

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

ROCKS

Eighth Edition

C Teacher Guide

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WEILL MUSIC INSTITUTE

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TABLE OF CONTENTS

Introduction	4
How to Use this Curriculum	5
Icon Key	6
Options for Teachers of Students with Special Needs	6
Pathways for Teachers	7
Concert Repertoire	9
Complete Concert Repertoire	9
Participatory Concert Repertoire	10
“Come to Play” (Parts 1, 2, and 3)	10
“Go BIG or Go HOME”	16
“The Brightest of All Possible Futures” Lyrics	17
“La Follia”	18
“Anvil Chorus” from <i>Il trovatore</i>	20
“Dance of the Adolescents” from <i>The Rite of Spring</i>	22
“O Fortuna” from <i>Carmina Burana</i>	24
“Drumlines”	28
“Johnny B. Goode”	29
Performance Assessments	30
Repertoire Exploration	33
About the Composers	33
Composer Timeline	35
The Orchestra Rocks with Pulse	37
The Orchestra Rocks with Rhythm	40
The Orchestra Rocks with Movement	46
Sounds that Rock	48
Instrument Families	53
Concert Experience	65
Additional Information	69
Digital Media	69
Learning Standards	70
Common Core State Standards Initiative	71
Classroom Assessment Tools	71
Audio Track List	72
Acknowledgments	73
Soprano Recorder Fingering Chart	74



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 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 Rocks

Music rocks when it is powerful and edgy, and when it propels both audiences and performers into motion. Rhythm, defined as the organization of sounds in silence, is a key element in music that rocks as composers and musicians use patterns and grooves to drive music forward. Rock music embodies this propulsive quality with its amplified and electric sounds. Through the Link Up repertoire, hands-on activities, and a culminating interactive performance with a professional orchestra, we will experience how it feels when the orchestra rocks.

Exploration

How does an orchestra rock?

Key Objectives

Students will

- perform by singing and playing the soprano recorder or string instruments as soloists, small ensembles, and with the orchestra
- analyze and interpret the essential structures of rhythm and groove
- connect with the orchestra and explore instruments, families, and orchestration
- compose and notate new music using the concert melodies as models
- develop their imaginative capacities and make personal connections to music




HOW TO USE THIS CURRICULUM


Curriculum Format

The full curriculum is available in this Teacher Guide and online at carnegiehall.org/LinkUpRocks, 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 Rocks* 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/LinkUpRocks.

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/LinkUpRocks.

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/LinkUpRocks.



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 Rocks* 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 33–52.

Thomas Cabaniss	“Come to Play”	Carl Orff	“O Fortuna” from <i>Carmina Burana</i>
Jessica Meyer	“Go BIG or Go HOME”	Earl Maneein	“The Brightest of All Possible Futures”
Antonio Vivaldi	“La Follia”	Thomas Cabaniss	“Drumlines”
Giuseppe Verdi	“Anvil Chorus” from <i>Il trovatore</i>	Chuck Berry	“Johnny B. Goode”
Igor Stravinsky	“Dance of the Adolescents” from <i>The Rite of Spring</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/LinkUpRocks 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

LEADER

What do you do ___ with time ___

25

AUDIENCE

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme

LEADER

What do you do ___ with song

Make it groove make it move make it rhyme



28 AUDIENCE

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

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



Orchestra interlude

mf

37

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

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 41–42

Go BIG or Go HOME

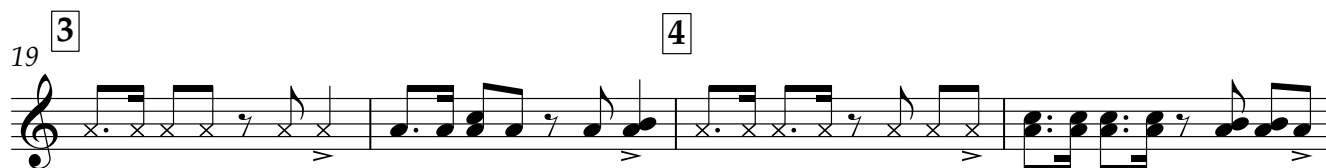
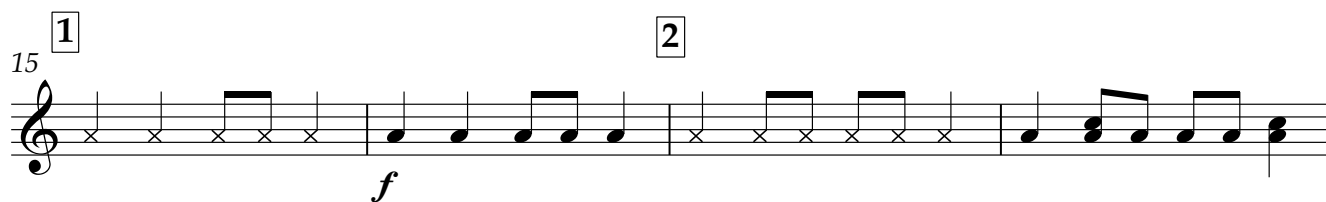
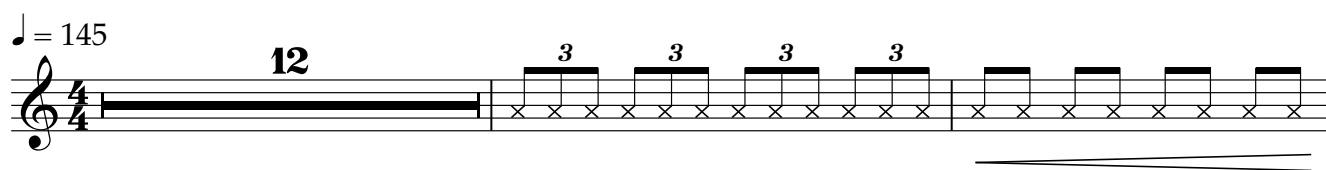


Recorder Notes Needed:

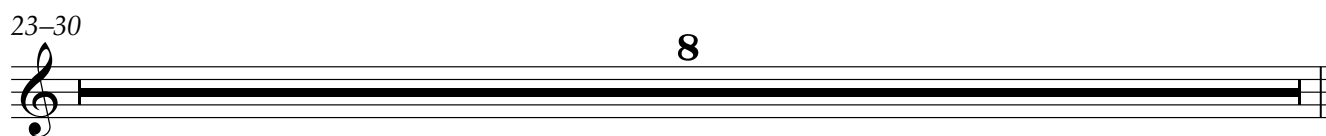
A, B, C

Jessica Meyer

The sheet music below represents the call and response section of the piece. Note that there are two basic recorder parts with small variations in the pitches.



Rock out!



The percussion section will rock out for the first 12 measures alone. The percussion section will then play the rhythms in measures 13–15 in unison to signal to the students that they should get ready with their recorders. Students will then play along with the percussion section for measures 16–22.

After measure 22, students will rock out with the percussion section for another eight measures using their own variations of rhythms 1–4 according to their comfort level, either using a single pitch, or using A, B, or C. However, students are also encouraged to “Go BIG” and step outside of their comfort zones by trying a rhythm or sequence that they previously thought was too hard for them.



“The Brightest of All Possible Futures” Lyrics

Earl Maneein

If this keeps going, we’re all dead.

We see no peace. Our world’s gone mad.

We are not safe. We are not safe.

We are not safe. We are not safe.

Global pandemic, protest, and fires,

In isolation

I fear the world won’t be the same ever again.

Our world’s gone mad.

No peace, no hope, no peace.

This must all change now. This must change.

This must all change now. This must change.

We will be the change,

We will be, we will be the change.

My country ‘tis of thee,

Sweet land of liberty,

I wished for superpowers.

I would make the world happy.

All with love and kindness,

Maybe a flying car or two.

My country ‘tis of thee,

Stronghold of slavery,

Of thee I sing.

May we be happy.

May we be well.

May we no longer suffer.

May our enemies be happy.

May our enemies be well.

May our enemies not suffer.

We are all connected,

One and the same!

We will love each other

Like we love ourselves!

We will love each other

Like we love ourselves!

The brightest of all possible futures

Is just us!

Performance Note: With a hardcore punk and heavy metal aesthetic, “The Brightest of All Possible Futures” blurs the line between audience and performer. During the concert, the lyrics will be sung by a soprano soloist, and orchestra members and students in the audience will be invited to join in by speaking the lyrics in bold. The conductor will cue students when it is time to participate. See page 45 for additional notes on “The Brightest of All Possible Futures” and the origin of the lyrics.



