

CARNEGIE HALL
Weill Music Institute

Link Up

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

The
Orchestra

Moves

Ninth Edition



Teacher Guide

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WEILL MUSIC INSTITUTE

Joanna Massey, *Director, Learning & Engagement Programs*

Amy Mereson, *Assistant Director, Learning & Engagement Programs*

Eun Lee, *Manager, Learning & Engagement Programs*

Adriel Lyles, *Associate, Learning & Engagement Programs*

Kamila Muhammad, *Coordinator, Learning & Engagement Programs*

PUBLISHING AND CREATIVE SERVICES

Natalie Slack, *Managing Editor, Weill Music Institute*

Raphael Davison, *Assistant Art Director, Weill Music Institute*

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

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

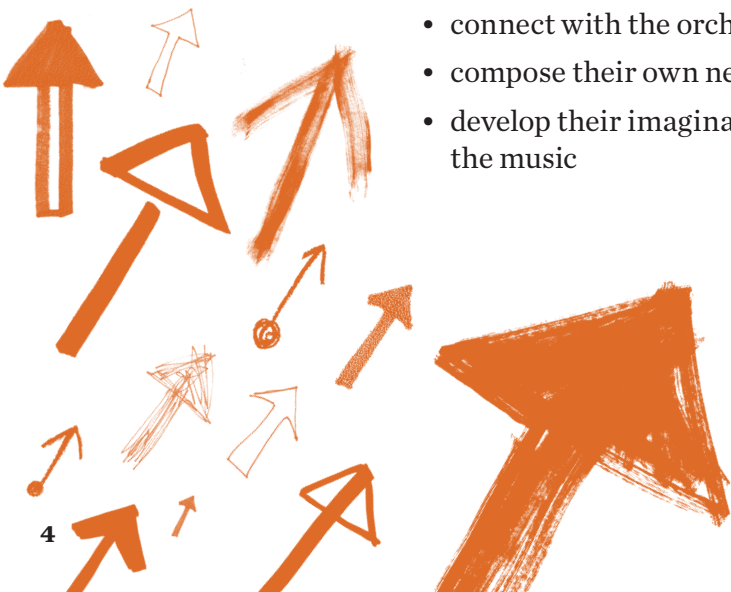
Exploration

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

Key Objectives

Students will

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




HOW TO USE THIS CURRICULUM


Curriculum Format

The full 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.
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 additional digital media resources, learning standards, and *The Orchestra Moves* audio track list.

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 74.

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 Arts Standards for Music and Common Core State Standards, as well as benchmarks in the New York City *Blueprint for Teaching and Learning in Music*. Please see page 70 for more information.

ICON KEY



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



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



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

OPTIONS FOR TEACHERS OF STUDENTS WITH SPECIAL NEEDS

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

PATHWAYS FOR TEACHERS

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)

- Link Up's participatory repertoire invites students to sing, play a basic recorder part using only three or four notes, or perform choreography along with the selections. Choose one mode of participation for each piece of participatory repertoire 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 in the Link Up repertoire using the biographies in the Repertoire Exploration section.
- Select a sampling of activities from the Repertoire Exploration section that best supports your work with your students.
- Select activities within 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 and/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 10–26, 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 29–51.

Thomas Cabaniss	“Come to Play”	Georges Bizet	“Toreador” from <i>Carmen</i>
Arturo Márquez	Danzón No. 2	Ludwig van Beethoven	Allegro con brio from Symphony No. 5
Johann Strauss II	<i>The Blue Danube</i>	Angélica Negrón	“Un, dos, tres”
Jacques Offenbach	“Barcarolle” from <i>The Tales of Hoffmann</i>	André Filho	“Cidade Maravilhosa”
Wolfgang Amadeus Mozart	Overture to <i>The Marriage of Figaro</i>		

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



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.

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)



Tracks 1-6

Come to Play



Recorder Notes Needed:

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

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

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

Thomas Cabaniss

Steadily *mf*

Part 1

1 2 3 4 1 2 3 4 Winds blow _____

Part 2

1 2 3 4 1 2 3 4

Part 3

1 2 3 4 1 2 3 4

4

Trum - pets sound - ing _____

7

Strings sing _____

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



10

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

Come to play, Join

13

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

16

song Come to play, Join

Come to play, Join



19

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

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

22

song with song

song with song

song with song

LEADER

What do you do__ with time__

25

AUDIENCE

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme

LEADER

What do you do__ with song



28 AUDIENCE

Make it sing make it ring make it strong make it long_____

Make it sing make it ring make it strong make it long_____

Make it sing make it ring make it strong make it long_____

31 LEADER AUDIENCE

What do you do___ with sound Make it cry___ make it fly___

Make it cry___ make it fly___

Make it cry___ make it fly___

34

make it gleam Make it___ your dream

make it gleam Make it___ your dream

make it gleam Make it___ your dream



37 **Orchestra interlude** *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

50 *mf*

Winds blow trum - pets sound - ing Strings sing

mf

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



53

f

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

shake the ground with song Come to play, Join

f

Come to play, Join

56

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

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

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

59

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

song with song, with song!

song with song, with song!



Tracks 7-10

The Blue Danube



Recorder Notes Needed:

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

Johann Strauss II

Andante

1 21 *p*

A beau - ti - ful

24 stream so clear and blue A

27 beau - ti - ful dream of me and

30 you The stars seem to float a -

33 bove the sky With us as we

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

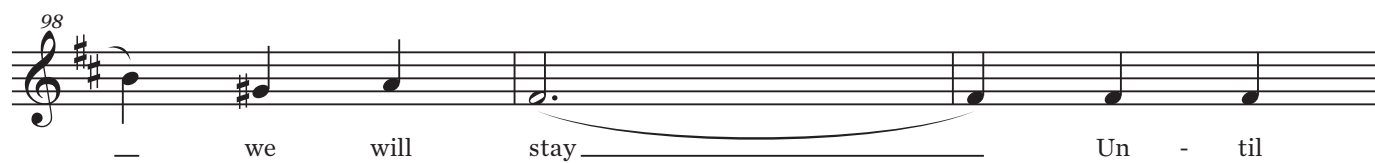
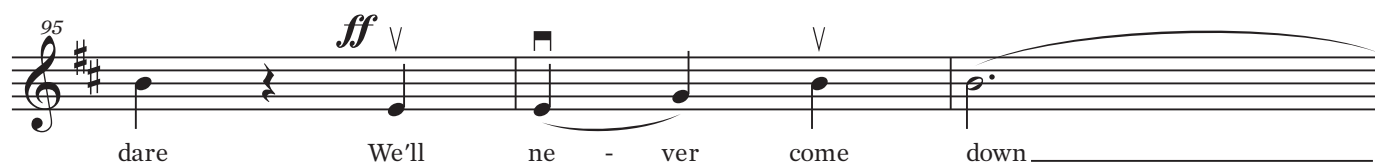
39 up in the air up in the

42 air As high as we dare high

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

48 down _____ we will stay _____

Second time only





Tracks 7-10

The Blue Danube



Recorder Notes Needed:

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

Johann Strauss II

Andante

1 23 V p

26 V

29

32 V

35 V

38 V f

41

44 V

47 5 ff

54 3 pp



59 *f* V

62 4 V

68 V

71 *p* V

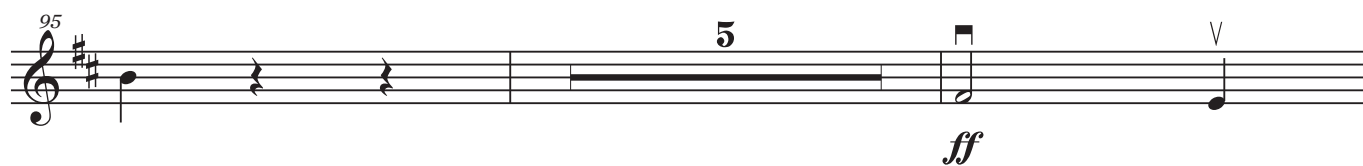
74

77 V

80 *f* V

83 V

86





Tracks 11-14

Barcarolle

from *The Tales of Hoffmann*



Recorder Notes Needed:
G, A, B

Jacques Offenbach

Moderato

2

5

8

11

14

17

13

32

35

38

21



Tracks 11–14



Barcarolle

from *The Tales of Hoffmann*

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

Jacques Offenbach

Moderato

2

5

8

11

14

17

13

32

35

38

21



Tracks 15–17

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*

To - 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!



