

CARNEGIE HALL
Weill Music Institute

Link Up

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

Teacher Guide

Tenth Edition

The

Orchestra

Moves

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Introduction

About Link Up

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

Welcome to The Orchestra Moves

By any definition, music moves. As organized sound, music moves through time and space from high to low, creating patterns and motifs. Composers and performers use expressive qualities to move us emotionally. Music also compels us to move physically and is embodied in many kinds of dance. Using Orff Schulwerk strategies and complementary creative movement activities, we will discover all the interwoven ways in which the orchestra moves.

Exploration

How do composers use meter, melodic patterns, and expressive qualities to create musical movement? How do music and physical movement interact to create dance forms?

Key Objectives

Students will

- perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
- analyze and interpret meter, melodic patterns, and expressive qualities in music and movement
- explore the connections between music and movement through dance forms from different cultures
- connect with the orchestra and explore instruments, families, and orchestration
- compose their own new music and create their own movement sequences
- develop their imagination and make personal connections to the music

How to Use this Curriculum

Curriculum Format

The curriculum is available in this Teacher Guide and online at carnegiehall.org/LinkUpMoves, where it is enhanced by a full set of digital resources. The curriculum is divided into five sections:

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

Each lesson begins with an aim, a summary of educational goals, music learning standards addressed, vocabulary, and any additional materials required, if applicable. Directions are bulleted and verbal prompts appear in italics.

 Digital Media Icons appear throughout the Teacher Guide to signify printable student activity sheets, audio tracks, videos, and other supplemental resources available at carnegiehall.org/LinkUpMoves.

Fundamental Music Skill Resources

Link Up is designed as a supplementary music curriculum and is not intended to be a recorder method book. Activities and warm-ups that can be used for introducing recorder and vocal techniques, as well as introductory lessons on rhythm and melody, can be accessed in the  Fundamentals section of the digital curriculum. A recorder fingering reference chart is located on page 80.

Music Skills Assessment

A Music Skills Assessment manual and audio tracks that address music skills that are directly and indirectly associated with Link Up concert preparation are available at carnegiehall.org/LinkUpMoves.

Standards Addressed

The Link Up program addresses National Core Art Standards for Music and Common Core State Standards Initiatives, as well as benchmarks in the New York City Department of Education Blueprint for Teaching and Learning in the Arts: Music. Please see pages 76–77 for more information.

Icon Key



Digital Media Icons appear throughout the Teacher Guide to signify printable student activity sheets, audio tracks, videos, and other supplemental resources available at carnegiehall.org/LinkUpMoves.



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



The **Basic Instrument Icon** indicates that students can play the work on soprano recorders or string instruments at the culminating concert. Optional bowings (▮ ▮) are shown on the applicable music.



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



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

Options for Teachers of Students with Special Needs

- Students can participate in Link Up in a variety of ways and may learn the works by singing, moving, and/or clapping. You may also want to focus on smaller sections of the works. Since you know your students best, allow them to participate in ways that will help them feel the most successful.
- Encourage students to engage with the music using tangible objects, such as handmade instruments (e.g., cups with beans for shakers), rhythm sticks, Orff instruments, and drums.
- Allow time for students to experience the music and repeat as often as necessary. The activities outlined in this curriculum may span more than one class period. Use one-step directions and visuals as often as possible to help students understand the concepts.
- Some visual aids are provided within the curriculum and at the Link Up concerts, but you may wish to provide additional resources to help your students engage with the material.

Pathways for Teachers

Link Up is a flexible curriculum that teachers can adapt according to the needs and levels of their students, the other curriculums being taught in their classrooms, and the amount of time they spend with students each week. The following recommended program pathways are designed to guide you through Link Up. The **Basic Program Path** includes the most essential elements of the program and lists the minimum requirements for successful student participation in the culminating Link Up concert. The **Basic+ Program Path** and **Advanced Program Path** add additional performance challenges and in-depth learning opportunities. We encourage you to consider all three pathways, not only for different grade levels at your school, but also to differentiate instruction within the same classroom.

Basic Program Path

(Minimum requirements for culminating concert participation)

- Invite students to sing, play a basic recorder part using only three or four notes, or perform choreography along with the Link Up participatory repertoire selections. Choose the mode of participation for each piece that students will perform at the concert along with the orchestra.
- Introduce your students to the listening-only pieces they will hear at the concert.
- Learn about the composers and arrangers in the Link Up repertoire using the biographies in the Repertoire Exploration section.
- Select a sample of activities from the Repertoire Exploration section that best supports your work with your students.
- Select activities from the Instrument Families and Concert Experience sections to introduce your students to the orchestra and prepare them for the culminating concert.

Basic+ Program Path

(If you have more time or need additional challenges for your students)

- After students have learned to sing or play a basic part for the participatory repertoire, invite them to play or sing additional parts, including the advanced recorder parts.
- Dive deeper into the hands-on activities in the Repertoire Exploration section, which engage with fundamental musical concepts such as form, melody, rhythm, and meter.
- Guide your students through active listening to the listening-only repertoire through listening maps, creative movement, and group discussion.
- Familiarize students with the orchestra through additional activities in the Instrument Families section.

Advanced Program Path

(If you've completed everything in the Basic and Basic+ program paths)

- The Link Up curriculum includes activities that prompt students to Go Deeper or try a Creative Extension. These supplemental activities enhance students' understanding of musical concepts and the Link Up repertoire, and provide opportunities for students to share their voices through composition, improvisation, and other forms of creative expression.



Complete Concert Repertoire

Below is a list of the Complete Concert Repertoire (including listening-only pieces) that your students should be familiar with before *The Orchestra Moves* culminating concert. On pages 10–29, you will find the Participatory Concert Repertoire, which includes all of the pieces during which your students will sing, move, and/or play the recorder or violin along with the orchestra. We then encourage you to explore each piece in greater detail through the Repertoire Exploration on pages 33–58.

Thomas Cabaniss	“Come to Play”	Tanyaradzwa A. Tawengwa, arr.	“Mhande”
Arturo Márquez	Danzón No. 2	Flannery Cunningham and Rebecca Pellett	
Johann Strauss II	<i>The Blue Danube</i>	Tali Rubinstein, arr.	“Shibolet Basadeh”
Georges Bizet	“Toreador” from <i>Carmen</i>	Itamar Ben Zimra	
Ludwig van Beethoven	Allegro con brio from Symphony No. 5	Dai Wei	“The Dancing Moonlight”
Elena Kats-Chernin	“Knitting Nettles” from <i>Wild Swans Suite</i>	André Filho	“Cidade Maravilhosa”

Getting Started

For recorder repertoire, the notes that are needed are listed at the top of the sheet music. Look for the performance icons that indicate the different levels available for each piece of repertoire. See the Icon Key on page 6 and Pathways for Teachers on page 7 for more information. You can access the following introductory resources in the  Fundamentals section online:

- Vocal fundamentals
- Recorder fundamentals
- Rhythm activities
- Melody activities

Assessing Student Performance of Link Up Repertoire

You can access the following resources in the  Assessments Index online:

- Vocal and recorder performance rubrics
- Peer- and self-assessment worksheets for students
- Music Skills Assessment Score Sheet (Excel document)

 Visit the Concert Repertoire section at carnegiehall.org/LinkUpMoves to access printable sheet music, interactive sheet music, and piano-vocal scores, as well as videos of concert visual scores.



Tracks 1–6

Come to Play

Thomas Cabaniss



Recorder Notes Needed:

Part 1 (Advanced): D, E, F#, G, A, B, C, High D

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

Part 3 (Advanced): D, E, F#, G, A, B, C, High D, High E

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 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 LEADER

song with song What do you do ___ with time ___

25

AUDIENCE

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme LEADER

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

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

V

V



53

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

song with song, with song!

song with song, with song!



Tracks 7-10

The Blue Danube

Johann Strauss II



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

1 21 *p* V A beau - ti - ful

24 V stream so clear and blue A

27 V beau - ti - ful dream of me and

30 V you The stars seem to float a -

33 V bove the sky With us as we

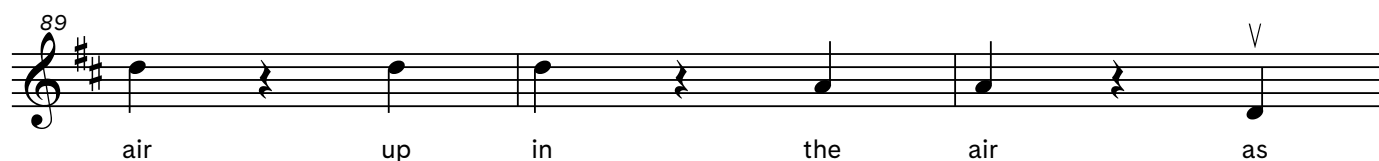
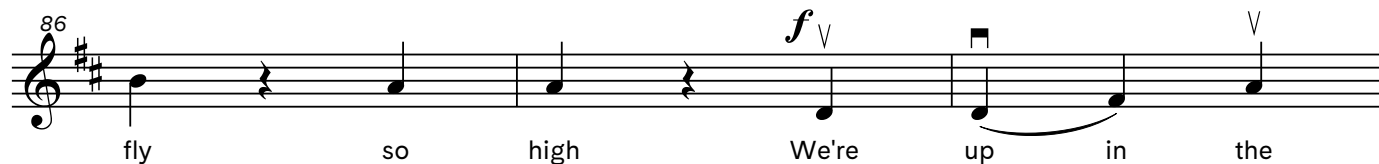
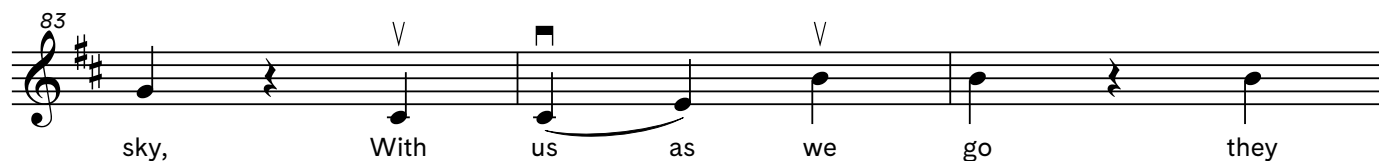
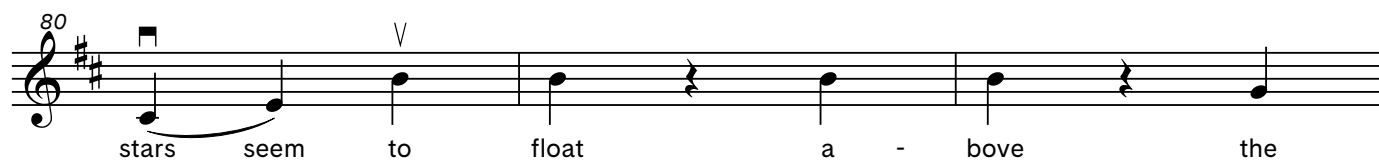
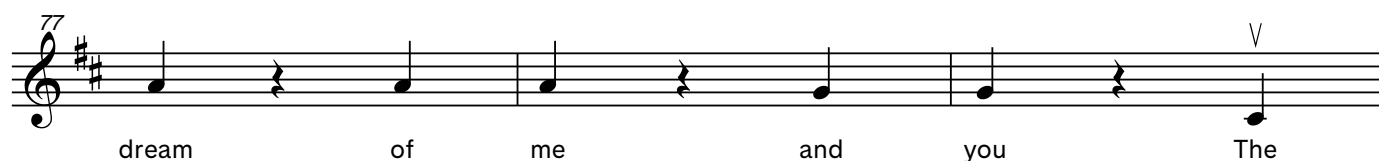
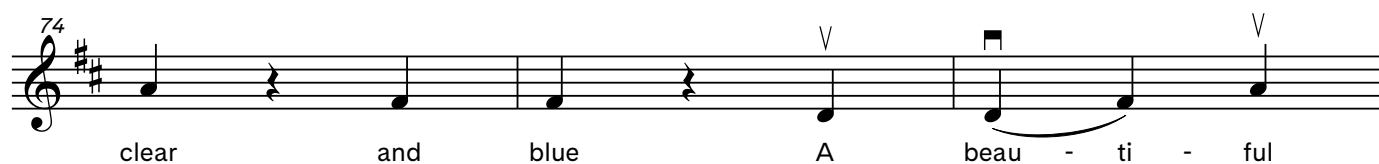
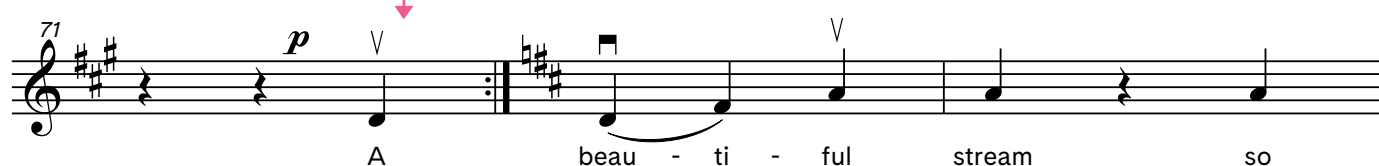
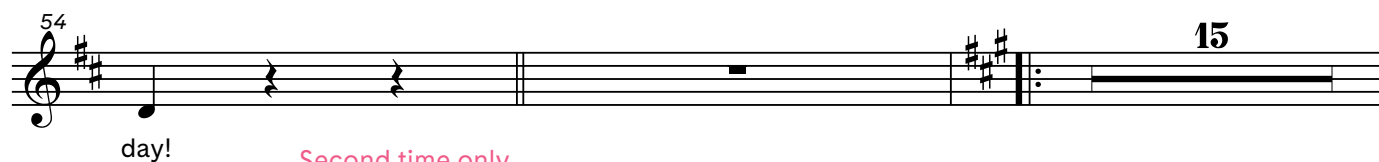
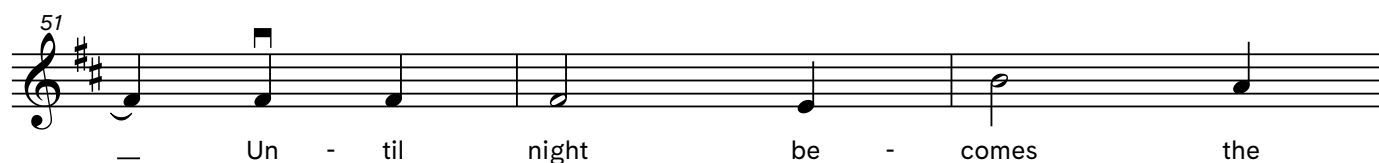
36 *f* V go they fly so high. We're