Tracks 16–19

La Follia



Recorder Notes Needed:

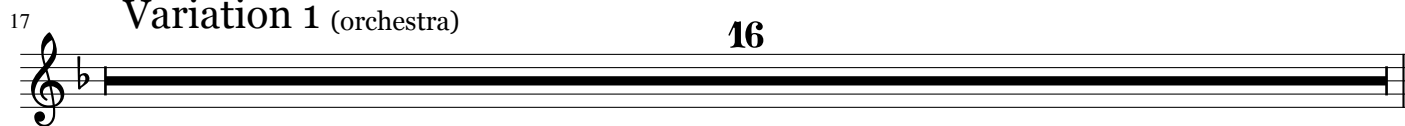
D, E, F, G, A, C, High D

Antonio Vivaldi, arr. Thomas Cabaniss

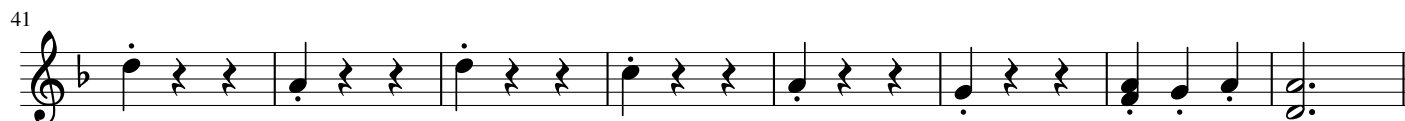
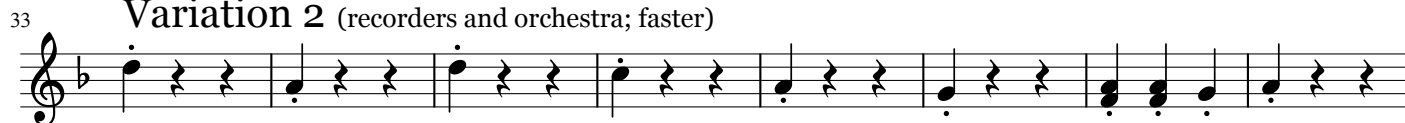
Theme (recorders and orchestra)



Variation 1 (orchestra)



Variation 2 (recorders and orchestra; faster)



Variation 3 (orchestra)



*upper notes are optional for basic recorder



65 **Variation 4** (recorders and orchestra; a repeat of Variation 2)

73

81 **Variation 9** (orchestra) 16

97 **Variation 12** (recorders and orchestra; a repeat of the Theme)

105

113 **Coda** (recorders and orchestra)



Tracks 8, 10, and 11

Recorder Notes Needed:

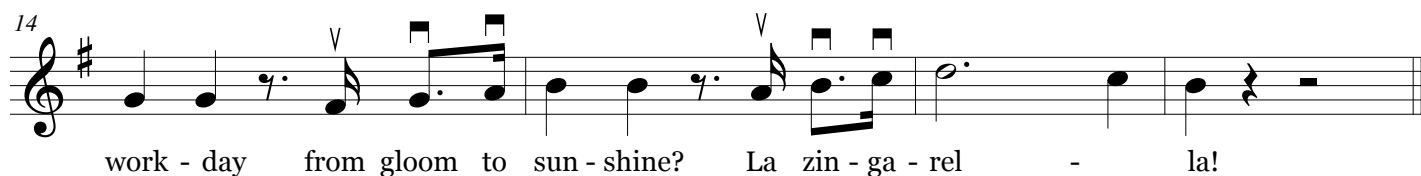
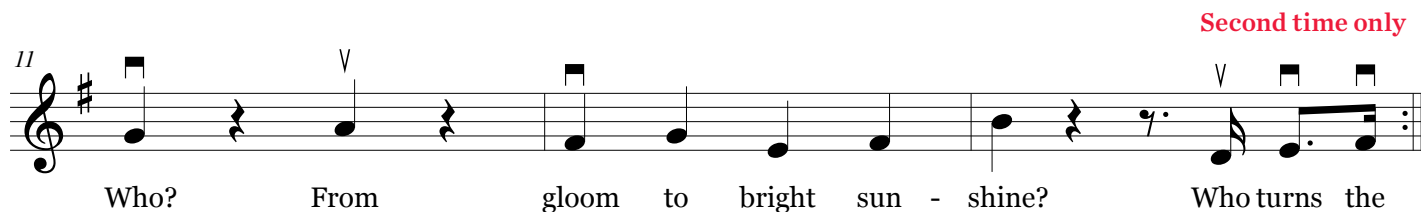
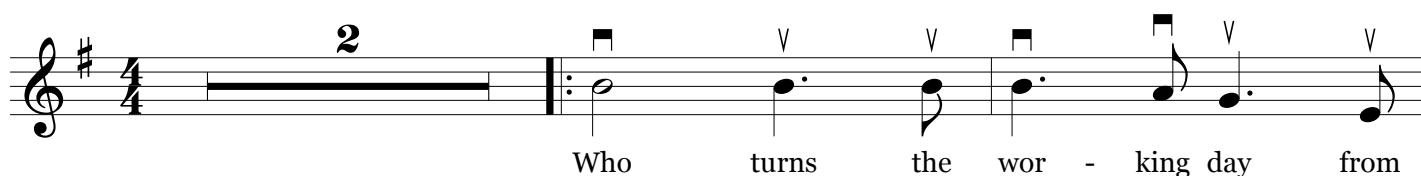
D, E, F#, G, A, B, C, High D

Anvil Chorus

from *Il trovatore*



Giuseppe Verdi





Tracks 9 and 11

Recorder Notes Needed:
G, A, B

Anvil Chorus

from *Il trovatore*



Giuseppe Verdi

5

8

11

14

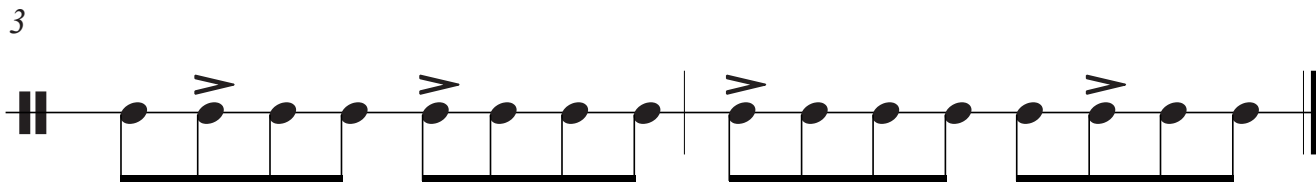
sim.

Second time only



Igor Stravinsky

Clapping



For an extra challenge, add a stomp on each accented note!





Tracks 20–24

O Fortuna

from *Carmina Burana*



Recorder Notes Needed:

D, E, F, G, A

Carl Orff

“O Fortuna” was composed without a traditional time signature. See methods for teaching on page 47.

Largo *f*

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

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

5 Andante *p*

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

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

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

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

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

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



29 *mp*

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

33

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

37

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

41

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

45

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

49

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

53

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

57

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



61 *f*

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

65

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

69

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

73

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

77

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

81

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

85

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

Recorders play G.
Singers sing B-flat.

Students hold this note until the
orchestra finishes playing.

89

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



“O Fortuna” Translation

Translation (Latin to English)

O Fortuna

O Fortuna
velut luna
statu variabilis,

semper crescis
aut decrescis;
vita detestabilis,
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

O Fortune

*O Fortune,
like the moon
you are changeable,

ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power,
it melts them like ice.*



Tracks 25–27

Drumlines



Thomas Cabaniss

During the concert, the drumline percussionists will shout: “Yo! Challenge: We go, then you go!” The drummers will then initiate a call and response with the audience, playing rhythms that the audience will echo back. Students copy all snare drum rhythms by clapping and all bass drum rhythms by stomping.

Steadily; with a groove ♩ = 126
Percussionists shout:

The Drumline Percussionists

Audience

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

(audience claps)
(Clap, clap, clap, clap)

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

Perc.

Audience

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

9 Snare Dr. Bass Dr. Bass Dr.

Perc.

Audience

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



Tracks 43–48

Johnny B. Goode



Chuck Berry,
arr. by Jherek Bischoff

$\text{♩} = 150$ C

Go! Go!___ Go,___ John-ny, go___ go!___ Go!_

5 F C

___ John-ny, go___ go!___ Go!___ John-ny, go___ go!___ Go, _

9 G C

___ John-ny, go,___ go!___ John-ny B. Goode. ___



Peer Assessment

Name/ID: _____ Date: _____





Today, I observed my classmate: _____ (Name)

My classmate performed: _____ (Work Title)

By: _____ (Composer)

My classmate performed by (check one):

<input type="checkbox"/> Singing	<input type="checkbox"/> Playing the recorder	<input type="checkbox"/> Playing the violin	<input type="checkbox"/> _____
----------------------------------	---	---	--------------------------------

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 Rocks* culminating concert?

Summary: Students find out more about the eight composers featured in *The Orchestra Rocks*.

Standards: National 11; NYC 3

Vocabulary: biography, timeline

The Orchestra Rocks Composers

- There are eight composers featured in *The Orchestra Rocks* culminating concert. Each composer embraced different elements of rhythm, pulse, and groove in their music.
- Read the composer biographies on pages 33–34 and explore the  Composer Timeline on page 35.



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



Chuck Berry (1926–2017), often called the father of rock and roll, was a singer and songwriter born Charles Edward Anderson in St. Louis, Missouri. He took the basic elements of rhythm and blues and added his signature electric guitar solos, catchy lyrics, and great showmanship to birth a new style that became rock and roll. Berry’s hit songs, including “Maybelline,” “Roll Over, Beethoven!” and “Johnny B. Goode,” became rock and roll classics covered by countless artists, and his music was the inspiration for groups like The Beatles and The Rolling Stones. Berry was one of the first musicians to be inducted into the Rock and Roll Hall of Fame in 1986, and he performed at Carnegie Hall seven times!