Cidade Maravilhosa



André Filho

The chorus below repeats three times.

Allegro

 mf

Pronunciation: 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 - sowhn doo mayoo brah - seeoo See

10



da - de _____ ma - ra - vi - lho - sa
dah jee _____ mah-rah-vee - lyoh - suh

chei - a _____ deen-can - tos
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.



“Un, dos, tres”



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

Singing Section

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



Call and Response

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



Recorder Extended Technique

You will hear the orchestra making fluttery, wind-like sounds with their instruments. You can join in by making a special sound on your recorder: Hold it sideways, blow into the thumb hole, and wiggle your fingers over the holes.



Peer Assessment

Name/ID: _____ Date: _____

Today, I observed my classmate: _____ (Name)

My classmate performed: _____ (Work Title)

By: _____ (Composer)





My classmate performed by (check one):

☐ Singing

☐ Playing the recorder

☐ Playing the violin

☐ _____

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


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

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

Standards: National 11; NYC 3

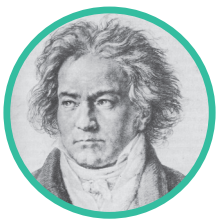
Vocabulary: biography, timeline

The Orchestra Moves Composers

- There are nine composers featured in *The Orchestra Moves* culminating concert. Each composer embraced different elements of rhythm, pulse, and groove in their music.
- Read the composer biographies on pages 29–30 and explore the  Composer Timeline on page 31.



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.



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



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



Thomas Cabaniss (b. 1962) is a 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 pregnant women, new mothers, and their families write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities.



André Filho (1906–1974) was a Brazilian actor and musician who composed many popular songs. A violinist, singer, guitarist, pianist, mandolinist, and banjo player, Filho was an active performer and composer. He wrote “Cidade Maravilhosa” (“Beautiful City”) for the Rio de Janeiro Carnival in 1935. The song was made popular by Carmen Miranda, a Brazilian-born Broadway singer and actress, and became the anthem of Rio de Janeiro.



Arturo Márquez (b. 1950) is one of the most prominent Mexican classical composers. Born in Alamos, Mexico, he was introduced to music by his father, a mariachi musician, and his grandfather, a folk musician. Márquez’s family moved to Los Angeles when he was 11, and he remained committed to music, composing, and playing the violin in school. When he was 17 years old, Márquez went to the Mexican Music Conservatory to study composition. He later studied music in Paris before returning to California. His earlier works were experimental in style. When he returned to Mexico, Márquez wanted to reach a broader audience. He began to frequent Mexico City’s dance halls, where he discovered the danzón. His most famous works are eight danzones that incorporate this Mexican style into classical forms. Márquez currently lives in Mexico City, where he teaches and continues to compose.



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



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



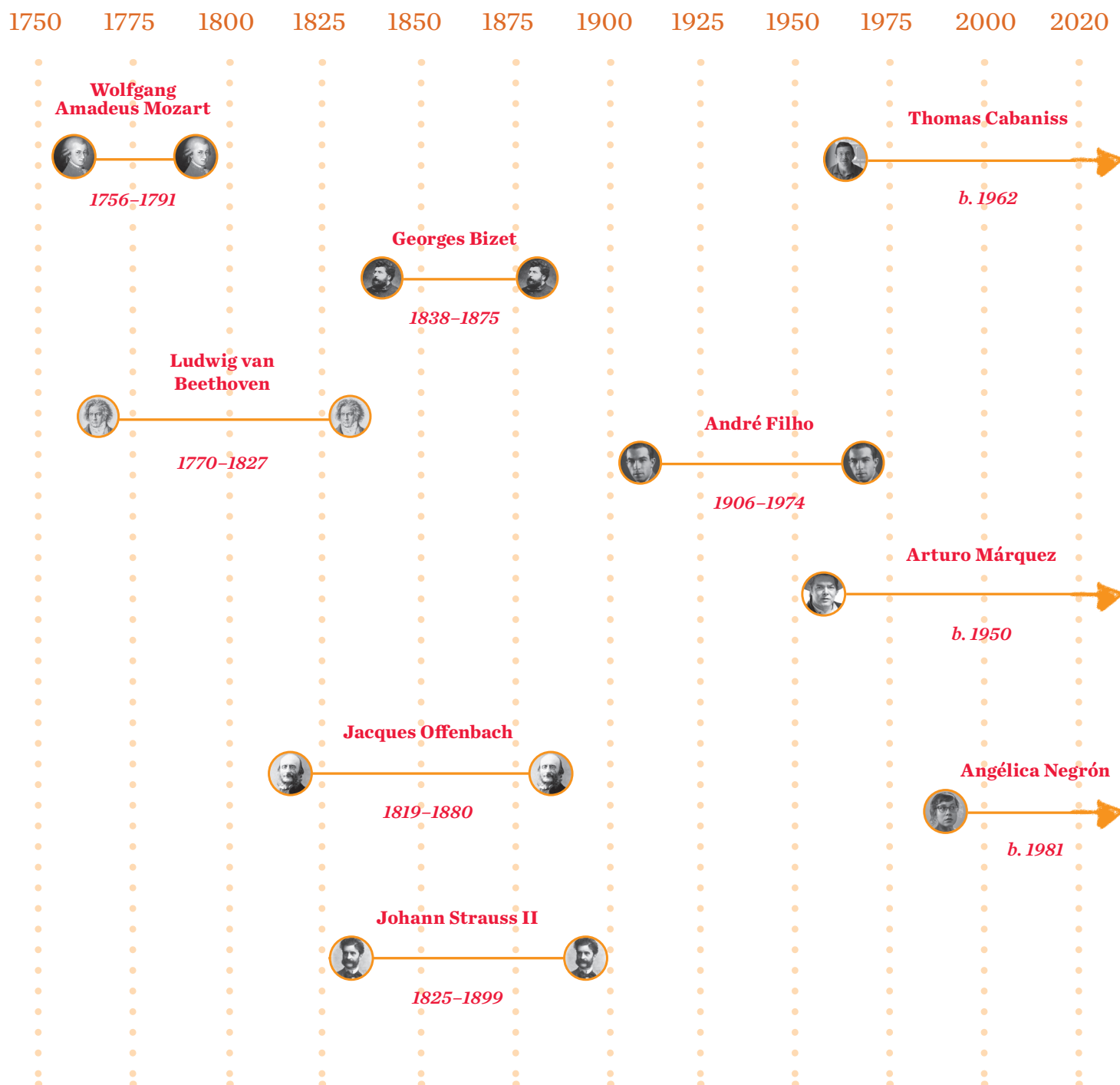
Jacques Offenbach (1819–1880) was a German-born French composer who grew up with a large musical family. His father, the cantor at the Cologne Synagogue, began teaching him music when he was young. Offenbach enjoyed performing with his many siblings, and quickly exhibited his strong musical talent. He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



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



Composer Timeline



The Orchestra Moves with Meter

Aim: How does meter affect movement in music?

