

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

NEW YORK CITY & NEW YORK STATE STANDARDS

The Arts

Standard 1: Creating, Performing and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts and participation in various roles in the arts.

Standard 2: Knowing and Using Arts Materials

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Standard 4: Understanding the Cultural Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

English Language Arts

Standard 1: Language for Information and Understanding

Students will listen, speak, read and write for information and understanding.

Standard 2: Language for Literary Response and Express

As speakers and writers, students will use oral and written language that follows the accepted conventions of the English language for self expression and artistic creation.

Standard 3: Language for Critical Analysis and Evaluation

As listeners and readers, students will analyze experiences, ideas, information and issues presented by others using a variety of established criteria.

Standard 4: Language for Social Interaction

Students will listen, speak, read and write for social interaction.

Mathematics, Science and Technology

Standard 1: Analysis, Inquiry and Design

Standard 2: Information Systems

Standard 3: Mathematics

Standard 4: Science

Standard 5: Technology

Standard 6: Interconnectedness: Common Themes

Standard 7: Interdisciplinary Problem Solving

NEW YORK CITY & NEW YORK STATE STANDARDS

Social Studies

Standard 1: History of the United States and New York

Standard 2: World History

Standard 3: Geography

Standard 4: Economics

Standard 5: Civics, Citizenship and Government

Languages other than English

Standard 1: Communication Skills

Students will be able to use a language other than English for communication.

Standard 2: Cultural Understanding

Students will develop cross cultural skills and understandings.

Health, Physical Education and Family and Consumer Sciences

Standard 1: Personal Health and Fitness

Standard 2: A Safe and Healthy Environment

Standard 3: Resource Management

Career Development and Occupational Studies

Standard 1: Career Development

Students will obtain knowledge about the world of work, explore career options and relate personal skills, aptitudes and abilities to future career decisions.

Standard 2: Integrated Learning

Students will demonstrate how academic knowledge and skills are applied in the workplace and other settings.

Standard 3: Universal Foundation Skills

Students will demonstrate mastery of the foundation skills and competencies essential for success in the workplace.

Standard 4: Career Majors

PREPARING STUDENTS FOR A VISIT TO 92ND STREET Y KAUFMANN CONCERT HALL

Before your students come to each of the concerts at 92nd Street Y, please have a discussion with them about what a concert is and about their important role and tasks as audience members. Here are some suggested discussion points:

1

When you first arrive at 92Y's concert hall, please go quietly to your seats. If students need to use the rest rooms, please do so before the concert begins. Try not to leave the concert hall during the performance. Teachers, please remain with students in the concert hall at all times during the show.

2

The first thing that will happen in the concert is that Larisa Gelman and Debra Kreisberg from Educational Outreach at 92Y will come out on stage. They will speak with you and introduce the performers. Please listen closely to what they say at all times and give them your full attention.

3

Please explain to your students that there is no talking during the performance. This includes whispering and discussing the concert while it is taking place.

4

As audience members, your students are a very important part of the event. Remember that part of their job is to listen to and observe carefully what they hear and see on stage. This means that they should sit quietly, while paying close attention to everything that takes place during the performance. By doing their very best job as listeners, they are helping the performers do their jobs well—playing music just for them!

5

Children from many different schools will be coming to the concert. This might be a little confusing at first, but remember that everyone has come to listen to the music. Show other students that you understand your job as an audience member by remaining quiet and attentive to the performers even when other children might be talking or not paying attention.

6

When performers come on stage, welcome them with your applause. When the performance begins, please show the performers how much you respect and appreciate them with your most attentive, quiet concert behavior.

7

Please applaud only when each musical number is over.

Note:

Taking of photographs is not allowed in the concert hall. There will be no food, beverages or gum chewing in the concert hall. There is no available space at 92Y for students to eat their lunches. All cell phones must be turned off throughout the duration of the concert.

Thank you for being part of these events. Have a great time listening to the music!

2011 - 2012 Season Schedule

Natalie Merchant

Wednesday, November 30 and Thursday, December 1, 2011
9:45 and 11:15 am in the Kaufmann Concert Hall

Remember Me:

Music, Art and Poetry Celebrating the Children of Terezín

Wednesday, January 18 and Thursday, January 19, 2012
9:45 and 11:15 am in the Kaufmann Concert Hall

Sweet Plantain String Quartet

Tuesday, March 27 and Wednesday, March 28, 2012
9:45 and 11:15 am in the Kaufmann Concert Hall

Cyro Baptista

Tuesday, May 22 and Wednesday, May 23, 2012
9:45 and 11:15 am in the Kaufmann Concert Hall

Classroom Teacher Workshops at 92Y:
Wednesday, October 19, 2011 and Tuesday, January 24, 2012
4:00 - 5:30 pm in the Weill Art Gallery at 92nd Street Y

NATALIE MERCHANT



Photo: Marion Ettlinger

I'm so happy that I was invited by the School of Arts at 92nd Street Y to participate in this Musical Introduction Series. They must have been drawn to this project, *Leave Your Sleep* because with it, I was trying to make an introduction to both music and poetry for own my daughter. I was so inspired by her birth that I started adapting poems from the time she was an infant until the album was released near her seventh birthday.

And this collection of songs really sums up the conversation that I had with my daughter during those early years of her life. It's really a document of the word-of-mouth tradition that we created through poems and stories and songs. These are the things that I used to delight her and these are the things that I used to teach her.

It's been so exciting the past year to watch as this music that came from a really private and intimate exchange between us continues to reach a larger world. Now when I perform the songs live, I watch children dancing and singing ecstatically. And I have this beautiful collection of drawings and paintings – their interpretations of the poems. And letters from parents and teachers telling me what a useful tool *Leave Your Sleep* has been at home and in the classroom.

What I wanted to do with *Leave Your Sleep* was pull these obscure and eccentric poems off flat, yellowed pages and bring them back to life for my daughter. And I willed into being a parade of witches, of fearless girls, of giants and gypsies, floating churches and dancing bears and circus ponies, a Chinese princess, a janitor's boy... By doing this, I tried to show her that speech could be the most delightful toy in her possession and that her mother tongue is rich with music. I gave her parables - lessons in human nature - bits of nonsense that challenge the natural order of things and I sharpened her wit. Essentially, I wanted to open for her worlds through books.

I hope you can have similar experiences with your children in your classrooms and I look forward to sharing the music in person with you in November.

Kid Friendly Bio

Unit 1

Who is Natalie Merchant?

Natalie Merchant is a singer-songwriter who was born in a small town in western New York State called Jamestown in 1963. She had piano and voice training from the age of 8 and started writing songs and making records with a small group of her friends while she was still a teenager. By the time she was 21 years old, she was performing across the United States and Europe. After 30 years, she has made 13 records that have sold millions of copies. She has appeared on television shows, Broadway, and at The Rock & Roll Hall of Fame. Some of her songs have also been used in movies and TV shows.