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.



Earl Maneein (b. 1976) is a violinist and composer whose artistic output stands at the unlikely crossroads of Western classical music, heavy metal, and hardcore punk. He is the founder of and main composer for the string quartet SEVEN)SUNS, a group that reflects this nexus of musical styles. Maneein’s unusual artistic voice is the result of his history playing and participating in the metal and hardcore scene, forming his first punk band at 14, and sometimes showing up to violin lessons with a black eye and a grin on his face. He has received commissions and performances of his music from soloist Rachel Barton Pine, the Phoenix Symphony, hardcore band The Dillinger Escape Plan, and The Dance Theater of Harlem, among others.



Jessica Meyer (b. 1974) is a versatile composer and violist whose passionate musicianship radiates accessibility and emotional clarity. Meyer's compositions viscerally explore the wide palette of emotionally expressive colors and rhythms that have inspired her over the years as a violist performing everything from rock to Bach. Her first composer-performer portrait album debuted at number one on the Billboard traditional classical chart, and her works have been commissioned and performed by many established ensembles, including A Far Cry, the American Brass Quintet, Roomful of Teeth, and the St. Lawrence String Quartet. A passionate educator, Meyer is committed to awakening the creative capacities in students of all ages and has conducted hundreds of workshops for Carnegie Hall, The Chamber Music Society of Lincoln Center, Caramoor, the Little Orchestra Society, and the Orchestra of St. Luke's.



Carl Orff (1895–1982) was a German composer who began studying the piano at the age of five. Though his first composition was published when he was only 16 years old, he is most well known for his work in music education, particularly in connecting music and movement. Orff founded the Günther School for gymnastics, music, and dance in Munich, and there, he developed a style of teaching and collection of music known as “Orff Schulwerk,” which is used today by many educators. (Students today may recognize his movement exercises and barred-mallet instruments from their own classrooms!) Orff's best-known composition is *Carmina Burana*, a large-scale piece for orchestra and chorus based on various medieval poems.



Igor Stravinsky (1882–1971) was a Russian composer who began taking piano lessons at the age of nine. Though his father was a famous opera singer, Stravinsky's own musical talent developed slowly. While studying law and philosophy at St. Petersburg University, he began taking composition lessons from famous Russian composer Nikolai Rimsky-Korsakov, who greatly advanced Stravinsky's interests and skill in composition. Stravinsky's music for the ballet *The Firebird* quickly earned him fame and recognition. He went on to write music for other ballets, including *The Rite of Spring*, which is about a pagan ritual. The opening night audience found the music and choreography so shocking that there was a riot in the theater! Stravinsky was forced to flee Russia during World War I, which led him to Switzerland, France, and eventually the United States. Stravinsky had a strong ability to compose with diverse influences, and his composition style evolved greatly throughout his life. Stravinsky conducted at Carnegie Hall 41 times, and the Hall has premiered 43 of his works.



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



Antonio Vivaldi (1678–1741) grew up in Venice, Italy where his father, a professional violinist, taught him to play the violin and introduced him to some of the finest musicians and composers in the city. At the age of 15, he also began studying to become a priest. Because of his red hair, he was known as *il Prete Rosso* (“the Red Priest”). Vivaldi had to leave the clergy due to health issues, and he accepted several short-term musical positions funded by patrons in Mantua and Rome. It was in Mantua that he wrote his four-part masterpiece, *The Four Seasons*. He was also known for his operas, including *Argippo* and *Bajazet*. Vivaldi's work, including nearly 500 concertos, influenced many later composers, including Bach.



Composer Timeline

1600 1650 1700 1750 1800 1850 1900 1950 2000 2020

Antonio Vivaldi
1678–1741

Giuseppe Verdi
1813–1901

Carl Orff
1895–1982

Igor Stravinsky
1882–1971

Chuck Berry
1926–2017

Thomas Cabaniss
b. 1962

Earl Maneein
b. 1976

Jessica Meyer
b. 1974



The Orchestra Rocks with Pulse

Aim: How do we use rhythmic pulse to make music rock?

Summary: Students explore steady beat, tempo, and strong and weak beats as they experience the pulse that drives music.

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

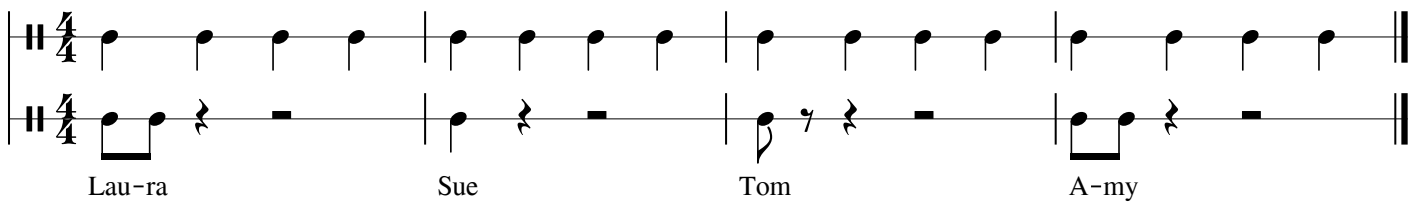
Vocabulary: accelerando, backbeat, pulse, ritardando, steady beat, subito, tempo

Additional Materials: classroom instruments

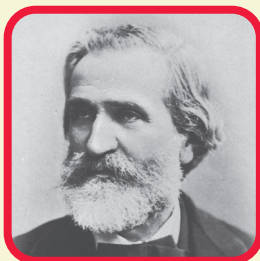
Pulse can be understood as the consistent, regular underlying rhythm that drives the flow of music. It can include the steady beat as well as smaller subdivisions within each beat. Pulse gives music its sense of time; the concept of meter is dependent on a clear sense of pulse.

Explore Steady Beat

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



- You can also play “The Name Game” accompanied by instrumental selections from *The Orchestra Rocks* repertoire, such as “La Follia” or “Go BIG or Go HOME,” adapting to the steady beat of each piece.
- Try other variations on this game, playing instruments or creating movements that represent each name. Be sure to keep the steady beat going with body percussion or instruments.
 - *What was fun about this activity?*
 - *What was challenging or easy about this activity?*
 - *How did we all stay together?*
 - *Why is the steady beat important?*



“Viva Verdi!”

When Giuseppe Verdi began composing, Italy was not yet an independent country and was ruled by Austria. People would cry out “Viva Verdi!”; the Austrian rulers believed that they were just shouting the name of their favorite opera composer, but it was also a secret code they used to voice their support for the man they wanted to lead them: **V**ittorio **E**manuele **R**ei (king) **D**’Italia (of Italy).



Verdi’s “Anvil Chorus”

This lively tune is from Giuseppe Verdi’s opera *Il trovatore*. In this scene, a group of men are going to work with their hammers and anvils, tools used to shape metal. They sing along with the women in their camp, all looking forward to the end of a long day’s work.

Explore Strong and Weak Beats in the “Anvil Chorus”

- Listen to Track 7 “Anvil Chorus” from *Il trovatore* (complete).
- Divide the class into two groups to perform the rhythmic patterns below from the “Anvil Chorus” (may be performed with the recording or unaccompanied).

Group 1 stomps on the strong or accented “anvil” beats:



Stomp Stomp

Group 2 claps lightly on the weaker or unaccented beats:



Clap Clap

- You may also try the above activity with classroom percussion instruments, with Group 1 playing a louder, heavier instrument like a drum and Group 2 playing a lighter instrument like a triangle.



Watch a video performance of “Anvil Chorus” from *Il trovatore* by The Metropolitan Opera and ask students to observe the motions of the metalworkers as they swing their hammers, striking the anvils on the strong beats. Repeat the activity above, inviting students to utilize this movement to embody the strong and weak beats.

Go Deeper

Explore strong and weak beats in Track 43 “Johnny B. Goode” (complete) and Track 16 “La Folgia (Madness)”:

- “Johnny B. Goode” has a backbeat that is characteristic of rock music: The strong beats fall on beats 2 and 4 and the weak beats on beats 1 and 3, inverting the pattern in “Anvil Chorus.”
- “La Folgia” is in 3/4 meter, and the pattern of strong and weak beats is different in each variation.

Experience the Impact of Tempo

In several pieces of repertoire in *The Orchestra Rocks*, there are shifts in tempo that impact the performers' and listeners' experience of the steady beat.

- Listen to any of the following Link Up selections to discover tempo changes:
 - 🎧 Track 20 “O Fortuna” from *Carmina Burana*: 0:00–0:34; 1:40–2:38
 - 🎧 Track 41 “Go BIG or Go HOME” (complete): 0:30–0:57; 2:03–2:58
- Ask your students to maintain the steady beat on their body (either through quiet tapping or patting) to note where they hear the tempo change.
 - *Did the tempo change happen suddenly or gradually?*
 - *If the tempo change happens suddenly, it is called subito.*
 - *If the tempo gradually speeds up, it is called accelerando; if it gradually slows down, it is called ritardando.*
- Listen again to the selected piece, this time asking your students to experiment with several ways to reflect different tempos. This can include:
 - **Body percussion:** Using different parts of the body
 - **Instruments:** Using different instruments, or different techniques or pitches on a single instrument
 - **Stationary movement:** Using shorter, lighter movements with smaller parts of the body for faster pulse (i.e. fingers, shoulders, eye blinking, and other fine motor movement) and larger, heavier movements for slower sections (i.e. stomping, pounding, and other gross motor movement)
 - **Locomotor movement:** Using smaller, lighter movements for faster tempos (i.e. tip toes and small steps) and larger, heavier movements for slower sections (i.e. lunges)
- Invite students to reflect on the impact of the tempo changes.
 - *Do different tempos change the quality, character, or personality of the music?*
 - *Why or why not?*



The Orchestra Rocks with Rhythm

Aim: How do composers rock using rhythmic phrases, meters, and beats?