39 V up in the air up in the

42 V air As high as we dare high

45 *ff* V as we dare We'll ne - ver come

48 down we will stay





92 high as we dare high as we

95 dare We'll ne - ver come down _____

98 — we will stay _____ Un - til

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



Tracks 7-10

The Blue Danube

Johann Strauss II

Recorder Notes Needed:

D, E, F#, G, A, B, High D





59 *f* V

62 4 V

68 V

71 *p* V

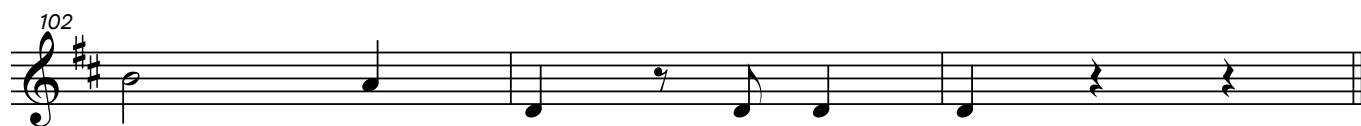
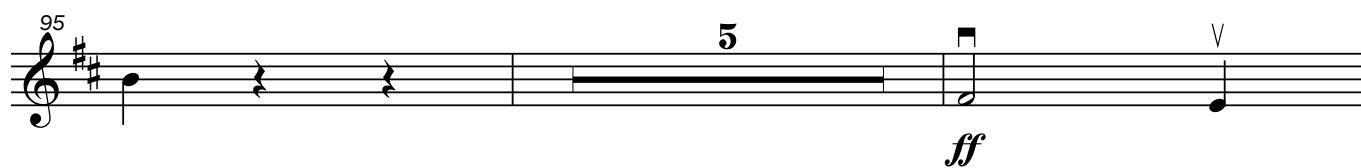
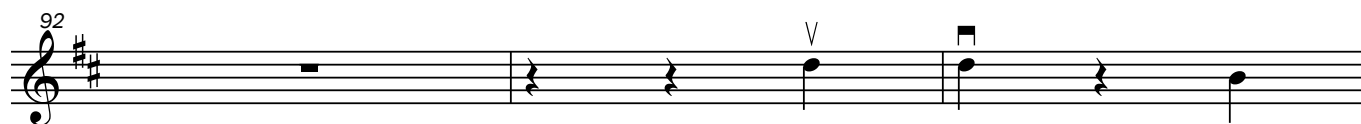
74

77 V

80 *f* V

83 V

86





Tracks 11–13



Toreador

from *Carmen*

Georges Bizet

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

CHORUS

1 *p*

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

3

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

5

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

7 *mf*

Dark eyes send their re - gard__

9 *p*

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

11 *pp*

with prom - is - es of love!



Tracks 14–20

Mhande

Tanyaradzwa A. Tawengwa, arr. Flannery Cunningham and Rebecca Pellett



This song is in call-and-response form. The call is the kushaura line and the response is the kutsinhira line. Your students should focus on learning the kutsinhira line, but they can also learn the kushaura line if there is time.

Kushaura (Call)

To - ra 'uta hwa - ko ndo-da kuye-nda!

Kutsinhira (Response)

Dzi-no - ru-ma nyu - chi!

3

Dza-ndi-ru-ma-wo!

Dzi-no-ru-ma nyu-chi!

Dza-ndi-ru-ma-wo!

Dzi-no-ru-ma nyu-chi!

Dza-ndi-ru-ma-wo!

Dzi-no-ru-ma nyu-chi!

“Mhande” is a song about a warrior who is eager to go on a heroic journey. Learn the lyrics in the original Chivanhu vernacular using Track 19 “Mhande” (pronunciation guide—kushaura) and Track 20 “Mhande” (pronunciation guide—kutsinhira).

Kushaura: Tora 'uta hwako, ndoda kuyenda!

Call: Take your bow and arrow, I want to go!

Kutsinhira: Dzinoruma nyuchi!

Response: The bees sting!

Kushaura: Dzandirumawo!

Call: They have stung me!

This song features the mhande meter, a distinct meter that is counted in a 1-2, 1-2-3-4, 1-2-3 pattern that repeats throughout the song. Students can perform this rhythm using makwa (wooden clapping blocks) or by clapping. Practice the makwa 1 and makwa 2 parts using Track 14 “Mhande” (complete).

Makwa 1

Makwa 2

Next, try layering the two makwa parts with the two vocal lines.



Tracks 21–24

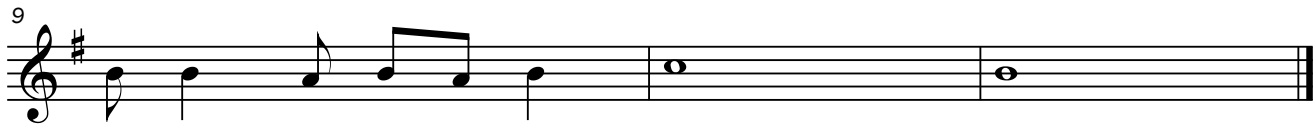


Shibolet Basadeh

Tali Rubinstein, arr. Itamar Ben Zimra

Recorder Notes Needed:
G, A, B, C

During the concert, watch the conductor for your cue to play recorder. This part will be played twice.





Tracks 21–24

Shibolet Basadeh

Tali Rubinstein, arr. Itamar Ben Zimra



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

During the concert, watch the conductor for your cue to play recorder. This part will be played twice.





Tracks 25–28

The Dancing Moonlight

Dai Wei



Recorder Notes Needed:
Part 1 (Recorder Star): D, E, A, B
Part 2 (Basic Recorder): D, G, B

Body Percussion: Stomp, Thigh Pat, Chest Tap, Snap

Musical notation for measures 1–5. The score is written for two staves. Measures 1 and 2 are in 5/4 time, measures 3 and 4 are in 6/4 time, and measure 5 is in 5/4 time. Above measures 3 and 5, there are horizontal lines with the number '2' and '19' respectively, indicating a 2-measure and a 19-measure rest.

Musical notation for measures 25–29. The score is written for two staves. Above the first staff, the text 'Stomp Thigh pat (as previous)' is written. Above the second staff, the text 'Stomp Chest tap (as previous)' is written. The first staff begins with a forte (*f*) dynamic marking. The notation consists of rhythmic patterns represented by 'x' marks on a four-beat grid.

Musical notation for measures 30–35. The score is written for two staves. Measures 30–32 are in 3/4 time, measure 33 is in 2/4 time, and measures 34 and 35 are in 3/4 time. Above measures 33 and 34, there are horizontal lines with the number '2' and '2' respectively, indicating a 2-measure rest.

Musical notation for measures 36–40. The score is written for two staves. Measures 36–38 are in 3/4 time, measure 39 is in 2/4 time, and measure 40 is in 3/4 time. Above measures 36–38, there are horizontal lines with the number '3', '6', and '9' respectively, indicating a 3-measure, 6-measure, and 9-measure rest. Above measure 39, there is a horizontal line with the number '9'. Above measure 40, the text 'Stomp Thigh pat' is written. The first staff begins with a fortissimo (*ff*) dynamic marking. The notation consists of rhythmic patterns represented by 'x' marks on a four-beat grid.



56 (as previous)

(as previous)

61

Left Right
stomp stomp

L R L R

Left Right
stomp stomp

L R L R

66 Snap

L R L R L R

Snap

L R L R L R

71

11 2 L R

11 2 L R

87

L R L R Snap L R L R

L R L R Snap L R L R



92 L R

5 4

5 4

105

p

p

109

113

humming (as previous)

p humming *p* (as previous)

119

p *f* *p* *ppp*

p *f* *p* *ppp*



Tracks 29–31

Cidade Maravilhosa

André Filho



The chorus below repeats three times.

Allegro *mf*

1

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

4

chei - a deen-can - tos mil, Ci - da - de ma - ra - vi -
shay - ah jeein kan-toos meeyoo See dah jee mah-rah-vee -

7

mp
lho - sa co-ra - cao do meu Bra - sil. Ci -
lyoh - suh ko-ra-sowhndoo mayoo brah - seeoo See

10

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

13

mf
mil, Ci - da - de ma - ra - vi - lho - sa
meeyoo See dah jee mah-rah-vee - lyoh - suh

16

co - ra - cao do meu Bra - sil.
ko - ra sowhn doo mayoo brah - seeoo.



Peer Assessment

Name/ID: _____ Date: _____

Today, I observed my classmate: _____ (Name)

My classmate performed: _____ (Work Title)

By: _____ (Composer)

My classmate performed by (check one):

☐ Singing	☐ Playing the recorder	☐ Playing the violin	☐ _____
----------------------------------	---	---	--------------------------------

Performance Goals	 Standing Ovation	 Stage Ready	 Practice, Practice, Practice	 Try Again
My classmate performed with correct posture.				
My classmate took low, deep breaths.				
My classmate performed all of the correct notes.				
My classmate performed all of the correct rhythms.				
My classmate performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.				

I like the way my classmate ...
One thing that my classmate can improve is ...
What are some things your classmate can do to make the improvement? 1. _____ 2. _____ 3. _____



Self Assessment

Name/ID: _____ Date: _____

Today I am performing: _____ (Work Title)

By: _____ (Composer)

Today I am (check one):

☐ Singing	☐ Playing the recorder	☐ Playing the violin	☐ _____
----------------------------------	---	---	--------------------------------

Performance Goals	 Standing Ovation	 Stage Ready	 Practice, Practice, Practice	 Try Again
I performed with correct posture.				
I took low, deep breaths.				
I performed all of the correct notes.				
I performed all of the correct rhythms.				
I performed with expression and paid attention to the dynamics, tempo, and phrasing symbols.				

In my performance today, I am proud of the way I ...
One thing I would like to change or improve is ...
What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____



About the Composers and Arrangers

Aim: Who are the composers and arrangers featured in *The Orchestra Moves* culminating concert?

Summary: Students learn more about the composers and arrangers featured in *The Orchestra Moves*.

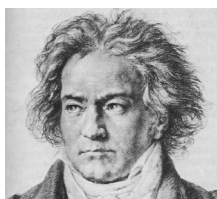
Standards: National 11; NYC 3

Vocabulary: biography, timeline

The Orchestra Moves Composers and Arrangers

There are 13 composers and arrangers featured in *The Orchestra Moves* culminating concert. Each composer embraces different elements of rhythm and movement in their music.

- Read the composer and arranger biographies on pages 33–35 and explore the  Composer and Arranger Timeline on page 36.



Ludwig van Beethoven (1770–1827) was born in Bonn, Germany. After beginning his piano studies at an early age with his father, Beethoven quickly became a famous pianist and composer in

Germany. By the age of 12, he was earning a living for his family as an organist, violist, pianist, and composer. Although Beethoven began to suffer from hearing loss as early as his 20s, he continued to compose, creating some of his most famous musical works after he had become deaf. Beethoven's originality and innovation amplified the power of orchestral music and inspired others to change the way they composed. His music acted as a transition into the Romantic era. Fun fact: One of Beethoven's favorite foods was macaroni and cheese!



Itamar Ben Zimra (b. 1993) is a clarinetist, composer, and arranger, and began playing the clarinet in third grade, studying both classical and jazz. He's based in Los Angeles, composing music for film. Growing up, his heroes were J. R. R. Tolkien, Jules Verne, and King Arthur from *The Tales of King Arthur*, and he has a passion

Visit the Repertoire Exploration section at carnegiehall.org/LinkUpMoves to access these lesson plans and activities, as well as printable student activity sheets, audio tracks, and videos.

for adventure and fantasy that planted the seeds for his fascination with storytelling with music and its expression in cinema and theater. Ben Zimra received a full scholarship to Berklee College, where he majored in film-music composition. Through his musical journey he has performed with jazz giants such as Phil Woods, Anat Cohen, Damian Drăghici, Tigran Hamasyan, and Yoni Rechter. Ben Zimra has written the music for many film projects, most notably the score for the show *Tom and Jerry in New York* by Warner Animation. Fun fact: He can sleep anywhere, in any shape on any surface.



