92Y SCHOOL OF THE ARTS
MUSICAL INTRODUCTION SERIES
CURRICULUM GUIDE
Sound Inspiration for a New Generation
2011/12 SEASON
The mission of the Musical Introduction Series is to introduce young children to the music of many cultures in concert and in the classroom, in order to nurture each child’s own ability to be an active listener and express themselves through music.

Program Elements

92nd Street Y’s Musical Introduction Series is a partnership among students, teachers, teaching artists and performing artists. We provide:

- Four professional concerts at 92nd Street Y Kaufmann Concert Hall, representing a variety of musical styles.
- Twelve in-school visits by music teaching artists including two pre-visits and one post visit per concert.
- Resource materials, including curriculum guide, student journals, and SMART Board-ready audio/video materials.
- Four planning sessions between teachers and teaching artists at the school.
- Professional development workshops for classroom teachers at 92Y with performing ensembles.

Program Goals for Teachers

- To discover and expand each student’s individual abilities and capacity for musical expression.
- To communicate and form meaningful partnerships with artists in order to plan, problem-solve and develop common goals for student learning.
- To learn fundamental musical concepts and vocabulary.

Program Goals for Students

- To learn musical concepts and developmentally appropriate vocabulary through in-class teaching, artist visits and interactive, educational concert experiences.
- To demonstrate the capacity to actively listen to and comment on music.
- To fully participate in the learning activities.
- To understand and experience music in relation to history and culture and gain an appreciation of music in a variety of cultural contexts.
September, 2011

“Through exposure to a dazzling variety of world music genres and musicians thoughtfully chosen to engage New York City children between the ages of 5 and 9, 92Y opens minds, eyes and ears to new sounds and different cultures. Since my students make music in every MIS lesson and even during the concerts themselves, they learn that music is something they can create right now in their lives, not wait until some unimaginable time in the future when they have all the skills and are themselves on stage.”

- Wendy Sanderson, 2nd grade teacher, PS 171

Dear Classroom Teacher,

Welcome to 92nd Street Y’s Musical Introduction Series 2011/12 season. We are honored to be partnering with you and your students for an exciting year of music in concert and the classroom!

In order to best meet the curricular and instructional expectations placed on classroom teachers, we are pleased to integrate into each lesson the Common Core standards as well as the NYS Learning Standards, and to include an in-depth reflection lesson after each concert, allowing teachers the option of fulfilling core literacy requirements using fun, multidisciplinary activities. We continue to refine the alignment between the My Music Journals and the curriculum, so that each student’s journal becomes a document to support them as they reflect on their work. My Music Journals include resources for each unit, including instrument photographs and “Music Maps,” which lead students visually on a musical and geographical journey around the world. There are also open journal pages to provide students with the opportunity to freely reflect on their musical and cultural experiences throughout the year.

Our distinguished roster of artists for the 2011-12 school year includes:

- NATALIE MERCHANT – Internationally Renowned Singer-Songwriter
- REMEMBER ME: Music, Art and Poetry Celebrating the Children of Terezín
- SWEET PLANTAIN – String Quartet with Latin, Jazz and Classical Influences
- CYRO BAPTISTA – Brazilian and World Percussion and Dance Ensemble

We have created “instant lessons” for you to teach, designed to appeal to children’s diverse learning styles and connect to schools’ language arts, math, social studies and science curricula. 92nd Street Y teaching artists will visit each of your classrooms throughout the year, prepared to build off the important work that you have done by teaching the classroom teacher lessons in this curriculum. The classroom teacher and teaching artist lessons are placed side by side, so that you can see the big picture of teaching and learning in this program.

During the year, your students will have many opportunities to sing, create rhythms, improvise, move, draw, write and work in groups. The curriculum focuses on specific musical concepts, processes and skills that transfer to other academic subject areas, and further exploration of musical and cultural traditions through storytelling, movement and performance will provide students with a dynamic array of opportunities to learn and make connections to their school curriculum, and to the world around them.

To those who are returning, it has been a joy to collaborate with you and we are thrilled to continue our work together. To those who are new, we welcome you and hope that you and your students’ lives will be enriched by our partnership.