Summary: Students explore rhythmic phrasing, syncopation, and accents in the concert repertoire.

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

Vocabulary: accents, ostinato, rhythm, syncopation

Rhythm can be defined as a pattern of short and long notes. Composers create rhythmic phrases that generate a sense of movement and propulsion. They can also inject an element of surprise into their music by altering an established rhythmic phrase or moving the phrase around within the measure. The following activities investigate several ways in which composers play with rhythm to make music rock.

Explore Syncopation

- Compare and contrast two different parts of “Come to Play.” Establish the steady beat, asking students to pat the pulse on their laps.
- While keeping the beat, ask students to sing or listen to 🎧 Track 3 “Come to Play” (vocal part 2).
 - *Notice how your hands strike your lap along with the strong beats in the melody.*
- Establish the same steady beat again, and sing or listen to 🎧 Track 4 “Come to Play” (vocal part 3).
 - *Notice how your hands are off your laps when the rhythm of the melody changes. This melody is syncopated.*
 - *When the rhythm of a piece changes in an unexpected way or feels as if it is “jumping out,” it is called syncopation.*
- You can try this same activity with additional pieces of repertoire, including “Johnny B. Goode” and “Go BIG or Go HOME.”



“Go BIG or Go HOME” by Jessica Meyer

Jessica Meyer wrote “Go BIG or Go HOME” for musicians in an ensemble based in Miami, Florida to showcase their special talents and capture the spirit of the city’s vibrant culture and community. Meyer said that the piece contains “hints of funk, bluegrass, and Afro-Cuban beats, while being driven by groove, virtuosity, and moments of improvisation that allow members of the group to put their own personal signature on the piece. Most importantly, it is written from a place of self-realization, empowerment, and celebration of how joyous life can be.” The piece adds traditional rock instruments to the orchestra, including electric guitar, electric bass, drum kit, and synthesizer.

Your students will have a chance to add their own voices to the piece in a structured improvisatory dialogue with the percussion section. Instructions included in the music on page 16 will guide students’ preparation for this exciting moment.

Explore Accents and Ostinatos in *The Rite of Spring*

- Listen to 🎧 Track 12 “Dance of the Adolescents” from *The Rite of Spring* (excerpt).
- Establish a steady beat clapping hands. Count from 1–8 following the steady beat. Repeat several times.



- Which beat(s) did we start to naturally pulse heavier than the rest?
- Why do you think some beats feel heavier or lighter than others?
- Listen to 🎧 Track 13 “Dance of the Adolescents” from *The Rite of Spring* (clapping complete).
 - What do you notice about this pattern?
 - Do all notes have the same weight?
- Locate 🎧 Find the Accents in *The Rite of Spring* on page 42. While listening to 🎧 Track 14 “Dance of the Adolescents” from *The Rite of Spring* (slow clapping), circle or draw a symbol underneath each accented note that you hear.
- Once completed, check your work by performing individually or as a group. You may use 🎧 Track 15 “Dance of the Adolescents” from *The Rite of Spring* (play-along) to accompany your clapping.
- Locate 🎧 My Ostinato Challenge on page 42.
- Draw a symbol underneath or circle each note you want to accent. You can have as many or as few as you want.
- Clap the ostinato that you have created. Then share with a partner, and see if you can clap each other’s ostinatos.

Stravinsky’s *The Rite of Spring*

Stravinsky composed the rhythmically charged music for the ballet *The Rite of Spring*, which depicts an ancient ritual, for the Russian Ballet in Paris. At its first performance, some of the audience found the music and dance so shocking that they started a riot! Despite this tumultuous premiere, *The Rite of Spring* went on to change the worlds of music and dance. It is an important example of the ways in which music and movement can be interwoven to tell a story. Its music, which includes dissonant chords, a driving pulse, and surprising accents and beats, is critical in painting a story of mystery and power.

**PARISIANS HISS
NEW BALLET**

Russian Dancer’s Latest Offering, “The Consecration of Spring,” a Failure.

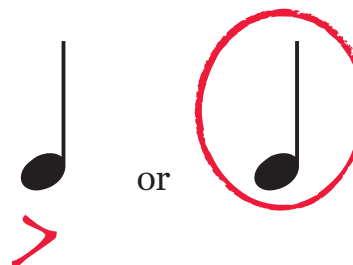


Find the Accents in *The Rite of Spring*

Circle or draw a symbol underneath each accented note that you hear.



Sample accented note:



My Ostinato Challenge



Clap the ostinato that you have created. Then switch with a partner and see if you can clap each other's ostinatos.

Explore Basslines in “La Follia” and “Johnny B. Goode”

A bassline is like an ostinato in the way that it repeats throughout the duration of a piece, forming the rhythmic foundation. Basslines also outline the harmony.

- Using 🎧 Track 17, play the basic recorder part to the opening theme of “La Follia.”
 - *Notice that the part you are playing is not the melody. It is the bassline, which is like the foundation of the piece. In Vivaldi’s time, this was called the continuo.*

In a rock song, the electric bass plays the bassline, combining with the drums to create the rhythmic drive.

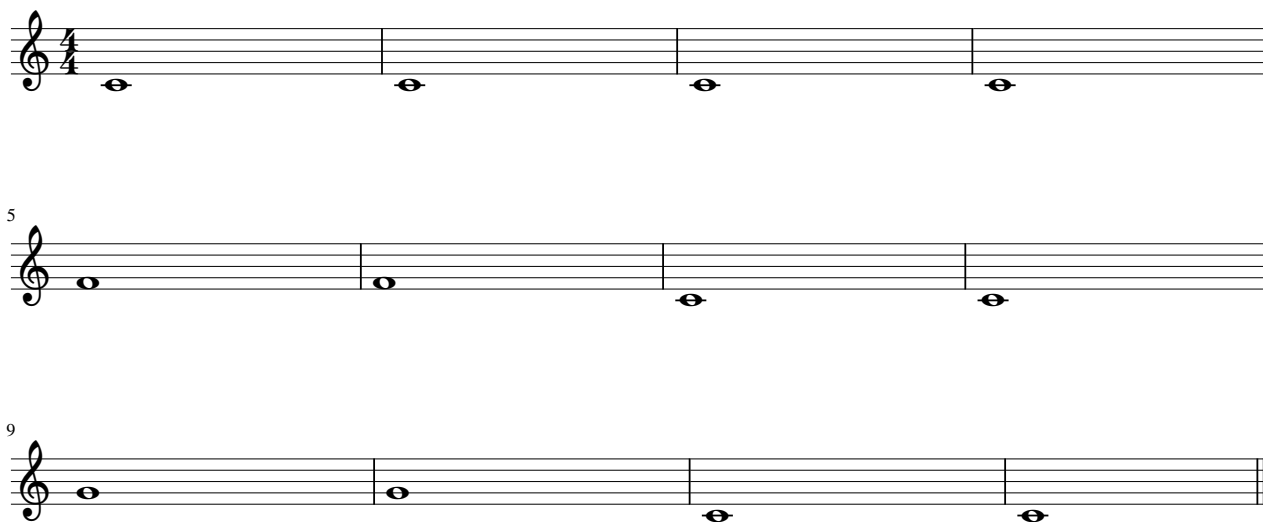
- Using 🎧 Track 44 “Johnny B. Goode” (chords) and the 🎧 Chords in “Johnny B. Goode” chart on page 44, introduce students to the chords in the song.
- Explain that chords are built from a single note called the root.
 - *If we take out the notes on top of the root, we are left with a very basic bassline.*
- Using 🎧 Track 46 “Johnny B. Goode” (bassline) and the 🎧 Basic Bassline in “Johnny B. Goode” chart on page 44, learn the basic bassline for “Johnny B. Goode.”