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

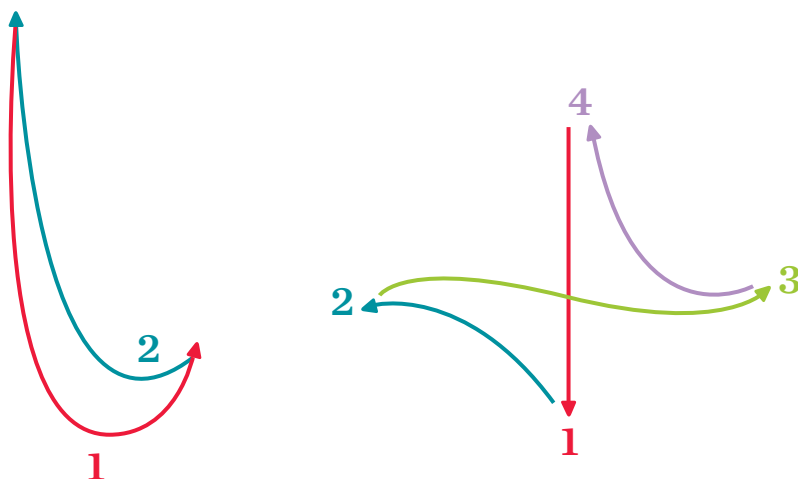
Standards: National 4, 11; NYC 1, 2, 3

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

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

Exploring Duple and Quadruple Meter in the Link Up Repertoire

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





Learn Dance Movements for “Cidade Maravilhosa”

- “Cidade Maravilhosa” (“Beautiful City”) is a samba song composed by André Filho as a Carnival march in 1935. The song was made popular by Carmen Miranda, a Brazilian-born Broadway performer, and has become the official anthem of Rio de Janeiro. In this activity, students will have the opportunity to learn some samba movements to perform along with “Cidade Maravilhosa.”
- Not all movement to duple meter music is as simple as walking or marching. In fact, movements can become quite complicated! One example is the samba, a style of Brazilian music and dance with origins in West Africa.
- Watch “Cidade Maravilhosa” Dance Instruction to learn some basic samba movements to perform at *The Orchestra Moves* culminating concert.



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

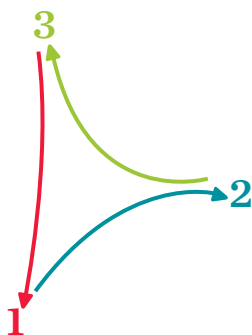
- One way that the orchestra moves is when the musicians literally move their bodies and instruments to make sound. The lyrics of the Link Up theme song, “Come to Play,” introduce each of the instrument families and some of the ways they produce sound.
 - *Sound is produced when an object vibrates, creating an invisible form of energy that travels as sound waves. Let’s explore how musicians move to create the vibrations that produce sounds from their instruments.*
- Refer to the “Come to Play” lyrics on page 10 and Instrument Family Portraits on pages 56–57.
- Think about the kinds of movements musicians use to create the sounds that composer Thomas Cabaniss describes in “Come to Play” (“Winds blow,” “trumpets sounding,” “strings sing,” “drummers pounding,” etc.)
 - *What instruments or families of instruments do these lyrics refer to?*
 - *How is movement used to create sound with different instruments?*

Go Deeper

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

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

- When the rhythmic beats of a piece are organized into groups of three, the piece is in triple meter. For triple meter dance forms like the waltz, the pattern is strong-weak-weak.
- Ask students to line up single file in a circle.
- Establish a steady, moderate beat and count **1-2-3, 1-2-3** out loud.
- Step down and bend your knee on the strong beat and step lightly on your tiptoes for the weak beats, as follows: DOWN right (1)–up left (2)–up right (3), DOWN left (1)–up right (2)–up left (3).
- Play 🎧 Track 9 *The Blue Danube* (complete). Have students move in a circle, waltzing to the music. If they master this movement, have students try waltzing in pairs.
- Students can also learn to conduct triple meter. Using a baton or their hand, students can learn the pattern below. Then play 🎧 Track 9 *The Blue Danube* (complete) and have students conduct the music.



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

Go Deeper

Think about how moving to the triple meter waltz feels compared to moving to duple meter songs like “Come to Play,” “Toreador,” or “Cidade Maravilhosa.”

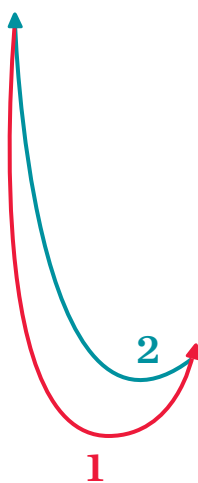
Explore Compound Duple Meter by Moving to Offenbach's "Barcarolle"

- When the number of beats in a measure is divisible by two but each beat is subdivided into three, the piece is in compound duple meter. One of the most common compound duple meters is 6/8, which is generally counted as **1-2-3, 4-5-6**.
- Moving to music in compound duple meter can feel very similar to moving to music in simple duple meter, since the movement is concentrated on the strong beats.



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

- Look at the image of the gondolier with your students. (A full-size image is available at carnegiehall.org/LinkUpMoves.)
 - *Imagine you have a long paddle, like the one pictured. Imitate the motion of stroking downward with the long paddle on **1-2-3**, and up on **4-5-6**.*
- Listen to 🎧 Track 11 "Barcarolle" from *The Tales of Hoffman*.
 - *Imitate the motion of the gondolier in time with the music.*
- Finally, students can conduct "Barcarolle" using the duple meter pattern below.



The Orchestra Moves with Melodic Patterns

Aim: How do composers create movement with melodic patterns?

Summary: Students establish an understanding of melodic direction and contour through “Come to Play” and *The Blue Danube*, and explore the effect of rhythmic subdivision in Overture to *The Marriage of Figaro*. They also explore the movement of the motif in Beethoven’s Symphony No. 5.

Standards: National 4, 7; NYC 1, 2

Vocabulary: contour, leaps, motif, opera, overture, steps

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

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

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

• Example: 

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

• Example: 

- Next, demonstrate some simple phrases for the students. Play or sing excerpts from the Link Up repertoire, or make up your own phrases.

- *Did the phrase move by steps or leaps?*
- *Which direction did the melody move (up or down)?*

- Play  Track 5 “Come to Play” (recorder part 2).

- *Trace the contour of this melody with your finger.*
- *Does this melody move primarily by steps or leaps?*
- *What is the overall direction of this melody?*

- Repeat with  Track 9 *The Blue Danube* (complete), or with any of the Link Up melodies.

Go Deeper

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

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

Listen to the Motif

- 🎧 Track 22 Symphony No. 5 (motif excerpt)

Discuss the Motif

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

Play "Forbidden Motif"

- Ask students to repeat the motif's pattern after you by clapping: 

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



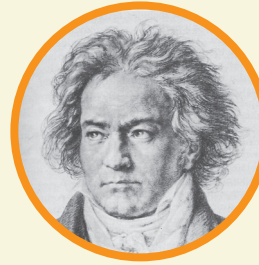
- Tell students that the motif is now forbidden, and when they hear it they should remain silent.
- Lead the students through a series of call and response patterns, reminding them to echo back all patterns except the forbidden motif. If they play the forbidden motif they are out of the game. Keep going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

Play "Pass the Motif"

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

Watch the Motif

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



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

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

Examples:

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

Pitch:
G, G, G, E-flat

Pitch Pattern:
same, same, same, lower (or 5, 5, 5, 3)

Map the Motif

- Locate 🎧 Mapping Beethoven's Motif on page 40.
- Play 🎧 Track 22 Symphony No. 5 (motif excerpt).
- Demonstrate and practice following the map with your finger while the excerpt plays.
- Using the map and map key, label the ways Beethoven develops his motif.

