers and expressive qualities in orchestral music.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: three 15-minute activities


Standards: US: 4, 5, 6, 7, 8, 9; NYC 2, 3, 4, 5

Vocabulary: dynamics, rhythmic layers, tempo

Listening for Layers in “Mars”

- Listen to the first 30 seconds of “Mars,”  Track 49.
- Listen for the first layer—the repeating rhythm.
 - *Which instruments are playing the first layer?*
- Listen for the second layer—the melody.
 - *Which instruments are playing the second layer?*
 - *What dynamics do you hear? What is the tempo?*
 - *What does this music remind you of?*
 - *Based on what you hear, what kind of character is Mars?*
- Document your responses on SG22 using music vocabulary that you know or choose from the word wall.
- Create a movement to accompany each of the layers.

Who is Mars?

- Gustav Holst wrote music inspired by the planets and the mythological gods for whom the planets were named. In Link Up, we listen to his music for “Mars,” the bringer of war.
- Listen again to “Mars,”  Track 49.
 - *After learning about Holst’s inspiration for “Mars,” does the music sound different to you?*
 - *What scenes do you imagine for the music now?*
 - *How would you change your movements to the music?*

Holst’s *The Planets*

This orchestral suite highlights the characteristics of each planet in the solar system and the Roman god for which it is named. “Mars” is just one movement in the suite—here are the others:

- **Venus, the Bringer of Peace**
- **Mercury, the Winged Messenger**
- **Jupiter, the Bringer of Jollity (Cheerfulness)**
- **Saturn, the Bringer of Old Age**
- **Uranus, the Magician**
- **Neptune, the Mystic**

Have students create their own orchestral planets in the Creative Extension below.

Creative Extension: New Music for the Planets

- *What are the other planets in the solar system?*
- *What are some characteristics of those planets?*
- Locate My Music for the Planets (SG23–24). Choose a planet or invent a new one. Draw that planet, and list its qualities.
- Create one to three repeating rhythms that you can sing or play, inspired by those qualities.
- Perform each rhythm individually, then perform the rhythms as overlapping layers.
- Describe how a full-orchestra version of your theme might be played, naming instruments, dynamics, and tempos.
- Share your work with Carnegie Hall (linkup@carnegiehall.org).

“Mars” Listening Map

Layer 1: Repeating Rhythm



Instruments

Tempo

Dynamics

Layer 2: Melody



Instruments

Tempo

Dynamics

Word Wall

Here are some ideas to get you started. What other musical ideas can you think of for your composition?

fast

f

andante

strings

p

woodwinds

slow

soft

decrescendo

presto

crescendo

loud

brass

largo

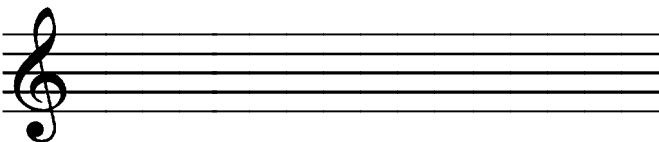
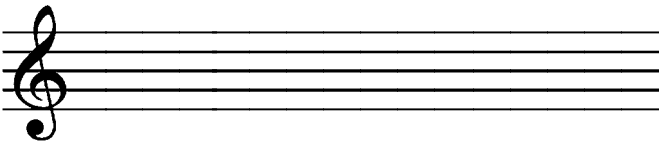
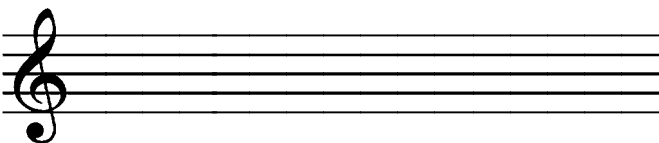
percussion

What does this music remind you of?

My Music for the Planets

Choose or invent a planet: _____

Describe your planet:

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



Draw a picture of your planet:

A large, empty rectangular box with rounded corners and a teal border, intended for drawing a picture of a planet.

The Orchestra Rocks with Themes

Aim: How do composers use different rhythmic themes for expressive purposes?

Summary: Students listen to the major themes of the Finale from Tchaikovsky's Symphony No. 4 and invent creative movements to express the music.

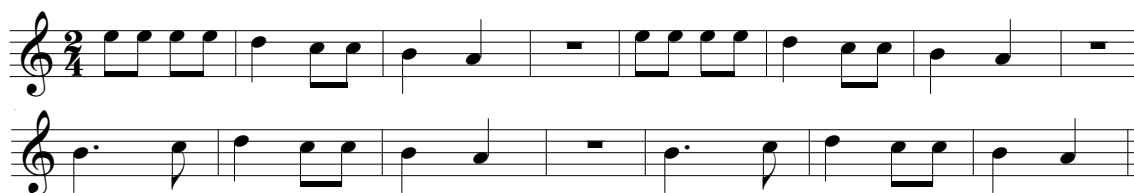
Materials: Link Up CD, Link Up Student Guides

Standards: 6, 7, 8, 9; NY: 2, 3, 4

Vocabulary: theme

Listening for Themes in Symphony No. 4

- Listen to 🎯 Track 50, Finale from Symphony No. 4.
- Listen for the first layer—the repeating rhythm.
 - *What different moods do you hear in this music?*
 - *Listen for the main theme that is introduced in the woodwinds about 15 seconds from the beginning.*
- Using call and response, sing the main theme on a neutral syllable as a class:

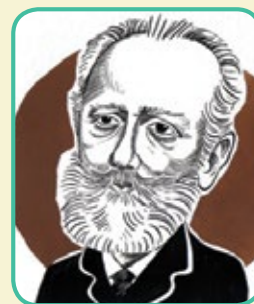


- Listen to 🎯 Track 50 again and focus on how Tchaikovsky varies this theme throughout the movement.
 - *How does the main theme change throughout the movement?*
 - *How does Tchaikovsky use different instruments, dynamics, and rhythms to change the mood of the theme?*

My Notes

Pyotr Ilyich Tchaikovsky

Famous Russian composer and conductor Pyotr Ilyich Tchaikovsky visited the United States in 1891 to conduct at Carnegie Hall's very first opening night concert.



- Using the Tchaikovsky cut-out on SG25, have students take pictures of Tchaikovsky in your classroom or in their own neighborhoods. Share your photos with Carnegie Hall (linkup@carnegiehall.org or on the Carnegie Hall Link Up Facebook group).



Tchaikovsky in my Neighborhood



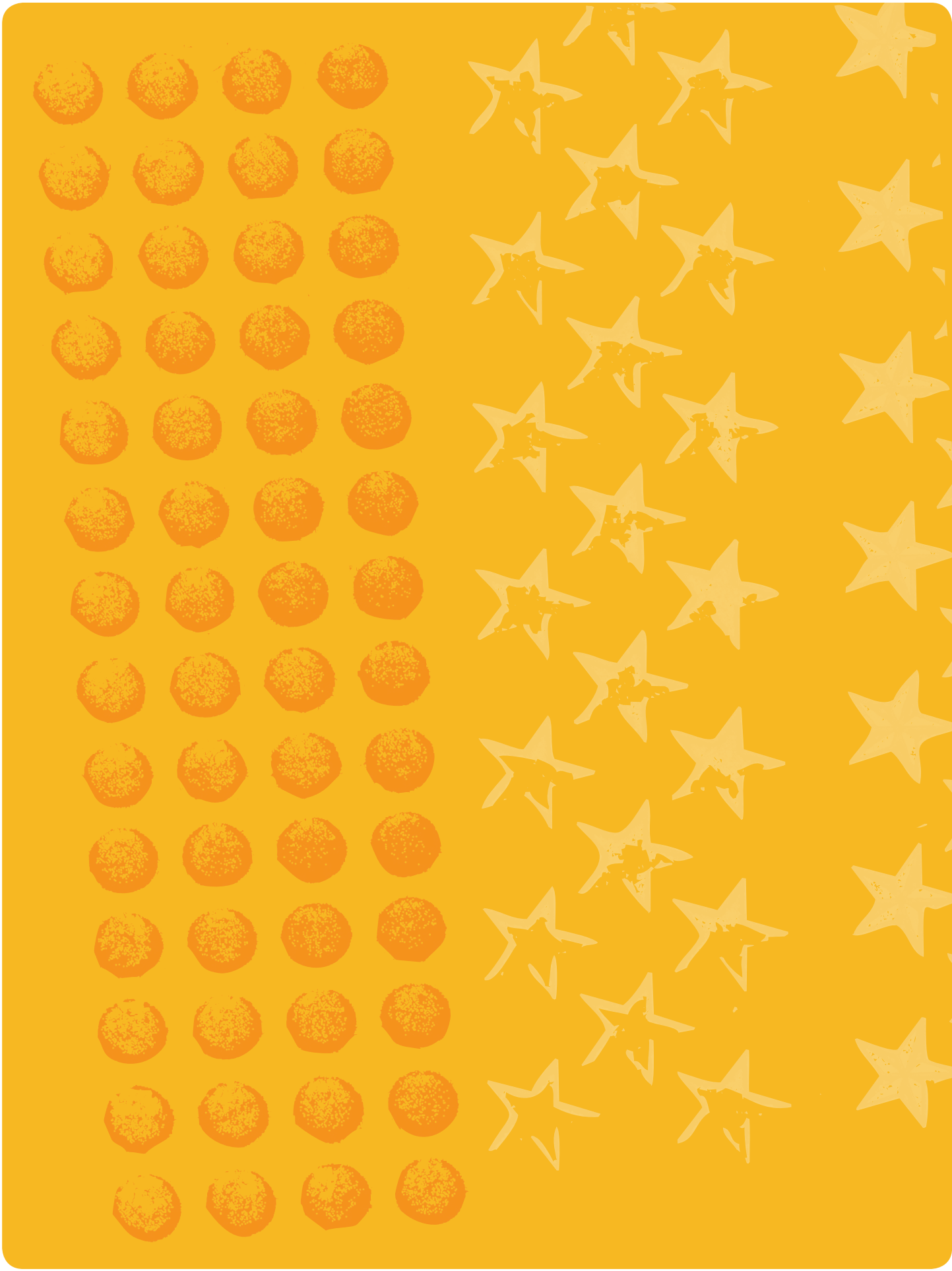
Tchaikovsky

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? **Take a photo with your own cut-out Tchaikovsky and show us.**

Share your photos on the Carnegie Hall Link Up Facebook page or send them to linkup@carnegiehall.org.







Families of the Orchestra





Aim: What is an orchestra?

Summary: We become familiar with the instruments and sections of the orchestra.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: four 30-minute sessions

Standards: US 6, 7, 8; NYC 1, 2, 3, 4, 5

Vocabulary: instrument, orchestra

Tom Introduces the Orchestra

- Watch  Families of the Orchestra.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
 - *What should we remember?*
 - *What should we do next?*

Orchestra Exploration

- On a separate piece of paper, have students list orchestra instruments they know.
- Choose three contrasting instruments and have students describe them in more detail.
- Draw and label the parts of the instrument (as best you can) as you notice details.



Britten's *The Young Person's Guide to the Orchestra* Online

Check out Digital GO, a 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*.

britten100.org/new-to-britten/learning/digital-guide-to-the-orchestra



Literacy Link

In how many different ways can you describe the sounds of the orchestra?

The Remarkable Farkle McBride by John Lithgow (ISBN-13: 978-0689835414) paints a boy's discovery of the orchestra and its sounds.