Georges Bizet (1838–1875) was a French composer with a musical family. His mother, a pianist, and his father, a composer and voice teacher, recognized his talent early. When Bizet was nine, his

father enrolled him in the Paris Conservatory of Music, where he was known as a masterly pianist and an award-winning composer. He wrote more than 150 compositions for the piano, as well as a symphony, orchestral suites, operas, and songs. His final masterpiece, *Carmen*, an opera that caused an uproar at its 1875 premiere, is now celebrated and performed all over the world.



Thomas Cabaniss (b. 1962) is a composer and educator born in Charleston, South Carolina. Residing in New York City, Cabaniss teaches at The Juilliard School and leads arts education

programs throughout the city. His music ranges from chamber music to operas and film scores. He is a creative adviser for Carnegie Hall's Link Up program, and helped launch Carnegie Hall's Lullaby Project, which helps new and expecting parents and caregivers write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities.



Flannery Cunningham (b. 1991) began composing soon after she started piano lessons in first grade. Her early hits included *I Love My Piano Teacher* and *Catching Leaves*,

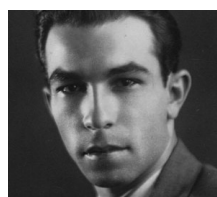
for which she admits that she spent at least as much time decorating the cover as writing the piece. Cunningham was fortunate to study music at Princeton University, University College Cork in Ireland, Stony Brook University, and the University of Pennsylvania, where she completed her PhD in composition and musicology in 2022. Today, she writes extensively for chamber ensembles, and her music has been performed by groups such as International Contemporary Ensemble, TAK, New York New Music Ensemble, Yarn/Wire, Music from Copland House, and PRISM Quartet. She is particularly attracted to the very old and very new, especially 13th- and 14th-century song, and contemporary technologies for interactive electronics. Above all, she aims to write music that surprises and delights.



Dai Wei (b. 1989) is originally from China. Her music navigates the spaces between East and West, classical and pop, electronic and acoustic, innovation and tradition. Her

artistry is nourished by Asian and ethnic Chinese culture in many different ways. An experimental vocalist, she performs as a khoomei throat singer

and is active as a Mandopop songwriter and singer. Her music has been commissioned and performed by the Utah Symphony, New Jersey Symphony, American Composers Orchestra, Bang on a Can, and Aizuri Quartet. Fun fact: She almost chose to become a professional dancer at the age of 11.



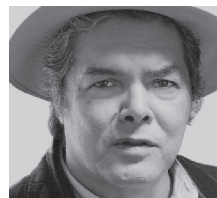
André Filho (1906–1974) was a Brazilian actor and musician who composed many popular songs. A violinist, singer, guitarist, pianist, mandolinist, and banjo player, Filho was an active

performer and composer. He wrote “Cidade Maravilhosa” (“Beautiful City”) for the Rio de Janeiro Carnival in 1935. The song was made popular by Carmen Miranda, a Brazilian-born Broadway singer and actress, and became the anthem of Rio de Janeiro.



Elena Kats-Chernin (b. 1957) was born in Tashkent, Uzbekistan. She was four years old when she started taking piano lessons, and she composed her first piano piece, *Lullaby for Nick*,

at age five. After graduating from the Sydney Conservatorium of Music, she continued her composition studies in Hanover, Germany, where she and three friends formed a vocal trio with piano called Red Hot & Blue. Back in Sydney, she collaborated with choreographer Meryl Tankard to create the “Deep Sea Dreaming” segment of the 2000 Summer Olympics opening ceremony and the ballet *Wild Swans*. Since then, she has written numerous orchestral, solo, vocal, and chamber works; several operas; and three silent-film soundtracks. Fun fact: Kats-Chernin was a competitive figure skater as a child, but ultimately chose music over sports.



Arturo Márquez (b. 1950) is one of the most prominent Mexican classical composers. Born in Alamos, Mexico, he was introduced to music by his father,

a mariachi musician, and his grandfather, a folk musician. Márquez's family moved to Los Angeles when he was 11, and he remained committed to

music, composing and playing the violin in school. When he was 17 years old, Márquez went to the Mexican Music Conservatory to study composition. He later studied music in Paris before returning to California. His earlier works were experimental in style. When he returned to Mexico, Márquez wanted to reach a broader audience. He began to frequent Mexico City's dance halls, where he discovered the *danzón*. His most famous works are nine *danzónes* that incorporate this Mexican style into classical forms. Márquez currently lives in Mexico City, where he teaches and continues to compose.

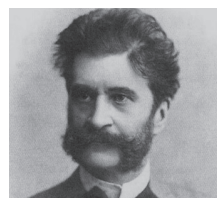


Rebecca Pellett (b. 1981) is a Canadian arranger, orchestrator, and composer. She began taking music lessons in rural Ontario when she was four years old, and always sang in her school choirs. She played many instruments as a student, but composition and theory were her favorite subjects right from the start. She was an apprentice under Christopher Dedrick, where she learned to score movies and television shows, as well as write for symphony orchestra. Recently, Pellett has written several pieces that will bring popular children's books to the concert stage, including her composition *Bobby Orr and the Hand-Me-Down Skates* (for orchestra and narrator), which was recorded and released in 2022. When she's not writing music, she takes care of goats and chickens, bakes bread, and step-dances to fiddle music.



Tali Rubinstein (b. 1984) began playing the recorder in second grade. Unlike most kids, she never stopped. A student of mezzo-soprano Bracha Kol, Rubinstein was trained in classical music from a young age. She studied in prestigious music institutions in Israel and received a full scholarship to the Berklee College of Music in Boston as the first recorder player to attend. At Berklee, she specialized in jazz, challenging the conventional boundaries of the recorder. She also met Grammy Award-winning producer Javier Limón and worked on his Grammy Award-winning album *Entre 20 Aguas*. Rubinstein was cited by Barack Obama on his list of Favorite Songs of 2018; worked on Alain

Mallet's Grammy-nominated album *Mutt Slang II*; has collaborated with Alejandro Sanz, Anat Cohen, Idan Raichel, and Mariza; and has been featured on Univision and Nickelodeon. Fun fact: Rubinstein's given name, Tal, means "morning dew" in Hebrew.



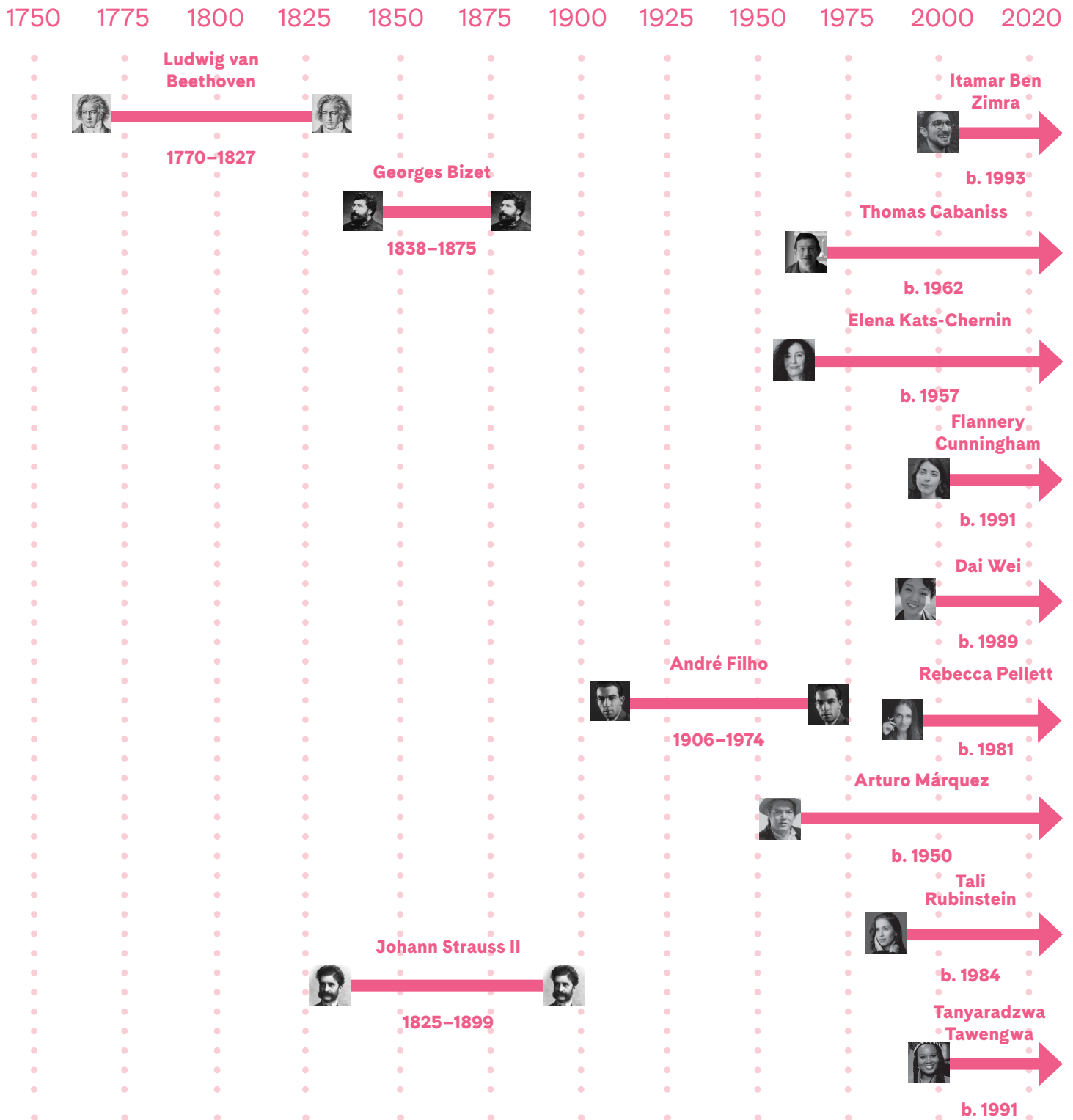
Johann Strauss II (1825–1899) was born in Vienna, where his father was a famous musician. Although his father urged him not to pursue music (he wanted him to become a banker), Strauss rebelled against the idea and studied violin in secret. At the age of 19, Strauss started his own orchestra and conducted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



Tanyaradzwa Tawengwa Nzou Mambano (b. 1991) is a Zimbabwean gwenyambira, composer, scholar, and singer whose work builds a bridge between Madzimbabwe and Western classical music traditions. Her music is grounded in the ancestral Chivanhu canon taught to her by the generations of *svikiro* (spirit mediums) and *n'anga* (healers) in her bloodline. Tawengwa began singing and playing the piano and cello at a young age and was called to carry on the sacred tradition of mbira music when she was 16. As a child, she would dream of songs and music being sung to her by her ancestors—dreams that continue today. Tawengwa is the founder of Zimbabwe KIDS Summer Camp, Mushandirapamwe Arts Trust, and the Mushandirapamwe Singers. Her work and music have been performed at Carnegie Hall, Boston Lyric Opera, the Royal Opera of Versailles, Yale Repertory Theatre, Soho Repertory Theatre, National Sawdust, The Playroom Theater, The Public Theater, The Glimmerglass Festival, TED, and TEDWomen.



Composer and Arranger Timeline



Explore Meter in Music and Movement

Aim: How is meter embodied in music and movement?

Summary: Students learn how music is organized by meter and how meter is embodied in movement through listening, movement, and conducting activities.

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

Vocabulary: meter, measure, strong beat, time signature, waltz, weak beat

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

Explore Meter through Locomotor Movements

Most music has meter. When the rhythmic beats of a work are organized into groups of two, the work is in duple meter (2/4). When the beats are organized into groups of three, the work is in triple meter (3/4), and groups of four, quadruple meter (4/4).

- Listen to one of the works in the Link Up repertoire that is in quadruple meter—such as  Track 1 “Come to Play” (complete) or  Track 11 “Toreador” from *Carmen*—while students walk or march to the beat of the music.
- Listen to  Track 9 *The Blue Danube* (complete) while students skip or gallop to the beat of the music. Students may also try sliding or chasséing to the beat of the music.
- Next, listen to a variety of works in different meters, including those outside of the Link Up repertoire. Ask students to respond to the meter and tempo that they hear by either walking/marching or galloping/skipping.
 - *Which movement matches the tempo and overall feel of the beat?*
- **Create a freeze dance:** Try a variation on this activity by stopping the music at various points and challenging students to freeze in creative

shapes when the music stops. For example, students can explore basic shapes that are round, wide, narrow, and twisted.



Creative Extension: Locomotor Movement Phrases

- Brainstorm a variety of locomotor movements in addition to walking and marching that work in 4/4. Examples could include tiptoeing, jogging, leaping, jumping, and crawling.
- Divide students into small groups.
- Create a 16-beat movement phrase in 4/4 meter that incorporates one or more locomotor movements. For example, students may change movements every four counts.
- Repeat the process with a 24-beat movement phrase in 3/4 meter using a variety of locomotor movements (for example, skipping, galloping, chasséing, swinging, turning, hopping).
- Perform the dances using Link Up works in the appropriate meters.