Sincerely,
Larisa Gelman and Debra Kreisberg
Our lives can inspire us to create. We might write a poem, draw a picture or make music. The art we create reflects our thoughts and emotions at a particular moment in time. The art we create might reflect the real world around us or an invented dream world in our mind. If we are in difficult times, art-making may help us feel more safe and calm.

In this Unit, students will make personal connections with works of art created by children and adults in and around the 1940’s Jewish ghetto of Terezín in what is now the Czech Republic. The people of Terezín lived during a difficult time, and expressed their thoughts and emotions by creating poems, art and music. We can enjoy their work today, get a glimpse of what their lives were like and remember them.

During this unit and the concert, facts and artifacts (works of art) will be presented at a level of detail appropriate for young children. Classroom teachers will be asked to help students make inferences and personal connections based on the facts and artifacts we examine, as guided by their own sense of what will work best for their students.
The Holocaust and the United Nations Outreach Programme is pleased to partner with 92 Street Y in its program entitled: “Remember Me: Music, Art and Poetry Celebrating the Children of Terezín.” Teaching children about the Holocaust is a difficult task, but when translating it into the universal language of music and art, especially when created by children, they can make a connection to their own lives and experiences.

As you explore the art created by children of Terezín, you will notice the beautiful drawings made by a boy named Petr Ginz, an extraordinary young Jewish boy from Prague who perished in the Holocaust. Petr’s art and writings survived to tell his story and provide an insight to the tragic times in which he lived.

In 2012, the United Nations will remember the children who perished in the Holocaust, and Petr is the focus of the Holocaust Programme’s most recent educational publication. We are confident that Petr’s story will enhance the students’ understanding of the significant impact that art and music had on the children of Terezín.

The Holocaust and the United Nations Outreach Programme was established in 2006, as called for by General Assembly resolution 60/7. Its mandate is to encourage remembrance of and education about the Holocaust in order to help prevent genocide.

The Programme leads the annual worldwide observance of the International Day of Commemoration in memory of the victims of the Holocaust, and has developed multifaceted activities with a global network of civil society partners.

Its educational products can be downloaded free of charge from its website www.un.org/Holocaustremembrance.

In all of its activities, the Holocaust Programme draws essential links between the underlying causes of genocide, the lessons to be learned from the Holocaust and the promotion of human rights and democratic values today.

For more information please visit www.un.org/Holocaustremembrance.
What is Terezín?

Terezín was a ghetto in the Czech lands of Eastern Europe. A ghetto was a city or a small section of a city where Jews and other minorities were forced to live without enough food and without freedom to leave.

Many people were placed in ghettos about 70 years ago, during World War II, not because of anything they had done wrong, but because the government in power did not approve of people whose religions or origins were different than the majority.

But Terezín stood apart from other ghettos because of the large number of talented musicians, writers and artists who lived there. The people of Terezín lived during a difficult time, and expressed their thoughts and emotions by creating poems, art and music. We can enjoy their work today, get a glimpse of what their lives were like and remember them.

One resident of Terezín was a Jewish boy named Petr Ginz. Petr was unusually gifted at writing, drawing and science, and used his talents to dream of a better place to live.
Unit 2  **Remember Me Inquiry:** How do we express our life experiences through music, art and poetry?

**REMEMBER ME UNIT OVERVIEW:**

**LESSON 1 - TEACHING ARTIST: Introducing the Woodwind Family**

Objective: Students will sing a playful musical theme, identify woodwind instruments and make “stroboes.”

Aim: How can woodwind instruments sound playful?

**LESSON 2 - CLASSROOM TEACHER: Translating Our Reality and Dreams into Drawings**

Objective: Students will draw and compare “What I See” with “What I Dream.”

Aim: How can our experiences translate into art?

**LESSON 3 - TEACHING ARTIST: Music as a Form of Expression**

Objective: Students will identify playful sounds in Pavel Haas’ *Wind Quintet.*

Aim: How can music express playfulness?

**LESSON 4 - CLASSROOM TEACHER: Translating Our Reality and Dreams into Poems**

Objective: Students will create and compare poems based on “What I See” and “What I Dream.”

Aim: How can our experiences translate into art?

**LESSON 5 - TEACHING ARTIST: Traits of Woodwind Instruments**

Objective: Students will reflect on the Unit and design their own woodwind instruments.