For her most recent project, *Leave Your Sleep*, Natalie wrote music using old poems, lullabies, and nursery rhymes as lyrics. She used many different styles of music to bring the poetry to life (country, jazz, Cajun, bluegrass, chamber music, and folk music from American, European, and other world cultures). By listening to songs from *Leave Your Sleep*, we can learn about poetry and music from other times and places.

Natalie Merchant

Natalie Merchant is one of the preeminent singer-songwriters and recording artists of our time. Over a career spanning 30 years, she has made 13 records that have sold millions of copies, and is world renowned as a captivating live performer, thoughtful lyricist and deeply nuanced singer. Her current project, *Leave Your Sleep*, is the culmination of seven years of research and collaboration and is, in Merchant's words, "the most elaborate project I have ever completed or even imagined." *Leave Your Sleep* is a collection of songs adapted from poems selected by Ms. Merchant including pieces by both well-known and lesser known writers. Among the authors are E.E. Cummings, Robert Louis Stevenson, Christina Rossetti and Edward Lear, with works ranging from British Victorian to contemporary writers, as well as anonymous nursery rhymes and lullabies. In addition to a new method of lyricism, Merchant stretches out musically on *Leave Your Sleep*, as the poems inspired a spectrum of musical settings, featuring songs influenced by bluegrass, klezmer, chamber music and American folk, as well as Balkan, Chinese and Celtic folk.

Unit 1

Natalie Merchant Inquiry: How does Natalie Merchant's music illuminate and transform children's poetry?

NATALIE MERCHANT UNIT OVERVIEW:

LESSON 1 - TEACHING ARTIST: Introduction to Natalie Merchant

Objective: Students recite Edward Lear's *Calico Pie*, and analyze Natalie Merchant's musical version of the poem.

Aim: How does Natalie Merchant transform *Calico Pie*?

LESSON 2 - CLASSROOM TEACHER: The Poet's Club

Objective: Students will identify structure and form in poetry.

Aim: How does Natalie Merchant transform *Janitor's Boy*?

LESSON 3 - TEACHING ARTIST: The Process: From idea, to Poem, to Song

Objective: Students will create their own lyrics based on the idea of a *Topsyturvey-World*.

Aim: How do we write a song verse to *Topsyturvey-World*?

LESSON 4 - CLASSROOM TEACHER: Poet's Club Reflects

Objective: Students will reflect on the concert and write an original poem.

Aim: How can we use what we know, wonder and learn to write a poem?

LESSON 5 - TEACHING ARTIST: Poems and Music Combined

Objective: Students will transform familiar poetry into original songs.

Aim: How do poems and music go together?

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>LISTENING CLOSELY AND RESPONDING TO <i>CALICO PIE</i> (10 MIN)</p>	<ul style="list-style-type: none"> Play the CD multiple times, stopping and starting to pose questions and draw out answers. <u>Describe</u> <i>How would you describe the song Calico Pie?</i> <u>Focus on voice</u> <i>How does Natalie's voice sound when she sings the verses? The chorus (never came back...)? How does her voice make a happy or a sad sound?</i> <u>Focus on instruments</u> <i>How does the music between the verses make you feel? What instruments do you hear? How do the instruments affect the sound and flavor of this song? If you could add another instrument, what would it be? What feeling or quality would your new instrument bring to the song?</i> 	<p>TAs may want to pose all the questions before the listening, or space them out during the listening.</p> <p>Instruments: String Bass, Guitar, Banjo, Fiddle; this instrumentation originated in rural dance bands and is the basis on which the earliest bluegrass bands were formed.</p> <p>5 BASIC SQUARE DANCE CALLS</p> <p>BOW TO YOUR PARTNER, BOW TO YOUR CORNER - At the beginning of a square dance, each pair of dancers on each side of the square forms a couple, and the partners join inside hands. It is traditional to honor your partner with a bow.</p>
<p>SING <i>CALICO PIE</i> (5 min)</p>	<ul style="list-style-type: none"> Sing chorus of <i>Calico Pie</i> along with recording.  Try adding the harmony. 	<p>FORWARD AND BACK—Any number of pairs of facing dancers. Each dancer steps forward three steps and pauses, and then each takes three steps back and pauses.</p> <p>CIRCLE LEFT/RIGHT—All dancers join hands to form a circle, face slightly left or right as directed and move forward around the circle and end up back where they started.</p>
<p>SQUARE DANCE TO <i>CALICO PIE</i> (10 min)</p> <p>13</p>	<ul style="list-style-type: none"> Form 3 or 4 square dance circles (8 people in each square). Teach basic square dance movements. Square Dance to <i>Calico Pie</i>.  Add movements from the poem <i>Calico Pie</i> to spice up your square dance (Flap, swim, hop, run). Remind students to form a Poet's Club. <i>Goodbye Song</i> 	<p>DO SA DO - Dancers advance and pass right shoulders. Without turning, each dancer moves to the right passing in back of the other dancer. Then moving backwards, each passes left shoulders returning to starting position. No touching is involved, and no positions change.</p> <p>PROMENADE - As a unit the couple walks forward around the circle counterclockwise, inner hands joined as usual for a couple, one time around the circle.</p>



Calico Pie

By Edward Lear

Calico Pie,
The little Birds fly
Down to the calico tree,
Their wings were blue
And they sang 'Tilly-loo!
Till away they flew, –
And they never came back to me!
They never came back!
They never came back!
They never came back to me!

Calico Jam,
The little Fish swam,
Over the syllabub sea,
He took off his hat,
To the Sole and the Sprat,
And the Willeby-Wat, –
But he never came back to me!
He never came back!
He never came back!
He never came back to me!

Calico Ban,
The little Mice ran,
To be ready in time for tea,
Flippity flup,
They drank it all up,
And danced in the cup, –
But they never came back to me!
They never came back!
They never came back!
They never came back to me!

Calico Drum,
The Grasshoppers come,
The Butterfly, Beetle, and Bee,
Over the ground,
Around and around,
With a hop and a bound, –
But they never came back to me!
They never came back!
They never came back!
They never came back to me!



Edward Lear, Poet

Edward Lear was born on May 12, 1812 and died on January 29, 1888. He was an English artist, illustrator, author and poet. He liked the sounds of words and would even make up words to make his poems more delightful. He was well known for his literary nonsense, in poetry and prose. He wrote a book called “A Book of Nonsense”. His most famous piece of writing was ‘Owl and the Pussycat’ in which he created new words like ‘runcible spoon’.

Edward Lear was also a very talented artist. He drew many illustrations to go along with his poems. Edward Lear had 20 other brothers and sisters. His family did not have a lot of money but he was loved. He was very ill as a child and had poor eyesight. He was able to travel all over the world and published many books. No matter what his obstacles, he was still able to use words to express himself and make important contributions to the poetry world.



Objective: Students will identify structure and form in poetry.

Aim: How does Natalie Merchant transform *Janitor's Boy*?