Explore Triple Meter by Moving to *The Blue Danube*

- When the rhythmic beats of a work are organized into groups of three, the work is in triple meter. In triple-meter dance forms like the waltz, the pattern is strong-weak-weak.
- Explore triple meter using the imagery of the Danube River.
- Invite students to hold their recorder like a boat paddle and listen to  Track 9 *The Blue Danube* (complete).
 - *Imagine you have a paddle. Imitate the motion of paddling on both sides of the boat.*
- While listening, paddle to the beat of the music.
 - *Downstroke on the strong beat (1). Lift the “paddle” and switch sides on the weak beats (2 and 3).*
- Invite students to repeat the activity while standing. Students can take a gentle step forward on beat one to imitate gliding around the water and feel the strong downbeat.
- Encourage students to make eye contact while passing other classmates in their “boats.”
- Try splitting students into two groups—one group performing the recorder part and the other singing and paddling down the river.
- Try creating water sounds with instrumental sound effects, such as metallophones and rain sticks.

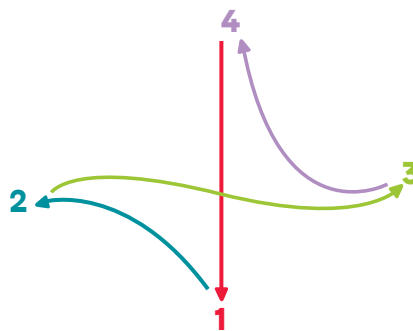
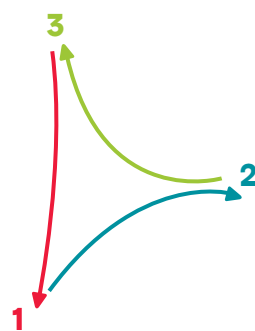
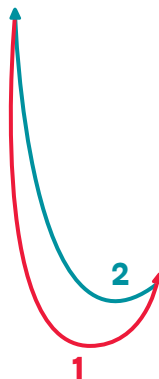
Mhande Meter

Mhande is a sacred dance rhythm from Zimbabwe. It has its own distinct meter called mhande meter, which is counted in a 1-2, 1-2-3-4, 1-2-3 pattern. Tanyaradzwa Tawengwa’s piece “Mhande” features the mhande meter throughout the song. Using  Mhande Rhythm and Dance Instruction, your students can learn the mhande rhythm and some basic mhande steps.

Discover Conducting Patterns

Students can learn to conduct duple meter, triple meter, and quadruple meter using the diagrams below and the  Conduct Like a Maestro video resource. The video and additional resources about conducting can be found on page 50 and in the Instrument Families section of the curriculum.

Using a baton or their hand, students can learn the patterns below. After practicing each pattern, play different works in the Link Up repertoire while students conduct the music.



Identify Meter through Body Percussion Patterns

Body percussion patterns are a great tool for discovering new meters or identifying the meter of a musical work.

- Introduce the following body percussion patterns to track the steady beat in various meters.
 - 2/4: pat, clap
 - 3/4: pat, clap, snap
 - 4/4: pat, clap, snap, clap
 - 5/4: pat, clap, snap, clap, tap chest
- Play  Track 1 “Come to Play” (complete),  Track 24 “Shiboleth Basadeh” (complete), or other works from the Link Up repertoire in 2/4 and 4/4 meters, and invite students to find the pattern that fits best.
 - *Why did you choose the pattern that you did?*
- Explain why the 2/4 and 4/4 patterns feel right for these works.
- Repeat the activity with  Track 9 *The Blue Danube* (complete) to discover 3/4 meter, and  Track 25 “The Dancing Moonlight” (orchestral version) to discover 5/4 meter.
- **Guess the Meter:** Make a playlist of favorite class songs and invite students to identify the meter by trying out the different patterns. As you introduce each work in the Link Up repertoire, use these body percussion patterns with a “mystery listening” session to discover the meter of each piece together.
- Invite students to share:
 - *What do you notice about the different patterns and how they feel in your body?*
 - *What part of the pattern feels the heaviest and most important?*
 - *Which pattern is your favorite?*
 - *Which patterns could we put together to create a new, longer pattern?*
- For an added challenge, students can turn to a partner and partner clap instead of snapping while performing the different patterns.

Explore Meter through Beat-Passing Games

Students can explore and practice different meters by playing passing games using bean bags, stones, rhythm sticks, cups, or other objects. You can create patterns to accompany any meter. Below is one four-movement pattern that can be used with any of the Link Up repertoire works in 4/4 meter.

- Begin in a seated circle. Students should be seated so that they can reach the ground in front of their neighbor to pass an object.
- Play  Track 29 “Cidade Maravilhosa.” Ask students to identify the meter while listening and tapping the pulse. Use the body percussion pattern strategy.
- First, teach the motions and words used in the beat-passing game without the objects:
 - Begin by asking students to point to the right.
 - Practice the first three beats of the pattern: “clap,” “grab,” “knee.”
 - “Clap”: Clap on beat one of the pattern.
 - “Grab”: Pick up the object with your right hand on beat two.
 - “Knee”: Touch the object to your right knee on beat three.
 - Practice the fourth beat of the pattern: “pass.”
 - “Pass”: Touch the ground in front of your neighbor to the right.
- Practice the full pattern slowly as many times as needed: “clap,” “grab,” “knee,” “pass.”
- Once students are comfortable with the pattern, add one object. The object will travel around the circle while all the students continue practicing the motions and words. Remind students to follow the object closely so they are ready when it gets to them.
- Add a second object to the circle and repeat. Gradually add more objects as your students continue practicing the activity until all the students have one.
- For an added challenge, ask students to change the direction of the pattern every few phrases, or when an added sound cue is played, such as a gong or cymbals. Practice performing the pattern in the opposite direction slowly at first.
- Invite students to suggest new patterns for passing games.



Explore Patterns and Motifs in Music and Movement

Aim: How can the development of patterns and motifs create movement in music and dance?

Summary: Students establish an understanding of melodic direction, contour, and motivic movement through the creation of melodic, rhythmic, and dance motifs.

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

Vocabulary: augmentation, contour, diminution, inversion, leaps, motif, repetition, steps, transposition

Melodies move through a combination of meter, rhythm, and pitch. A melodic line moves up and down by steps and leaps. A motif moves around the orchestra, changing shape and pitch as it goes. In all these ways, melodic patterns create a sense of movement through time and space.

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

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

• Example: 

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

• Example: 

- Next, demonstrate some simple phrases for the students. Play or sing excerpts from the Link Up repertoire, or make up your own phrases.
 - *Did the phrase move by steps or leaps?*
 - *Which direction did the melody move (up or down)?*
- Play  Track 5 “Come to Play” (recorder part 2).
 - *Trace the contour of this melody with your finger.*
 - *Does this melody move primarily by steps or leaps?*
 - *What is the overall direction of this melody?*
- Repeat with  Track 9 *The Blue Danube* (complete), Track 15 “Mhande” (kushaura), or with any of the Link Up melodies.

Go Deeper

Visit the Music Educator’s Toolbox at carnegiehall.org/toolbox to explore the Staff Hopscotch activity, which uses an oversized musical staff on the floor to explore steps and leaps with movement.

Motifs Move: Explore the Famous Motif in Beethoven's Symphony No. 5

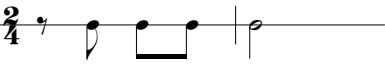
Listen to the Motif

- Play  Track 33 Symphony No. 5 (motif excerpt).

Discuss the Motif

- *What is a motif?*
- *How would you describe Beethoven's motif?*

Play "Forbidden Motif"

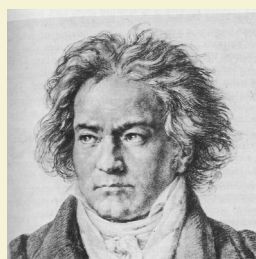
- Ask students to repeat the motif's pattern after you by clapping: 
- Or, ask students to repeat the pattern on the recorder: 
- Tell students that the motif is now forbidden, and when they hear it they should remain silent.
- Lead the students through a series of call and response patterns, reminding them to echo back all patterns except the forbidden motif. If they play the forbidden motif they are out of the game. Keep going until one "winner" remains.

Play "Pass the Motif"

- Sit in a circle, with one person holding a small object such as a ball or an eraser, which represents the motif.
- Play  Track 32 Symphony No. 5.
- Each time the motif is heard, the person holding the object should pass the object to their neighbor.
- When the motif is not heard, the person holding the object should hold onto it until the motif is heard again.
 - *Did you notice moments when the motif was moving faster or slower, or when something new happened and it disappeared?*

Watch the Motif

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



Beethoven's Fifth Symphony contains one of the most recognizable motifs of all time. It premiered in Vienna in 1808 on the same concert as his Sixth, or "Pastoral" Symphony. In fact,

Beethoven wrote both symphonies during the same time period, and at the premiere it was the "Pastoral" Symphony that was called No. 5. Only later did Beethoven switch the order of the two symphonies.

A **motif** is a short musical idea that reappears throughout a piece, sometimes exactly the same and sometimes changed or varied.

Here are some elements that Beethoven varied in his motif:

- Duration of each note (short, short, short, long)
- Pitch (G, G, G, E-flat)
- Pitch pattern (same, same, same, lower)

Map the Motif

- Locate  Mapping Beethoven's Motif on page 45.
- Play  Track 33 Symphony No. 5 (motif excerpt).
- Demonstrate and practice following the map with your finger while the excerpt plays.
- Using the map and map key, label the ways Beethoven develops his motif.

My Own Melodic Motif

- Locate  My Own Melodic Motif on page 46.
- Create a short motif and develop it just like Beethoven did by starting on a different pitch or by reversing it.
- Ask students to perform their motif on classroom instruments or by singing.
- This activity can be done as a class, in groups, or individually.

My Own Body Percussion Motif

- Locate  My Own Body Percussion Motif on page 47.
- Create a short motif using body percussion movements and develop it by using strategies like repetition and inversion.
- Choose from five body percussion sounds—stomp, thigh pat, chest tap, clap, and snap—to include in your motif. Stomp, which has the lowest sound, appears at the bottom of the staff, while snap, which has the highest sound, appears at the top of the staff.
- Ask students to perform their body percussion motifs.
- This activity can be done as a class, in groups, or individually.

Composers develop motifs in a variety of ways, including:

Repetition:

motif repeated with no changes

Transposition:

motif repeated at a higher or lower pitch

Inversion:

motif repeated with reversed pitch direction, rhythm, or both

Augmentation:

motif presented with longer note values

Diminution:

motif presented with shorter note values



Mapping Beethoven's Motif Answer Key

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

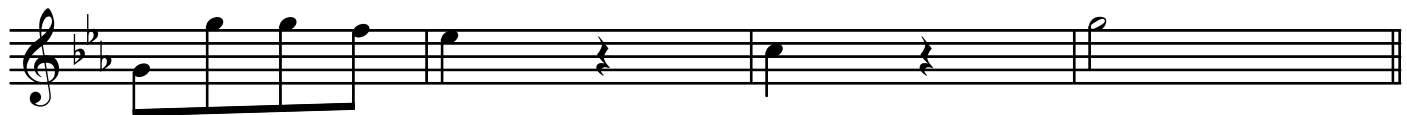
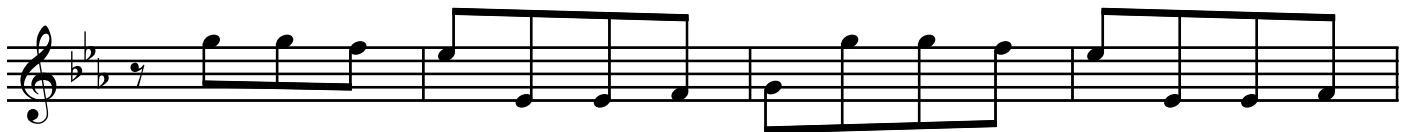
▼ Motif repeats with same rhythm,
contour, and leap, starting one scale
degree lower



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



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



Key

R: repeat

▲ : higher

▼ : lower

◄► : reverse



Mapping Beethoven's Motif

Symphony No. 5

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

Original Motif

The image shows five staves of musical notation for Beethoven's Symphony No. 5. The first staff is labeled 'Original Motif' and contains the original motif. The other four staves show variations of the motif, each with a pink box above it for labeling. The variations include changes in pitch, rhythm, and direction.