Go Deeper

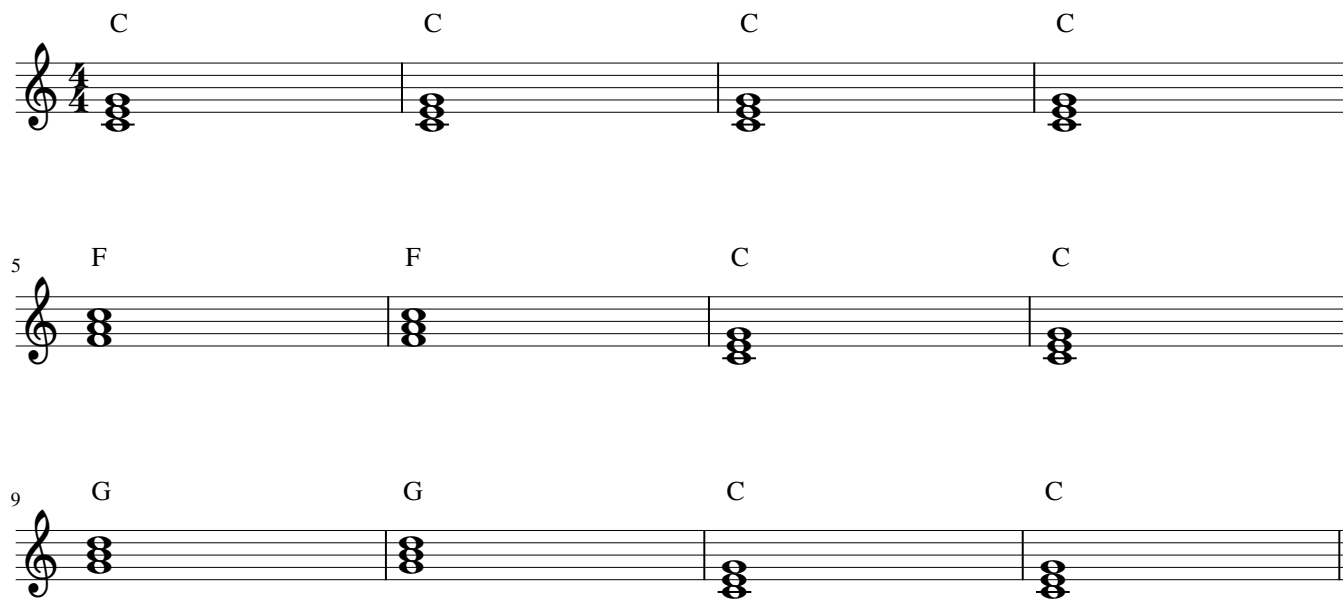
- Invite students to create their own basslines.
- Play the basic bassline in the 🎧 Basic Bassline in “Johnny B. Goode” chart on page 44.
- Add your own rhythm to the basic bassline, using quarter notes and rests.
- For an added challenge, add other notes from the chords to your basic bassline.
- Play your newly composed basslines with 🎧 Track 45 “Johnny B. Goode” (melody).



Basic Bassline in “Johnny B. Goode”



Chords in “Johnny B. Goode”



Explore Rhythmic Call and Response in “Drumlines”

“Drumlines” by Thomas Cabaniss provides an opportunity for students to engage in a rhythmic call and response with a drumline that joins the orchestra at the culminating concert. Students can evoke the sounds of the drumline by clapping their hands for the snare drumbeats and stomping their feet for the bass drumbeats.

During the concert, the drumline percussionists will shout: “Yo! Challenge: We go, then you go!” The drummers will then initiate a call and response with the audience, playing rhythms that the audience will echo back.

- Practice the call-and-response rhythms in “Drumlines” with 🎧 Tracks 25–27, using the score on page 28 as a guide.
- Create your own rhythm challenges in the classroom.
 - Invite students to take turns as leaders, initiating the rhythmic call and response.
 - Investigate different elements you can add to your rhythms, including syncopation, lengthening and shortening the phrase, or varying the snare and bass drum sounds.



“The Brightest of All Possible Futures” by Earl Maneein

Composer Earl Maneein was commissioned by Carnegie Hall to write a piece for *The Orchestra Rocks*. “The Brightest of All Possible Futures” includes lyrics from the abolitionist version of “My Country, ‘Tis of Thee” by A. G. Duncan, and words from the Buddhist compassion (metta) prayer, which starts by blessing oneself and gradually expands outward to wish good intentions for the entire world—even our enemies. Maneein wanted to include the voices of students as both performers and artistic contributors to the work. He invited Link Up students to respond to some of the prompts below, and then incorporated their written responses into the lyrics of his piece. See page 17 for the lyrics and performance instructions.

Students can respond to these two sets of questions through class discussion, free-writing, or other ways that their teachers may choose. The first set of questions is meant to serve as a foundation for the second set.

Set One

- *What is a problem or challenge that you’ve experienced in your life?*
- *How did that experience make you feel?*
- *What was a positive action you took to address the problem or challenge?*

Set Two

- *What is a problem or challenge that the world is facing?*
- *How does that problem or challenge make you feel?*
- *What steps can we take to address the problem or challenge? What can each person do, and what can we all do together?*
- *What is the brightest future you can imagine? What does it look and feel like?*
- Invite your students to explore these same questions. From their responses, as a group, select key lines or phrases that best express the thoughts and feelings that were shared.
- The text for “The Brightest of All Possible Futures” is available at carnegiehall.org/LinkUpRocks.
- Compare the text of the piece to your students’ responses.
 - *Does the text of the piece express similar thoughts and feelings to the ones that you expressed?*
 - *Why or why not?*

The Orchestra Rocks with Movement

Aim: What is the role of movement and dance in music that rocks?

Summary: Students discover dance forms associated with three pieces of repertoire from different eras. They also explore Orff's "O Fortuna" through the Orff approach, discovering how to use movement to interpret and embody the music.

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

Vocabulary: ballet

Additional Materials: scarves or other props for movement

Explore Movement in Music that Rocks



Music that rocks is directly connected to movement. Some of that movement is dance, such as the folk dance associated with "La Follia," the rock and roll dancing linked to "Johnny B. Goode," and *The Rite of Spring* ballet. Music that rocks can also motivate both performers and audiences to respond physically, moving their bodies in time to the driving beat.

- Using the videos at carnegiehall.org/LinkUpRocks, you and your students can watch and discuss examples of the movements associated with different repertoire selections.
 - *The Rite of Spring* performed by the Joffrey Ballet
 - "O Fortuna" performed by the Winter Palace-St. Petersburg Ballet
 - "Johnny B. Goode" performed by Chuck Berry
 - "Yama" performed by SEVEN)SUNS
 - "La Follia" performed by Apollo's Fire
 - *Are the movements planned or improvised? How do you know?*
 - *What kind of movement do you prefer to watch and why?*
 - *Does viewing movement of any kind impact your listening experience of the music? Why or why not?*
- Observe how the musicians move in any of the video selections.
 - *Do you think moving helps them perform? Why or why not?*
- Invite students to play or sing a piece from *The Orchestra Rocks* and experiment with added movement.
 - *Does moving change your experience of performing?*




Learn the Hand Jive and Duck Walk for Chuck Berry's "Johnny B. Goode"

Hand jive was one of many dance styles that was popular in the early days of rock and roll. It is said to have originated at concerts that were so crowded there was no room for dancing, so the audience danced with their hands! The duck walk was popularized by Berry and became a signature move during his performances.

- Watch  "Johnny B. Goode" Performed by Chuck Berry and practice singing along.
- Watch  "Johnny B. Goode" Hand Jive and Duck Walk Instruction to learn movements that you can perform at *The Orchestra Rocks* culminating concert.

Use the Orff Technique to Explore Orff's Lyrics and Music in "O Fortuna"

- Invite students to explore the English translation of the text from "O Fortuna" on page 27.
 - *What does it mean for fortune to wax and wane like the moon?*
 - *What is an example of someone's fortune changing?*
 - *What kind of emotion do you think this text is supposed to evoke in the reader?*
- Discuss examples of changing fortune and explore creative movement to evoke the emotions that may come about from these stories.
 - *If your fortune changed for the better, what kind of emotion would you feel?*
 - *If your fortune changed for the worse, what kind of emotion would you feel?*
 - *How could you show these feelings through movement?*
- Invite students to explore a variety of movement and postures:
 - *Do you want to stay in place or move in space? Do you want to use small movements or large movements?*
 - *Do you want to change the shape of your body?*
 - *How can you show this emotion differently by working with a partner or group to make shapes or formations?*
- Use scarves and other classroom materials to enhance the movement.
- Using  Track 20, perform these movements while listening to "O Fortuna."



Carl Orff and the Orff Approach

Carl Orff was a German composer, conductor, and music educator who created the Orff Approach to elementary music. Orff defined the ideal musical experience for children as "never music alone, but music connected with movement, dance, and speech." Emphasis is given to active music making and providing opportunities for students to create their own text, movement, and musical settings. One of the most important components of the Orff Approach is that it is a community experience and, like in an orchestra, every voice contributes. To learn more about the Orff Approach, check out *Discovering Orff* by Jane Frazee (ISBN-13: 978-0-930448-99-8).

Go Deeper

Orff composed "O Fortuna" without a traditional time signature. Instead, he wrote indicators for the tempo, which starts with long, slow beats and then doubles in speed.

- Create movements that respond to the changing musical elements in "O Fortuna," including:
 - Tempo
 - Rhythmic phrases found in both the ostinato and the melody
 - Dynamics
 - Form (contrasting the introduction, the body of the piece, and the momentous ending)



Sounds that Rock

Aim: What are the sounds that make music rock?

Summary: Students will explore timbre, volume, and other sound qualities that make music rock, and discover how musicians use their own individual sounds when covering an original song.

Standards: National 1, 2, 4, 7, 8, 9; NYC 1, 2, 5


Vocabulary: cover, timbre, variation

Additional Materials: classroom instruments, found objects

- Using the chart below, listen to different pieces in the Link Up: *The Orchestra Rocks* repertoire and notice the variety of techniques that composers use to make their music rock.