Vocabulary: Couplet, Narrative, Poetry, Quatrain, Rhyme, Stanza

Core Curriculum Standards: Speaking, Listening, Writing, Language

NYS Standards: The Arts: 1, 2, 3, 4; English Language Arts: 1, 2, 3; Math: 1, 2, 6

Materials: 92Y CD, CD player, *My Music Journals*, *Janitor's Boy* lyrics

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
<p>JANITOR'S BOY AS POEM AND SONG (15 MIN)</p> <p>16</p>	<ul style="list-style-type: none"> • <i>Hello Song.</i> • Establish and enter the Poet's Club. • <i>Did you ever think about running away from home? Where would you go? How would you get here? Who would you go with?</i> • Read <i>Janitor's Boy</i> aloud, p. 18 and in <i>My Music Journals</i>, p. 15. • Introduce poet Nathalia Crane, p. 19 and in <i>My Music Journals</i>, p. 14. • <i>What story is Nathalia telling us?</i> • Play CD: <i>Janitor's Boy</i>.  • <i>How does Natalie's music affect or change the poem?</i> 	<p>Establish a "Poet's Club," perhaps with a ritual beginning. Put on "poet's hats"; decide what the Poet's club looks like inside. <i>Who writes poetry? Why do people write poetry? Which poems and poets do we especially love?</i> Connect the 92Y poems with those you are working with in literacy.</p> <p style="text-align: center;">Nathalia Crane</p> <div style="display: flex; justify-content: space-around;">   </div>

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
<p>FINDING STRUCTURES AND FORMS (10 MIN)</p>	<ul style="list-style-type: none"> • <i>Poems have shapes. What is the shape you see in Janitor's Boy?</i> • Examine the <i>Janitor's Boy</i> text and help students find these structures: <ul style="list-style-type: none"> Five stanzas. Four lines in each stanza = one quatrain. Lines two and four are end-rhymed. The middle quatrain is about the present; the others are about the future. • Read <i>Janitor's Boy</i> again. • End the Poet's Club session. 	<p>There are of course many different forms used in poetry, most often based on meter, content, organization.</p> <p>Examples include:</p> <p><u>Meter</u> The rhythms and accent patterns of the text</p> <p><u>Content</u> Ballad - usually tells a story that is similar to a folktale Epic - a long narrative poem Narrative - a poem that tells a story</p> <p><u>Organization</u> Stanza - a group of lines in a poem; similar to the paragraph. Quatrain - a stanza of four lines Couplet - a stanza of two lines</p>



Janitor's Boy

By Nathalia Crane

Oh, I'm in love with the janitor's boy,
And the janitor's boy loves me;
He's going to hunt for a desert isle
In our geography.

A desert isle with spicy trees
Somewhere near Sheepshead Bay;
A right nice place, just fit for two
Where we can live always.

Oh, I'm in love with the janitor's boy,
He's busy as he can be;
And down in the cellar he's making a raft
Out of an old settee.

He'll carry me off, I know that he will,
For his hair is exceedingly red;
And the only thing that occurs to me
Is to dutifully shiver in bed.

The day that we sail, I shall leave this brief note,
For my parents I hate to annoy:
"I have flown away to an isle in the bay
With the janitor's red-haired boy."

NATHALIA CRANE, POET



Nathalia Clara Ruth Crane was born on August 11, 1913. She grew up in Sheepshead Bay in Brooklyn, New York. She began writing in the third grade. She was especially good at choosing words and composing poetry. She submitted her poems to the *New York Sun* newspaper when she was only **9** years old. The editor did not know that she was a child and published her work. Nathalia became famous when, at the age of **10**, she had her first book of poetry published. People were amazed that such a young girl could write such extraordinary poems. Natalie continued to write not only poems but also other stories. She published more than 12 books. Later in life, Nathalia became a professor of English. She died on October 22, 1998. Nathalia Clara Ruth Crane proved that words belong to everyone and a poet can be any age.



Objective: Students will create their own lyrics based on the idea of a *Topsyturvey-World*.

Aim: How do we write a song verse to *Topsyturvey-World*?

Vocabulary: Chorus, Lyrics, Rhyme, Topsyturvey, Verse

Core Curriculum Standards: Speaking, Listening, Writing, Language

Standards: The Arts: 1, 2, 3, 4; English Language Arts: 1, 2, 3, 4; Social Studies: 1, 2, 3; Math and Science: 1,6

Materials: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
POET'S CLUB MEETING (15 MIN)	<ul style="list-style-type: none"> • <i>Hello Song.</i> • Enter the Poet's Club. • Define the term "topsyturvey." • Turn and talk: <i>What is your idea of a really topsyturvey event?</i> Chart students responses. • Read poem <i>Topsyturvey-World</i> • Introduce William Brighty Rands, <i>My Music Journals</i>, p. 16. • Discuss: <i>What is happening in this poem that is "topseyturvey" ? What is this poem about? Silly, or serious? What shape does this poem have?</i> 	<p>Topsyturvey: In a state of total confusion, where things are not the way they usually are; made by combining the word <i>top</i> with an old word <i>turve</i>, which means to overturn.</p> <p><u>Shape / Form:</u> 4 quatrains; End rhymes A-B-A-B; Each line has three rhythmically accented syllables, the first being the 2nd or 3rd syllable of each line</p>
NATALIE'S TOPSYTURVEY-WORLD (5 min)	<ul style="list-style-type: none"> • Locate the poem text, <i>My Music Journals</i>, p. 17. • Play CD: <i>Topsyturvey-World</i> (excerpt).  • <i>How did Natalie change the poem?</i> • <i>Why did Natalie add a repeating section?</i> • <i>What songs that we know use repeating sections?</i> 	<p>Well-known songs that use repeating sections, or refrains: Yankee Doodle, Twinkle Twinkle, Old Macdonald. Do all song <u>lyrics</u> do so? No: Star Spangled Banner.</p> <p>Most pop songs depend on having a memorable hook and chorus as a point of arrival. Natalie creates a repeating hook or chorus using the title and the 4th line from the 3rd stanza:</p> <p style="text-align: center;"> The world would be Upside-Down! The world would be Upside-Down! What a topsy-turvey world this would be... The world would be Upside-Down! The world would be Upside-Down! </p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WRITE AN UPSIDE DOWN LYRIC OR POEM (15 min)</p>	<ul style="list-style-type: none"> TA model, then students repeat these steps: Choose a prompt to begin your lyric. Refer back to the students' pictures or list of topsyturvey events. Write a 6-12 syllable lyric describing your idea of a topsyturvey world, in <i>My Music Journals</i>, p. 18. Play CD: <i>Topsyturvey Rhythm</i> track.  Sing the new verses to the CD track.  	<p><u>Prompts to begin a lyric line:</u> If..., If the..., When..., When the..., If my..., When my...</p> <p>Write verses as a class, in teams or pairs, or individually. See My Lyrics page in <i>My Music Journals</i>, p 18. Extension: create rhyming couplets. TAs please collect outstanding lyrics from each school to bring to 92nd Street Y; we'll try to include them in the concert.</p>
<p>PREPARING FOR THE CONCERT (5 min)</p> 	<ul style="list-style-type: none"> <i>What will you listen for at the concert?</i> <i>If you have a chance to ask Natalie a question, what will you ask?</i> <i>How will Natalie know if we appreciate her performance?</i> <i>Goodbye Song</i> 	<p>If time, try this support activity:</p> <ol style="list-style-type: none"> TA turns their back to students and gives them a "1-2-3-picture!" Students create a frozen tableau of an audience. TA identifies what qualities they can see in the audience tableau. Volunteer students help TA identify qualities in subsequent tableaux.