Examples of Instrument Details

- Appearance (colors, shapes, size)
- 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, bow, striking, shaking, scraping)
- Organize your instrument list into categories according to similarities (appearance, materials used, mechanisms and structures, how sound is produced)
 - *A symphony orchestra is composed of four instrument families:*
 - Woodwinds (wooden tubes, blown)*
 - Brass (metal tubes, buzzed lips)*
 - Percussion (struck, shaken, or scraped)*
 - Strings (wooden bodies with strings, bowed or plucked)*
- Review the instruments and instrument families in the Orchestra Organizer (SG26–27).

Families and Instruments

Part 1 (audio)

- Play  Track 48, *The Young Person's Guide to the Orchestra* (main theme).
- Complete Families and Instruments (SG31).
- Compare and discuss answers.
- Play the CD again as needed.

Part 2 (visual)

- Complete Who Am I? (SG32–33).
- Students form pairs and check one another's work.



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 music, 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*.

Creative Extension 1: My Own Orchestra

- In your Orchestra Organizer, SG26–27, study the instruments in their appropriate family boxes while listening to 🎧 Tracks 31–46 (solo instruments and narration).
 - *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 (SG30).
- 🗉 Share your work with Carnegie Hall (linkup@carnegiehall.org).

Creative Extension 2: The Best Instruments of the Orchestra Awards

- *Movie stars have the Academy Awards. Television shows get the Emmy Awards. Olympic athletes receive medals. Today, it's our job to create awards for the best instruments of the orchestra.*
- Play 🎧 Tracks 31–46 (solo instruments and narration).
- Play 🎧 Track 47 (solo instruments without narration).
 - *This time, as the instruments play, say their names.*
- Model creating categories of awards (Most Soulful, Funniest, Craziest Looking, Scariest Sounding, Loudest, Lowest, etc.).
- Complete The Best Instruments of the Orchestra Awards (SG31).
- Create a name for each award.
- Draw a trophy or statue for the award.
- Share work in an awards ceremony.



Orchestra Organizer

Woodwinds

(wooden tubes, blown)



Bassoon



Clarinet



Flute



Oboe



Piccolo

Brass

(metal tubes, buzzed lips)



French horn



Trumpet



Trombone



Tuba

Percussion

(struck, shaken, or scraped)



Timpani



Bass Drum



Snare Drum



Xylophone



Triangle

Strings

(strings that are bowed or plucked)



Violin



Viola



Cello

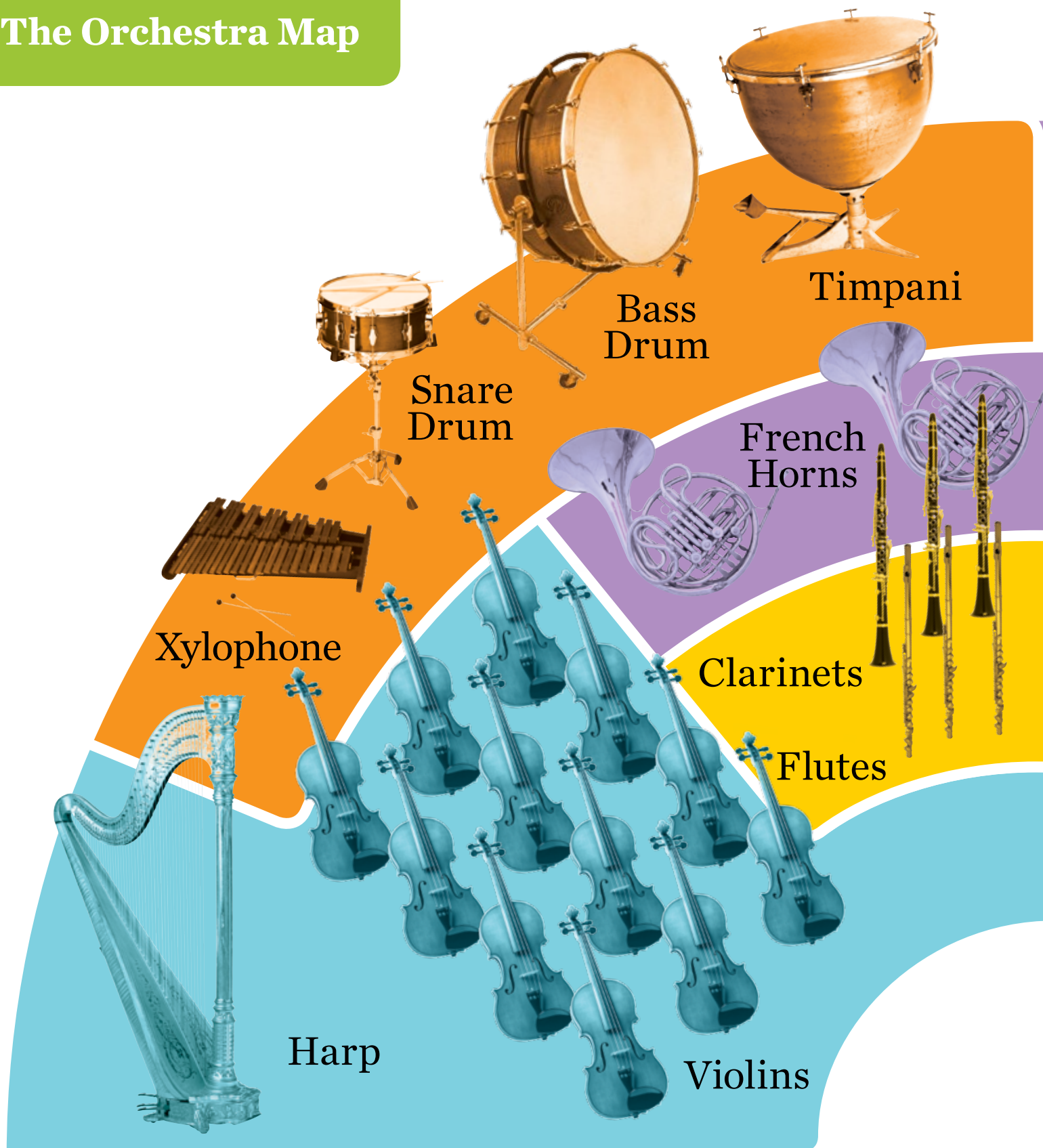


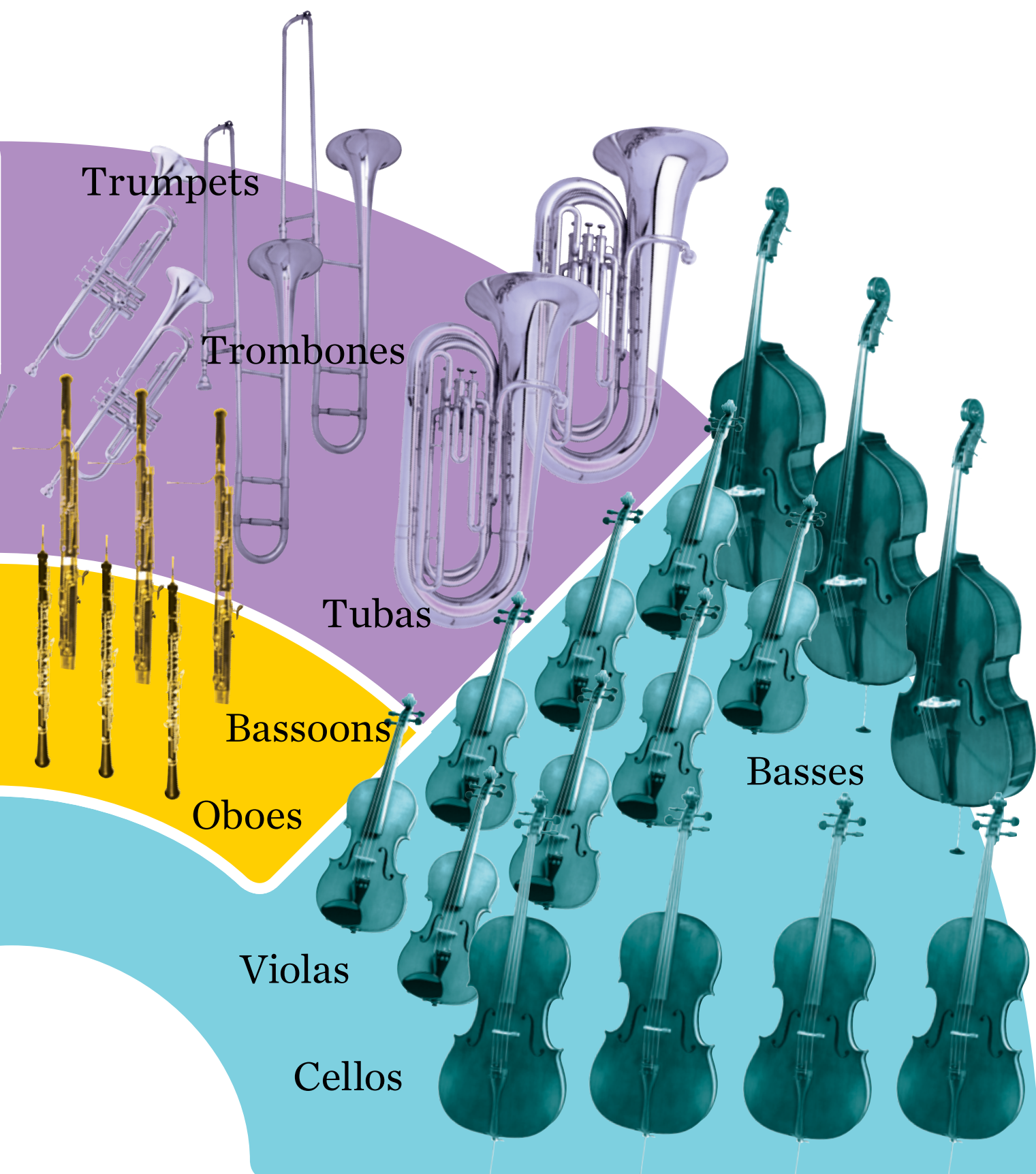
Bass



Harp

The Orchestra Map





My Own Orchestra

Name of orchestra:

Stadium Symphony

Type of music:

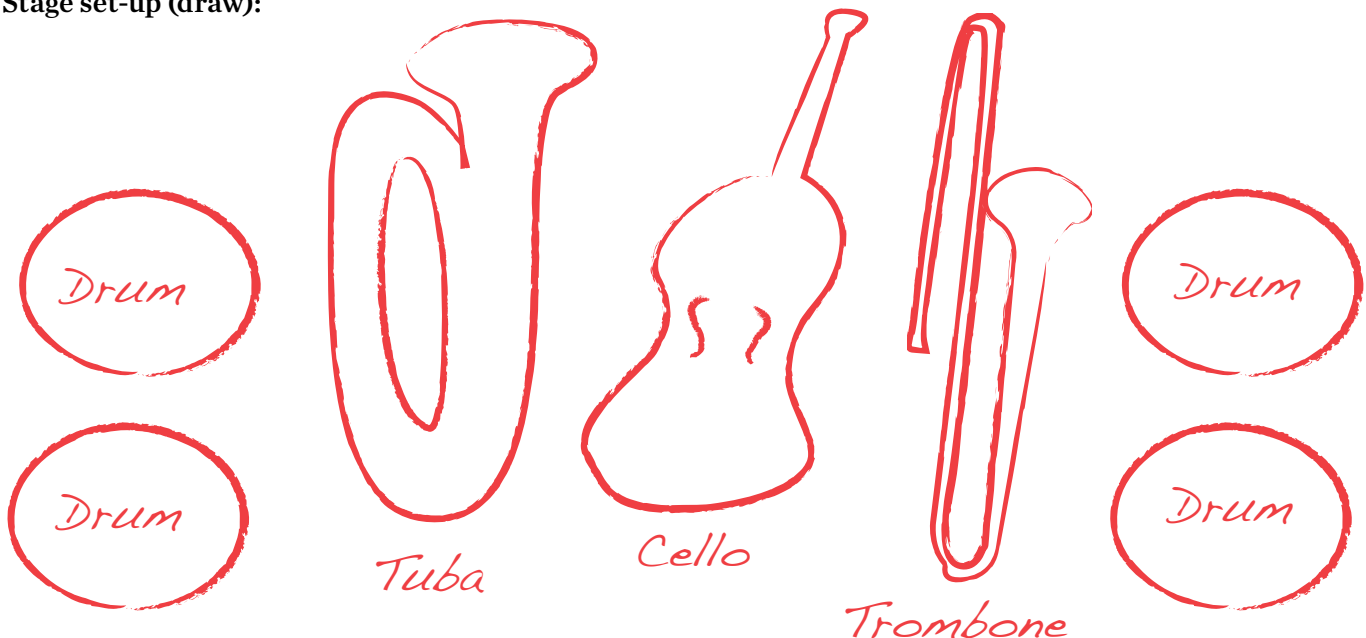
Sports and action music

Instruments included:

percussion, trombone, tuba, cello, bass

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 set-up (draw):