Key

R: repeat

▲ : higher

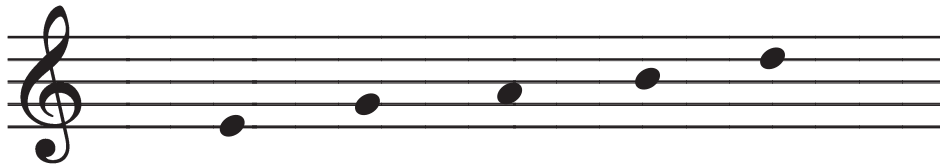
▼ : lower

◀▶ : reverse



My Own Melodic Motif

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



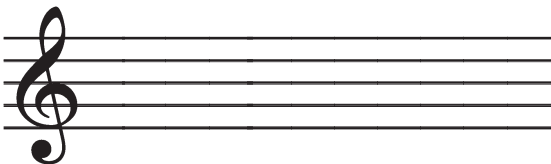
Original Motif



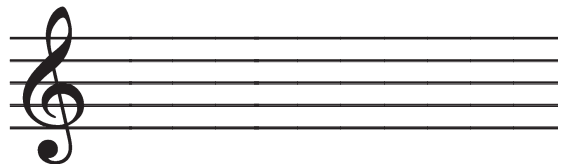
▲ Motif Starting on a Higher Pitch



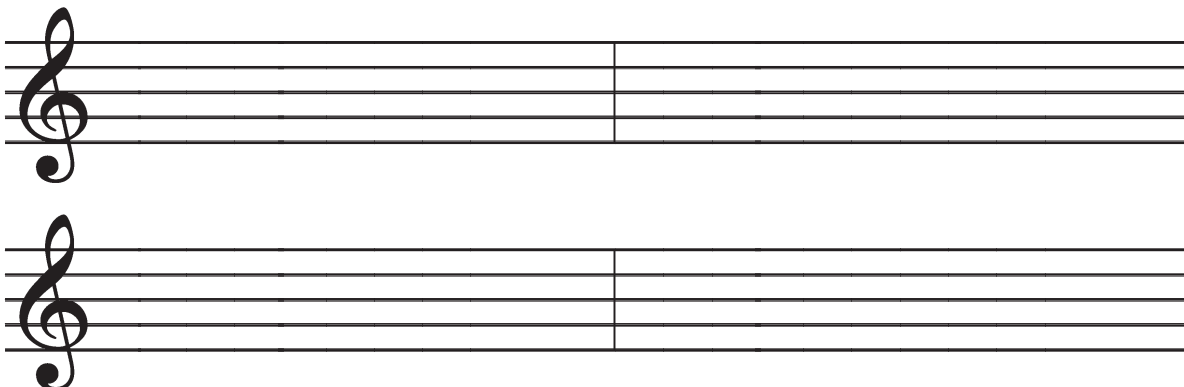
◄► Reverse Motif



▼ Motif Starting on a Lower Pitch



Now put all of your motif developments together to create a piece, just like Beethoven.





My Own Body Percussion Motif

Choose from the five body percussion sounds below and the note values      to compose and develop your own body percussion motif.

Snap
 Clap
 Chest
 Pat
 Stomp

Original Motif

Snap _____
 Clap _____
 Chest _____
 Pat _____
 Stomp _____

▲ Motif Starting on a Higher Sound

Snap _____
 Clap _____
 Chest _____
 Pat _____
 Stomp _____

◀▶ Reverse Motif

Snap _____
 Clap _____
 Chest _____
 Pat _____
 Stomp _____

▼ Motif Starting on a Lower Sound

Snap _____
 Clap _____
 Chest _____
 Pat _____
 Stomp _____

Now put all of your motif developments together to create a movement piece.

Snap _____
 Clap _____
 Chest _____
 Pat _____
 Stomp _____

Snap _____
 Clap _____
 Chest _____
 Pat _____
 Stomp _____

My Own Dance Motif

In dance, a motif is a gesture or short phrase of movement.

- Individually or in groups, ask students to create a four-movement sequence.
- Listen to an excerpt from one of the following Link Up works, which will be used as accompaniment to the dance motif:  Track 34 Danzón No. 2,  Track 35 “Knitting Nettles” from *Wild Swans Suite*, or  Track 25 “The Dancing Moonlight” (orchestral version).
- As a class, experiment with simple actions such as bending, reaching, falling, shaking, and turning.
- Ask students to brainstorm additional simple actions that can be used in the sequence.
- Assign note values to each movement (for example, whole note, half note, etc.).
- Practice the four-movement sequence.
- Ask students to explore different ways to vary their original motif.
 - Change the **level** of the motif: Perform the motif at a high, middle, or low level in the space.
 - **Reverse** the motif: Perform the motif backwards, with the last movement becoming the first.
 - **Add the variations** together and perform the original motif, the level variation motif, and the reversed motif.

Go Deeper

Share a choreographic toolbox with additional ideas for creating movement motif variations. These can include a change of speed, direction, body part, size, etc. Consider adding locomotor movements by making the movements travel on different pathways (for example, straight line or curvy).

Level	High, middle, low
Speed	Fast, slow, moderate
Facing	Face a different direction
Direction	Change the direction of the movement
Body Part	Use a different body part
Dynamic	Strong, light, sharp, droopy
Size	Big, small
Pathway	Straight line, zig zag, curvy, circular

Accompanied by their chosen excerpt, students will perform their original motif first, followed by two to four variations of their motif. Discuss the following below as a class.

- *How is a motif in music similar to a motif in dance?*
- *Have you seen dances with movement motifs that you can identify?*
- *What happens if you try a popular dance movement really slow or really fast? On a different level? Make it small or giant? Change the body part?*

Explore Expressive Qualities in Music and Movement

Aim: How can we use expressive qualities in music and movement to communicate feelings and emotions?

Summary: Students explore expressive qualities in music and movement, including tempo, dynamics, and articulation, and learn how they can use these qualities to communicate emotions.

Standards: National 4, 6, 7, 8, 11; NYC 1, 2, 3, 5

Vocabulary: andante, articulation, dynamics, forte, largo, legato, piano, presto, staccato, tempo

Expressive qualities are the different elements that composers and musicians use to infuse music with an overarching mood and emotional content. Three fundamental expressive qualities are tempo, dynamics, and articulation.

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

Exploring Expressive Qualities in the Link Up Repertoire

- Play one of the following orchestral recordings from the Link Up repertoire:  Track 11 "Toreador" from *Carmen*,  Track 32 Symphony No. 5,  Track 34 Danzón No. 2, or  Track 35 "Knitting Nettles" from *Wild Swans Suite*.

- *What is the tempo? Does the tempo change?*
- *What dynamics do you hear?*
- *How would you describe the articulation(s) that you hear?*
- *How would you move to this piece?*
- *What is the mood or feeling of this piece? Why do you think so?*

- Listen to the piece again and have the students complete  Expressive Qualities in the Link Up Repertoire on page 51. Students can respond first through graphic notation, which can then be identified with appropriate musical vocabulary.
- If time allows, repeat with an additional recording and compare and contrast students' responses to each piece.

Tempo:
the speed of music

- Common tempo markings include largo (slow), moderato (moderate), and presto (fast).

Dynamics:
the volume of music (loud or quiet)

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

Articulation:
how a note or group of notes should be played or sung

- Common articulation markings include staccato (short and detached), legato (connected and smooth), and accented (with more attack than other surrounding notes).

Expressive Qualities in Dance

Just like music, dance uses expressive qualities to convey emotions and tell stories.

- **tempo:** fast or slow movements
- **dynamics:** strong or light movements
- **articulation:** sharp (staccato) or smooth (legato) movements
- Use the graphic notation that your students create for  Expressive Qualities in the Link Up Repertoire on page 51 as a map or guide to create a dance for the piece.
- Ask your students to create a movement that corresponds to one element of their graphic notation. Once they've created a movement, they can explore ways to vary that movement. For example, when exploring tempo, they can experiment with quick changes in speed as well as gradual acceleration and deceleration.
- For an additional challenge, layer two expressive qualities together within one movement—e.g., a fast, sharp movement or a strong, smooth movement.
- Play the Link Up excerpt that the students notated and ask them to use the movements they created to move to the music, using their graphic notation as their “score.”



Creative Extension: Conduct Us

- In addition to making sure the ensemble plays together and everyone plays at the right time, a conductor has many responsibilities. These include establishing the tempo, dynamics, and articulation, and giving the work an overall feeling.
- Watch  Conduct Us.
 - *How did the movements of each conductor change the performance of the orchestra?*
- Select a familiar piece of music for the class to perform.
- As a class, review the conducting pattern that corresponds with the meter of the work you selected. Refer to the conducting diagrams on page 38.
- Allow different students to take turns conducting the work (or an excerpt from the work) while the rest of the class performs and responds to the student conductor's gestures.
 - *Decide how fast or slow you want the tempo to be. It helps to hum it to yourself, in the tempo you want, before you start.*
 - *Decide how you want the class to perform the piece. How can you indicate this through your conducting gestures? Should it be staccato or legato? Should it be loud or soft (forte or piano)?*
 - *Conduct the class as it performs the song. Breathe with the class to help show it when to start.*
 - *Did the class respond to your gestures as you had intended? Why or why not?*

Expressive Qualities in the Link Up Repertoire

Musical Elements	Title of Piece:
What is the tempo? Write and/or draw an example.	presto andante
What dynamics do you hear? Write and/or draw an example.	forte piano
What kind of articulation do you hear? Write and/or draw an example.	staccato legato
What is the mood of this music? How does it make you feel? Write the name of a color, draw an emoji, etc.	yellow
How would you move to this music? Write and/or draw an example.	skipping stomping

Move Expressively to the “Toreador” Aria

- In opera, the characters onstage sing their lines instead of speaking them. The music the orchestra plays and the ways the opera singers move to the music help to illuminate the characters and enhance the story that is unfolding in front of the audience.
- Read the brief synopsis of *Carmen* in the sidebar to the right.
- Play  Track 11 “Toreador” from *Carmen*.
 - *What is the mood of the “Toreador” aria? What emotions do you think the music is trying to convey?*
- Ask students to take turns pretending to be the toreador onstage, portraying a variety of attitudes for the character (silly, scared, brave, sneaky, uninterested, proud, shy, etc.).
 - *To whom is your character singing?*
 - *What is your character feeling?*
 - *What is your character trying to communicate?*
 - *How would your character move?*
- After several students take a turn, reflect as a class.
 - *Which movements seemed to best match the music of the “Toreador” aria?*



Georges Bizet's *Carmen*

Carmen is a dramatic French opera composed by Georges Bizet that tells a tale of love gone wrong.

Carmen is a young

Romani woman who at first falls in love with a soldier, but then falls for the popular toreador—or bullfighter—Escamillo. “Toreador” is an aria from *Carmen* sung by Escamillo, who proudly brags about his fame and skill.

Expressive Qualities and Social-Emotional Learning

The activities on the following page are designed to explore the intersection between arts education and social emotional learning (SEL), which is explored in depth in the Center for Arts Education and Social Emotional Learning's  Arts Education and Social Emotional Learning Framework. This framework is intended to enhance arts education by creating opportunities for intentional teaching and learning strategies.

SEL Movement Exploration: Connect Internal and External Emotions

- Review Move Expressively to the “Toreador” Aria on page 52. Highlight how the movements the students created expressed the emotions that the toreador was sharing with the outside world in his song.
 - *Sometimes when people brag and show off, they are actually feeling insecure and not so confident on the inside.*
 - *Have you ever tried to look confident and proud on the outside, but really felt insecure and shy on the inside?*
- Discuss the ways in which we show confidence in our posture, gait, and stance. Movement choices can include strong poses, wide stance, straight spine, open arms, and a high level of movement.
 - *How would you stand, move, and act if you wanted to look confident and proud?*
 - *For example, would your posture be tall and straight or crumpled and low? How would you walk? What expressions would appear on your face?*
- Listen to  Track 11 “Toreador” from *Carmen* again and embody these movements that show confidence, swagger, and bravery.
- Now, explore movements that show the emotions that the toreador may have been feeling on the inside, such as shyness, insecurity, or not wanting to be seen. Movement choices could include enclosed shapes, curved spine, downward gaze, folded arms and legs, or a low level of movement.
 - *How would you stand, move, and act if you felt shy or insecure, or didn’t want to be seen?*
- Listen to  Track 11 “Toreador” from *Carmen* again and embody movements that express shyness, insecurity, or lack of confidence.
- Discuss how it feels to embody the contrasting emotions.

Go Deeper

- Brainstorm a list of different emotions and their opposites.
- Repeat the SEL Movement Exploration using different pairs of opposite emotions.

SEL Orff Schulwerk Connection: Create Short Compositions

In an Orff Schulwerk classroom, inspiration for composition can come from just about anything: poetry, books, artwork, composers, themes, and especially emotions. After exploring the “Toreador” activities, your students can create their own music to embody the movements they created.

- Have the class select one expressive quality or emotion that they enjoyed exploring in the previous “Toreador” activities along with the related movement that they created.
- Using recorders, voice, or any instruments available, work with the full class to compose a short motif or a longer theme that represents the chosen expressive quality, emotion, and related movement. Jot the ideas down on the board and model the composition process as you work.
- Invite students to share the “why” of their musical ideas. Help students develop the vocabulary to verbalize their thoughts and choices clearly to other musicians.
 - *Why did you suggest a certain key, instrument, rhythm, volume, etc. for this emotional quality and movement?*
- Break students into small groups and repeat this activity, following the model of the classroom process.
- Encourage students to share their “whys” with their small groups when making suggestions for their pieces. Remind them to keep their explanations simple and short.
- Invite students to share their pieces with the class and ask other students to give meaningful feedback, encouraging descriptive language. For example: *I like that you chose to use drums and fast rhythms for strength because it sounded powerful.*

Explore Dance Forms

Aim: Discover how movement is embodied in dance forms from different cultures and traditions.