Topsyturvey-World

By William Brighty Rands



If the butterfly courted the bee,
And the owl the porcupine;
If churches were built in the sea,
And three times one was nine;

If the pony rode his master,
If the buttercups ate the cows,
If the cat had the dire disaster
To be worried by the mouse;

If mama sold the baby
To a gypsy for half a crown;
If a gentleman was a lady, –
The world would be Upside-Down!

If any or all of these wonders
Should ever come about,
I should not consider them blunders,
For I should be Inside-Out!



WILLIAM BRIGHTY RANDS, POET



William Brighty Rands was born December 24, 1823 and died April 23, 1882. He was a British writer and author of nursery rhymes, fairy tales and poetry. He started reading at an early age and learned many languages. He loved to learn and taught himself many things. He learned to appreciate languages and the written word. He wrote for children when he wasn't working as a reporter. Sometimes he used other names to publish his works. He would change his name to Matthew Browne or Henry Holbeach and even T. Talker. These names were called his pen names. He published 12 books during his life and used his pen names for most of them. William Brighty Rands not only taught himself language, but how to use it to create great pieces of writing.

Objective: Students will reflect on the concert and write an original poem.

Aim: How can we use what we know, wonder and learn to write a poem?

Vocabulary: Cinquain poem, Shape Poem, Simple Poem

Core Curriculum Standards: Speaking, Listening, Writing, Language

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

Materials: 92Y CD, CD player, *My Music Journals*

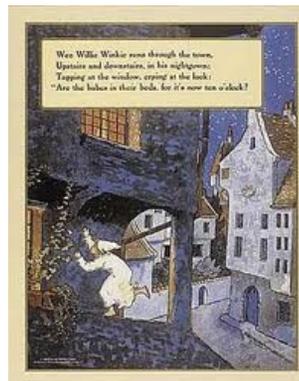
ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
WHOLE-CLASS CONCERT REFLECTION (15 min)	<ul style="list-style-type: none"> Play CD: Various tracks, each briefly.  Complete the Four Square in <i>My Music Journals</i>, P. 22. Discuss: <ul style="list-style-type: none"> Sounds of instruments Moods of songs (how they made you feel) Favorite song and why Performer's words and actions 	If needed, prompt students to remember specific songs: <ul style="list-style-type: none"> <i>Calico Pie</i> <i>The Dancing Bear</i> <i>The Peppery Man</i> <i>Adventures of Isabel</i> <i>Topsy-turvy-World</i> <i>The Walloping Window Blind</i> <i>The Janitor's Boy</i> <i>The King of China's Daughter</i>
POET'S CLUB MEETING (15 min)	<ul style="list-style-type: none"> Enter the Poet's Club. Students write and share one or more poems, with their teacher, or in <i>My Music Journals</i>, p 19. Students read their poems, or the class poem is read aloud. For each poem, ask : <i>If Natalie Merchant put your poem to music: How would it sound? Fast or slow? Simple, or complicated?</i> Decide what work to share with your TA. 	Suggested poem forms to try: <p><u>Cinquain Poem:</u> 5 line stanzas with a 1, 2, 3, 4, 1 word pattern (as many stanzas as you'd like):</p> <p style="text-align: center;"> pie blueberry calico delicious juicy colorful yummy in my tummy pie </p> <p><u>Shape Poem:</u> Place descriptive words around a shape of choice. For example, if a picture of a dancing bear is posted then children create words to describe the bear.</p> <p><u>Simple Poem:</u> Older students may want to try creating the kinds of rhyming couplets and quatrains they have observed in Natalie's songs.</p>

Choosing Poems to Set To Music:

Ask your classroom teacher for poems that the students are already familiar with (which allows students to focus more on the musical choices and less on a new text), or choose a rhythmic section from a Dr. Seuss book, or work with familiar nursery rhymes, such as:

WEE WILLIE WINKIE

Wee Willie Winkie runs through the town,
Upstairs, downstairs in his night gown;
Tapping at the windows, crying at the lock,
"Are the children in their beds, it's eight o'clock?"



MARY, MARY QUITE CONTRARY

Mistress Mary, quite contrary,
How does your garden grow?
With silver bells and cockle shells,
And maidens all in a row.

DIDDLE DIDDLE DUMPLING

Diddle diddle dumpling, my son John
Went to bed with his trousers on,
One shoe off, and one shoe on,
Diddle diddle dumpling, my son John.



Objective: Students will transform familiar poetry into original songs.

Aim: How do poems and music go together?

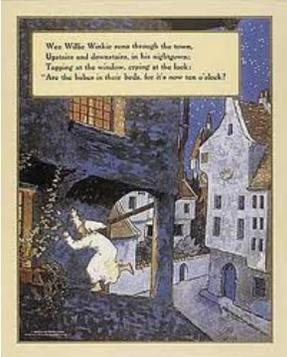
Vocabulary: Refer to complete Unit 1 vocabulary list, p.28

Core Curriculum Standards: Speaking, Listening, Writing, Language

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

Materials: 92Y CD, CD player, *My Music Journals*, printed poems

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
CONNECTING TO CT LESSON (5 MIN)	<ul style="list-style-type: none"> • <i>Hello Song.</i> • Students share their poems with TA. 	
POET'S CLUB SONG-MAKING MODEL (10 MIN)	<ul style="list-style-type: none"> • Enter the Poet's Club. • TA model a song-making process by performing (reciting or singing) a poem of your choice to different music using three or four different Poem Underscore tracks from the CD.  • <i>What have I been doing?</i> • <i>Which music worked best with the poem?</i> • <i>What do I have to do to make the words go with the music?</i> 	<p>When asking, <i>What do I have to do to make the words go with the music?</i>, focus on the importance of hearing the basic pulse and rhythm clearly before launching into singing or recitation. It may be tricky for some students to be aware of two things at once, the underlying rhythm and their own recitation or singing.</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>POET'S CLUB SONG-MAKING (15 MIN)</p>	<ul style="list-style-type: none"> • <u>Song-Making Workshop</u> <i>There are many possible set-ups for this kind of work: small groups, pairs, TA and CT each take half the class. Decide with your CT which will work best for each classroom.</i> • Choose poems to set to music. • Play CD: <i>Poem Underscore Tracks</i> (six contrasting tracks).  • Tap your foot to the beat (the whole class can quietly keep the pulse as the music plays). • Volunteers experiment, performing (reciting or singing) the same poem to different music. • Vote on the best music for each poem. 	 <p>MARY, MARY, QUITE CONTRARY. Mary, Mary, quite contrary, How does your garden grow? With silver bells and cockle shells, And pretty maids all of a row.</p>  <p>Willie Winkie runs through the town, Upstairs and downstairs, in his nightgown; Tapping at the window, crying at the back, "Are the babies in their beds, for it's now ten o'clock?"</p> 
<p>CONNECTING THE ENTIRE UNIT (10 min)</p>	<ul style="list-style-type: none"> • 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, poetry and music, those of the poets they encountered and Natalie Merchant. • <i>Goodbye Song</i> 	<p><u>Discussion prompts:</u> <i>Who makes poems? Why do we do it? Are poems better left as poems, or better set to music? If you grew up to be a poet, what are some of the subjects you might write about? If your poems were set to music, what musical style or artist would you prefer? Are there any poems that should not be set to music? Are there poems that have not been set to music, but should be? Can you think of any songs with words that are so beautiful that they would work well as a poem, without music (example: America The Beautiful)?</i></p>

UNIT 1: NATALIE MERCHANT VOCABULARY

Banjo: A stringed instrument with, typically, four or five strings, which vibrate a membrane of plastic material or animal hide stretched over a circular frame.