The Best Instruments of the Orchestra Awards

Name of Award	Nominees	Award-Winning Instrument	My Trophy for the Winning Instrument
<i>wackiest Woodwind</i>	<i>bassoon clarinet oboe piccolo</i>	<i>bassoon</i>	



Track 46

Families and Instruments

	Instrument	Family
1	<i>violin</i>	<i>string</i>
2	<i>bass</i>	<i>string</i>
3	<i>clarinet</i>	<i>woodwind</i>
4	<i>oboe</i>	<i>woodwind</i>
5	<i>trumpet</i>	<i>brass</i>
6	<i>tuba</i>	<i>brass</i>
7	<i>xylophone</i>	<i>percussion</i>
8	<i>piccolo</i>	<i>woodwind</i>

Who Am I?

1.



2.



5.



8.



11.



9.



6.



3.



12.



4.



7.



10.





13.



17.



14.



15.



18.



16.

	Instrument Name	Family
1.	<i>piccolo</i>	<i>woodwind</i>
2.	<i>violin</i>	<i>string</i>
3.	<i>snare drum</i>	<i>percussion</i>
4.	<i>trumpet</i>	<i>brass</i>
5.	<i>timpani</i>	<i>percussion</i>
6.	<i>bassoon</i>	<i>woodwind</i>
7.	<i>bass</i>	<i>string</i>
8.	<i>viola</i>	<i>string</i>
9.	<i>tuba</i>	<i>brass</i>
10.	<i>flute</i>	<i>woodwind</i>
11.	<i>oboe</i>	<i>woodwind</i>
12.	<i>harp</i>	<i>string</i>
13.	<i>xylophone</i>	<i>percussion</i>
14.	<i>cello</i>	<i>string</i>
15.	<i>clarinet</i>	<i>woodwind</i>
16.	<i>bass drum</i>	<i>percussion</i>
17.	<i>trombone</i>	<i>brass</i>
18.	<i>French horn</i>	<i>brass</i>



Concert Experience





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 CD, Link Up DVD, Link Up Student Guides, index cards, blank paper, markers

Time Requirement: 50 minutes (five 10-minute activities)

Standards: US 1, 2, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4, 5

Vocabulary: audience, Carnegie Hall

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.
- Look at SG34 and learn about the history of Carnegie Hall.
- 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 could you and your community do to save it?*

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 on stage at the concert?*



Check out Carnegie Hall's Listening Adventures interactive website.



Visit listeningadventures.carnegiehall.org to watch an animated history of Carnegie Hall.



Andrew Carnegie (1835–1919) 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 led him to help build more than 7,000 church organs and, of course, Carnegie Hall in New York City.



- *You will attend the Link Up concert and perform with the orchestra musicians. What does this opportunity mean to your class?*

- Review the following pieces with your students so that they are prepared to perform with the orchestra at the Link Up concert:

Thomas Cabaniss	“Come to Play”
Terry Riley	<i>In C</i>
Orff	“O Fortuna” from <i>Carmina Burana</i>
Thomas Cabaniss	“Drumlines”

Becoming an Expert Audience Member

Using SG35, lead your students through a brainstorming session about audience behavior and participation. A list could include:

1. Pay attention and listen carefully to the host and conductor.
2. Play or sing when you are asked to. Be quiet and respectful of your neighbors and the performers onstage when you are not performing.
3. Be a good representative of the class and of the school.
4. Stay alert! Get a good night's sleep.
5. Take your jacket, hat, and hood off when you arrive at your seat.
6. Get into the music and feel the beat in your body. Think about the feelings in the music, and imagine the melody.
7. Remember all the activities we did in the classroom and what we learned about the music.
8. Focus on the instruments. What do I hear? What do I see?

Audience Challenge

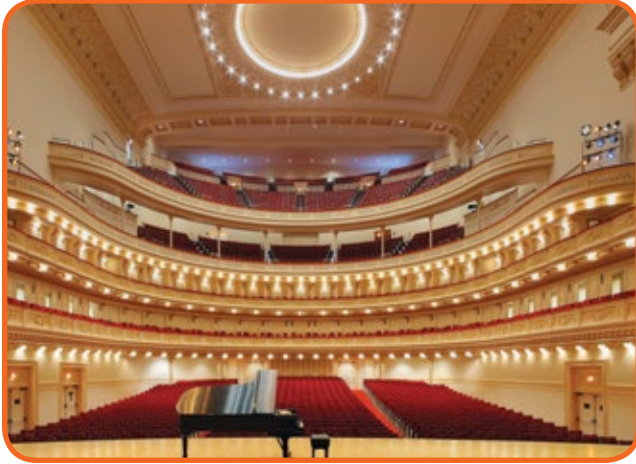
- Split the class into three groups: performers, audience, and observers. The performers can play, sing, or even read something that the class is studying. The observers watch and take notes on what they see. What can they observe about the relationship between the audience and the performers?
- Draw out reactions from the performers. Begin to develop empathy for performers as an audience member.
 - *How does it make you feel when people aren't paying attention?*
 - *How does it feel when you don't get the applause you deserve?*

Post-Concert Reflection

You did it! You and your students performed with the Link Up orchestra!

- *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?*

The History of Carnegie Hall



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 Martin Luther King, Jr., Booker T. Washington, and 13 US presidents, have made speeches here.

The main hall, named Isaac Stern Auditorium / Robert 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.



Becoming an Expert Audience ...

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

Audience Challenge

	1 Practice, Practice, Practice	2 Stage Ready	3 Standing Ovation
 <p>Sitting Position and Posture</p>			
 <p>Eye Contact</p>			
 <p>Playing or Singing When Asked</p>			
 <p>Active Listening</p>			
 <p>Quiet and Not Disruptive</p>			
 <p>Appropriate Applause</p>			



Basics





Singing

Aim: How can we develop good singing habits?

Summary: Students develop proper posture, breath control, and diction, and learn to blend their voices as one.

Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

Standards: US 1, 3, 5, 6, 7; NYC 1, 2, 5

Vocabulary: chorus, diction, head voice, humming, posture, vibrations


Preparing to Sing

- Discuss the different ways that we use our voices every day.
 - *We are capable of making many kinds of sounds or tones with our voices.*
 - *There are four types of voices: talking, singing, whispering, and calling.*
 - *How do we use our voices in the classroom? In music class? In the library? On the playground?*
- Help students prepare for singing by establishing good habits.
 - *In order to sing well, we have to first establish some good habits.*
 - *Let's start with singing posture. Sit or stand up straight with your feet planted firmly on the ground and your shoulders down and relaxed. Check to make sure your head is level.*
 - *Breathe deeply, from low in your body. Put your hand on your belly when you breathe in and allow it to expand like a balloon. That motion shows that you are breathing like a singer.*

Discovering Our Singing Voices

- Have students perform a few long sounds by singing or humming. While they hum or sing, tell them to touch their noses, cheeks, throats, necks, backs, and chests. Alternate between blowing air (not making sound) and humming, while touching your throats, so that you feel the difference between vocal cords vibrating and at rest.
 - *What do you feel?*
 - *Does anything change when you hum or sing instead of speak?*
 - *What do you think is happening? Why?*
- All sounds are created by vibrations or movements that go through the air.
 - *Without vibrations, music and sounds would not exist.*
 - *By touching our throats when we hum, speak, or sing, we can actually feel the vibrations created by our vocal cords.*

Vocal Exercises and Warm-Ups

By doing the following exercises often, students will become comfortable with using their singing voices and performing with crisp, clear diction. Feel free to mix and match the following warm-ups or create your own to add variety. Watch  Recorder and Singing Basics for more information.

Yawning

- Model the vocal contour of a yawn and a sigh (going from a high to a low pitch).
- Model a swooping contour with your hands and arms.
- Have students mimic you so that they can begin to feel and understand the difference between high and low sounds by using their bodies and voices.

Sirens

- Have students imitate a police siren by singing *ooo* on a high pitch, slide down to a low pitch, and then slide back up to a high pitch.
 - *Feel the vibrations in your face and in your nose as you do this.*
 - *When we sing and feel vibrations in our head, we are using our head voice.*
 - *What arm movements can we add to show the shape our voices are making?*

Yoo-Hoo

- Have students answer the musical calls of “yoo-hoo” on high and low pitches.
- Allow students to take turns as the leader, creating their own “yoo-hoo” call-and-response patterns.

Mouth Percussion

- Brainstorm a list of hard consonant sounds (*t, p, k, ch*, and so on). Perform some call and response by creating a short rhythm using one of the hard consonant sounds. Invite students to lead the call-and-response patterns while all speaking with crisp, clear consonants and good diction.

Hissing

- Ask students to hiss on an “sss” sound with an even flow of air while you count for four, eight, and 16 beats. See who can last the longest.

Lip Trills




- Ask students to buzz their lips like a motor on a descending five-note scale. Practice different phrases this way to increase breath control.

Vowel Sounds

- Ask students to sing elongated, pure vowel sounds on a descending five-note scale. Begin with the phrase “mee, meh, mah, moh, moo.” Practice this activity until the students can sing a smooth, legato descending scale with no consonants (“ee, eh, ah, oh, oo”), always encouraging students to sing with a relaxed jaw.

Blending Our Voices Together

A chorus is many singers joining together, blending as one voice. Throughout the curriculum, we will work on developing the skills necessary to sing and play together.

- Play  Track 1, “Come to Play” (complete).
 - *What do you hear?*
 - *What do you think the singers did to sound like one voice?*
- Play  Track 51, Sustained singing.
- Have students match the pitches they hear.
 - *Remember to listen carefully and match each note with your neighbor. If you cannot hear your neighbor, you may be singing too loudly.*
- Play  Track 52, Five-note scales. Listen to the five-note descending scales. Have students sing the scales on syllables such as *mee, may, mah, moh, moo*.
 - *Remember to listen carefully and match each note.*
 - *Remember to sing in your light head voice, feeling the vibrations in your face.*
- Repeat a few of these exercises daily, adding new vocal exercises as the class gains skill and confidence.
- As you practice the Link Up repertoire, remind students to sing with proper posture, breath control, diction, and head voice, using My Singing Checklist (SG37).