My Own Motif

- Locate 🎧 My Own Motif on page 41.
- Create a short motif and develop it just like Beethoven by starting on a different pitch or by reversing it.
- This activity can be done as a class or on an individual basis.

Go Deeper

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

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



Literacy Link

Ludwig van Beethoven: Musical Pioneer by Carol Greene (ISBN-13: 978-0516442082) allows us to look into Beethoven's

life, from his childhood to his professional successes and challenges. It includes photographs of important places and people in his life, drawings, and portraits.



Angélica Negrón's "Un, dos, tres"

Angélica Negrón's piece "Un, dos, tres" was inspired in part by a chant that she grew up with. "As I started working

on this piece, I kept coming back to a game I played during my childhood in Puerto Rico. The game has a very simple and playful chant, and the rhythm of the chant was the main inspiration for the similarly simple three-note motif in the piece."

Mapping Beethoven's Motif Answer Key

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

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

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

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

Key

R: repeat

▲ : higher

▼ : lower

◄► : reverse



Mapping Beethoven's Motif

Symphony No. 5

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

Original Motif

Empty boxes for mapping are provided above the first staff and on the subsequent staves.

Key

R: repeat





▲ : higher

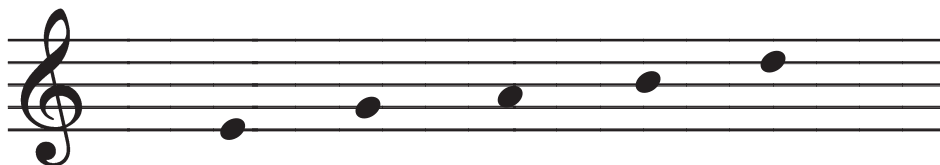
▼ : lower

◀▶ : reverse

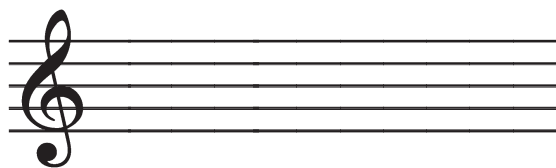


My Own Motif

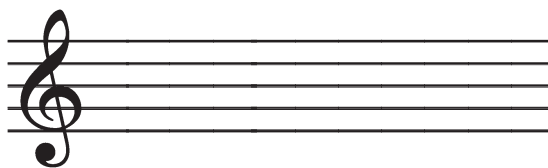
Choose from the five pitches below and the note values     to compose and develop your own motif.



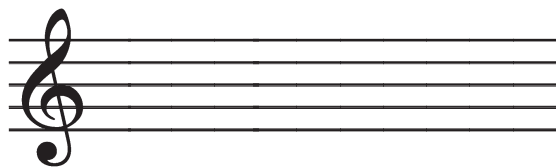
Original Motif



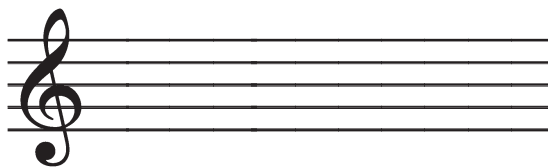
▲ Motif Starting on a Higher Pitch



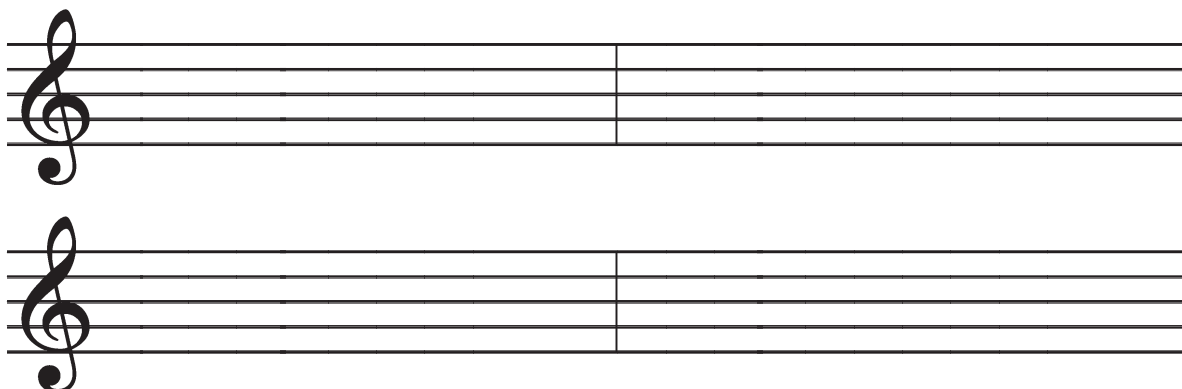
◀▶ Reverse Motif



▼ Motif Starting on a Lower Pitch

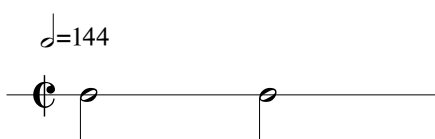


Now put all of your motif developments together to create a piece, just like Beethoven.



Rhythmic Subdivision in Mozart's Overture to *The Marriage of Figaro*

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



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



The Marriage of Figaro is an opera that tells a funny story about a whirlwind day filled with confusion, chaos, surprises, tricks, and a happy ending. The Overture to *The Marriage of Figaro* uses slow and fast tempos as well as loud and soft dynamics to represent the different characters of the opera and all the tricks they play on each other.

The Orchestra Moves through Expressive Qualities

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

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

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

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

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 23 Overture to *The Marriage of Figaro*, 🎧 Track 15 "Toreador" from *Carmen*, 🎧 Track 21 Symphony No. 5, 🎧 Track 27 Danzón No. 2, or 🎧 Track 11 "Barcarolle" from *The Tales of Hoffmann*.
 - *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 45. Students can respond first through graphic notation, which can then be identified with appropriate musical vocabulary.
- If time allows, repeat for an additional recording and compare and contrast the 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).

Creative Extension: Conduct Us

- In addition to making sure the ensemble plays together and everyone plays at the right time, a conductor has many responsibilities. These include establishing the tempo, dynamics, and articulation, and giving the work an overall feeling.
- Watch  Conduct Us.
 - *How did the movements of each conductor change the performance of the orchestra?*
- Select a familiar piece of music for the class to perform.
- As a class, review the conducting pattern that corresponds with the meter of the work you selected. Refer to the activities on pages 32, 34, and 35.
- Allow different students to take turns conducting the work (or an excerpt from the work) while the rest of the class performs and responds to the student conductor's gestures.
 - *Decide how fast or slow you want the tempo to be. It helps to hum it to yourself, in the tempo you want, before you start.*
 - *Decide how you want the class to perform the piece. How can you indicate this through your conducting gestures? Should it be staccato or legato? Should it be loud or soft (forte or piano)?*
 - *Conduct the class as it performs the song. Breathe with the class to help show it when to start.*
 - *Did the class respond to your gestures as you had intended? Why or why not?*

Creative Extension: Extended Technique



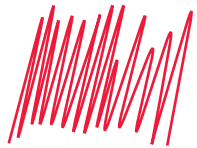






Angélica Negrón's piece "Un, dos, tres" invites students to explore nontraditional ways of producing sound with a recorder. This is called extended technique, in which composers ask musicians to create sounds on an instrument using a technique that differs from how it is typically played (e.g. hitting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

Go Deeper

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



Expressive Qualities in the Link Up Repertoire

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

How Does Music Inform Movement?