Bass: The largest and lowest-pitched instrument in the string family.

Chorus: The part of a song that repeats at least once both musically and lyrically.

Cinquain poem: A five-line stanza.

Couplet: Two successive lines of verse that go together rhythmically.

Guitar: A stringed musical instrument usually played by strumming or plucking with the fingers or with a pick.

Lyrics: The words to a song.

Narrative: A story that is written out or spoken aloud.

Poem: A composition in verse.

Poet: A person who writes poems.

Poetry: The body of work of a poet; also refers to the art form of writing poems.

Quatrain: Four lines of verse.

Rhyme: Words, as in a verse, that sound similar and are therefore paired together, i.e., Pie and Fly.

Shape Poem: A poem created by placing descriptive words around a shape or drawing.

Simple Poem: A poem composed freely, using rhyme, couplets, quatrains, etc.

Stanza: The grouping of lines in a poem, similar to a verse in a song.

Topsyturvey: In a state of total confusion, where things are not they way they usually are.

Verse: A line or lines of rhythmic writing, meant to be read, spoken or sung. In a song, the verse usually precedes the chorus.

Violin (fiddle): The highest pitched instrument in the string family.

NATALIE MERCHANT'S INSTRUMENTS

GUITAR



BANJO



VIOLIN (FIDDLE)



BASS



UNIT 2

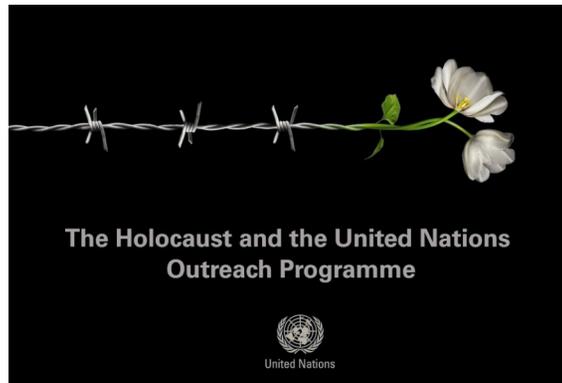
Remember Me!

Music, Art and Poetry Celebrating the Children of Terezín

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.

Kid Friendly Bio

Unit 2

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?

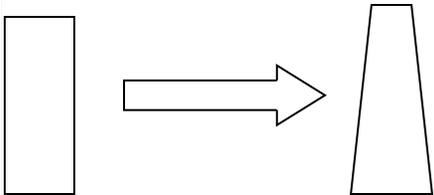
Vocabulary: Bass Clarinet, Bassoon, Call and Response, Clarinet, Flute, French Horn, Leoš Janáček, Musical Theme, Oboe, Piccolo, Woodwind

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: 92Y CD, CD player, *My Music Journals*, straws, scissors

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>SINGING THE MLADI THEME</p> <p>(10 min)</p>	<ul style="list-style-type: none"> • <i>Hello Song.</i> • TA sings and improvises a physical movement to the opening six bars of Janacek’s <i>Mladi</i>; students echo what they hear. Repeat. • TA leads students in call and response activity using the two phrases of the theme. • <i>What have we been doing?</i> • <i>What kind of mood do you hear in the music?</i> • Play CD: <i>Mladi Theme</i>.  • <i>Do you recognize any of the instruments?</i> 	<p><u>Physical movement activity options:</u></p> <ul style="list-style-type: none"> • Whole body movement • Contour gestures with hands <p><u>Call and Response activity options:</u></p> <ul style="list-style-type: none"> • TA sings and students respond • Students sing and TA responds • Divide class in half: down the middle, boy/girls, by age <p>Allegro $\text{♩} = 144$</p> 
<p>MEET JANACEK’S WOODWIND INSTRUMENTS</p> <p>(10 min)</p> 	<ul style="list-style-type: none"> • Find pictures of wind instruments in <i>My Music Journals</i> 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. 	<p>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.</p> <p>A woodwind quintet is made of five wind instruments: Flute, Clarinet, Oboe, Bassoon and French Horn.</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MAKE AND PLAY STROBOES</p> <p>(20 min)</p>	<p>A. Take a straw and flatten one end.</p> <p>B. Cut the corners of the flattened end to create a point-NOT too pointy or sharp!</p> <p>C. Put the cut end in mouth and blow! Lips should be about one inch onto the straw in order to make a sound.</p> <p>D. Extension for older grades: cut 1-3 finger holes for changing notes.</p> <p>E. Experimenting with STROBOES:</p> <ul style="list-style-type: none"> TA models ways to create playful sounds on the STROBOES. Students take one minute and try out all the techniques and try to create new ones. Share new sounds. TA lead a call and response using the sounds they have discovered. 	<p>One STROBOE for each student; TA makes connections to oboe and bassoon as appropriate.</p> <p>Ways to Create Playful Sounds:</p> <p>Articulations: Long/short; Smooth/choppy Pitch: High/low Dynamics: Loud/soft Tempo: Fast/slow Additional: Trills; Rhythmic variations, invent your own ways to play</p> <p><u>STROBOE DIAGRAM</u></p>  <p>Stroboes should be safely stored for playing again in Lesson 3!</p>
<p>EXTENSION: REMEMBERING A MUSICAL THEME</p> 	<ul style="list-style-type: none"> Play CD: First movement of Janacek's <i>Mladi</i>.  Students raise their hands when they hear the main musical theme that they learned to sing. <i>How can we remember a musical theme?</i> Make a class list of answers. <i>Goodbye Song</i> 	<p>A musical theme is a recognizable melody that can be repeated or varied within a piece of music.</p> <p>Ways to remember a musical theme:</p> <ul style="list-style-type: none"> 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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
MEET PETR GINZ (5 min)	<ul style="list-style-type: none"> Find Petr Ginz bio in <i>My Music Journals</i>, p.24. Play CD: <i>Petr’s Story</i>.  <i>What do we know about Petr’s life?</i> <i>What questions do you have about Petr’s life?</i> 	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. Petr’s story and photograph can be found on p. 45.
EXPLORE PETR’S GHETTO DWELLINGS (5 min)	<ul style="list-style-type: none"> Look at Petr’s drawing <i>Ghetto Barracks</i> in <i>My Music Journals</i> p. 25. Notice and chart the contents and qualities of the drawing. Make inferences based on the drawing. 	<u>Contents and Qualities:</u> <i>What colors did Petr use?</i> <i>What are people in the drawing doing?</i> <i>What is the weather like in the drawing? The season?</i> <i>Describe the buildings, windows and surroundings.</i> <u>Inferences</u> <i>What do you think is happening inside the building?</i> <i>Who lives there?</i> <i>What is life like in Terezín?</i>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>EXPLORE PETR'S MOON LANDSCAPE</p> <p>(5 min)</p>	<ul style="list-style-type: none"> • Look at Petr's drawing <i>Moon Landscape</i> in <i>My Music Journal</i> p. 25. • Notice and chart the contents and qualities of the drawing. • Make inferences based on the drawing. • In Terezin, 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. 	<p><u>Contents and Qualities:</u> <i>What colors did Petr use?</i> <i>Describe the scene.</i></p> <p><u>Inferences:</u> <i>What do you think is happening on the moon?</i> <i>Why did Petr draw a moon landscape?</i></p> <p><u>Compare:</u> <i>Which drawing shows what Petr sees, and which shows what he dreams?</i></p>
<p>DRAW WHAT I SEE AND WHAT I DREAM</p> <p>(20 min)</p> 	<ul style="list-style-type: none"> • Petr's life inspired him to create art. Our lives can inspire us to create, too. • Model making drawings of <i>What I See</i> and <i>What I Dream</i> for your students, and think aloud as you do. • In <i>My Music Journals</i>, 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. 	<p>Modeling the drawing process will set the tone and outcome from the students.</p> <p>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.</p>