Solutions for Matching Pitch

- Start by singing a clear, mid-range tone for students to listen to and match.
- Identify the students who are singing a different pitch. Match that pitch and then help students to move to the desired pitch.
- Compare the two notes by singing each and asking if the student’s note is higher or lower. Demonstrate by sliding between them.
- Start again on a single tone and help students to match each one with you.

My Notes

My Singing Checklist

How is my posture?



Is my back straight?
Are my shoulders relaxed?
Is my head level and looking forward?

☐
☐
☐

How is my breathing?



Am I taking low, deep breaths?
Am I keeping my shoulders relaxed?
Does my stomach move out when I breathe in?

☐
☐
☐

Did I use my singing voice?



Did I sing with a light, clear sound?
Did I use my head voice and feel vibrations in my nose and forehead?

☐
☐

How were my listening and ensemble skills?



Am I listening carefully and matching my voice to all of the notes?
Am I blending and matching my voice with my classmates?
Am I using good diction to make all the consonants crisp and clear?

☐
☐
☐

What did I do well today?

What did the class do well?

What can I improve on?

What can the class improve on?

Recorder

Aim: How can we create a beautiful, blended sound in our class as we begin to play the recorder?

Summary: Students use listening skills to appreciate the tonal qualities of the recorder, and we begin to create a blended recorder sound as a group.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides, recorders

Time Requirement: 30 minutes (three 10-minute activities)

Standards: US 2, 3, 5, 6, 7; NYC 1, 2, 5

Vocabulary: tuning

Preparing to Play


- Listen to Link Up melodies,  Tracks 5, 7, and 24.
 - *What do you hear?*
 - *What words describe the sound of the recorder?*
- Look at SG3 and help students prepare for playing by establishing good habits.
 - *Let's start with playing posture. Sit up straight with your feet planted firmly on the ground and your shoulders down and relaxed. Check to make sure your head is level.*
 - *Breathe deeply, from low in your body. Put your hand on your belly when you breathe in and allow it to expand it like a balloon.*
 - *After inhaling fully, move your finger an inch in front of your mouth. Blow slow, warm air on your finger, not fast, cool air. This is the kind of "just right air" which is used to make a pleasant recorder tone.*
- Have students blow their warm, slow air over a piece of paper or leaf in their palm. It should flutter but not fly away with proper air flow.
- Practice hand position and balance.
 - *Hold the recorder up in your left hand. Remember that the left hand is always on top.*
 - *Cover the hole on the back of the recorder with your left thumb. Put your right hand thumb on the back of the recorder to help with balance.*
- Look at SG39–40 and practice the fingerings for the Link Up melodies. Advanced students may practice additional fingerings from the chart at the end of this book.

Tips for Gradually Increasing Recorder Range

- First practice G, A, and B until students are comfortable with these notes.
- Gradually add C and D.
- Add low E as the first note that uses the right hand fingers.
- Next add low D, then low F and F-sharp.
- Finally add low C.
- Remember to blow less air on the lower notes.




Additional Recorder Tips

- Remind students to always use the left hand on top of the recorder.
- The left hand pinky never touches the recorder. It should be up as if you are drinking a cup of tea.
- Practice a "silent symphony," in which students practice fingering but don't blow.
- Try to practice the recorder a little bit in each session.
- Watch  Recorder and Singing Basics for more information.



Tuning on the Recorder

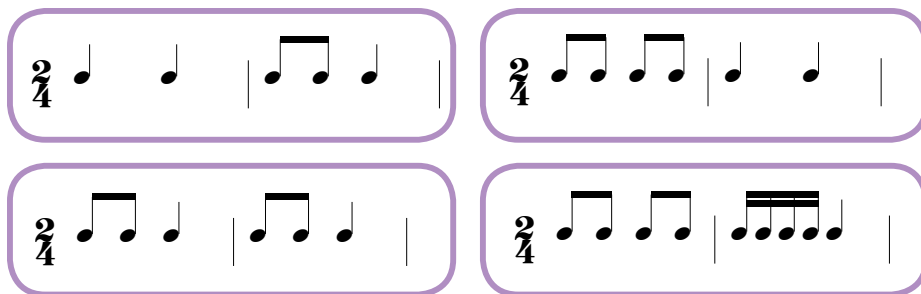
- Practice tuning as a class.
 - *In an orchestra, the musicians must make sure that all of their instruments are playing on the same note or pitch. This is called tuning.*
 - *At the start of the concert, the oboe plays an A so that all of the instruments can tune together.*
- First, listen to the A, and then play an A on your recorder. Make sure that your pitch matches.
- Play CD  Track 53, Tuning A.
- Students should join in gently, listening carefully to ensure that their A matches the sound on the CD. All of the students should blend together to sound like one giant recorder.
- Invite individual students to lead the tuning by playing the first A.
- Integrate this tuning process into your recorder routine each day.

Creating a Warm-Up Pattern

- Create a short warm-up pattern using the notes your class currently knows. Example: G–A–B–A–G.
- Repeat a few of these exercises daily, gradually increasing the range of the warm-up as the class learns to play more notes.
- As you practice playing the Link Up repertoire, remind students to play with proper posture, breath control, and fingerings using My Recorder Playing Checklist (SG38).

Building Technique: Air and Articulation

Beginning with the articulation patterns below, help students to develop a vocabulary of new and familiar patterns. Over time, add pitches to familiar rhythmic patterns to create melodic warm-ups. This activity can also be student-led, and students can create their own patterns as well.



- Include articulation technique in your warm-up through call and response, always continuing to reinforce proper posture and steady, slow, and warm airflow.
 - *As you play, think about saying “doo” or “dhoo,” as lightly as possible for each new note, while keeping a steady flow of warm air moving through your recorder.*
- After establishing a steady tempo (approximately $\text{♩} = 80$), have students echo the articulation patterns above using their voices. Sing the patterns on G using the syllable “doo.”
- Next, while still using the “doo” articulation, have students repeat the patterns silently, blowing “just-right air” on their finger in front of their mouths.
- Finally, have students echo on their recorders on G. (This can also be a great way to introduce or reinforce new notes!)

Preparing to Play the Recorder



B



A



G



E

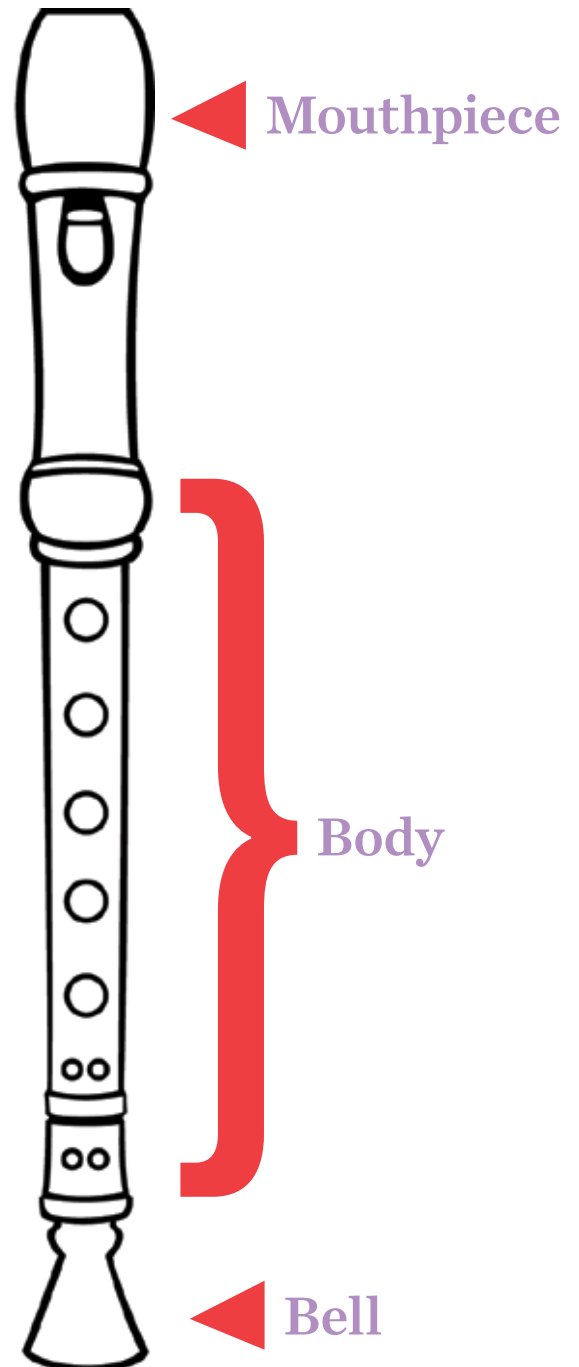
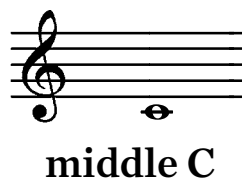
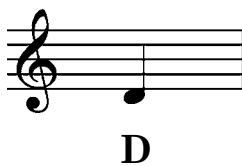


F



F#

Parts of the Recorder



*Note: There is a full fingering chart at the end of this book.

My Recorder Playing Checklist

How is my posture?



Is my back straight?
Are my shoulders relaxed?
Is my head level and looking forward?

☐
☐
☐

How is my breathing?



Am I taking low, deep breaths?
Am I keeping my shoulders relaxed?
Does my stomach move out when I breathe in?

☐
☐
☐

How is my playing?



Is my left hand on top?
Am I fingering the notes correctly?
Are my finger-holes completely sealed?
Is my air soft and gentle?

☐
☐
☐
☐

How are my listening and ensemble skills?



Am I blending and matching the correct recorder notes with my classmates?
Am I playing the correct rhythms along with my classmates?

☐
☐

What did I do well today?

What did the class do well?

What can I improve on?

What can the class improve on?



Rhythm

Aim: How can we create rhythmic patterns while keeping a steady beat?

Summary: Students internalize a steady beat and create simple rhythm patterns.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

Standards: US 3, 4, 5, 6; NYC 1, 2

Vocabulary: bar line, clef, measure, note head, note stem, rest, rhythm, staff, steady beat, time signature

Establishing a Steady Beat

- Ask students to find their pulse on pressure points on their bodies (such as the wrist or the neck). Explain how a pulse is connected to the heart and heartbeat.
 - *Just like our heartbeat, music has a pulse. This steady beat is the repeating rhythm that helps us keep time.*
- Have students play the steady beat using a rhythm instrument or by clapping or tapping the beat.
- Have students take turns as the steady beat leader, clapping a steady beat with everyone gradually joining. The leader should occasionally switch their movement and sound, but continue with the same beat. For example, the leader might move from clapping to swaying from side to side. Everyone in the group should follow the leader's movement or sound and the beat should stay the same.
 - *Was the class successful at staying steady and together?*
- Repeat the activity so that the class becomes better at internalizing and keeping a steady beat.
- Play the Link Up melodies,  Tracks 1, 7, 23, and 28, and have students find the steady beat in each piece by clapping or tapping along.

Exploring Rhythmic Patterns

- Clap or say a series of rhythmic patterns and have students echo each of the patterns.
- Have students take turns as the leader, creating their own rhythmic patterns for the class to echo.
- Clap or say a pattern and challenge students to echo back with a different pattern.
- Locate the rhythm examples on SG42. Through call and response, practice clapping or saying the rhythms.
- Students may also practice the rhythmic patterns by playing one or more pitches on the recorder.

My Favorite Rhythmic Patterns

|| _____

|| _____

Playing with Rhythms

- Create a list of one-, two-, and four-syllable words in a chosen category. For example, if the category is food, the words might be “cheese,” “bagels,” and “rigatoni.” Experiment with other categories, such as animals, names, colors, and so on.
- Tap a steady beat and repeat the words over the steady beat. Repeat each word several times before switching to the next word. Spread the two and four syllable words evenly to fit into one beat.