Aim: Discover how music informs movement.

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

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

Vocabulary: aria, character, danzón, emotion

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

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

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





Georges Bizet's *Carmen*

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

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

Music Sets the Scene

- It is no coincidence that the word “emotion” shares a common root with the word “motion.” Our feelings, mood, and state of mind are always in motion. We can be transported to a different time and place by memories and feelings that we associate with different sounds.
- Ask students to name some of their favorite activities (playing in the park, attending or participating in a sporting event, going on a field trip, etc.).
- Select one activity and ask students to draw a picture of this activity using the  Music Sets the Scene student activity sheet online.
- Hang up the students’ drawings in the classroom and take a “gallery walk” so that they can view the work of their peers.
- As a class, select three or more student drawings and ask students to describe the sounds and emotions they have experienced in association with the illustrated activity. Use these answers to complete the  Soundscape Chart on page 48 as a class.
 - *What do you hear? What is happening? Who is there? What is the setting? How do you feel?*
- Ask the students to identify instruments (don’t forget voices and body percussion) or objects that can represent the sounds and emotions that are related to the activity.
- Experiment with the individual instruments or objects the group selected to represent the various sounds and emotions.
 - *Which sound does your instrument or object represent?*
 - *What emotions do you associate with these sounds?*
- Create a short phrase or motif to be played on selected instruments or objects.
 - *How can we play the sound to best represent the emotions we associate with it? Should the pitch be high or low? Should the notes be played long or short?*
 - *What expressive qualities can we use (dynamics, tempo, articulation)?*
- Consider asking students to notate these sounds through melodic notation, graphic notation, or written verbal instructions, or through any other means they devise.
- Layer some of the phrases or motifs together to create an improvised soundscape.
 - *Which sounds should be louder or softer?*
 - *Which sounds work well together to help represent the activity as a whole?*
- Reflect on your improvisation.
 - *How does music change how we remember or perceive an experience?*

Go Deeper

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



Soundscape Chart

Activity:	Sound that you heard:	How did this sound make you feel?	What instrument or object could represent this sound?	How should this sound be played?
baseball game	the bat hitting the baseball	excited	wood block	short, staccato

Creative Extension: The Orchestra Moves with Dance

- Music and dance are closely intertwined. Music compels us to move, and that movement is structured and choreographed to create dance. In *The Orchestra Moves*, students have the opportunity to learn about three specific dance styles, coming from three different traditions.
 - The **waltz** (*The Blue Danube*) is a western European ballroom dance from the 18th century. Refer to the waltz activity on page 34.
 - The **samba** (“Cidade Maravilhosa”) is a 100-year-old Afro-Brazilian dance closely associated with the Carnival tradition. Refer to the samba activity on page 33.
 - The **danzón** originated in Cuba in the late 1800s and developed in Mexico.
- At their Link Up concert, your students will have an opportunity to hear an excerpt from Danzón No. 2 by Arturo Márquez. You can prepare your students to listen actively to this work by exploring the information below and listening to 🎧 Track 27.

The Danzón

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



- The danzón was the first form of written music based on the clave rhythm. It is a slow partner dance, with choreographed pauses and intricate steps. While it all but disappeared in Cuba, it remains very much alive across Mexico, where there are about 200 danzón dance troupes and more than 20 orchestras.
- In his Danzón No. 2, Mexican composer Arturo Márquez takes this popular style and adapts it, transforming it from dance music to an orchestral work made for listening. Márquez has written eight danzónes altogether; Danzón No. 2 is the most popular, and is often called Mexico’s second national anthem. Márquez wrote the work at a time of political upheaval in Mexico, and has said that it is an expression of *esperanza* (“hope”) for the future of his country.

Listening to Danzón No. 2

- Listen to 🎧 Track 27 Danzón No. 2 as a class, using the following concepts to guide your students' listening.
- Review the clave pattern on page 49. Identify the pattern played at the beginning by the claves. Ask your students to clap along.
- Explore the different ways that the composer builds excitement and momentum.
 - *Raise your hands when you hear changes in tempo.*
 - *How did the tempo change throughout the piece?*
- Explore Márquez's use of dynamics.
 - *Márquez uses contrasting dynamics, achieved through dynamic markings and contrasting sections with solo instruments with full orchestra tutti sections.*
 - *How does the composer use dynamics to create excitement?*
- Explore Márquez's use of articulation.
 - *What kind of articulation does the solo clarinet use at the beginning?*
 - *What kind of articulation do the strings use when they enter?*
 - *How do the strings' accents increase the sense of excitement?*





Meet Mozart

Download  Meet Mozart and print copies for your students so that they can make their own Mozart cut-outs.

Composer, keyboard player, and violinist Wolfgang Amadeus Mozart grew up in Austria. He was writing keyboard sonatas at age five, playing concerts throughout Europe at age six, and composing his first opera at age 11! Mozart could compose anywhere—at meals, while talking to friends, or while playing pool.

If Mozart were a guest in your home or neighborhood, where would you take him? Make a Mozart cut-out using the illustration at right. Take a photo with your cut-out and share it with Carnegie Hall at linkup@carnegiehall.org, on social media using #orchestramoves or the Twitter and Instagram handle @carnegiehall, or in our Facebook group (Carnegie Hall Link Up).






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?*

Instrument Families Exploration

- At the Link Up concert, you will see and hear many types of musical instruments. Each instrument has unique characteristics, such as the different ways they produce a sound, the materials used to create them, and their overall appearance. These characteristics ultimately divide instruments into four families: woodwinds, brass, percussion, and strings.
- Play  Tracks 28–31 while students refer to the  Instrument Family Portraits on pages 56–57. 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?*
- Below are some characteristics to keep in mind as you go through this activity with your students:
 - Appearance (colors, shapes, sizes)
 - Materials used (wooden tubes, metal tubes, reeds, double reeds, wooden bodies, strings)
 - Mechanisms and structures (slides, valves, bells, f-holes, finger holes, mouthpieces, bridges, bows, keys, pads, separable sections, mutes)
 - How sound is produced (breath, buzzing lips, fingers, bows, striking, shaking, scraping)
- Show how the families are grouped together on the stage by reviewing  The Orchestra Map on pages 58–59.



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.



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.



Identifying Instruments and Families

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




Part 1 (Visual)

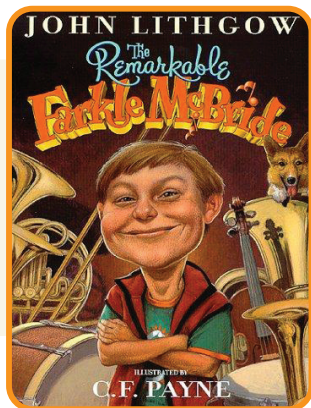
- Complete  Instrument Identification (Visual) on pages 60–61.
 - *We are going to identify instruments of the orchestra. Fill in the boxes next to each image.*
 - *Also, write in one musical fact about each instrument. Notice that the first example is completed for you.*
- Have students form pairs and check one another's work.

Part 2 (Audio)

- Play  Tracks 32–39 Instrument Identification 1–8.
- Complete  Instrument Identification (Audio) on page 62.
- Compare and discuss answers.
- Play tracks again as needed.

Creative Extension: My Own Orchestra

- With the  Instrument Family Portraits on pages 56–57, study the instruments in their appropriate family boxes while listening to  Tracks 28–31.
 - *Symphony orchestras are designed to play many kinds of music from various times and places. Orchestras from different cities all over the world include more or less the same instruments, sitting in more or less the same places.*
 - *What if you designed your own orchestra to play a single special kind of music?*
- Model and complete  My Own Orchestra on page 63.
- Share your work with Carnegie Hall by emailing linkup@carnegiehall.org.