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

Materials: 92Y CD, CD player, *My Music Journals*, chart paper, markers

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
CONNECTING PETR AND JANACEK (10 min)	<ul style="list-style-type: none"> • <i>Hello Song.</i> • TA share their REAL/DREAM drawings. • <i>I know two composers who lived in the Czech lands at the same time as Petr.</i> • Revisit singing the <i>Mladi</i> melody call and response. • <i>Is this music inspired by what Janacek saw in his life, or what he saw in his dreams?</i> • Play CD: <i>Mladi</i> (First Movement).  	<u>Connecting:</u> 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 (15 min) 40	<ul style="list-style-type: none"> • 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. 	<u>Ways to Create Playful Sounds:</u> Articulations: Long/short; Smooth/choppy Pitch: High/low Dynamics: Loud/soft Tempo: Fast/slow Additional: Trills; Rhythmic variations; invent your own ways to play

ACTIVITY

STEPS & GUIDING QUESTIONS

SUPPORT

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

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>									
<p>REMEMBERING PETR GINZ</p> <p>(10 min)</p>	<ul style="list-style-type: none"> Complete K W L chart in <i>My Music Journals</i>, p. 28. Focus a discussion on Petr: <i>What do we know about Petr’s life?</i> <i>What do you wonder about Petr’s life?</i> 	<table border="1" data-bbox="1157 597 1934 834"> <thead> <tr> <th colspan="3" data-bbox="1157 597 1934 688">Remember Me Concert</th> </tr> <tr> <th data-bbox="1157 688 1415 748">I Know</th> <th data-bbox="1415 688 1673 748">I Wonder</th> <th data-bbox="1673 688 1934 748">I Learned</th> </tr> </thead> <tbody> <tr> <td data-bbox="1157 748 1415 834"></td> <td data-bbox="1415 748 1673 834"></td> <td data-bbox="1673 748 1934 834"></td> </tr> </tbody> </table> <p data-bbox="1146 886 1961 964">If a specific song is mentioned by the students, play an excerpt from the CD to help make connections.</p>	Remember Me Concert			I Know	I Wonder	I Learned			
Remember Me Concert											
I Know	I Wonder	I Learned									
<p>EXPLORE POEM: <i>THE BUTTERFLY</i></p> <p>(5 min)</p> 	<ul style="list-style-type: none"> Read aloud Poem: <i>The Butterfly</i> by Pavel Friedmann p. 44. Notice and chart the contents and qualities of the poem. Make inferences based on the poem. 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. 	<p><u>Contents and Qualities:</u></p> <p>What pictures does Pavel’s poem create in your mind? What are the most important nouns/verbs in the poem? What colors seem important?</p> <p><u>Inferences:</u></p> <p>What does Pavel want you to know about the butterfly, and about himself?</p>									

ACTIVITY

TWO POEMS:
WHAT I SEE AND
WHAT I DREAM

(20 min)

STEPS & GUIDING QUESTIONS

- 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.

SUPPORT



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,
Pinned 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



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?

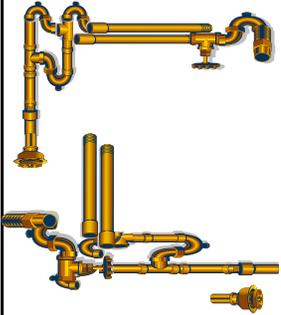
Vocabulary: Bass Clarinet, Bassoon, Clarinet, Flute, French Horn, Oboe, Piccolo, Woodwinds

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

Materials: 92Y CD, CD player, *My Music Journals*, crayons, markers

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
SROBOE JAM (5 min)	<ul style="list-style-type: none"> <i>Hello Song.</i> TA lead call and response - playful sounds. 	
REMEMBERING WOODWIND INSTRUMENTS (10 min)	<ul style="list-style-type: none"> <i>What instruments did we see and hear at the concert? What did you notice about these instruments? What did they look like and sound like? How were they played?</i> Students complete woodwind activity pages in <i>My Music Journals</i>, p. 29 & 30. 	Students remember and describe woodwind instruments. 

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WOODWIND INSTRUMENT FACTORY</p> <p>(15 min)</p> 	<ul style="list-style-type: none"> • <i>If you worked in an instrument factory, what kind of instrument would you make?</i> • In <i>My Music Journals</i>, 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. 	<p>Woodwind instruments are made in a factory. Students can invent a new kind of woodwind instrument and give it a name (i.e., “Stroboe”).</p> <p><u>Woodwind Traits:</u></p> <ul style="list-style-type: none"> Uses breath to make sound Holes or keys to play different notes Made of wood or metal Shaped straight or curvy Add other traits
<p>CONNECTING THE ENTIRE UNIT</p> <p>(10 min)</p> <p>49</p>	<ul style="list-style-type: none"> • 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. • <i>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!</i> • <i>Goodbye Song</i> 	<p style="text-align: center;"><u>STRING QUARTET INSTRUMENTS</u></p>  <p style="text-align: center;">Pictured from left to right: Cello, Viola, 2 violins</p>

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



CLARINET



BASS CLARINET



OBOE



BASSOON



FRENCH HORN



Sweet Plantain String Quartet



“...Blending jazz, Latin, and classical styles, this virtuoso quartet brings a freshness and inventiveness to every note they play.”