Aim: What are the traits of woodwind instruments?
### Objective:
Students will sing a playful musical theme, identify woodwind instruments and make “stroboes.”

### Aim:
How can woodwind instruments sound playful?

### Vocabulary:
- Bass Clarinet, Bassoon, Call and Response, Clarinet, Flute, French Horn, Leoš Janáček, Musical Theme, Oboe, Piccolo, Woodwind

### Core Curriculum Standards:
- Speaking, Listening, Writing, Language

### NYS Standards:
The Arts: 1, 2, 3, 4; English Language Arts: 1, 2, 3, 4; Social Studies: 2, 3; Languages other than English: 2; Math and Science: 1, 2, 6

### Materials:

### ACTIVITY | STEPS & GUIDING QUESTIONS | SUPPORT
--- | --- | ---
**SINGING THE **
*MLADI* THEME

(10 min) | - *Hello Song.*
- TA sings and improvises a physical movement to the opening six bars of Janacek’s *Mladi*; students echo what they hear. Repeat.
- TA leads students in call and response activity using the two phrases of the theme.
- *What have we been doing?*
- *What kind of mood do you hear in the music?*
- Play CD: *Mladi Theme.*
- *Do you recognize any of the instruments?*
| Physical movement activity options:
- Whole body movement
- Contour gestures with hands

Call and Response activity options:
- TA sings and students respond
- Students sing and TA responds
- Divide class in half: down the middle, boy/girls, by age

**MEET JANACEK’S**
WOODWIND INSTRUMENTS

(10 min) | - Find pictures of wind instruments in *My Music Journals* p. 23.
- Ask students to describe the wind instruments and each instrument’s materials, construction and how it is played, based on its image.
- Play CD: Instrument demos.
| Leoš Janáček was a Czech composer and teacher who lived in the 19th and early 20th centuries. He was inspired by all kinds of folk music to create his own original, modern musical style.

A woodwind quintet is made of five wind instruments: Flute, Clarinet, Oboe, Bassoon and French Horn.
### ACTIVITY

**MAKE AND PLAY STROBOES**

(20 min)

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<thead>
<tr>
<th>STEPS &amp; GUIDING QUESTIONS</th>
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<tbody>
<tr>
<td>A. Take a straw and flatten one end.</td>
<td>One STROBOE for each student; TA makes connections to oboe and bassoon as appropriate.</td>
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<tr>
<td>B. Cut the corners of the flattened end to create a point—NOT too pointy or sharp!</td>
<td>Ways to Create Playful Sounds:</td>
</tr>
<tr>
<td>C. Put the cut end in mouth and blow! Lips should be about one inch onto the straw in order to make a sound.</td>
<td><strong>Articulations:</strong> Long/short; Smooth/choppy</td>
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<tr>
<td>D. Extension for older grades: cut 1-3 finger holes for changing notes.</td>
<td><strong>Pitch:</strong> High/low</td>
</tr>
<tr>
<td>E. Experimenting with STROBOES:</td>
<td><strong>Dynamics:</strong> Loud/soft</td>
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<tr>
<td>- TA models ways to create playful sounds on the STROBOES.</td>
<td><strong>Tempo:</strong> Fast/slow</td>
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<tr>
<td>- Students take one minute and try out all the techniques and try to create new ones.</td>
<td><strong>Additional:</strong> Trills; Rhythmic variations, invent your own ways to play</td>
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<tr>
<td>- Share new sounds.</td>
<td><strong>STROBOE DIAGRAM</strong></td>
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<tr>
<td>- TA lead a call and response using the sounds they have discovered.</td>
<td>Stroboes should be safely stored for playing again in Lesson 3!</td>
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### EXTENSION:

**REMEMBERING A MUSICAL THEME**

- Play CD: First movement of Janacek’s *Mladi*.
- Students raise their hands when they hear the main musical theme that they learned to sing.
- *How can we remember a musical theme?*
  - Make a class list of answers.
- *Goodbye Song*

A **musical theme** is a recognizable melody that can be repeated or varied within a piece of music.