Literacy Link

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

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

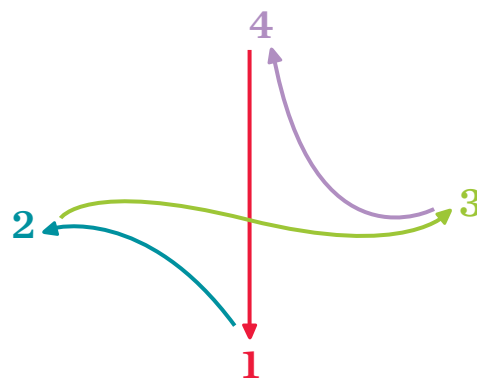


The Conductor

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

Be the Conductor

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





Instrument Family Portraits

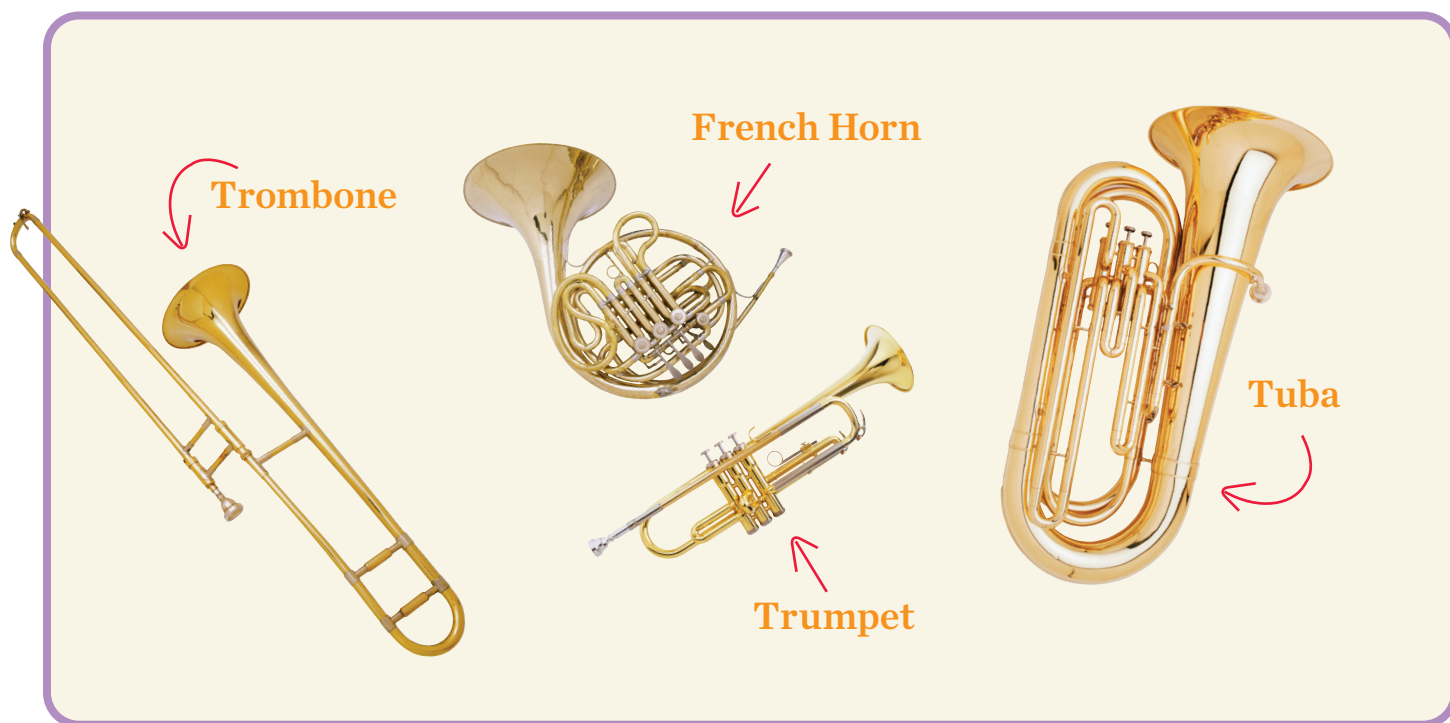
Woodwinds

(wooden or metal tubes, blown)



Brass

(metal tubes, buzzed lips)





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

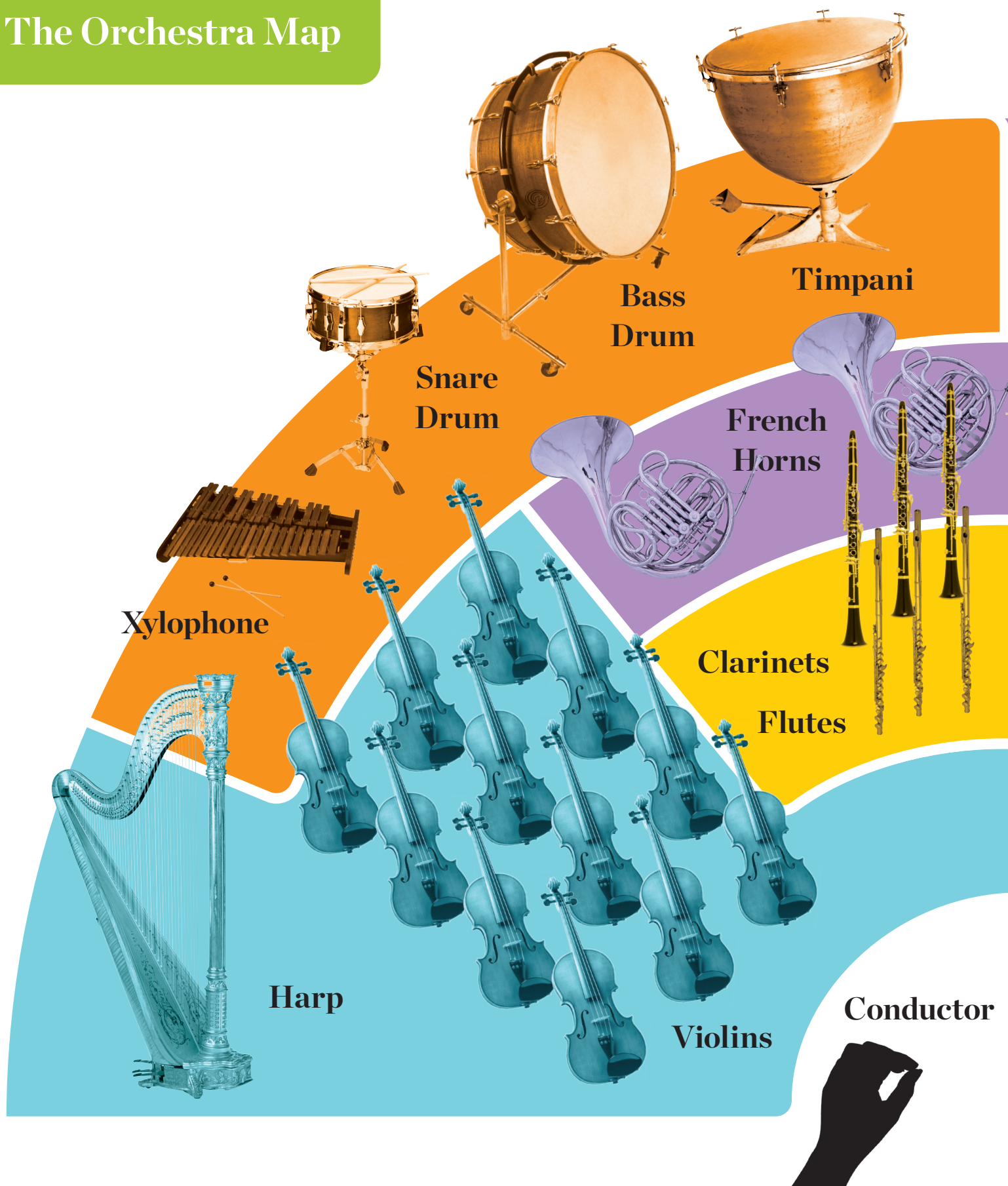


Harp





The Orchestra Map





Trumpets

Trombones

Tubas

Bassoons

Oboes

Basses

Violas





Cellos










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
	<i>clarinet</i>	<i>woodwinds</i>	<i>Makes sound by blowing on a single reed</i>
			