- Stuart Malina, Tony Award-Winning Conductor

Kid Friendly Bio

Unit 3

Who are the Sweet Plantain String Quartet?

The Sweet Plantain String Quartet is a group of four musicians who play two violins, viola and cello—all string instruments. While string quartets usually play classical music, Sweet Plantain combines classical with other musical styles that the four musicians grew up with, such as Latin, jazz and hip-hop. They also like to improvise, and compose their own music.

The musicians in Sweet Plantain come from very different places. Eddie Venegas is from Venezuela, Joe Deninzon is from Russia, Orlando Wells is from New Jersey and David Gotay is from the Bronx, New York. They have traveled to many different places throughout the world playing their unique style of music together.

However, they also spend time in New York City teaching music to students just like you.

Sweet Plantain String Quartet

Nobody bridges the gap between generations or musical genres like **Sweet Plantain String Quartet**, a refreshingly new string quartet. Artfully fusing the western classical traditions in which they were trained with the hip-hop, jazz improvisation and Latin rhythms on which they were raised, their original writing and live shows educate and entertain.

Separately hailing from the South Bronx, New Jersey and Venezuela, together these musicians give voice to a sound that is contemporary, multicultural and very New York. The group's commitment to the musical education of New York's urban youth has led them to design curricula that empowers students through musical forms representative of their community's cultural heritage, while at the same time exposing them to classic Western traditions.

Unit 3

Sweet Plantain String Quartet Unit Inquiry: How does Sweet Plantain transform popular songs, Latin grooves and classical music into music for string quartet?

SWEET PLANTAIN UNIT OVERVIEW

LESSON 1 - TEACHING ARTIST: Musical Transformation

Objective: Students will apply the idea of transformation to string quartet music.

Aim: How does Sweet Plantain transform Cuban *rhumba* in *Danzon*?

LESSON 2 - CLASSROOM TEACHER: Transformations in Our World

Objective: Students will identify various kinds of Transformation, rap to *Excursions* and move to *Serenata*.

Aim: Where do we find *transformations* in our world?

LESSON 3 - TEACHING ARTIST: Sweet Plantain Transforms...

Objective: Students will observe and predict musical transformations.

Aim: How will Sweet Plantain transform rap? A pop song? A love song?

LESSON 4 - CLASSROOM TEACHER: Reflecting on the Concert

Objective: Students will reflect on what they heard, saw, did and felt at the Sweet Plantain concert.

Aim: What did we experience at the Sweet Plantain concert?

LESSON 5 - TEACHING ARTIST: Transforming Our Dance Moves

Objective: Students will create and transform dance moves to Sweet Plantain recordings.

Aim: How do we want to move to the music of Sweet Plantain?

Objective: Students will apply the idea of transformation to string quartet music.

Aim: How does Sweet Plantain transform Cuban *rumba* in *Danzon*?

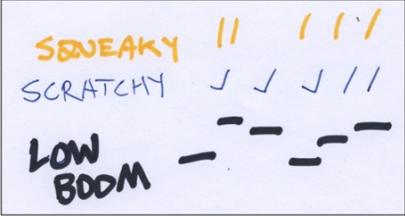
Vocabulary: *Danzon*; Lyrics; Rap; Serenade; String quartet; Transformation

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; Math and Science: 1, 6, 7

Materials: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>SERENATA WARM-UP</p> <p>(5 min)</p>	<ul style="list-style-type: none"> • <i>Hello Song</i>. • Play <i>Serenata</i> (short version).  <p>Wordlessly invite students to join you in tapping along with the syncopated bass line:</p> <p><i>Serenata pizzicato syncopation</i></p> 	<p>Serenata by Aldemaro Romero (Venezuela): A serenade (serenata) is a musical composition, and/or performance, in someone's honor. From the Italian word <i>sereno</i>, calm.</p> <p>Tapping along with <i>low/medium/high</i> pattern might be <i>lap/ tummy/ air</i> in the concert.</p>
<p>INTRODUCE SWEET PLANTAIN STRING QUARTET</p> <p>(10 min)</p> <p>60</p>	<ul style="list-style-type: none"> • Students view photos of Sweet Plantain String Quartet instruments in <i>My Music Journals</i>, p. 33. • Play <i>Violin, Viola and Cello Demos</i>.  • <i>The musicians of Sweet Plantain are masters of musical transformation - able to transform any style of music into music for string quartet. What is transformation? What transforms? How can you transform music?</i> 	<p>Transformation: The process of changing in composition or structure. See chart on p. 63.</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>DANZON (15 min)</p>	<ul style="list-style-type: none"> Sing, clap, move and squiggle score the patterns you hear in the isolated rhythm tracks, then compare with Sweet Plantain's transformation of those rhythms. <i>How did they transform the percussion music?</i> Play CD: <i>Danzon guiro</i> 🎧 Play CD: <i>Danzon bass line</i> 🎧 Play CD: <i>Danzon clave</i> 🎧 Play CD: <i>Danzon all percussion</i> 🎧 Play CD: <i>Danzon transformation</i> 🎧 	<p>Squiggle Score: Freely invented graphic notation to indicate different melodies, ranges, articulations. List the instruments on the left side, draw a line across the page for each instrument, then add who plays what when. When demonstrating, keep your voice linked to the marks you make, in real time, to keep the link between sound and mark super clear. K & 1 = CT and TA each lead a group. 2 & 3 = groups of 4 students collaborate.</p> <p><i>Squiggle score example for the squeaky violin (clave), scratchy violin (guiro) and cello (bass line) of Sweet Plantain's Danzon.</i></p> 
<p>SET UP EXCURSIONS RAP (5 min)</p>	<ul style="list-style-type: none"> <i>Can Sweet Plantain transform rap?</i> Play <i>Excursions Drum Track</i>. Practice the rap lyric with the track. Ask students to be ready to perform this by themselves at your next visit. 	<p style="text-align: center;">Excursions</p> <p style="text-align: center;"><i>Back in the day, when I was a teenager Before I had status, and before I had a pager You could find the abstract, listening to hip-hop My Pops used to say, it reminded him of bebop I said, "Well Daddy, dontcha know, things go in cycles" The way that Bobby Brown is, hipper like Michael. It's all expected, things are former looking If you've got the love, Plantain is for the bookin'</i></p>

Objective: Students will identify various kinds of transformations, rap to *Excursions* and move to *Serenata*.

Aim: Where do we see *transformation* in our world?