Ways to remember a musical theme:

- The melody repeats throughout the composition.
- Notice the shape of the melody: Is it high or low, fast or slow?
- Notice which instruments play the theme.
- Notice the articulation of the theme: Is it played smooth (legato) or short (staccato), or some combination?
Objective: Students will draw and compare “What I See” with “What I Dream.”
Aim: How can our experiences translate into art?
Vocabulary: Experiences, Ghetto, Terezín, Translate
Core Curriculum Standards: Speaking, Listening, Writing, Language
NYS Standards: The Arts: 1,2,3,4; English Language Arts: 1,2,3,4; Social Studies: 2,3
Materials: 92Y CD, CD player, My Music Journals, pencils, chart paper

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<th>ACTIVITY</th>
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<tr>
<td>MEET PETR GINZ</td>
<td>• Find Petr Ginz bio in My Music Journals, p.24.</td>
<td>Historical context for teachers: The Nazis transformed the town of Terezín, 40 miles north of Prague, into a concentration camp at the end of 1941. In May 1945, it was liberated by the Soviet Army, after 140,000 prisoners had passed through the camp.</td>
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<tr>
<td>(5 min)</td>
<td>• Play CD: Petr’s Story.</td>
<td>Petr’s story and photograph can be found on p. 45.</td>
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<tr>
<td></td>
<td>• What do we know about Petr’s life?</td>
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<td>• What questions do you have about Petr’s life?</td>
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<tr>
<td>EXPLORE PETR’S GHETTO DWELLINGS</td>
<td>• Look at Petr’s drawing Ghetto Barracks in My Music Journals  p. 25.</td>
<td>Contents and Qualities:</td>
</tr>
<tr>
<td>(5 min)</td>
<td>• Notice and chart the contents and qualities of the drawing.</td>
<td>• What colors did Petr use?</td>
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<td></td>
<td>• Make inferences based on the drawing.</td>
<td>• What are people in the drawing doing?</td>
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<td>• What is the weather like in the drawing? The season?</td>
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<td></td>
<td>• Describe the buildings, windows and surroundings.</td>
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<td></td>
<td>Inferences</td>
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<td></td>
<td></td>
<td>• What do you think is happening inside the building?</td>
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<td></td>
<td></td>
<td>• Who lives there?</td>
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<td></td>
<td>• What is life like in Terezín?</td>
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| EXPLORE PETR’S MOON LANDSCAPE  | • Look at Petr’s drawing *Moon Landscape* in *My Music Journal* p. 25.  
• Notice and chart the contents and qualities of the drawing.  
• Make inferences based on the drawing.  
• In Terezín, some teachers would ask children to draw what they saw, their real lives. Other teachers would ask students to draw what they dreamed.  
• Compare Petr’s two drawings.                                                                                     | Contents and Qualities:  
*What colors did Petr use?*  
*Describe the scene.*  
*Inferences:*  
*What do you think is happening on the moon?*  
*Why did Petr draw a moon landscape?*  
*Compare:*  
*Which drawing shows what Petr sees, and which shows what he dreams?*                                              |
| (5 min)                        |                                                                                                                                                                                                                           |                                                                                                                                                                                                       |
| DRAW WHAT I SEE AND WHAT I DREAM | • Petr’s life inspired him to create art. Our lives can inspire us to create, too.  
• Model making drawings of *What I See* and *What I Dream* for your students, and think aloud as you do.  
• In *My Music Journals*, p. 26, students draw in the boxes labeled “What I See” and “What I Dream.” Older students can also add text.  
• Share your work and make connections back to Petr’s drawings.                                                    | Modeling the drawing process will set the tone and outcome from the students.  
Help students embrace and feel positive about what they see as well as what they dream. Like Petr, the art we create reflects our thoughts and emotions at a particular moment in time. If we are, like Petr, in difficult times, art-making may help us feel more safe and calm. |
Objective: Students will identify playful sounds in Pavel Haas’ *Wind Quintet*.

Aim: How can music express a variety of feelings?