			
			



	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	<i>trumpet</i>	<i>brass</i>
2		
3		
4		
5		
6		
7		
8		

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

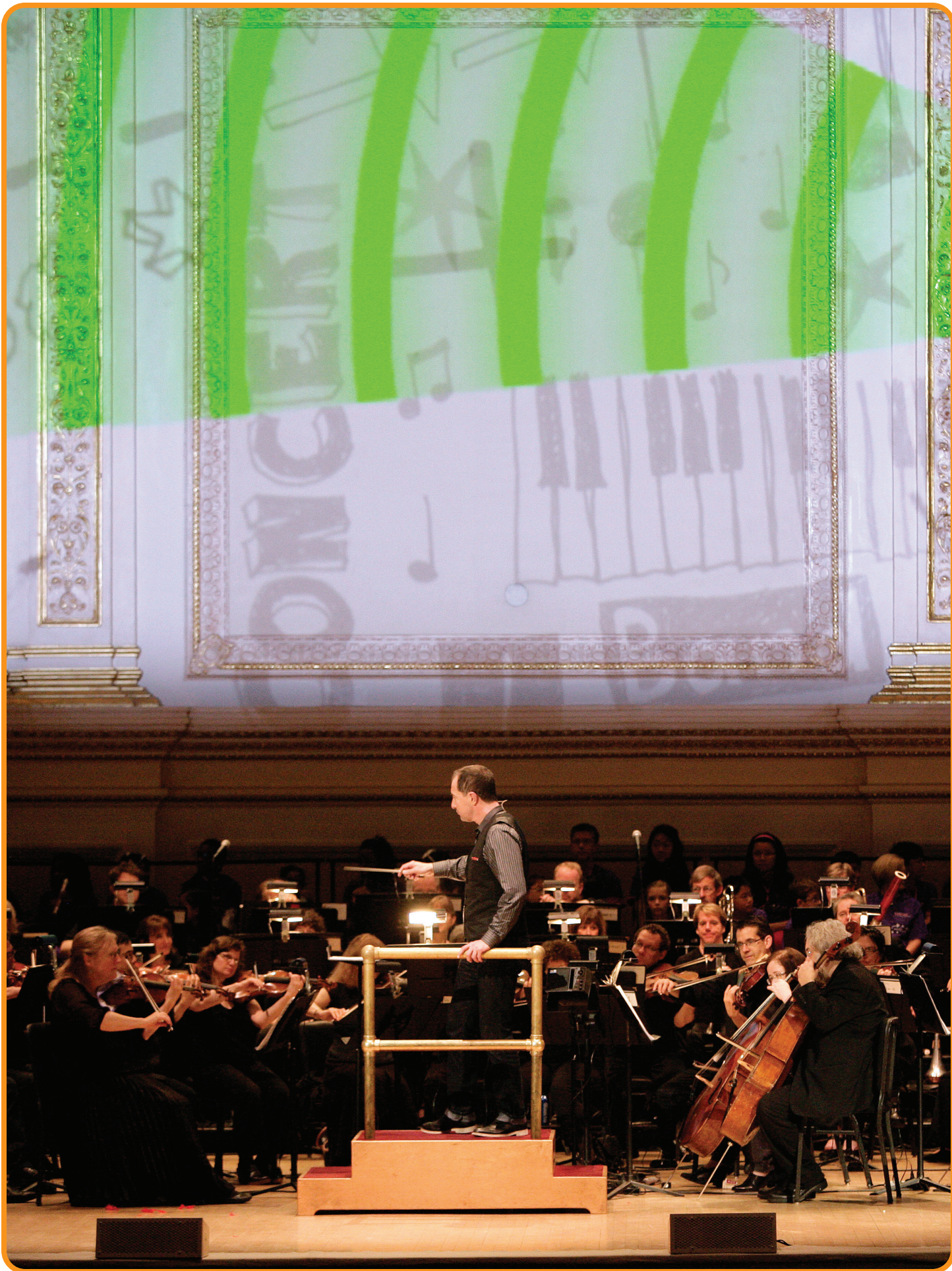
Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage setup (draw):




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

Exploring Carnegie Hall and Important Places in Your Neighborhood

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



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.



Preparing for Your Concert

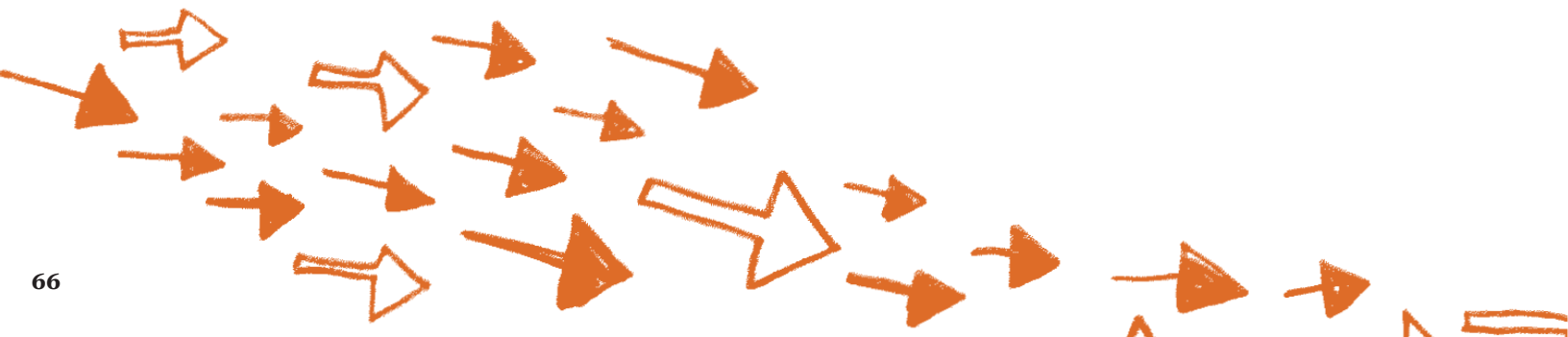
- The students will be visiting the concert hall as a culmination of their work in Link Up. Brainstorm a list of feelings you may experience on the day of the concert.
 - *How do you think the musicians feel when they are performing onstage at the concert?*
 - *You will attend the Link Up concert and perform with the orchestra musicians. What does this opportunity mean to your class?*
- Review the Complete Concert Repertoire on page 9 with your students so that they become familiar with the Link Up concert program. Use  My Repertoire List on page 68 to help students remember how they will be participating in each piece.