Summary: Students explore the interaction of music and movement through narrative, social, and traditional dances in the Link Up repertoire.

Standards: National 1, 2, 3, 6, 8, 10, 11; NYC 1, 3, 5

Vocabulary: ballet, danzón, hora, mhande, pantomime, samba, social dance, waltz, Yi dance

Dance can be thought of as organized movement in space that can contain many meanings, stories, and histories. Some genres of dance, such as ballet, are created by choreographers and performed on the stage. Others are created for social gatherings, ceremonies, festivals, or rituals, and can be linked to specific musical genres. The Link Up repertoire includes music for ballet, and six distinct forms of social and traditional dances that represent different cultures.

Ballet: Telling Stories with Dance

Ballet is a form of narrative dance performed on stage. The creator of the dance, called the choreographer, decides **who** is moving at any given time, **which** parts of the body move, **how** they move, and **where** they move in the space. After listening to and learning about “Knitting Nettles” from the *Wild Swans* ballet, your students can create their own ballet scenes inspired by an emotion and a story.

- Listen to  Track 35 “Knitting Nettles” from *Wild Swans* Suite. Explore the story of *Wild Swans* on page 55. You can also watch a clip from the  Australian Ballet’s performance of *Wild Swans* to see how the choreographer embodies the music and narrative in the dancers’ movements.
- As a class, brainstorm a list of emotions.
- Using Expressive Qualities in Dance on page 50, review the different kinds of movements that can be used to express emotion in dance.
- As a class or in small groups, ask students to pick an emotion or emotions and create a short scene that expresses the emotion(s).
- *Create a character, a setting, and a situation that the character is in.*
- *What is happening in the story?*
- *What emotion is your character feeling?*
- Ask students to create the story without words, using movement and expressive qualities.
- Create a simple musical accompaniment using the steps outlined in the Create Short Compositions activity on page 53.
 - Use melodic and body percussion motifs as outlined in the  My Own Motif activities on pages 46–47.
 - Add sound effects to further inform the movements and stories.
- Have each group share its story with the class and see if other students can guess the emotion and the situation.

The Story of Wild Swans

Wild Swans, by composer Elena Kats-Chernin, is a ballet based on a story by Hans Christian Andersen. The story is about a girl named Eliza with a wicked stepmother who drives Eliza from her home and turns Eliza's 11 brothers into wild swans. To break the spell, Eliza must knit 11 coats out of stinging nettles, find the swans, and dress them in the coats—all while keeping silent as the months lengthen into years. In the "Knitting Nettles" movement, the music played by the percussion section evokes the sound of Eliza's knitting needles as she learns how to knit from the good fairy.

Go Deeper: Pantomime Gestures

- Specific pantomime gestures are used in ballet to communicate meaning without words.
- Watch the  Ballet Mime video resource from the Royal Ballet to learn some pantomime gestures used in Tchaikovsky's ballet *Swan Lake*.
- Using these gestures and some of their own, your students can work together to create narrative phrases.
- Have each group perform its narrative phrase for the class while the other students guess what the narrative is.

Explore Social Dances

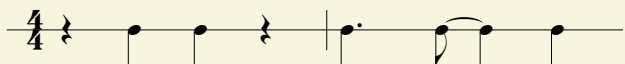
- Explain that the Link Up repertoire includes social dances from several different cultural traditions. Your students will have an opportunity to explore these dances below.
- Explain that social dances start with people dancing together at a party, community event, ritual, or ceremony.
 - *When do you dance? Where and with whom?*
 - *Does your family dance at home? At parties or events?*
 - *Why do you think people dance?*
- Brainstorm a list of social dances that the students already know and the kinds of music that go with these dances.
- Invite students to demonstrate the dances they know.
- To explore further, have a dance party where students bring in music and share different dances.

The Danzón

- Listen to  Track 34 Danzón No. 2 as a class, using the following concepts to guide your students' listening.
- Explore the clave pattern on page 56. Identify the pattern played at the beginning by the claves. Ask your students to clap along.
- Explore the different ways that the composer builds excitement and momentum.
 - *Raise your hands when you hear changes in tempo.*
 - *How did the tempo change throughout the piece?*
- Explore Márquez's use of dynamics.
 - *Márquez uses contrasting dynamics, achieved through dynamic markings and contrasting sections with solo instruments and full orchestra tutti sections.*
 - *How does the composer use dynamics to create excitement?*

- Explore Márquez's use of articulation.
 - *What kind of articulation does the solo clarinet use at the beginning?*
 - *What kind of articulation do the strings use when they enter?*
 - *How do the strings' accents increase the sense of excitement?*

Learn More About the Danzón

- The danzón was born in the dance halls of Havana, Cuba, in the late 1800s, and soon migrated across the Gulf of Mexico to Veracruz, Mexico. Like many Latin American styles, the danzón melds African and European traditions. The characteristic rhythm is a clave, an African-based rhythm that combines a syncopated phrase with a non-syncopated phrase.
- 
- The danzón was the first form of written music based on the clave rhythm. It is a slow partner dance, with choreographed pauses and intricate steps. While it all but disappeared in Cuba, it remains very much alive across Mexico, where there are about 200 danzón dance troupes and more than 20 orchestras.
 - In his Danzón No. 2, Mexican composer Arturo Márquez takes this popular style and adapts it, transforming it from dance music to an orchestral work made for listening. Márquez has written nine danzónes altogether; Danzón No. 2 is the most popular, and is often called Mexico's second national anthem. Márquez wrote the work at a time of political upheaval in Mexico, and has said that it is an expression of esperanza ("hope") for the future of his country.

The Waltz

The waltz is a dance in triple meter. Your students will learn the basic waltz step and then try out additional movement challenges by incorporating different dance elements.

- Listen to  Track 9 *The Blue Danube* (complete). Establish a slow triple beat by clapping, with instruments, or by counting out loud.
 - *Note that the emphasis is on beat one, which is heavier, while beats two and three are lighter.*
- Ask your students to start by walking in place, bending their right leg on beat one, and walking normally on beats two and three (measure one). For measure two, start by bending the left leg. Continue repeating the pattern.
- Next, try rising up on the balls of the feet on beats two and three (down, up, up). Gradually speed up the beat until the movement has the feel of a waltz.
- **Add direction:** Starting with the slow tempo and gradually speeding up, ask your students to travel forward for one measure and backwards on the second measure, repeating the pattern.
- **Add full rotation:** Start by dancing for four bars facing forward. Turn 90 degrees to the right and dance four bars. Turn 90 degrees to the back and dance four bars. Turn 90 degrees to the right and dance four bars. Turn back to the front to complete the rotation with four bars facing forward.
 - *The waltz is typically done while twirling. For an added challenge, try rotating with two bars in each direction, then only one bar in each direction.*
 - *For a final challenge, try turning full circle while doing the triplet step!*
- **Add partnering:** Split the class into two lines facing each other. Ask the lines to move towards each other for one measure and away from each other for the next measure as they do the waltz step. Next, ask one line to move forward while the other line moves backward. This is the beginning of partnering in large groups. If your students are ready, they can try partnering in pairs of two!

The Samba

Samba is rooted in the musical and religious traditions of Afro-Brazilians in Bahia, Brazil, and sprung up in the favelas of Rio de Janeiro more than 100 years ago. It is a major cultural phenomenon in Brazil and a key musical and dance element during Carnival celebrations.

- Learn to sing “Cidade Maravilhosa,” a Carnival march that has become the official anthem of Rio de Janeiro, using  Tracks 29–31.
- Using  “Cidade Maravilhosa” Dance Instruction, your students can learn some basic samba steps to dance along to “Cidade Maravilhosa.”

Go Deeper: Circle Dances

The circle is very important in many social and traditional dances, including the hora and in hip-hop cyphers. The circle focuses on democracy, all voices being heard, and seeing everyone equally. Explore circle dances from different cultures with your students and try some out as a class.

Traditional Dance Forms in The Orchestra Moves Repertoire

Mhande

Mhande is a sacred rain-making dance from Zimbabwe that is performed at community ceremonies called mapira. This dance features a basic leg pattern called jeketera, followed by intricate footwork variations that show off the expertise of the dancer. The dancers wear magabvu (leg shakers) to accentuate the mhande meter as they move their feet in the 1-2, 1-2-3-4, 1-2-3 rhythm. Tanyaradzwa Tawengwa’s piece “Mhande” is based on a mhande song. Using  Mhande Rhythm and Dance Instruction, your students can learn the mhande rhythm and some basic mhande steps.

Yi Dance

Dai Wei’s piece “The Dancing Moonlight” is inspired by a form of traditional dance and music created by the Yi people, a large ethnic group in China. Yi dance is often performed during festivals, holidays, and events.

Hora

The hora is a popular, traditional Israeli circle dance performed at celebrations and events. It can be danced to a variety of folk melodies with a distinctive rhythm. Composer and recorder player Tali Rubinstein picked one of her favorites—“Shibolet Basadeh”—and arranged it to feature the recorder.

The circle dance Shibolet Basadeh was first choreographed by Leah Bergstein to the original song by Matityahu Shelem for the harvest celebration in an Israeli Kibbutz. Shibolet in Hebrew is “a stalk of grain,” and ba’sadeh means “in the field,” so the name of the song is “a stalk of grain in the field.” Your students can learn a version of this popular dance using  Shibolet Basadeh Dance Instruction.

Creative Extension: “The Dancing Moonlight” Poetry and Movement

In addition to being inspired by the Yi dance music, Dai Wei was inspired by an ancient Chinese poem “Gazing at the Moon, Longing from Afar” by Zhang Jiuling when she wrote “The Dancing Moonlight”:

A bright moon rises over the sea, wherever we are, we share the same moon at the same time

Students will create an original poem and accompanying movements inspired by Dai Wei’s “The Dancing Moonlight” and Zhang Jiuling’s poem.

- Read Zhang Jiuling’s poem aloud as a class.
- Read the poem again and ask students to pantomime or act out the action words when they hear them.
 - *How can we move our bodies to show gazing, longing, rising, etc.?*
 - *What emotions can you express in your movements to communicate the meaning of the poem?*
- As a class, brainstorm a list of words related to moonlight or the moon. For instance, night, darkness, stars, sleep, etc.
 - Students can demonstrate different ways to interpret the words using movement.
- In small groups or individually, students can write a poem using the list of brainstormed words (or their own ideas) and add movements that fit the meaning of the text.
 - Students might draw inspiration from the  Ballet: Telling Stories with Dance activity on page 54 or refer to the choreographic toolbox on page 48.
 - Students can use  Track 25 “The Dancing Moonlight” (orchestral version) or classroom instruments to add sound effects to their poems.
- Students can perform their poems for the class with the movements that they created.

Go Deeper

For an added challenge, students can add a melody using their voices or classroom instruments and perform their songs using their poetry as the lyrics.

Introduce the Instrument Families of the Orchestra

Aim: What is an orchestra?

Summary: Students become familiar with the instruments and families of the orchestra.

Standards: National 7, 10, 11; NYC 1, 2, 3, 4, 5

Vocabulary: instrument, orchestra

Introduce the Instrument Families of the Orchestra

- Watch  Families of the Orchestra.
 - *Which instruments did you recognize?*
 - *Did you see or hear any unfamiliar instruments?*
 - *What are some other instruments that you are familiar with?*

Explore Instrument Families

- Begin exploring the instruments of the orchestra and their families with the interactive orchestra map at carnegiehall.org/LinkUpMoves.
- Discover the unique characteristics of each instrument, such as the different ways they produce a sound, the materials used to create them, and their overall appearance. These characteristics ultimately divide instruments into four families: woodwinds, brass, percussion, and strings.
- Play  Tracks 36–39 while students refer to the  Instrument Family Portraits on pages 62–63. You can also use the  Instrument Family Sounds activity, which allows students to take notes while they listen.
- Pause after each instrument and ask the following questions:
 - *What do you notice about this instrument?*
 - *What is unique about the way this instrument sounds?*



**Benjamin Britten
(1913–1976)**

Benjamin Britten was an English composer, conductor, and pianist. He was born in Lowestoft, a town on the English seacoast,

and learned music from his mother at an early age. She loved to sing and regularly held concerts in their home. Britten wrote music in a variety of genres, including orchestral, choral, solo vocal, film, and opera, and he is known as one of the leading 20th-century composers. In 1946, Britten composed *The Young Person's Guide to the Orchestra*, Op. 34. It was originally commissioned for an educational documentary film called *The Instruments of the Orchestra*.



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

Check out this free, interactive animated game based on Benjamin Britten's composition *The Young Person's Guide to the Orchestra*, and learn about the symphony orchestra, the instrument families, and ways to identify the instruments of the orchestra.



Visit the Instrument Families section at carnegiehall.org/LinkUpMoves to access these lesson plans and activities, as well as printable student activity sheets, audio tracks, and videos.

- Keep these characteristics in mind as you go through this activity with your students.
 - Appearance (colors, shapes, sizes)
 - Materials used (wooden tubes, metal tubes, reeds, double reeds, wooden bodies, strings)
 - Mechanisms and structures (slides, valves, bells, f-holes, finger holes, mouthpieces, bridges, bows, keys, pads, separable sections, mutes)
 - How sound is produced (breath, buzzing lips, fingers, bows, striking, shaking, scraping)
- Show how the families are grouped together on the stage by reviewing  The Orchestra Map on pages 64–65.