Cheese Cheese Ba - gels Ba - gels Ri - ga - to - ni Ri - ga - to - ni

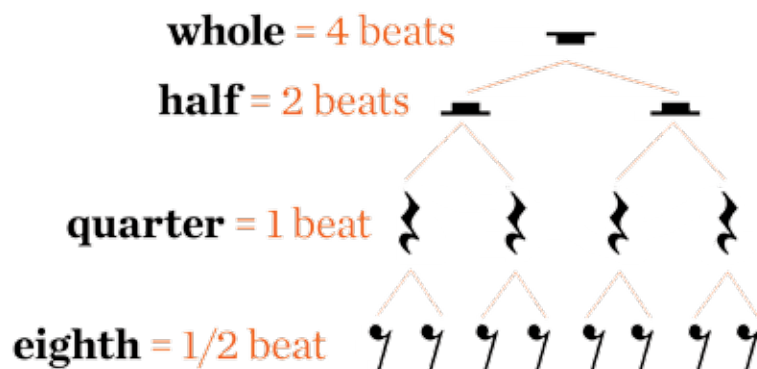
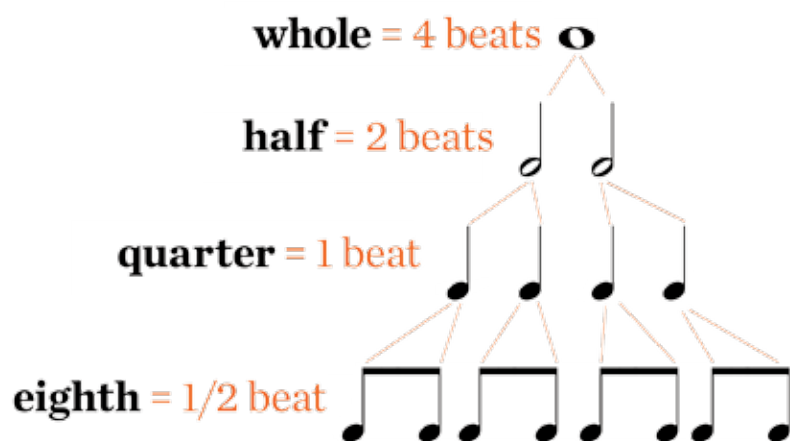
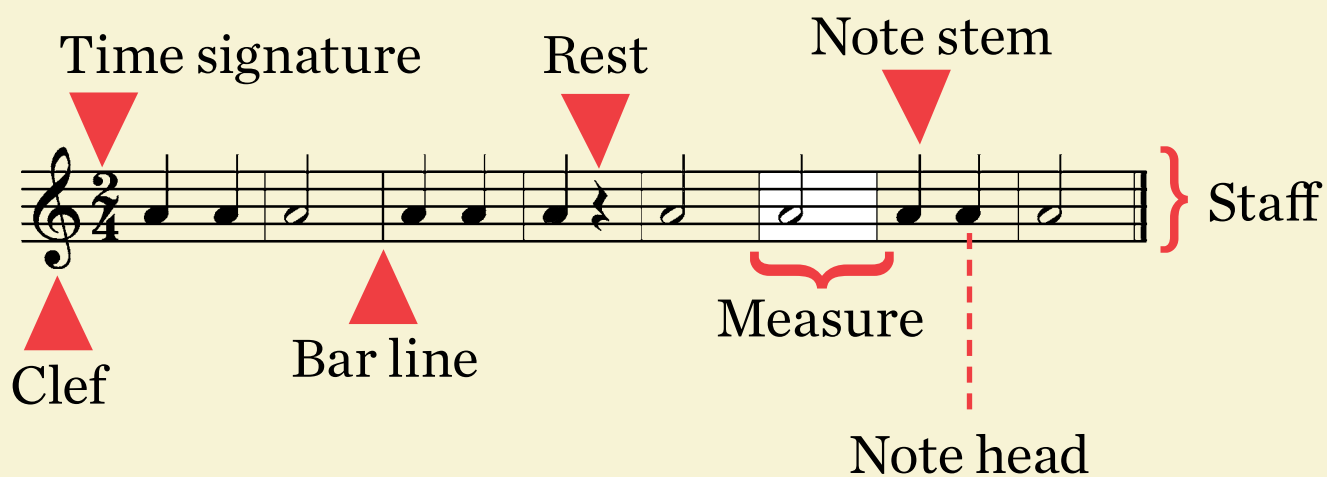
- Create a pattern using your selected words. Start with a pattern of four words. (For example: Cheese, Cheese, Rigatoni, Bagels)
- Repeat the word patterns while clapping or tapping the steady beat.
- Try to clap the rhythm that has been created, clapping on every syllable of each word.
- Now, think the words silently in your head and only clap or play the rhythmic pattern.

Creating Rhythmic Patterns with Notation

- Using Creating My Own Rhythmic Patterns (SG43), review music symbols used in notation, and introduce students to 3/4 time signature.
 - *Look at the 3/4 time signature.*
 - *The three indicates that there are three beats in each measure.*
 - *The four indicates that a quarter note fills one beat.*
- Have students arrange the four patterns, in the order of their preference, into the blank measures.
- Perform your arrangement by clapping, saying, singing, or playing the rhythm on the recorder.

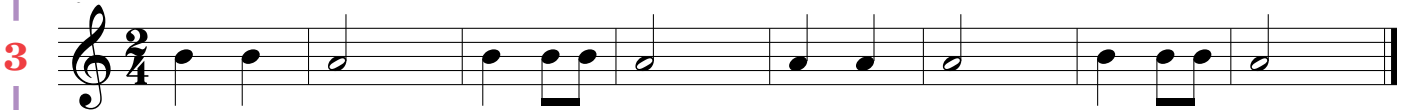
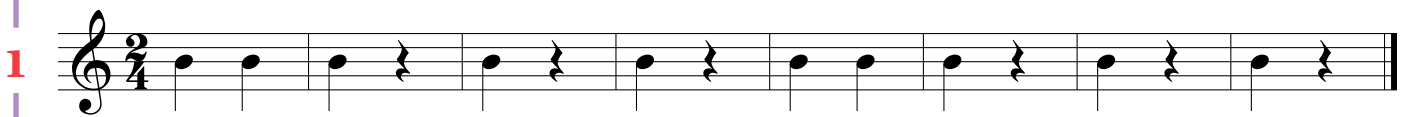
Music Decoders

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



Reading Rhythmic Patterns

Practice clapping, saying, singing, or playing these rhythms.





Creating My Own Rhythmic Patterns

Create a rhythm composition by arranging the rhythm patterns below.

Arrange rhythmic patterns in any order that you like.
Write your new arrangement in the boxes below.

3 4			
--------	--	--	--

Now, perform your arrangement by clapping, saying, or playing the rhythms above.

Melody

Aim: What is a melody and how can we create a melodic contour or shape?

Summary: Students establish an understanding of melody and explore melodic contour in the Link Up repertoire.


Materials: Link Up CD, Link Up DVD, Link Up Student Guides

Time Requirement: 40 minutes (four 10-minute activities)

Standards: US 1, 2, 3, 4, 5, 6; NYC 1, 2

Vocabulary: decode, pitch

Melodies Are Made of Shapes

- Review the vocal warm-ups from page 64. Encourage students to use their full vocal range and trace the highs and lows of their voice in the air as they sing.
 - *What body movements can we add to show the shape our voices are making?*
- Listen to the Link Up melodies  Tracks 1, 7, 23, and 28. Have students trace the contour of each melody in the air as they listen.

Melodies Are Made of Lines and Spaces

- Have students turn to SG44.
 - *Music is made of high and low sounds called pitches. Each pitch has a name that is just like the letters of the alphabet. Look at the pitches and their names and notice how the pitches start to repeat after G.*
 - *When musicians read music on a staff, they know which notes to play because each note is put on its own line or space. As notes move up the staff they sound higher. As they move down the staff they sound lower. Look at the lines and spaces and notice how they are similar to your hand. You have five fingers and in between your fingers are four spaces.*
- Help students remember the names of each line and space on the treble clef using words and phrases like “Every Good Boy Does Fine” and “FACE.” Have students create a sentence of their own on SG45.

Putting It All Together

- Practice naming pitches on the staff by solving the pitch puzzles on SG46. Write the letter name of each note to decode words.
- Next, decode the pitches in our Link Up theme song, “Come to Play,” by writing the correct letter names below the staff.
- Practice reading notes on the staff by playing the melody on the recorder.

Creative Extension: Creating My Own Melody

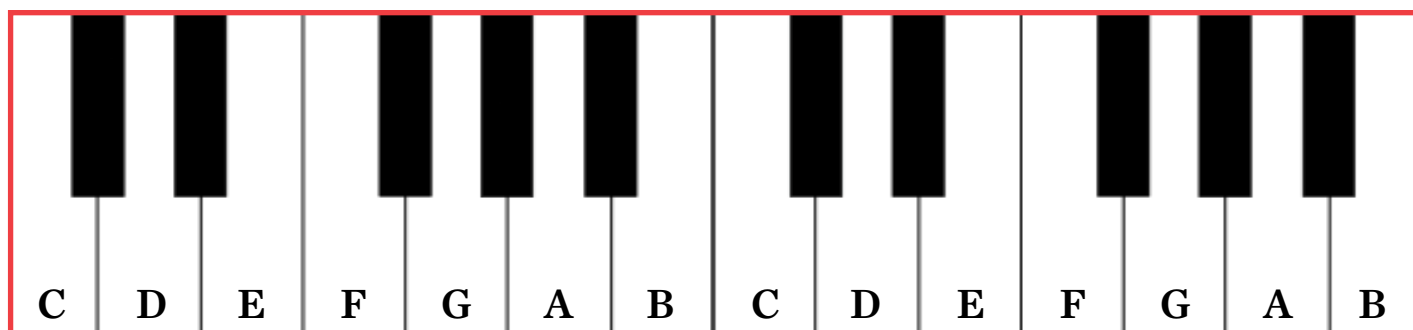
- Using SG47, Creating My Own Melody, have students create a melodic contour in the box by drawing a gently curving line.
- Next, add five musical pitches (designated by letter) to the contour. Use pitches that correspond to each level of the line.
- Think about whether you want skips, leaps, or a combination of both in the short melody. Make sure to add notes to the highest and lowest points of the line.
- Have students share their new melodies with the class by singing or playing it on the recorder.