Becoming an Expert Audience Member

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

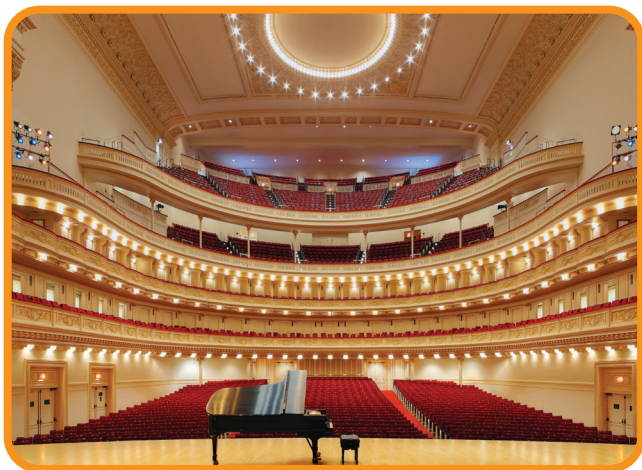
Post-Concert Reflection

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





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>			
"Barcarolle" from <i>The Tales of Hoffmann</i>			
Overture to <i>The Marriage of Figaro</i>			
"Toreador" from <i>Carmen</i>			
Allegro con brio from Symphony No. 5			
"Un, dos, tres"			
"Cidade Maravilhosa"			




DIGITAL MEDIA

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 74.

Music Skills Assessment

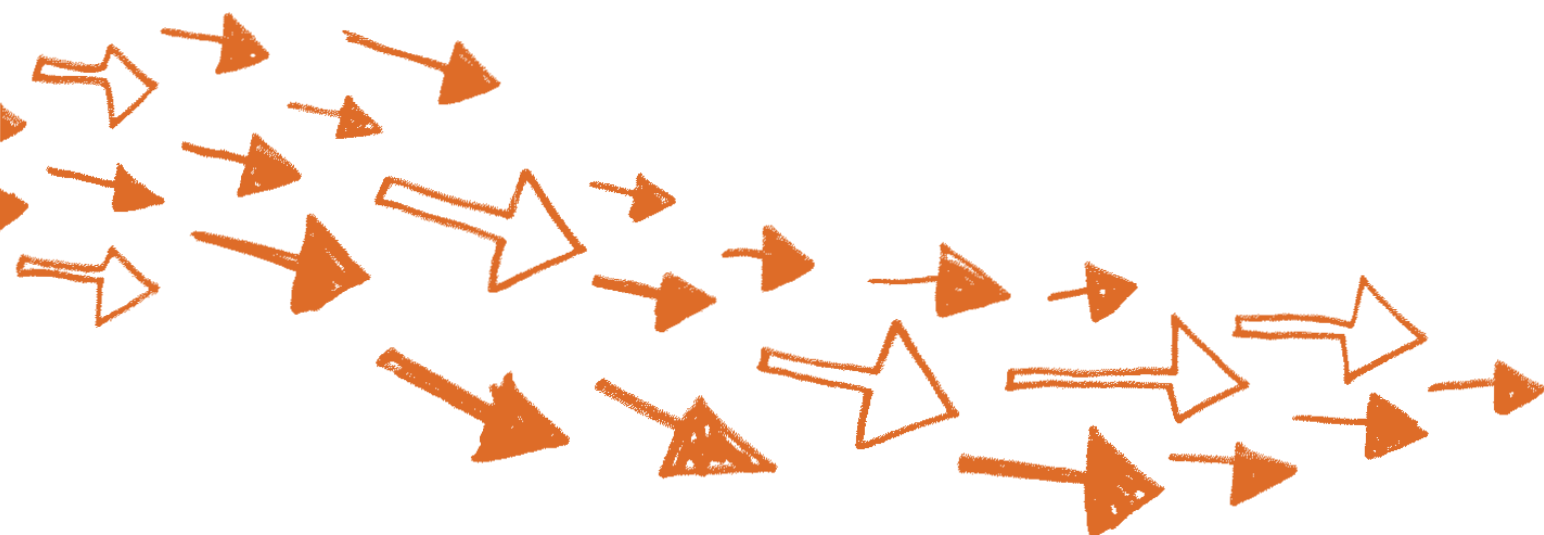
The Music Skills Assessment comprises seven tasks that are directly and indirectly associated with Link Up concert preparation. Selected student worksheets are included within the Concert Repertoire and Instrument Families sections of this book and the  Fundamentals section of the digital curriculum.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

Facebook

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

Music Educators Toolbox

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



LEARNING STANDARDS

National Core Arts Standards for Music

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	3
Common Anchor #11	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		2, 3, 4

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**

COMMON CORE STATE STANDARDS INITIATIVE

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

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

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

CLASSROOM ASSESSMENT TOOLS

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

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

All of these resources can be found online along with a myriad of additional program teaching tools at carnegiehall.org/LinkUpMoves.



AUDIO TRACK LIST

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

ACKNOWLEDGMENTS

Scores

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

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.

“Barcarolle” from *The Tales of Hoffman*, Op. 67, composed by Jacques Offenbach, performed by Richard Hayman Symphony Orchestra, Richard Hayman. Courtesy of Naxos of America, Inc. Student play-along performed by Tali Rubinstein, recorder, and John Chin, piano. Recorded at 2nd Story Sound.

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

The Marriage of Figaro Act I: Overture by Wolfgang Amadeus Mozart. Performed by Nicolaus Esterházy Sinfonia conducted by Michael Halász. Courtesy of Naxos of America. Excerpts and narration by Daniel Levy.

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

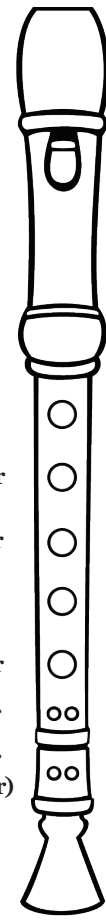
Photos

Page 8: Link Up by Chris Lee. Concert Repertoire divider: Link Up by Jennifer Taylor. Repertoire Exploration divider: Link Up by Jennifer Taylor. Pages 30–31: Arturo Márquez courtesy of Peer Music Classical; Angélica Negrón by Quique Cabanillas. Page 33: Samba dancers by RealCereal. Page 35: Gondolier by Jacob Munk-Stander. Page 52: Link Up by Chris Lee. Instrument Families divider: Link Up by Chris Lee. Page 64: Link Up by Jennifer Taylor. Concert Experience divider: Link Up by Chris Lee. Page 65: Carnegie Hall image by Jeff Goldberg / Esto. Page 67: 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 by Carnegie Hall Archives; Soweto Gospel Choir by Jack Vartoogian. Additional Information divider: Link Up by Chris Lee.

Contributors

Thomas Cabaniss, Composer; Daniel Levy and Tanya Witek, Writers; Amy Kirkland, Editor; Sophie Hogarth, Illustrator; Scott Lehrer, Audio Production; and RPP Productions, Inc., Video Production.

SOPRANO RECORDER FINGERING CHART



Thumb

Left Hand

1st Finger

2nd Finger

3rd Finger

Right Hand

1st Finger

2nd Finger

3rd Finger

4th Finger
(little finger)

○: Hole open

●: Hole closed

◐: Half hole

The image displays three staves of musical notation, each representing a half-octave of the chromatic scale. The notes are written on a five-line staff with a treble clef. The notes are: C, C#, Db, D, D#, Eb, E, F, F#, Gb, G, and G#.

Below each note, the fingerings are indicated by black dots (right hand) and white circles (left hand). The fingerings are as follows:

- C:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- C#:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- Db:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- D:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- D#:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- Eb:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- E:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- F:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- F#:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- Gb:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- G:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1
- G#:** Right hand: 1, 2, 3, 4, 5; Left hand: 5, 4, 3, 2, 1



carnegiehall.org/LinkUpMoves