Identify Instruments and Families

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

Part 1 (Visual)

- Complete  Instrument Identification (Visual) on pages 66–67.
 - *We are going to identify instruments of the orchestra. Fill in the boxes next to each image.*
 - *Also, write in one musical fact about each instrument. Notice that the first example is completed for you.*
- Have students form pairs and check one another's work.

Part 2 (Audio)

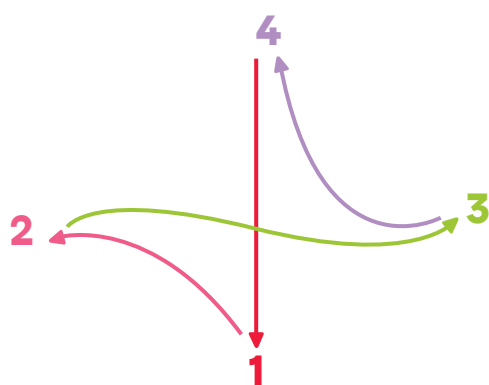
- Play  Tracks 40–47 Instrument Identification 1–8.
- Complete  Instrument Identification (Audio) on page 68.
- Compare and discuss answers.
- Play tracks again as needed.

Creative Extension: My Own Orchestra

- Using the  Instrument Family Portraits on pages 62–63, listen to  Tracks 36–39 to study the orchestral instruments.
 - *Symphony orchestras from around the world play many kinds of music from different times and places. What if you designed your own orchestra to play a special kind of music?*
 - *What instruments would you include in your orchestra? How would you arrange the musicians?*
- Model and complete  My Own Orchestra on page 69.
- Share your work with Carnegie Hall by emailing linkup@carnegiehall.org.

Be the Conductor

- Discuss the role of the conductor in an orchestra.
 - *Why does an orchestra need a conductor?*
 - *How does a conductor communicate with the orchestra during a performance without talking?*
- Conductors direct the orchestra using arm movements called “beat patterns” that indicate the meter and tempo of a piece of music. Demonstrate the 4/4 beat pattern pictured below.



- *When a piece has a 4/4 time signature, the conductor uses this pattern with their right hand (down, left, right, up).*
 - *Use your pointer finger as your conductor's baton and practice your 4/4 beat pattern.*
- Next, have the students in the class establish a slow, steady beat by patting their knees and counting “1, 2, 3, 4.”
- While half of the class maintains the steady beat, invite the remaining students to practice the 4/4 beat pattern in time.
- Have individual students lead the class as the conductor while the students count, being careful to follow the conductor's tempo, dynamics, and expression.
 - *What other types of musical ideas might a conductor want to share with the orchestra besides the tempo and meter?*
- As you practice your Link Up repertoire throughout the year, invite individual students to be the guest conductor and lead the class, making their own musical choices.



The Conductor

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

Watch  Conduct Like a Maestro to practice conducting and watch a conductor in action.



Instrument Family Portraits

Woodwinds

(wooden or metal tubes, blown)



Bassoon



Clarinet



Oboe



Flute



Piccolo

Brass

(metal tubes, buzzed lips)



Trombone



**French
Horn**



Trumpet



Tuba



Percussion

(struck, shaken, or scraped)



Timpani



Triangle



**Bass
Drum**

Snare Drum



Xylophone



Strings

(wooden bodies with strings that are bowed or plucked)



Viola



Violin



Bass

Cello

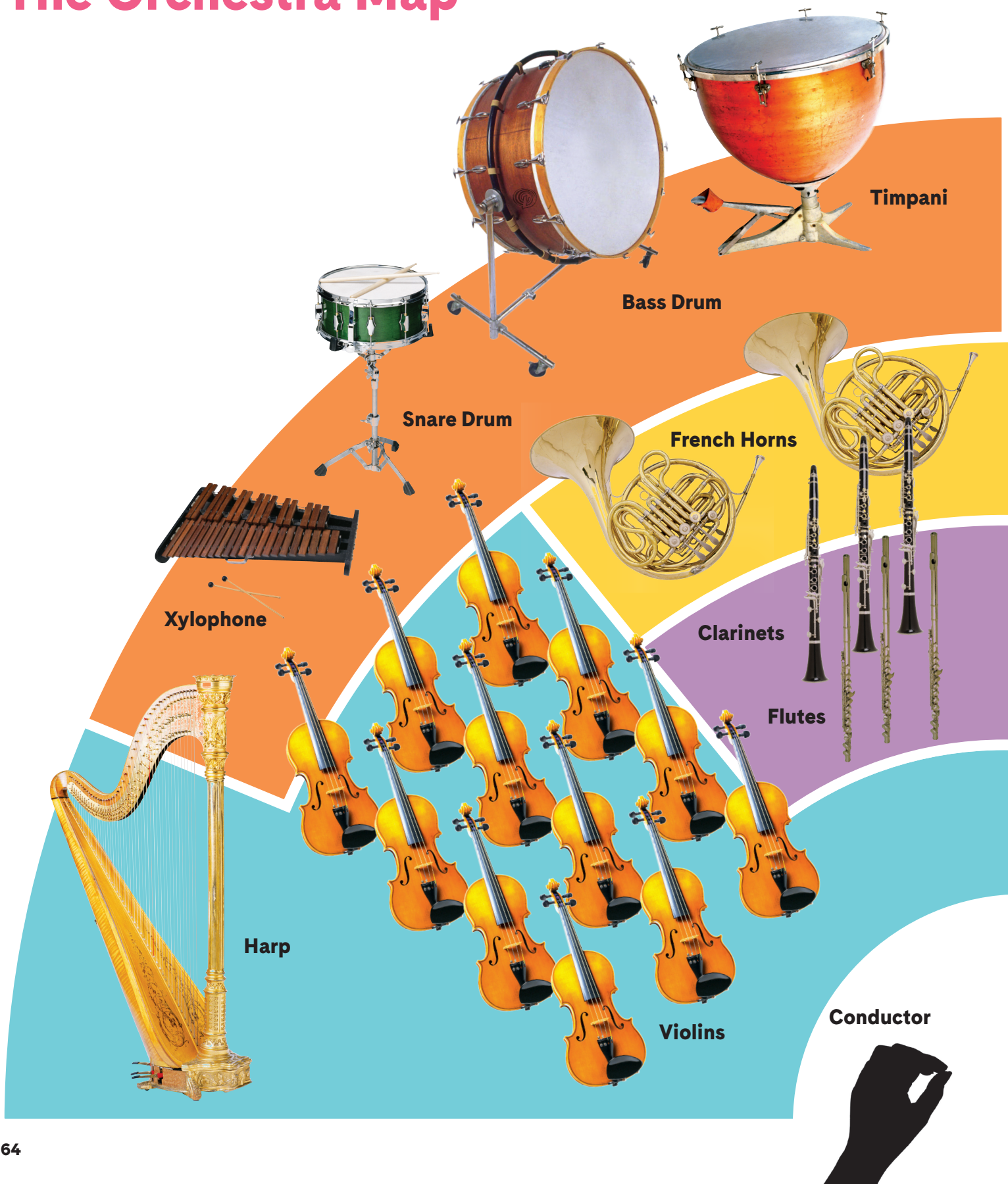


Harp





The Orchestra Map

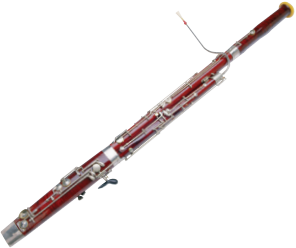






Instrument Identification (Visual)

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

	Instrument Name	Instrument Family	Musical Fact
	clarinet	woodwinds	Makes sound by blowing on a single reed
			
			
			



	Instrument Name	Instrument Family	Musical Fact
			
			
			
			
			



Instrument Identification (Audio)

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

Instrument Name		Instrument Family
1	trumpet	brass
2		
3		
4		
5		
7		
8		
9		

Instrument Word Wall		
bass	French horn	trumpet
bassoon	harp	tuba
cello	oboe	viola
clarinet	timpani	violin
flute	trombone	xylophone

Instrument Family Word Wall
woodwinds
brass
percussion
strings



My Own Orchestra

Name of orchestra:

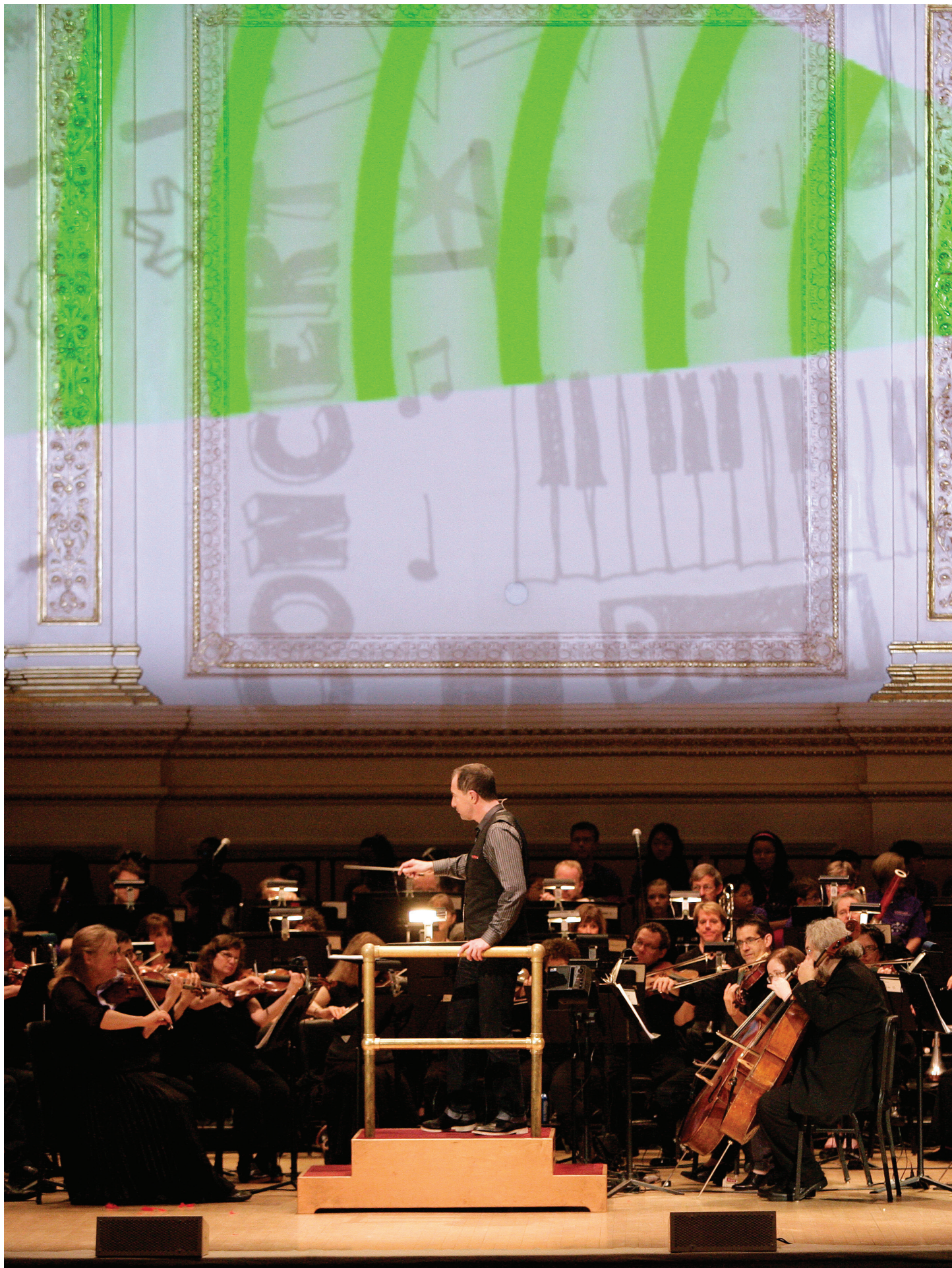
Type of music:

Instruments included:

Reasons for instrumentation:

Stage setup (draw):





Explore Carnegie Hall and Important Places in Your Neighborhood

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.

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

Vocabulary: audience

Explore Carnegie Hall and Important Places in Your Neighborhood

Link Up is a program created by Carnegie Hall in New York City. Students in New York City participate in concerts at Carnegie Hall, and students around the world participate at concert halls in their local neighborhoods.

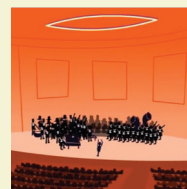
- Read  The History of Carnegie Hall on page 73.
- Discuss important places in your neighborhood.
 - *What are some of the most important places in your neighborhood?*
 - *Where are some places that people from your community gather?*
 - *What do they do in these places?*
- As a group, agree on one place that might be considered the most important place in the community.
 - *Like Carnegie Hall in the 1950s, imagine if this important place in your neighborhood were going to be destroyed.*
 - *How would you feel? How would the people in your community feel?*
 - *What would you and your community do to save it?*

Visit the Concert Experience section at carnegiehall.org/LinkUpMoves to access these lesson plans and activities, as well as printable student activity sheets, audio tracks, and videos.