What makes it rock?	Which pieces have this quality?
Power of large forces Timbre Volume Driving beat Prominent rhythm and accents	“Come to Play” “Go BIG or Go HOME” “La Follia” “Anvil Chorus” “Dance of the Adolescents” “O Fortuna” “The Brightest of All Possible Futures” “Drumlines” “Johnny B. Goode”

Explore Timbre

- Listen to any of the rock songs in  *The Orchestra Rocks* playlist and identify the different sounds you hear that give rock its “edgy” sound.
 - What instruments and sounds do you hear?*
 - What do the voices sound like?*
 - What do you notice about the volume of the music?*
- Discover how orchestra instruments produce different timbres when they are played in different ways.
 - String techniques include:
 - Ponticello: a “scratchy” sound produced by bowing on a different section of the strings
 - Pizzicato: plucking strings instead of using the bow
 - Patting or tapping the body of the instrument like a percussion instrument
 - Wind and brass techniques include:
 - Mutes: Placing a mute in the bell of a brass instrument to muffle the sound
 - Flutter tonguing: Rolling the tongue while blowing into a woodwind instrument
 - Alternate fingerings

- Percussion techniques include:
 - Bowing instruments—such as marimbas, cymbals, or glasses of water—with a string bow
 - Utilizing nontraditional instruments such as found objects or toys to produce unusual sounds
- Invite students to use classroom instruments, objects, and even their voices to experiment with how they can change the timbre that is produced to create different sounds.



Create Your Own Sound through Interpretation

Musicians and composers create their own individual sounds when they interpret an existing piece of music in their own way. “La Follia” is a folk song that has been interpreted by more than 150 composers over three centuries. It is one of the oldest European melodies on record. The first published composition using this melody dates from the mid-17th century, but it is also recorded in a 1577 book by Portuguese music theorist Francisco de Salias. Vivaldi himself created 19 variations on this melody.

- Using the 🎧 “La Follia” Listening Map on page 50, listen to 🎧 Track 17 “La Follia” (piano vocal).
 - *What musical elements does Vivaldi change from his original melody to produce each variation? Consider rhythm, dynamics, tempo, etc.*
 - *How do these changes affect the character or feeling of the music?*
- Notice how the theme and first two variations on the listening map include graphic notation to represent the expressive qualities in the music.
- As you listen to the piece, ask your students to create their own graphic notation for the rest of the variations.
- Students can also check off which of the variations have play-along recorder parts using the circles next to each variation.

Go Deeper

- Using the links on the 🎧 Supporting Resources page at carnegiehall.org/LinkUpRocks, you can listen to other composers’ versions of “La Follia,” including those by Corelli, Bach, and Rachmaninoff.
 - *What is similar to Vivaldi’s version?*
 - *What is different than Vivaldi’s version?*

Create Your Own “La Follia” Variation

- Listen to and perform the theme of Vivaldi’s “La Follia,” found in measures 1–16 in the music on page 18.
- Investigate with your students the different ways they can change the theme. Suggestions include tempo (short and long notes) and changing one or more of the notes in the melody.
- Play your new variations using the accompaniment in 🎧 Track 19 “La Follia” (continuo only).



“La Follia” Listening Map

<input type="radio"/>	Theme	
<input type="radio"/>	Variation 1	
<input type="radio"/>	Variation 2	
<input type="radio"/>	Variation 3	
<input type="radio"/>	Variation 4	
<input type="radio"/>	Variation 9	
<input type="radio"/>	Variation 12	
<input type="radio"/>	Coda	

Explore Rock and Roll Covers

In rock music, a cover is a new performance or recording of a song by someone other than the original recording artist that allows the performer to interpret the piece in their own way.

Chuck Berry's "Johnny B. Goode" has been covered more than 40 times by other famous artists such as The Beach Boys, The Beatles, and Jimi Hendrix. An important part of rock music history, covers pay tribute to the original artist while offering a fresh interpretation of an existing melody.



- Compare Berry's original recording of "Johnny B. Goode" with any of the covers available on the Supporting Resources page at carnegiehall.org/LinkUpRocks.
 - *What is similar to Berry's version?*
 - *What is different from Berry's version?*

Create Your Own "Johnny B. Goode" Cover

- Using Tracks 47 and 48, your students can create and perform their own covers of "Johnny B. Goode."
 - Track 47 provides a slower version of the accompaniment.
 - Track 48 is more up-tempo. You can use classroom instruments to augment the accompaniment tracks.

Go Deeper

Change some of the lyrics to make the song a class anthem, or tell the story of a person other than "Johnny."



Chuck Berry's Legacy

Chuck Berry is known as the father of rock and roll. A self-taught musician who began playing guitar in junior high school, Berry was among the first to evolve rhythm and blues into rock and roll, particularly through his dynamic guitar solos and showmanship, which was emulated by the artists who followed him. Berry was the first Black rock and roll musician who found popularity among both white and Black audiences in the 1950s, when the US was deeply entrenched in segregation.


Berry's music was deemed so important that a panel of NASA scientists chose to include "Johnny B. Goode" along with works by Beethoven, Stravinsky, and Mozart when they launched the Voyager Golden Records into space. If extraterrestrial life ever encounters this vehicle, they too will hear Berry's music!

Rock and Roll

Rock and roll was born in the United State in the 1950s. Its roots lie in African American music traditions, including gospel, blues, and rhythm and blues, as well as country music and folk. The signature rock and roll sound is the amplified wail of the electric guitar, combined with electric bass, drum kit, and sometimes keyboards and saxophone. Its signature rhythm is the backbeat, with a driving accent on beats 2 and 4. Over the decades, many kinds of rock music grew out of these early rock and roll roots, from "British Invasion" bands like The Beatles to heavy metal to punk.

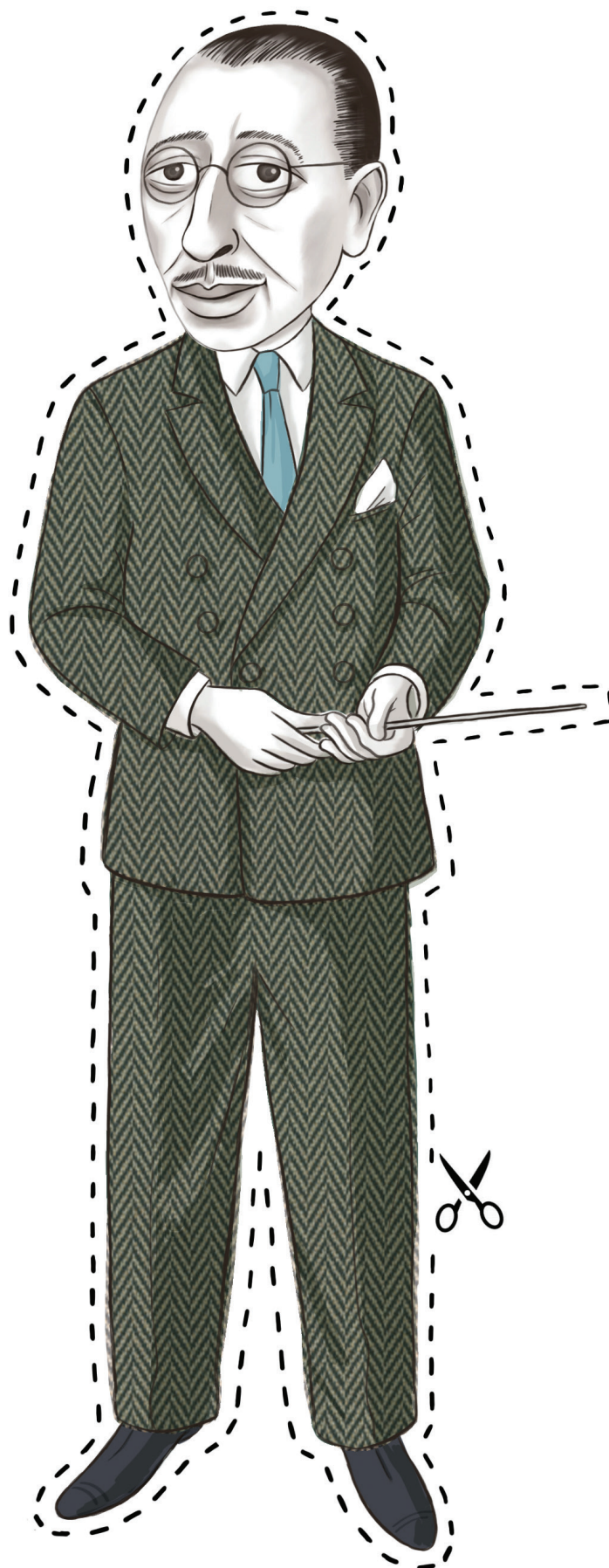


Meet Stravinsky

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

Composer, pianist, and conductor Igor Stravinsky grew up in Russia. After attending a performance of *Sleeping Beauty* when he was eight years old, Stravinsky's lifelong interest in ballet and composition began. Despite spending some time studying law, as a young adult Stravinsky chose to pursue his first love of music. It was his work composing the music for ballets such as *The Firebird* and *The Rite of Spring* that led to his international fame, and he is now known as one of the most innovative composers of classical music.