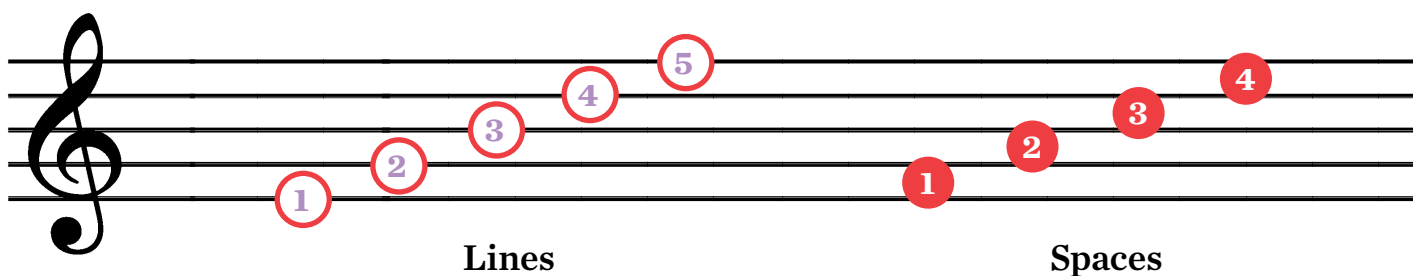
Unlocking Music Notation

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

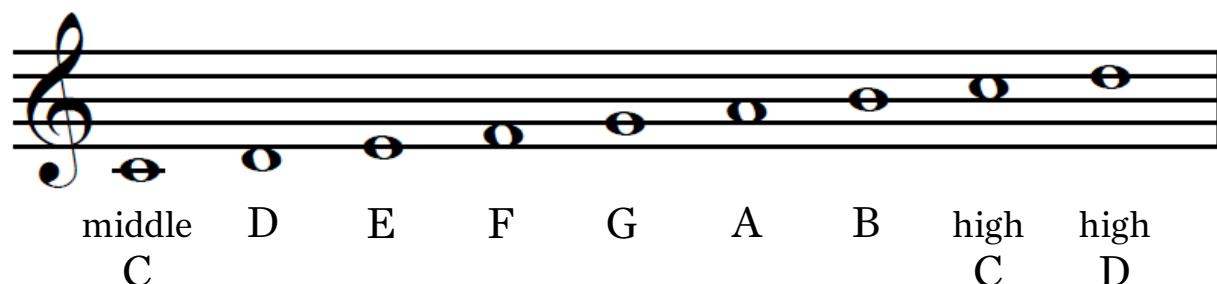
Musical Pitches on a Piano



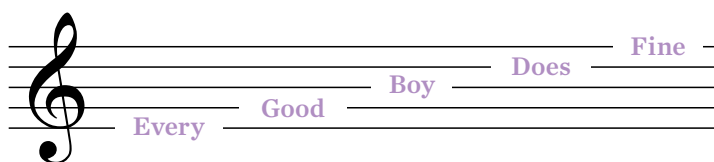
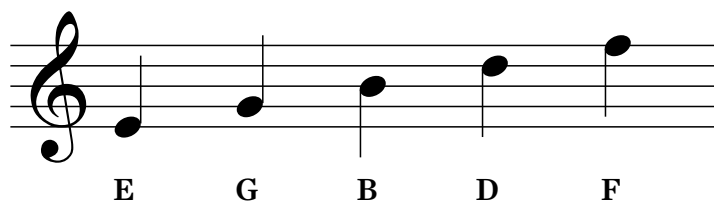
Lines and Spaces



Pitches on the Staff



Look at the pitches on the lines.
Use a fun phrase to help you remember the note names.



Create your own phrase to help you remember the names of the line notes.

F _____

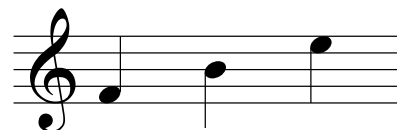
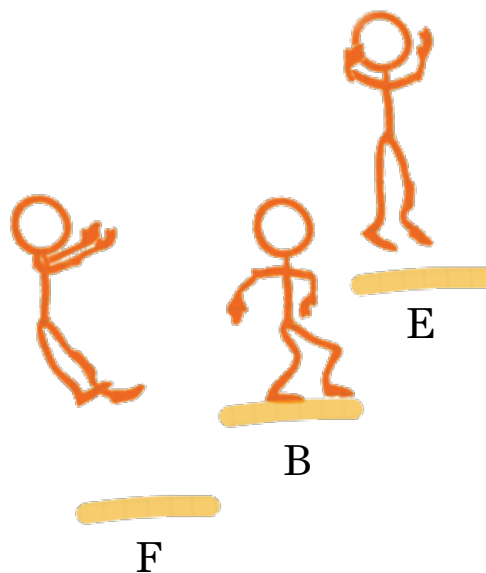
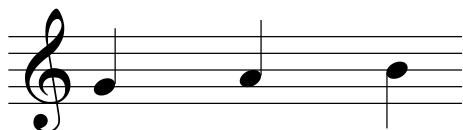
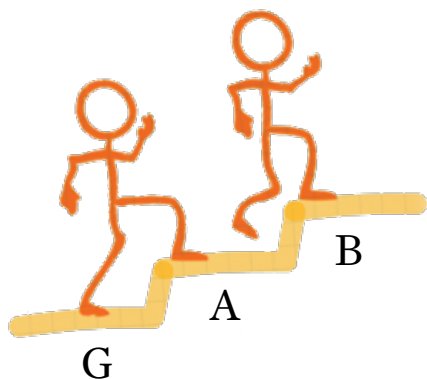
D _____

B _____

G _____

E _____

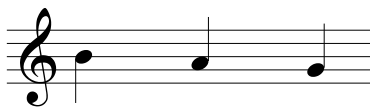
Steps and Leaps



Pitch Puzzles


Look at the pitches below and write the correct note names to spell words.

1



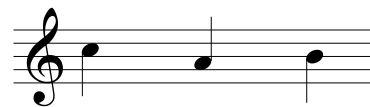
B A G

2




B E D

3




C A B

4



F E E D


5



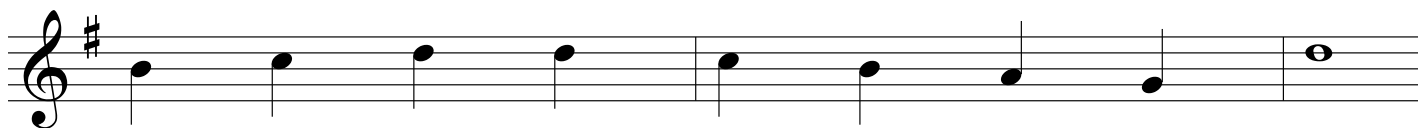
B E A D

Note Names in "Come to Play"

Name the notes in our Link Up theme song, "Come to Play."
Write the letter name of each note in the spaces below.



G A B G A B C



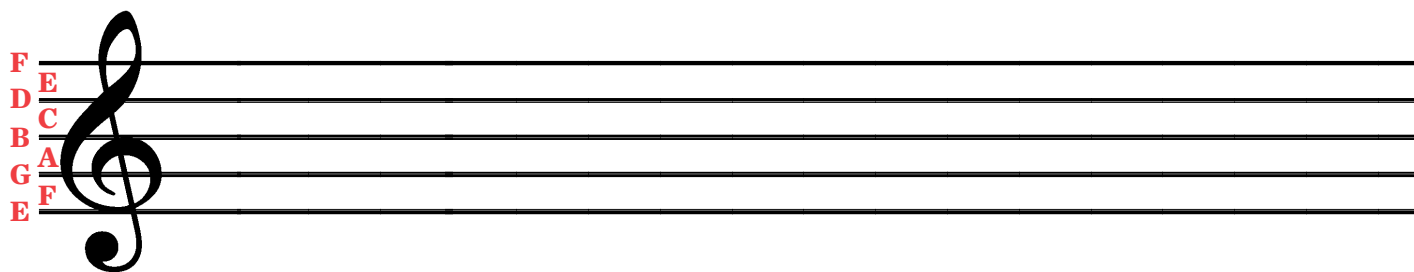
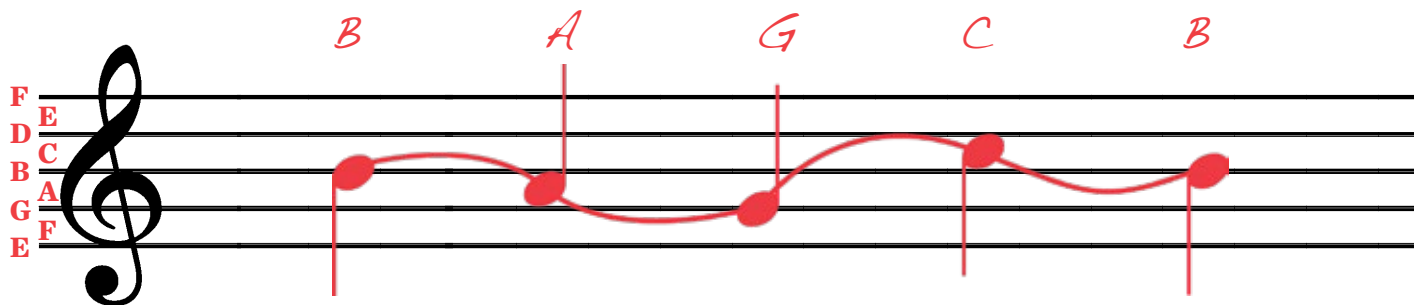
B C D D C B A G D

Creating My Own Melody

Create your own melody on the staff below.

1. Start by drawing a gently curving line. Remember to include both high and low curves in your drawing.
2. Pick five points on your line and draw a note head in each spot. Look at the note-name letters on the left side of your staff and label each spot. These letters will be the notes in your melody. Think about whether you want skips, leaps, or a combination of both. Make sure to add notes to the highest and lowest points of the line.
3. Play or sing your new melody.

Example







Additional Information





ABOUT THE COMPOSERS



Thomas Cabaniss (b. 1962) lives in New York City and composes music for opera, theater, dance, film, and concerts. He worked with choreographer Hilary Easton to create a series of dance-theater works, and his music for theater has appeared in shows on and off Broadway. He has written an opera based on E. T. A. Hoffmann's *The Sandman*, and he scored an Oscar-winning short film, *The Lunch Date*. His choral works include *Behold the Star*, available on New World Records and published by Boosey & Hawkes. He is a member of the faculty of The Juilliard School.



Gustav Holst (1874–1934) was an English composer. He is most well-known for *The Planets*, a suite for orchestra in which each movement musically describes one of the planets in our solar system. Holst's music combined a range of influences, including spiritual aspects of Hinduism and English folk tunes, and classical composers Edvard Grieg, Richard Wagner, and his friend Ralph Vaughan Williams. In addition to composing, Holst was an educator, working in London at St. Paul's Girls' School as its music master and as the director of music at Morley College.



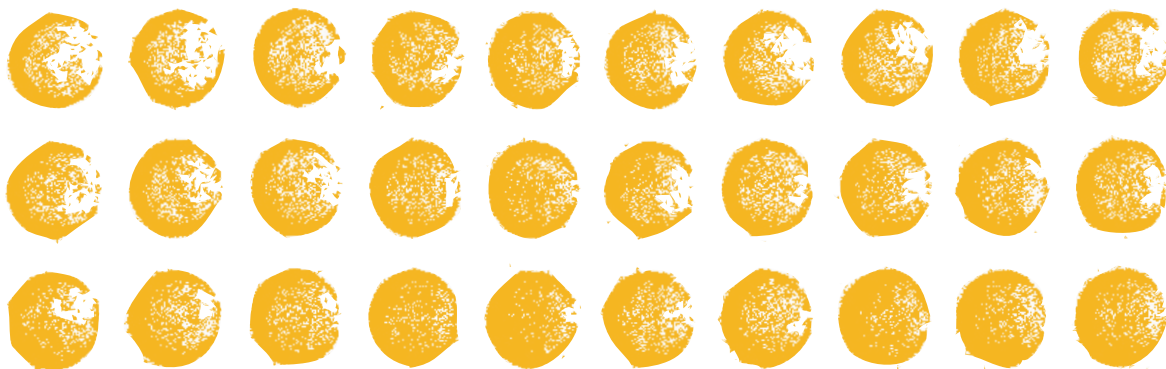
Carl Orff (1895–1982) was a German composer most widely known for his work in music education, particularly in exploration of the connections between music and movement. His life's work in music education was represented in "Musik für Kinder," five eclectic collections of music to be performed by children, which eventually developed into a more extensive series known as Orff Schulwerk. Orff's best known composition is *Carmina Burana*, a large scale piece for chorus and orchestra. The work has become even more familiar through its use in advertising and film.