Vocabulary: Articulation, Composer, Dynamics, Pitch, Playful, Rhythm, Tempo, Woodwind Instruments

Core Curriculum Standards: Speaking, Listening, Writing, Language

NYS Standards: The Arts: 1,2,3,4; English Language Arts: 1,2,3,4; Social Studies: 2,3


### ACTIVITY | STEPS & GUIDING QUESTIONS | SUPPORT
---|---|---
**CONNECTING PETR AND JANACEK**<br>(10 min) |  |  
- *Hello Song.*  
- TA share their REAL/DREAM drawings.  
- *I know two composers who lived in the Czech lands at the same time as Petr.*  
- Revisit singing the *Mladi* melody call and response.  
- *Is this music inspired by what Janacek saw in his life, or what he saw in his dreams?*  
- Play CD: *Mladi* (First Movement). | Connecting:  
Draw out students' thinking: what are the instruments doing that makes them believe the music is reality-based or dream-inspired?  
Stop and start CD as needed.

**PLAYFUL STROBOES**<br>(15 min) |  |  
- Revisit Ways to Create Playful Sounds and listen to instrument demo tracks.  
- Try out some of these sounds on the STROBOES and create a “Playful Sounds” list.  
- Add a squiggle to represent each example on the list.  
- Combine sounds from the list into short pieces, played by volunteers. | Ways to Create Playful Sounds:  
*Articulations*: Long/short; Smooth/choppy  
*Pitch*: High/low  
*Dynamics*: Loud/soft  
*Tempo*: Fast/slow  
*Additional*: Trills; Rhythmic variations; invent your own ways to play
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| Pavel Haas’ Playful Wind Music (15 min) | - TA read Pavel Haas read-aloud.  
- Play CD: Haas *Wind Quintet, Mvmt. III.*  
  *Which of our playful sounds do you hear?*  
  Chart answers.  
- *What family of instruments do you hear?*  
  (Woodwinds)  
- Play CD: Haas *Wind Quintet, Mvmt. III*, stopping and starting to help students point out playful sounds and individual instruments.  
- *Is this music inspired by what Haas saw in his life, or what he saw in his dreams?* | **Pavel Haas Read-Aloud:**  
Pavel Haas was a talented young Czech composer who studied composition with Leoš Janáček. Haas lived in Terezín and wrote music that was performed by other musicians and children who lived there as well. Haas’ music inspired an entire community to create under all circumstances and allowed the joy of the arts to be the most powerful force in their daily lives. Here is some of his music.  

**Instruments in Pavel Haas’ Wind Quintet:**  
Flute, Clarinet, Oboe, Bassoon and French Horn |
Objective: Students will create and compare poems based on “What I See” and “What I Dream.”
Aim: How do our experiences influence our art?
Vocabulary: Expression, Ghetto, Legacy, Terezín, Poetry
Core Curriculum Standards: Speaking, Listening, Writing, Language
NYS Standards: The Arts: 1,2,3,4; English Language Arts: 1,2,3,4; Social Studies: 2,3
Materials: 92Y CD, CD player, My Music Journals, chart paper

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<tr>
<td>REMEMBERING PETR GINZ</td>
<td>• Complete K W L chart in My Music Journals, p. 28.</td>
<td>Remember Me Concert</td>
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<tr>
<td>(10 min)</td>
<td>• Focus a discussion on Petr:</td>
<td>I Know</td>
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<tr>
<td></td>
<td>What do we know about Petr’s life?</td>
<td>I Wonder</td>
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<td></td>
<td>What do you wonder about Petr’s life?</td>
<td>I Learned</td>
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<td></td>
<td>If a specific song is mentioned by the students, play an excerpt from the CD to help make connections.</td>
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<tr>
<td>EXPLORE POEM: THE BUTTERFLY</td>
<td>• Read aloud Poem: The Butterfly by Pavel Friedmann p. 44.</td>
<td>Contents and Qualities:</td>
</tr>
<tr>
<td>(5 min)</td>
<td>• Notice and chart the contents and qualities of the poem.</td>
<td>What pictures does Pavel’s poem create in your mind?</td>
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<td></td>
<td>• Make inferences based on the poem.</td>
<td>What are the most important nouns/verbs in the poem?</td>
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<td>• In Terezín, teachers would ask children to write poems about what they saw, their real lives. Other teachers would ask children to write about what they dreamed.</td>
<td>What colors seem important?</td>
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<td></td>
<td></td>
<td>Inferences:</td>
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<td></td>
<td></td>
<td>What does Pavel want you to know about the butterfly, and about himself?</td>
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| TWO POEMS: WHAT I SEE AND WHAT I DREAM (20 min) | - Petr’s life inspired him to create art. Our lives can inspire us to create, too.  
- Model creating two poems: *What I See* and *What I Dream* for your students and think aloud as you do.  
- Students create two poems: *What I See* and *What I Dream* in *My Music Journals*, p. 27.  
- *Which poems would Petr like best? Why?*  
- Prepare to share poems with your TA. | Petr Ginz (1928 -1944)  
Moon Landscape, 1942 -1944  
Pencil on paper  
Collection of the Yad Vashem Art Museum, Jerusalem, Israel  
Gift of Otto Ginz, Haifa |
THE BUTTERFLY / PAVEL FRIEDMANN