If Stravinsky were a guest in your home or neighborhood, where would you take him? Make a Stravinsky 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 #orchestrarocks or the Twitter and Instagram handle @carnegiehall, or in the Link Up 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?*

Explore Instrument Families

- Begin exploring the instruments of the orchestra and their families with the interactive orchestra map at carnegiehall.org/LinkUpRocks.
- 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. 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?*



Visit the Instrument Families section at carnegiehall.org/LinkUpRocks 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.




- 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 58–59.



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 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

- Using the Instrument Family Portraits on pages 58–59, listen to  Tracks 27–30 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 63.
- Share your work with Carnegie Hall by emailing linkup@carnegiehall.org.

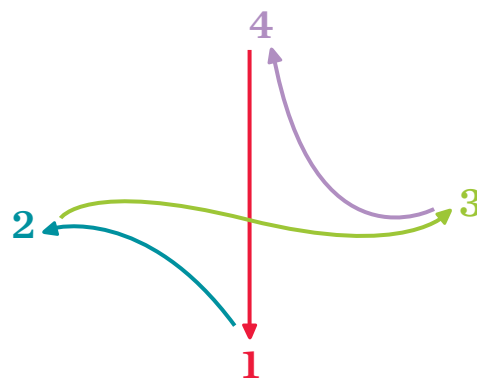


The Conductor

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

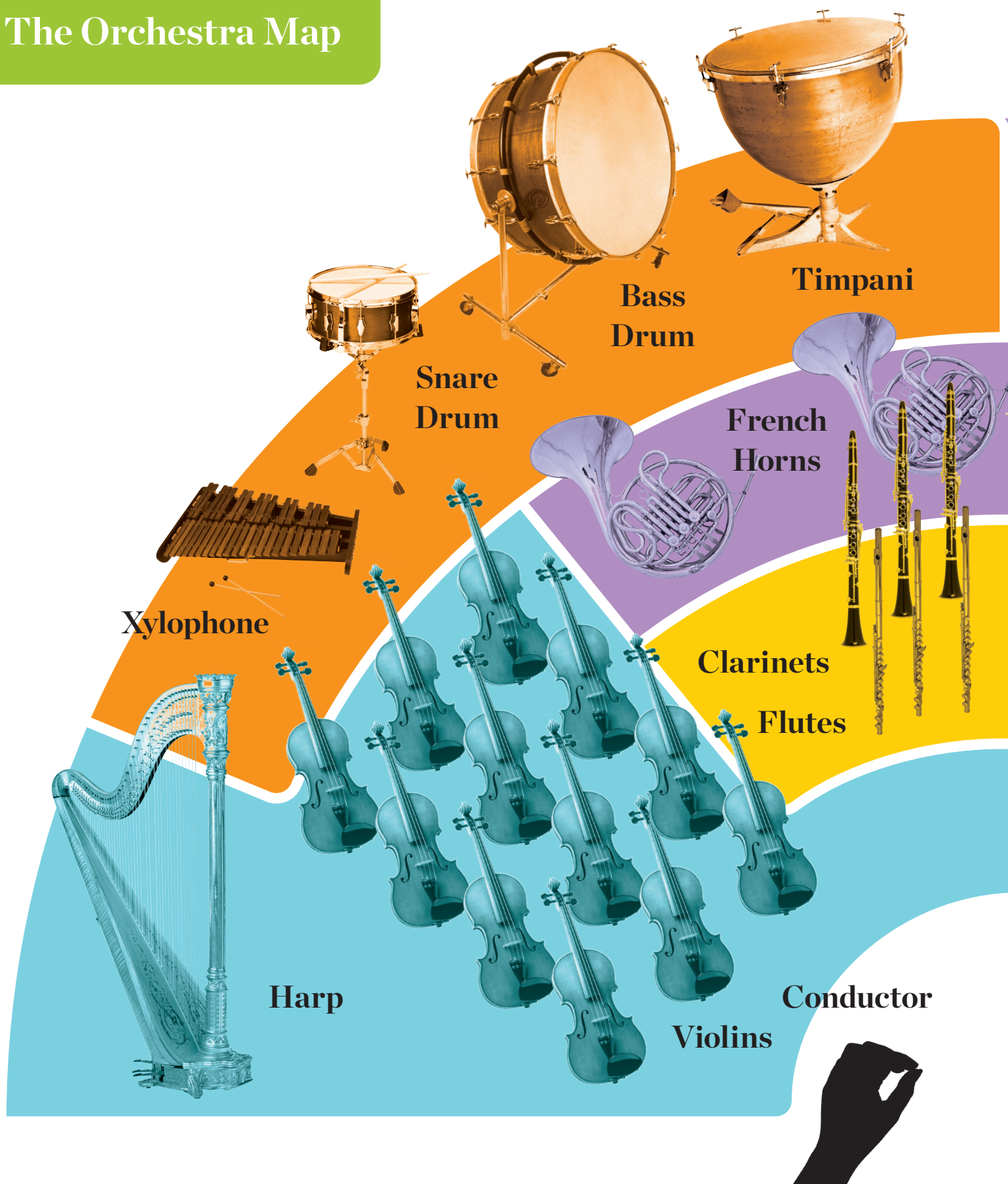


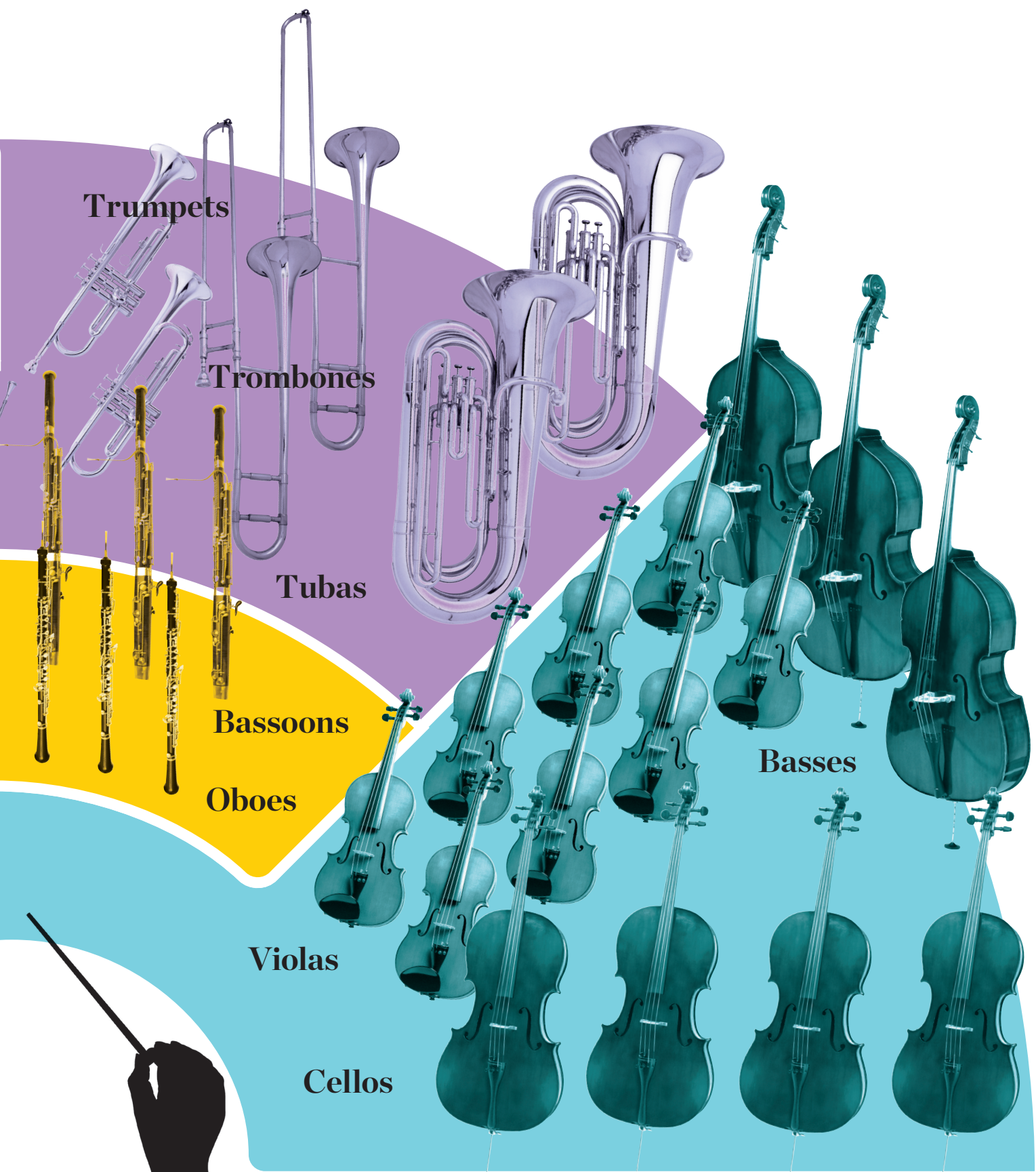
Harp





The Orchestra Map
















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 below for clues. An example is given for you.