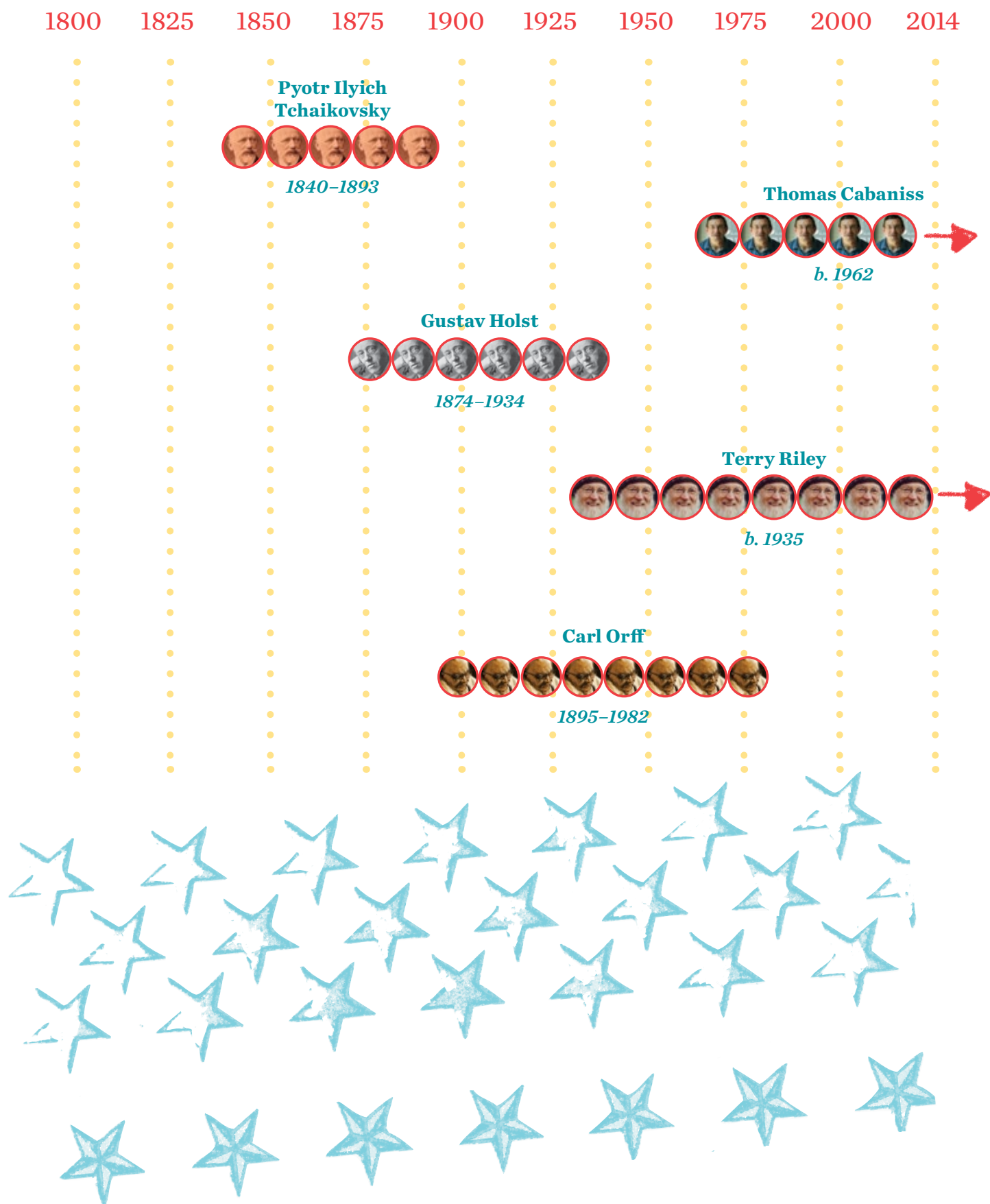
Terry Riley (b. 1935) is an American composer. He has been influenced by music and instruments from all over the world—especially Indian classical music—and has woven these influences into his own compositions. His innovative piece *In C* incorporates elements of minimalism (music made up of small phrases)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

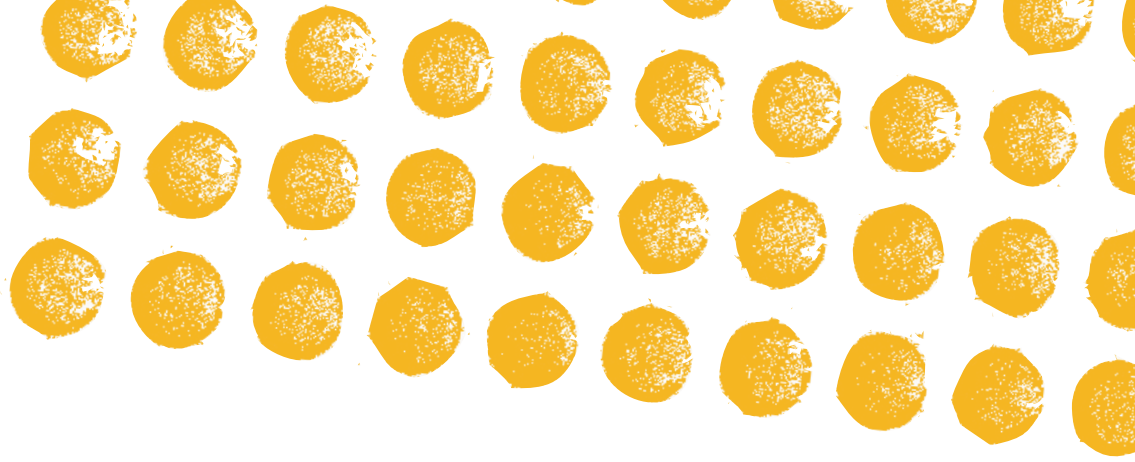


Pyotr Ilyich Tchaikovsky (1840–1893) was a Russian composer whose works include symphonies, concertos, opera, ballets, chamber music, and choral music. Tchaikovsky began taking piano lessons at the age of six but initially studied law as his profession. At age 23, he turned to the professional study of music, and after two years, he was appointed professor of composition at the St. Petersburg Conservatory. His music was very popular around the world, and he was in great demand as a conductor. In 1891, Tchaikovsky was invited to conduct Carnegie Hall's very first opening night concert.



COMPOSER TIMELINE





GLOSSARY

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

accompaniment: music that goes along with and supports a melody

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

bar line: a vertical line on a staff that divide the measures

Carnegie Hall: a famous concert hall in New York City

chorus: a group of singers

clef: a sign placed at the beginning of a musical staff to determine the pitch of the notes

conductor: a person who leads a group in making music

composer: a person who writes music

contour: a musical shape

diction: the pronunciation and enunciation of words in singing

dynamics: volume (loud or quiet)

fingering: the technique or art of using one's fingers in playing a musical instrument

form: the order of phrases or sections in music

grace note: a short note that is played or sung to add musical decoration, usually to another main note and written in a smaller size compared to regular notes (see below)



groove: motion or pattern in music that moves and makes you want to dance

harmony: multiple pitches played or sung at the same time

head voice: the high register of the voice, from which vibrations can be felt in the head

humming: singing without opening one's lips

improvise: to make up something on the spot

instrument: something you play to make music

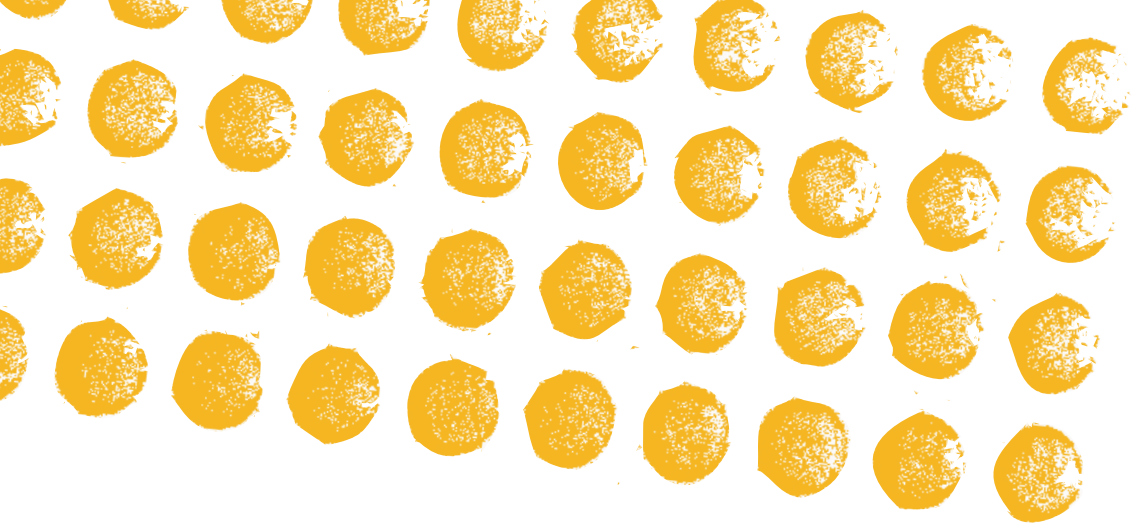
leap: a musical interval with a large change in pitch

legato: playing or singing without breaks between the notes; smooth and connected

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

lyrics: the words in a song

measure: a group of beats framed by bar lines on a staff



melodic direction: ascending or descending melodic movement created by steps and leaps

melody: the main tune in a piece of music

mood: the feeling of a piece of music

music notation: the method used to write down music so that it can be played or sung the same way again

note head: the round part of a musical note which indicates the note value

note stem: the vertical line extending from the head of a note

orchestra: a large group of musicians who play together using various instruments, usually including strings, woodwinds, brass, and percussion

orchestration: the way music is distributed among a set of instruments

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

phrase: a short musical segment with a specific contour and duration that is part of a larger melody

pitch: how high or low a sound is

posture: the position of the body

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

rest: a rhythmic symbol that represents silence

rhythm: patterns of sound and silence

rhythmic layers: different rhythmic patterns that happen at the same time

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

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

solo: one singer or instrumentalist performing alone

staccato: playing with short, disconnected notes

staff: the set of lines and spaces on which musical pitches are written

steady beat: the pulse in music

steps: a musical interval spanning one scale degree

tempo: the speed of music

theme: the material on which a composition is based

time signature: a symbol used in music to indicate meter

unison: a single pitch that is played or sung at the same time by multiple people

vibrations: the movement of air

DIGITAL RESOURCES

Additional Resources

Carnegie Hall’s Digital Library gives you access to all Link Up resources and much more. Go to carnegiehall.org/LinkUp to create an account and gain access!