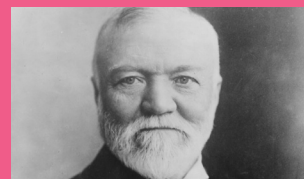
Explore Carnegie Hall

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



An Animated History of Carnegie Hall

Explore the history of Carnegie Hall with an animated film that showcases the music and personalities that have appeared at the Hall since it opened in 1891.



Andrew Carnegie (1835–1919)

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

Prepare for Your Concert

- Before participating in the culminating Link Up concert, brainstorm a list of feelings you may experience on the day of the concert.
 - *How do you think the musicians feel when they are performing onstage at the concert?*
 - *You will attend the Link Up concert and perform with the orchestra musicians. What does this opportunity mean to your class?*
- Review the Complete Concert Repertoire on page 9 with your students so that they become familiar with the Link Up concert program. Use  My Repertoire List on page 74 to help students remember how they will be participating in each piece.

Become an Expert Audience Member

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

- Turn your cell phone off before the performance starts.
- Pay attention and listen carefully to the host and conductor.
- Play or sing when asked.
- When playing or singing, sit up straight and at the edge of your seat.
- Be quiet and respectful of your neighbors and the performers onstage when you are not performing.
- Listen actively to the music. Get into the music and feel the beat in your body.
- Focus on the instruments. What do you hear? What do you see?
- Applaud appropriately after each piece.
- Be a good representative of the class and the school.

Post-Concert Reflection

- You did it! You and your students performed with the Link Up orchestra! Encourage your students to write a letter to the orchestra, concert host, conductor, or one of the musicians. Below are some prompts for students to consider as they write their letter.
 - *What was it like to visit the concert hall?*
 - *How did it feel to perform by singing and/or playing an instrument?*
 - *What did you notice about the sound of everyone playing and singing together?*
 - *What did you enjoy most about the Link Up concert?*



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 Dr. Martin Luther King Jr., Dr. Maya Angelou, and 13 US presidents—have made speeches here.

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

During the 1950s, Carnegie Hall was almost demolished by people who wanted to build a skyscraper where Carnegie Hall stands. A famous violinist named Isaac Stern believed in saving Carnegie Hall and found lots of other people who believed in it, too. They worked together to raise enough money to save Carnegie Hall, and in 1964, it was turned into a national landmark. Isaac Stern and Carnegie Hall can teach us a great lesson about believing in a cause and working hard for it.



My Repertoire List

	Singing	Playing	Listening or Moving
"Come to Play"			
Danzón No. 2			
<i>The Blue Danube</i>			
"Toreador" from <i>Carmen</i>			
Allegro con brio from Symphony No. 5			
"Knitting Nettles" from <i>Wild Swans Suite</i>			
"Mhande"			
"Shibolet Basadeh"			
"The Dancing Moonlight"			
"Cidade Maravilhosa"			

Fundamentals

Activities and warm-ups that can be used for introducing recorder and vocal techniques, as well as introductory lessons for rhythm and melody, can be accessed in the  Fundamentals section of the digital curriculum at carnegiehall.org/LinkUpMoves. A recorder fingering reference chart is located on page 80.

Music Skills Assessment

The Music Skills Assessment is a series of classroom assessment tools intended to help measure student learning through Link Up and provide teachers with the information they need in order to improve and individualize their music instruction. The assessment comprises seven tasks that address performance (singing and instrumental), orchestral instrument identification, music notation, music listening skills, and composition. The complete Music Skills Assessment manual and tasks are available at carnegiehall.org/LinkUpMoves.

Literacy Links

Visit our annotated list of recommended books at the Supporting Resources section of the digital curriculum at carnegiehall.org/LinkUpMoves to enrich students' listening experiences, facilitate integration of musical activities in the classroom, and encourage students to learn more about composers and their music.

Facebook

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

Music Educators Toolbox

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

Great Teachers in Action

This collection of videos features faculty from Carnegie Hall's Music Educators Workshop as they share their approaches to working with music learners. Each video models one of the seven impulses from the  Great Music Teaching Framework and guides teachers as they look to grow their capacity as lifelong learners.

National Core Art Standards for Music

			Found in section(s):
Common Anchor #1	Generate and conceptualize artistic ideas and work.	Cr Creating	2
Common Anchor #2	Organize and develop artistic ideas and work.		2
Common Anchor #3	Refine and complete artistic work.		1, 2
Common Anchor #4	Analyze, interpret, and select artistic work for presentation.	Pr Performing, Presenting, Producing	1, 2, 4
Common Anchor #5	Develop and refine artistic work for presentation.		1, 2, 4
Common Anchor #6	Convey meaning through the presentation of artistic work.		1, 2
Common Anchor #7	Perceive and analyze artistic work.	Re Responding	2, 3, 4
Common Anchor #8	Interpret intent and meaning in artistic work.		1, 2
Common Anchor #9	Apply criteria to evaluate artistic work.		1, 4
Common Anchor #10	Synthesize and relate knowledge and personal experiences to make art.	Cn Connecting	2, 3
Common Anchor #11	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		2, 3, 4

Common Core State Standards Initiatives

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/LinkUpMoves for more information.

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
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
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
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, 3, 4
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

Section Key

Section 1: **Concert Repertoire**
Section 3: **Instrument Families**

Section 2: **Repertoire Exploration**
Section 4: **Concert Experience**

Audio Tracklist

1. “Come to Play” (complete)
2. “Come to Play” (vocal part 1)
3. “Come to Play” (vocal part 2)
4. “Come to Play” (vocal part 3)
5. “Come to Play” (recorder part 2)
6. “Come to Play” (play-along)
7. *The Blue Danube* (motif excerpt)
8. *The Blue Danube* (play-along)
9. *The Blue Danube* (complete)
10. *The Blue Danube* (basic recorder)
11. “Toreador” from *Carmen*
12. “Toreador” from *Carmen* (sing-along)
13. “Toreador” from *Carmen* (vocal part)
14. “Mhande” (complete)
15. “Mhande” (kushaura)
16. “Mhande” (kutsinhira—upper harmony)
17. “Mhande” (kutsinhira—lower harmony)
18. “Mhande” (sing-along)
19. “Mhande” (pronunciation guide—kushaura)
20. “Mhande” (pronunciation guide—kutsinhira)
21. “Shibolet Basadeh” (basic recorder)
22. “Shibolet Basadeh” (recorder star)
23. “Shibolet Basadeh” (play-along)
24. “Shibolet Basadeh” (complete)
25. “The Dancing Moonlight” (orchestral version)
26. “The Dancing Moonlight” (body percussion rhythms)
27. “The Dancing Moonlight” (recorder star)
28. “The Dancing Moonlight” (basic recorder)
29. “Cidade Maravilhosa”
30. “Cidade Maravilhosa” (sing-along)
31. “Cidade Maravilhosa” (pronunciation guide)
32. Symphony No. 5
33. Symphony No. 5 (motif excerpt)
34. Danzón No. 2
35. “Knitting Nettles” from *Wild Swans Suite*
36. Woodwind Family Instruments
37. Brass Family Instruments
38. Percussion Family Instruments
39. String Family Instruments
40. Instrument Identification 1
41. Instrument Identification 2
42. Instrument Identification 3
43. Instrument Identification 4
44. Instrument Identification 5
45. Instrument Identification 6
46. Instrument Identification 7
47. Instrument Identification 8
48. *The Young Person’s Guide to the Orchestra* (main theme)
49. Sustained Singing
50. Five-Note Scales
51. Tuning A

Acknowledgments

Scores and Recordings

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

The Blue Danube by Johann Strauss II, lyrics by Thomas Cabaniss. Performed by Wiener Philharmoniker conducted by Willi Boskovsky. Courtesy of Decca Music Limited under license from Universal Music Enterprises. Student performance tracks performed by Moran Katz, Amy Justman, and Shane Schag.

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

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

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

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

Wild Swans by Elena Kats-Chernin (BMI). Boosey & Hawkes Bote & Bock GMBH administered by Hendon Music, Inc (BMI) c/o Concord Music Publishing. Performed by the Tasmanian Symphony Orchestra with Ola Rudner. Courtesy ABC Classic. Licensed by Australian Broadcasting Corporation.

The Young Person’s Guide to the Orchestra by Benjamin Britten. © 1947 by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Instrument excerpts performed by The Fountain Ensemble and narrated by Hillarie O’Toole. Theme performed by London Symphony Orchestra and Stuart Bedford. Courtesy of Naxos of America.

“Shiboleth Basadeh” arranged by Tali Rubinstein and Itamar Ben Zimra with permission from the heirs of the original composer, Matityahu Shelem. Learning tracks performed by Adam Hersh and Tali Rubinstein.

“Mhande,” arranged by Tanyaradzwa A. Tawengwa, Flannery Cunningham, and Rebecca Pellett. Based on traditional Zimbabwean song. Learning tracks performed by Tanyaradzwa A. Tawengwa.

Photos

Page 8: Link Up by Chris Lee. Concert Repertoire divider: Link Up by Jennifer Taylor. Repertoire Exploration divider: Link Up by Jennifer Taylor. Page 32: Link Up by Jennifer Taylor. Pages 33–35: Itamar Ben Zimra by Nitsan Ben Zimra; Flannery Cunningham by Aisha Ude; Dai Wei by Cristina Cutts; Elena Kats-Chernin by Vicki Lauren; Arturo Márquez courtesy of Peer Music Classical; Tali Rubinstein by Noam Galai; Tanyaradzwa Tawengwa Nzou Mambano by Beaven Photography. Page 40: Link Up by Jennifer Taylor. Instrument Families divider: Link Up by Chris Lee. Page 61: Daniel Bartholomew-Poyser by Stefan Cohen. Page 70: Link Up by Jennifer Taylor. Concert Experience divider: Link Up by Chris Lee. Page 71: Carnegie Hall image by Jeff Goldberg / Esto. Page 73: Carnegie Hall images by Jeff Goldberg / Esto; Simón Bolívar Symphony Orchestra of Venezuela by Chris Lee; Dr. Martin Luther King Jr. by James E. Hinton / Carnegie Hall Archives; Beatles poster courtesy of Carnegie Hall Archives; Soweto Gospel Choir by Jack Vartoogian. Additional Information divider: Link Up by Chris Lee.

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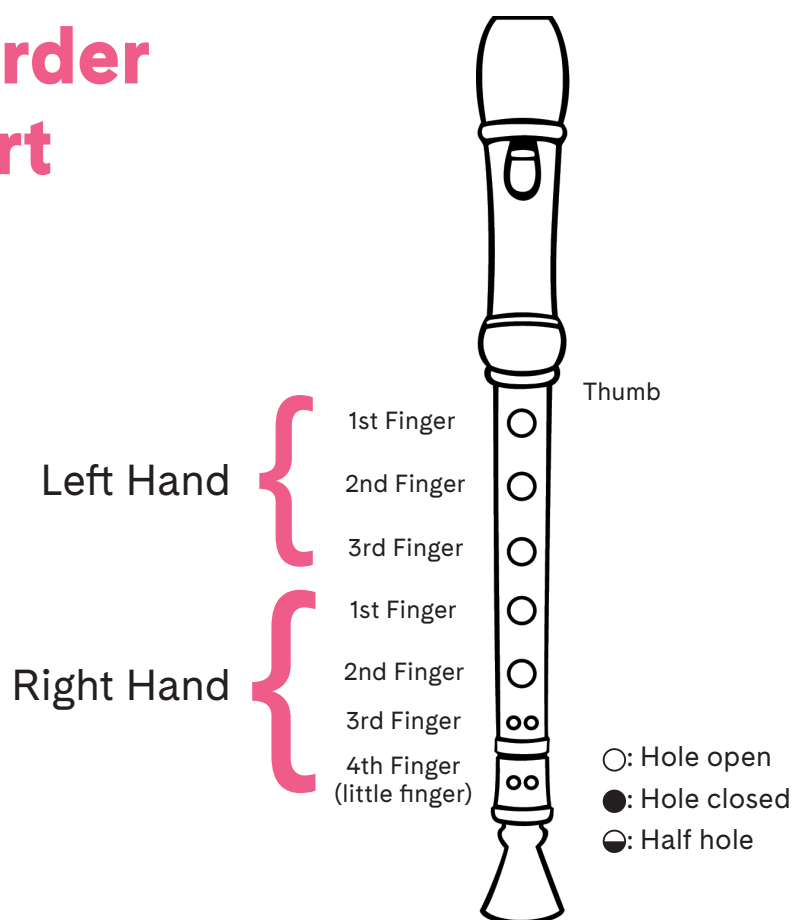
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Soprano Recorder Fingering Chart



Three rows of musical notation showing the fingering for each note of the soprano recorder scale. The notes are written on a treble clef staff, and the corresponding fingerings are shown below each note.

Row 1: C, C#, D♭, D, D#, E♭, E, F, F#, G♭, G

Row 2: G#, A♭, A, A#, B♭, B, C, C#, D♭, D, D#, E♭

Row 3: E, F, F#, G♭, G, G#, A♭, A, A#, B♭, B, C



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