	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

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 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/LinkUpRocks to access these lesson plans and activities, as well as printable student activity sheets, audio tracks, and videos.



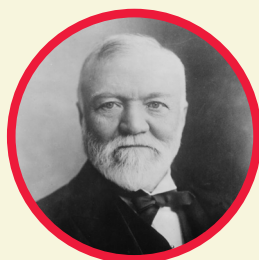
Explore Carnegie Hall

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 68 to help students remember how they will be participating in each piece.

Become an Expert Audience Member

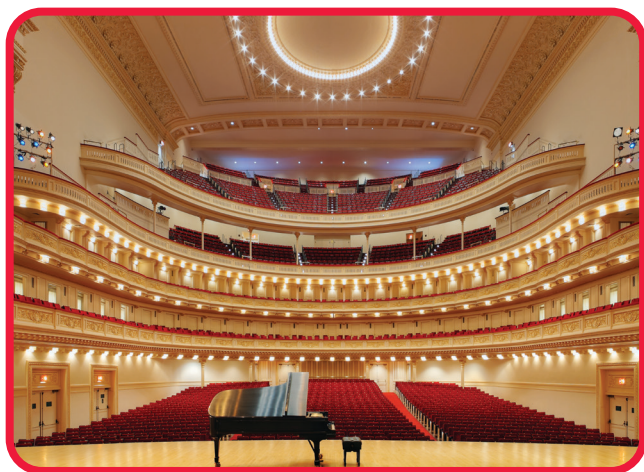
- Review the following behaviors and reminders to prepare to be an active audience member.
- Turn your cell phone off before the performance starts.
 - Pay attention and listen carefully to the host and conductor.
 - Play or sing when asked.
 - When playing or singing, sit up straight and at the edge 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 letters.
 - *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"			
"Go BIG or Go HOME"			
"La Follia"			
"Anvil Chorus" from <i>Il trovatore</i>			
"Dance of the Adolescents" from <i>The Rite of Spring</i>			
"O Fortuna" from <i>Carmina Burana</i>			
"The Brightest of All Possible Futures"			
"Drumlines"			
"Johnny B. Goode"			

DIGITAL MEDIA

Fundamentals

Activities and warm-ups that can be used to introduce recorder and vocal techniques, as well as introductory lessons on rhythm and melody, can be accessed in the  Fundamentals section of the digital curriculum at carnegiehall.org/LinkUpRocks. 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/LinkUpRocks.

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
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
Common Anchor #6	Convey meaning through the presentation of artistic work.		1, 4
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

New York City Department of Education

Found in section(s):

Blueprint for Teaching and Learning in the Arts: Music

Strand 1	Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	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, 2, 3
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/LinkUpRocks 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/LinkUpRocks.



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. “Anvil Chorus” from *Il trovatore* (complete)
8. “Anvil Chorus” from *Il trovatore* (vocal)
9. “Anvil Chorus” from *Il trovatore* (basic recorder)
10. “Anvil Chorus” from *Il trovatore* (recorder star)
11. “Anvil Chorus” from *Il trovatore* (play-along)
12. “Dance of the Adolescents” from *The Rite of Spring* (excerpt)
13. “Dance of the Adolescents” from *The Rite of Spring* (clapping complete)
14. “Dance of the Adolescents” from *The Rite of Spring* (slow clapping)
15. “Dance of the Adolescents” from *The Rite of Spring* (play-along)
16. “La Follia (Madness)”
17. “La Follia” (piano vocal)
18. “La Follia” (play-along)
19. “La Follia” (continuo only)
20. “O Fortuna” from *Carmina Burana*
21. “O Fortuna” from *Carmina Burana* (recorder)
22. “O Fortuna” from *Carmina Burana* (vocal)
23. “O Fortuna” from *Carmina Burana* (play-along)
24. “O Fortuna” from *Carmina Burana* (pronunciation)
25. “Drumlines”
26. “Drumlines” (audience call and response, without piano)
27. “Drumlines” (audience call and response, with piano)
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. “Go BIG or Go HOME” (complete)
42. “Go BIG or Go HOME” (call and response)
43. “Johnny B. Goode” (complete)
44. “Johnny B. Goode” (chords)
45. “Johnny B. Goode” (melody)
46. “Johnny B. Goode” (bassline)
47. “Johnny B. Goode” (play-along slow)
48. “Johnny B. Goode” (play-along at tempo)
49. Sustained Singing
50. Five-Note Scales
51. Tuning A

ACKNOWLEDGMENTS

Scores

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

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

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.

“Johnny B. Goode” by Chuck Berry. Published by Dualtone Words and Song (BMI) administered by Entertainment One Music / Ole. Student tracks arranged and play-along tracks performed by Jherik Bischoff, © (p) 2020 The Carnegie Hall Corporation.

“Go BIG or Go HOME” by Jessica Meyer. © JMM Publishing, 2019. Performed by Nu Deco Ensemble. Courtesy of Nu Deco Ensemble. Play-along tracks performed by Jessica Meyer, © (p) 2020 The Carnegie Hall Corporation.

“La Follia (Madness)” by Antonio Vivaldi, arranged by Jeannette Sorrell. Performed by Apollo’s Fire and featuring Cynthia Roberts and Julie Andrijeski, solo violins. Courtesy of Apollo’s Fire. Student tracks arranged and play-along tracks performed by Thomas Cabaniss, © (p) 2020 The Carnegie Hall Corporation.

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

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

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Photos

Page 8: Link Up by Chris Lee. Concert Repertoire divider: Link Up by Chris Lee. Page 23: Link Up by Chris Lee.
Page 32: Link Up by Chris Lee. Repertoire Exploration divider: Link Up by Chris Lee. Page 36: Link Up by Chris Lee.
Page 40: Miami, Art Déco Historic Districts, 404 Building by Stefenetti Emiliano. Page 49: Yamaha Fifty 410 guitar amp (angled) by sack08. Page 51: Meteor Airlines Moroccan Rock Band by Skygazer31; The Sounds of Earth (9460369034) by NASA on The Commons. Instrument Families divider: Link Up by Chris Lee. Page 55: Daniel Bartholomew-Poyser by Stefan Cohen.
Page 64: Link Up by Chris Lee. Concert Experience divider: Link Up by Chris Lee. Page 65: Carnegie Hall image by Jeff Goldberg / Esto. Page 67: Carnegie Hall image 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.

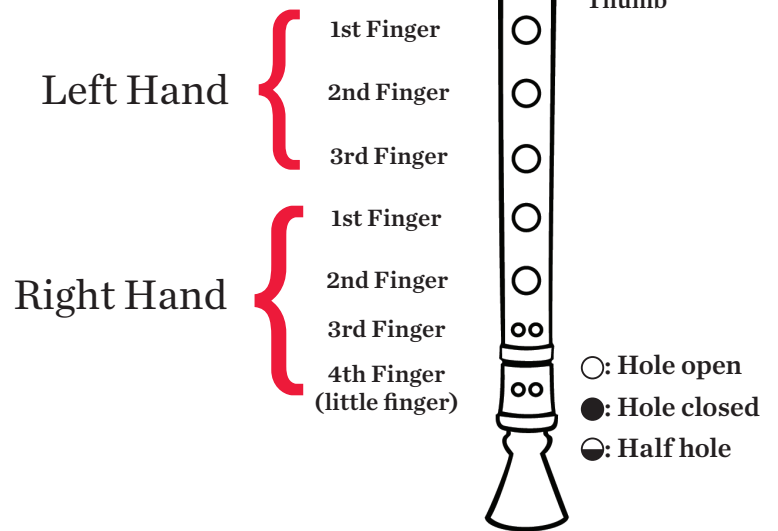
Special Thanks

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SOPRANO RECORDER FINGERING CHART



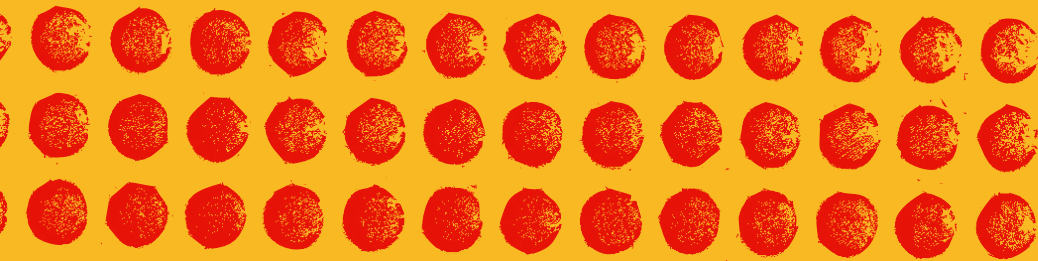
Handwritten fingering chart for the soprano recorder, showing notes and fingerings for the first three staves.

Staff 1: C, C#, Db, D, D#, Eb, E, F, F#, Gb, G

Staff 2: G#, Ab, A, A#, Bb, B, C, C#, Db, D, D#, Eb

Staff 3: E, F, F#, Gb, G, G#, Ab, A, A#, Bb, B, C

The chart displays the fingering for each note using a combination of open holes (○), closed holes (●), and half holes (◐). The fingering for each note is shown below the note on a five-line staff.



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