The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun’s tears would sing
against a white stone….

Such, such a yellow
Is carried lightly ’way up high.
It went away I’m sure because it wished to
kiss the world good-bye.

For seven weeks I’ve lived in here,
Penned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.

That butterfly was the last one.
Butterflies don’t live in here,
in the ghetto.
Petr’s Story

Petr Ginz was born in Prague in 1928 to a Jewish father and a Christian-born mother. He was a remarkably talented boy who loved drawing, painting, and writing stories and poems. Between the ages of eight and fourteen Petr had already written five novels, and a diary about the Nazi occupation of Prague. At age 14, Petr was sent to the Terezín ghetto, a small fortress town in northwestern Czechoslovakia which became a ghetto and transit camp for the Jews of Bohemia and Moravia. Petr lived in the children’s home in Terezín, where he continued to write and draw, and was the editor of the ghetto underground youth newspaper Vedem (“We lead”), writing short stories and articles. In September 1944, at the age of 16, Petr was deported to Auschwitz in Poland where he died.

Chava and Petr Ginz, 1934.
From the private collection of Chava Pressburger.
Children’s Artwork from Terezín

Dream Drawings

*Photos of artwork courtesy of Jewish Museum in Prague, Czech Republic.*
Children’s Artwork from Terezín
Reality Drawings
Objective: Students will reflect on the concert and design their own woodwind instruments.

Aim: What are the traits of woodwind instruments?

Vocabulary: Bass Clarinet, Bassoon, Clarinet, Factory, Flute, French Horn, Oboe, Piccolo, Woodwinds

Core Curriculum Standards: Speaking, Listening, Writing, Language

NYS Standards: The Arts: 1,2,3,4; English Language Arts: 1,2,3,4; Math and Science: 1, 5, 6, 7


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<tr>
<td>SROBOE JAM</td>
<td>- <em>Hello Song.</em></td>
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<tr>
<td>(5 min)</td>
<td>- TA lead call and response - playful sounds.</td>
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<tr>
<td>REMEMBERING WOODWIND INSTRUMENTS</td>
<td>- *What instruments did we see and hear at the concert? What did you notice about these</td>
<td>Students remember and describe woodwind</td>
</tr>
<tr>
<td>(10 min)</td>
<td>instruments? What did they look like and sound like? How were they played?</td>
<td>instruments.</td>
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| WOODWIND INSTRUMENT FACTORY (15 min) | - If you worked in an instrument factory, what kind of instrument would you make?  
- In *My Music Journals*, p. 31, students design, draw and name their own instrument based on the traits of woodwind instruments.  
- Play tracks from CD while students work.  
- If time allows, students share work with class. | Woodwind instruments are made in a factory. Students can invent a new kind of woodwind instrument and give it a name (i.e., “Stroboe”).  
Woodwind Traits:  
Uses breath to make sound  
Holes or keys to play different notes  
Made of wood or metal  
Shaped straight or curvy  
Add other traits |

| CONNECTING THE ENTIRE UNIT (10 min) | - Set up an open discussion, with the classroom teacher taking the lead.  
- Draw out students’ thinking to help them make connections between their own lives, the lives of the people of Terezín and the drawings, poems, and music they heard during the unit.  
- At the next concert, you will hear a group called the Sweet Plantain String Quartet. A string quartet is made up of two violins, one viola and one cello. A whole new sound!  
- Goodbye Song | STRING QUARTET INSTRUMENTS  
Pictured from left to right: Cello, Viola, 2 violins |
UNIT 2 TEREZÍN VOCABULARY

Articulation: The way musical notes are connected when played, i.e., short or long, smooth or choppy.