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.**

carnegiehall.org/toolbox

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. Search for “Carnegie Hall Link Up” on Facebook to request to join the group!

facebook.com



LESSON PLAN TEMPLATE

Date: _____

Previous Work Completed: _____

Lesson Aim: _____

Musical Warm-Up Routine

(See warm-up ideas in Basics sections)

- Breathing and Posture:
- Recorder, Vocal, Rhythmic, or Melodic Warm-Up:
- Repertoire Review (remember to use the four-step process):

Main Activities

(May include some or all of the following)

- Review/Introduction of Musical Concepts:
- Introduce New Link Up Repertoire:
- Listening:
- Performing:
- Repertoire Exploration and Creative Activities:
- Reflecting:

Next Steps/Follow-Up

LEARNING STANDARDS

National Standards for Music Education

		Found in section(s):
Standard 1	Singing, alone and with others, a varied repertoire of music.	1, 3, 4, 5
Standard 2	Performing on instruments, alone and with others, a varied repertoire of music.	1, 3, 4, 5
Standard 3	Improvising melodies, variations, and accompaniments.	2, 3, 5
Standard 4	Composing and arranging music within specified guidelines.	1, 2, 3, 4, 5
Standard 5	Reading and notating music.	1, 3, 4, 5
Standard 6	Listening to, analyzing, and describing music.	1, 2, 3, 4, 5
Standard 7	Evaluating music and music performances.	1, 2, 3, 4, 5
Standard 8	Understanding relationships between music, the other arts, and disciplines outside the arts.	2, 3, 4, 5
Standard 9	Understanding music in relation to history and culture.	3, 4, 5

New York City Department of Education

Blueprint for Teaching and Learning in the Arts: Music

		Found in section(s):
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.	1, 2, 3, 4, 5
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.	1, 2, 3, 4, 5
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.	1, 2, 3, 4, 5
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.	1, 2, 3, 5
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.	1, 2, 3, 4, 5

Section Key

Section 1: **Concert Repertoire**

Section 2: **Repertoire Exploration**

Section 3: **Families of the Orchestra**

Section 4: **Concert Experience**

Section 5: **Basics**



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.

CD TRACK LIST

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. *In C*
8. *In C* (pulse)
9. *In C* (phrase 1, vocal)
10. *In C* (phrase 1, recorder)
11. *In C* (phrase 2, vocal)
12. *In C* (phrase 2, recorder)
13. *In C* (phrase 3, vocal)
14. *In C* (phrase 3, recorder)
15. *In C* (phrase 4, vocal)
16. *In C* (phrase 4, recorder)
17. *In C* (phrase 5, vocal)
18. *In C* (phrase 5, recorder)
19. *In C* (phrase 6, vocal)
20. *In C* (phrase 6, recorder)
21. *In C* (phrase 7, vocal)
22. *In C* (phrase 7, recorder)
23. “O Fortuna”
24. “O Fortuna” (recorder)
25. “O Fortuna” (vocal)
26. “O Fortuna” (play-along)
27. “O Fortuna” (pronunciation)
28. “Drumlines”
29. “Drumlines” (audience call and response, without piano)
30. “Drumlines” (audience call and response, with piano)
31. Piccolo
32. Flute
33. Oboe
34. Clarinet
35. Bassoon
36. French horn
37. Trumpet
38. Trombone
39. Tuba
40. Violin
41. Viola
42. Cello
43. Bass
44. Harp
45. Xylophone
46. Solo instruments and narration
47. Solo instruments without narration
48. *The Young Person’s Guide to the Orchestra* (main theme)
49. “Mars”
50. Finale from Symphony No. 4
51. Sustained singing
52. Five-note scales
53. Tuning A

DVD TRACK LIST

1. Introduction to Link Up
2. Repertoire Overview
3. “Drumlines” Introduction
4. Learning the “Drumlines” Refrain
5. Families of the Orchestra
6. Recorder and Singing Basics
7. Performance Assessments
8. “Come to Play” Music Video

ACKNOWLEDGMENTS

Scores and Recordings

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

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

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

“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-Johnes, Conductor. Courtesy of Naxos of America, Inc.

Finale: Allegro con fuoco, from Symphony No. 4 in F Minor, Op.36, by Pyotr Ilyich Tchaikovsky. Performed by Daniel Barenboim / Chicago Symphony Orchestra. (p) 1997 Teldec Classics International GMBH. A Warner Music Group Company. Produced Under License From Teldec Classics International. Timing: 9:06. ISRC: D.

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 Daniel Levy. Theme performed by London Symphony Orchestra and Stuart Bedford. Courtesy of Naxos of America.

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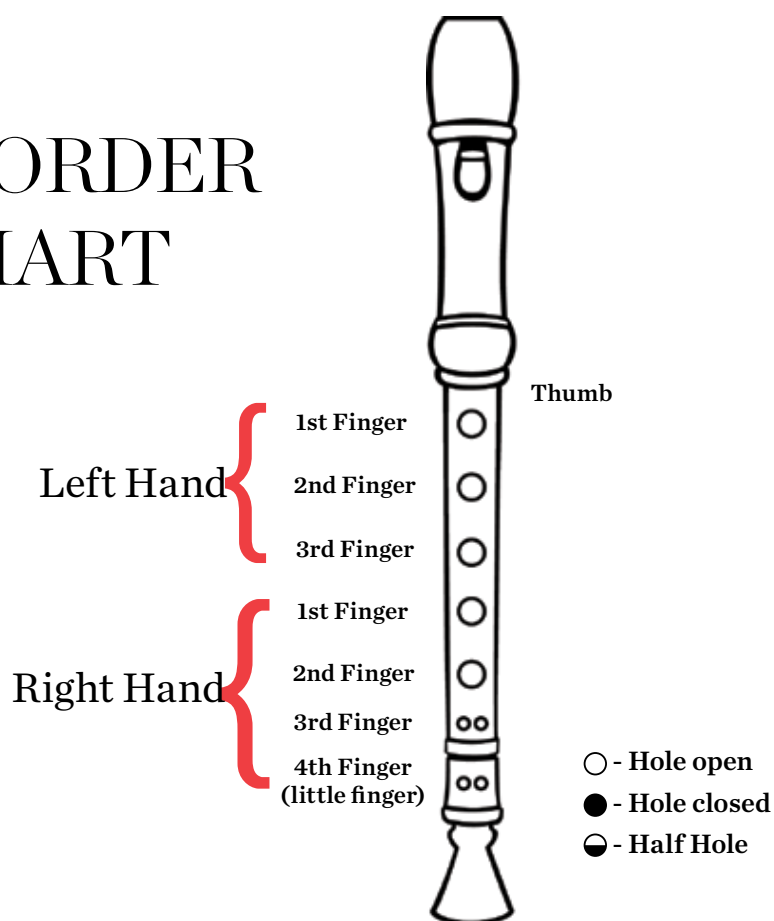
Photos

Concert Repertoire divider: Link Up by Chris Lee. SG1: Thomas Cabaniss by Jennifer Taylor. SG2: student posture and breath by Amy Kirkland. SG3: student sitting by David Silva; recorder basics by Audrey Sherer; breath by Laura Costa. Page 30: Link Up by Chris Lee. Repertoire Exploration divider: Link Up by Chris Lee. Page 42: Link Up by Chris Lee. Families of the Orchestra divider: Link Up by Chris Lee. Page 56: Link Up by Chris Lee. Concert Experience divider: Link Up by Chris Lee. Page 57: Carnegie Hall image by Jeff Goldberg / Esto. SG34: Carnegie Hall image by Jeff Goldberg / Esto; Simón Bolívar Symphony Orchestra of Venezuela by Chris Lee; Martin Luther King Jr. by James E. Hinton / Carnegie Hall Archives; Beatles poster by Carnegie Hall Archives; Soweto Gospel Choir by Jack Vartoogian. SG36: “Sitting Position and Posture” by Jennifer Taylor; “Eye Contact” by Chris Lee; “Active Listening” by Jennifer Taylor; “Quiet and Not Disruptive” by Chris Lee; “Appropriate Applause” by Steve J. Sherman. Page 62: Link Up by Chris Lee. Basics divider: Link Up by Chris Lee. SG37: Count Me In by Stephanie Berger. SG38–39: recorder fingerings by Audrey Sherer and Laura Costa. SG40: “How is my playing?” by Jennifer Taylor; “How are my listening and ensemble skills” by Steve J. Sherman. Page 82: Link Up by Jennifer Taylor. Additional Information divider: Link Up by Chris Lee.

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



The image displays three staves of musical notation, each representing a half-octave of the chromatic scale. The notes are written on a five-line staff with a treble clef. Above each note is its letter name in red, and below the staff are black and white dots representing fingerings and voicings.

Staff 1 (C to D#):

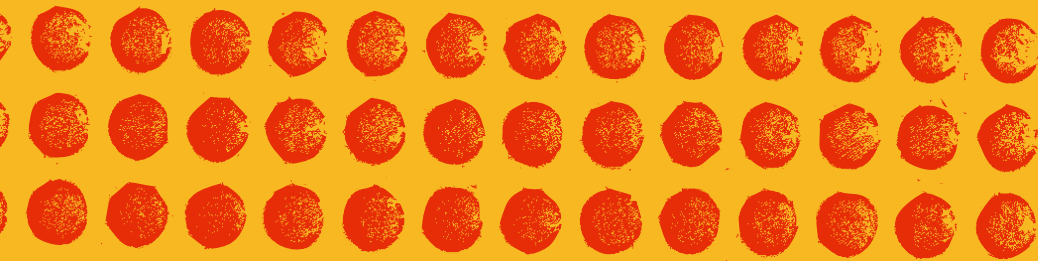
- C: C4 (middle C), fingering 1 (black dot), voicing 1 (black dot).
- C#: C#4, fingering 2 (black dot), voicing 2 (black dot).
- Db: D#4, fingering 3 (black dot), voicing 3 (black dot).
- D: D4, fingering 4 (black dot), voicing 4 (black dot).
- D#: D#4, fingering 5 (black dot), voicing 5 (black dot).
- Eb: E#4, fingering 6 (black dot), voicing 6 (black dot).
- E: E4, fingering 1 (black dot), voicing 1 (black dot).
- F: F4, fingering 2 (black dot), voicing 2 (black dot).
- F#: F#4, fingering 3 (black dot), voicing 3 (black dot).
- Gb: G#4, fingering 4 (black dot), voicing 4 (black dot).
- G: G4, fingering 5 (black dot), voicing 5 (black dot).

Staff 2 (G# to E#):

- G#: G#4, fingering 1 (black dot), voicing 1 (black dot).
- Ab: A#4, fingering 2 (black dot), voicing 2 (black dot).
- A: A4, fingering 3 (black dot), voicing 3 (black dot).
- A#: A#4, fingering 4 (black dot), voicing 4 (black dot).
- Bb: B#4, fingering 5 (black dot), voicing 5 (black dot).
- B: B4, fingering 6 (black dot), voicing 6 (black dot).
- C: C5, fingering 1 (black dot), voicing 1 (black dot).
- C#: C#5, fingering 2 (black dot), voicing 2 (black dot).
- Db: D#5, fingering 3 (black dot), voicing 3 (black dot).
- D: D5, fingering 4 (black dot), voicing 4 (black dot).
- D#: D#5, fingering 5 (black dot), voicing 5 (black dot).
- Eb: E#5, fingering 6 (black dot), voicing 6 (black dot).

Staff 3 (E to C):

- E: E5, fingering 1 (black dot), voicing 1 (black dot).
- F: F5, fingering 2 (black dot), voicing 2 (black dot).
- F#: F#5, fingering 3 (black dot), voicing 3 (black dot).
- Gb: G#5, fingering 4 (black dot), voicing 4 (black dot).
- G: G5, fingering 5 (black dot), voicing 5 (black dot).
- G#: G#5, fingering 6 (black dot), voicing 6 (black dot).
- Ab: A#5, fingering 1 (black dot), voicing 1 (black dot).
- A: A5, fingering 2 (black dot), voicing 2 (black dot).
- A#: A#5, fingering 3 (black dot), voicing 3 (black dot).
- Bb: B#5, fingering 4 (black dot), voicing 4 (black dot).
- B: B5, fingering 5 (black dot), voicing 5 (black dot).
- C: C6, fingering 6 (black dot), voicing 6 (black dot).



carnegiehall.org/LinkUp