Bass Clarinet: A larger version of the ordinary clarinet that can play lower notes.

Bassoon: A long, narrow woodwind instrument of low range that has a curved metal crook to which a double reed is attached.

Call and Response: When a group repeats or responds to a musical theme expressed by a leader or another group.

Clarinet: A woodwind instrument having a straight tube with a flaring bell and a single-reed mouthpiece.

Dynamics: The degree of loudness or softness in music.

Experience: Personal events in our lives.

Expression: Revealing our thoughts or emotions.

Factory: A building or group of buildings in which goods are manufactured.

Flute: A high-pitched woodwind instrument consisting of a slender tube with an opening near one end across which the breath is blown.

French Horn: A wind instrument made of brass that produces a mellow tone from a long tube that is coiled in a circle and ending in a flaring bell.

Ghetto: A city or small section of a city where Jews and other minorities were forced to live.

Legacy: A way to remember someone from the past.

Musical Theme: A complete musical idea that can be repeated or varied.

Oboe: A woodwind instrument having a slender, tubular body and a double-reed mouthpiece.

Piccolo: A smaller type of flute that plays even higher notes than an ordinary flute.

Pitch: The highness or lowness of a sound.

Playful: Fun, humorous and good-natured.

Predict: To tell of an unforeseen event before it has happened.

Rhythm: The patterns of time and pulse in music.

Tempo: The speed of a piece of music.

Terezín: A ghetto in the Czech lands during World War II where many musicians, artists and writers lived.

Translate: To express language or feelings in a new way.

Woodwinds: Musical instruments that require breath to create sound, made of wood or sometimes, metal (the flute).
Petr Ginz (1928-1944)
*Moon Landscape*, 1942-1944
Pencil on paper
Collection of the Yad Vashem Art Museum, Jerusalem, Israel
Gift of Otto Ginz, Haifa

Petr Ginz (1928-1944)
*Ghetto Barracks*, 1944
Watercolor on paper
Collection of the Yad Vashem Art Museum, Jerusalem, Israel
Gift of Otto Ginz, Haifa
INSTRUMENTS TO REMEMBER

FLUTE

PICCOLO
OBOE

BASSOON
FRENCH HORN
92nd Street Y offers a comprehensive Literary, Arts and Science Education Outreach Initiative that benefits students across New York City.

Public funding for these programs is provided by the New York City Department of Cultural Affairs; the New York City Department of Youth and Community Development and the New York City Council; the New York State Council on the Arts, a state agency; and the National Endowment for the Arts.

Major funding is provided by Jill and Darius Bikoff; Daphne Recanati Kaplan and Thomas S. Kaplan; The Harold W. and Ida L. Goldstein Lecture Fund through the Estate of Sanford Goldstein; and Jean Doumanian.

Generous support is also provided by The Herman Lissner Foundation; the Sylvia and Marvin Rubin Family Foundation; John and Fred Klingenstein Fund; Anna Chazen Miller and Zachary Chazen Miller; David L. Klein Jr. Foundation; The MetLife Foundation Partners in Arts Education Program, funded by MetLife Foundation and administered by the National Guild for Community Arts Education; The Edmond de Rothschild Foundation; Epstein Teicher Philanthropies; Lini Lipton; Con Edison; Becka and Robert Katz; Adolph and Ruth Schnurmacher Foundation, Inc.; the Helen S. Tanenbaum Fund; the Milton and Sally Avery Arts Foundation; The Pamela and Richard Rubinstein Foundation; the Kinder Morgan Foundation; the Alan and Katherine Stroock Fund; Elaine and Aaron H. Marks; Center for Arts Education; and Lisa Rosenthal, among others.

*Will to Create, Will to Live: The Culture of Terezín* is supported by The Harold W. and Ida L. Goldstein Lecture Fund through the Estate of Sanford Goldstein; The Rita Allen Foundation; Suzi and Martin J. Oppenheimer; and UJA-Federation of New York.
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THANK YOU

92nd Street Y would like to thank the many individuals who contributed their expertise and time to the creation of these materials.