Vocabulary: Transformation

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; Math and Science: 1, 6, 7

Materials: 92Y CD; CD player; Books about transformation (see Support section); Transformation Chart; *Excursions* rap lyric

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
CONNECT WITH YOUR OWN CURRICULUM (Optional)	<ul style="list-style-type: none"> • Read a book that centers on a transformation. • <i>What was transformed in the story?</i> • <i>What stayed the same?</i> • <i>What changed?</i> • Define transformation. 	Suggested books: <i>Mufaro's Beautiful Daughters</i> ; <i>The Three Wishes</i> ; <i>The Frog Prince</i> ; <i>Beauty and the Beast</i> ; <i>The Fisherman and His Wife</i> ; <i>The Very Hungry Caterpillar</i> ; <i>Thunder Cake (personal transformation)</i> ; <i>Paper Hat Tricks</i> ; <i>Bringing the Rain to Kaputi Plain</i> ; <i>Caterpillar and Polliwog</i> ; <i>From Trees to Paper</i> ; <i>My Life As a Dragonfly: Swimmer to Flyer</i> ; <i>Sunlight Makes the Seasons</i> ; <i>The Moon Seems To Change</i> ; <i>Why Do Leaves Change</i> ; <i>What Makes Day and Night</i> ; <i>How Mountains Are Made</i>
DEFINING TRANSFORMATION (15 min) 62	<ul style="list-style-type: none"> • Use the chart in <i>My Music Journals</i>, p. 34, to help students access prior knowledge to define <i>transformation</i>. • Once you have identified an object <i>before</i> and <i>after</i> transformation, compare the two: • <i>What is still the same even after the transformation?</i> • <i>What is changed?</i> 	See sample chart of Transformations on p. 63. This classroom teacher version includes the prompts and suggested answers. The <i>My Music Journals</i> version does not, so that students can fill in their own answers.

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
<p><i>EXCURSIONS</i> RAP (5 min)</p>	<ul style="list-style-type: none"> • <i>Can Sweet Plantain transform rap?</i> • <i>Play Excursions Drum Track.</i> • <i>Practice the rap lyric with the track.</i> 	<p>See <i>Excursions</i> rap lyrics on p. 61 and in <i>My Music Journals</i>, p 35.</p>

SAMPLE TRANSFORMATIONS

Before Transformation	After Transformation	What is still the same?	What is now changed?
A pile of Legos	A Lego house	Shape and color of Legos.	They form a new shape.
Caterpillar	Butterfly	They are the same insect.	The butterfly has wings and flies instead of crawling.
Tadpole	Frog	They are the same amphibian.	The frog breathes with lungs instead of gills and hops on legs instead of swimming like a fish.
Ice	Steam	Both are made up of water.	Solid to gas.

Objective: Students will observe and predict musical transformations.

Aim: How will Sweet Plantain transform rap? A pop song? A love song?

Vocabulary: R & B, Rap, Transformation

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; Math and Science:1, 6, 7

Materials: 92Y CD, CD Player, *Excursions* rap lyrics

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p><i>SERENATA</i> WARM-UP (5-10 min)</p>	<ul style="list-style-type: none"> • Play CD: <i>Serenata</i>.  (saxophone quartet version). • Wordlessly invite students to join you in tapping along with the syncopated bass line. • <i>Is this Sweet Plantain playing? How do you know?</i> • How has this music been transformed? 	<p>You may want to play the sax quartet and string quartet versions back to back to compare.</p>
<p>CONNECT WITH CT LESSON (5 min)</p> 	<ul style="list-style-type: none"> • <i>What transforms?</i> (Use chart) • <i>What are Sweet Plantain's tools, their instruments? How can they use these tools to transform other kinds of music into string quartet music?</i> 	<p>The musicians of Sweet Plantain are masters of musical transformation, able to transform any style of music into music for string quartet.</p> <p>Draw out students' understanding of musical transformation.</p>

ACTIVITY	STEPS AND GUIDING QUESTIONS	SUPPORT
<p>EXCURSIONS RAP</p> <p>(10 min)</p>	<ul style="list-style-type: none"> • <i>Can Sweet Plantain transform rap?</i> • Play CD: <i>Excursions Drum Track</i>.  • Students perform the rap lyric with the track. • Play CD: <i>Excursions</i> (rap excerpt).  • Listen again, stopping and starting, to help students articulate how Sweet Plantain transformed the music. 	<p>See <i>Excursions</i> rap lyrics on p. 61 and in <i>My Music Journals</i>, p. 35.</p>
<p>I GOT A WOMAN TRANSFORMATION</p> <p>(15 min)</p> 	<ul style="list-style-type: none"> • <i>Can Sweet Plantain transform an R&B song?</i> • Play CD: <i>I Got A Woman</i> (Ray Charles).  • Sing, clap, move and squiggle score the patterns you hear in the track, then compare it with Rebirth Brass Band and Sweet Plantain's transformation of those rhythms. • Play CD: <i>I Got A Woman</i> (Rebirth Brass Band).  • Play CD: <i>I Got A Woman</i> (Sweet Plantain).  • <i>How did Sweet Plantain transform an R&B song?</i> 	<p><i>I Got a Woman</i> Rhythm</p> <p><i>I Got A Woman</i></p> <p>tune repeating rhythm:</p>  <p>accomp repeating rhythm:</p> 
<p>PREPARING FOR THE CONCERT</p> <p>(5 min)</p> 	<ul style="list-style-type: none"> • <i>How will we show our respect and love at the concert?</i> • <i>What are we expecting to see and hear?</i> • <i>What questions do we have that we hope might be answered by the concert?</i> 	

Objective: Students will reflect on what they heard, saw, did and felt at the Sweet Plantain concert.

Aim: What did we experience at the Sweet Plantain concert?

Vocabulary: Plantain

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; Math and Science: 1, 6

Materials: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS AND GUIDING QUESTIONS	SUPPORT
<p>FOUR SQUARE REFLECTION</p> <p>(10 min)</p>	<ul style="list-style-type: none"> Complete the Four Square in <i>My Music Journals</i>, p. 37. 	<p>Four Square:</p> <p>At the concert what did you: See? Hear? Think? Feel?</p> <p>Differentiated Four Square:</p> <p>K-1: Students draw what they saw, heard, thought and felt at the concert.</p> <p>2-3: Students <u>draw and label</u> what they saw, heard, thought and felt.</p>
<p>TRANSFORMING OUR REFLECTIONS</p> <p>(15 min)</p>	<ul style="list-style-type: none"> Students write/draw their reflections in <i>My Music Journals</i>, p. 36 while listening to the CD.  	
<p>SWEET PLANTAIN SNACK OPTION</p> <p>(20 min)</p>	<ul style="list-style-type: none"> Students and teacher work together slicing, cooking and eating sweet plantains. As you work, discuss the concert, and why the musicians chose their name. <i>If the musicians had come from another culture, one of the students' home cultures, what food might have provided a name for <u>that</u> group?</i> 	<p>See online sources for advice on choosing ripe plantains and cooking methods – or ask a Latina chef! Packaged sweet plantain chips are an option.</p>

Objective: Students will create and transform dance moves to Sweet Plantain recordings.

Aim: How do we want to move to the music of Sweet Plantain?

Vocabulary: String Quartet, Transformation

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, 2, 6, 7

Materials: 92Y CD, CD player, Chart paper

ACTIVITY	STEPS AND GUIDING QUESTIONS	SUPPORT									
CONNECT TO CT LESSON (10 min)	<ul style="list-style-type: none"> Students share their reflections, writing, drawings with TA. TA draws out students' understanding of musical transformation. 	<p><i>How did Sweet Plantain use their instruments to transform other kinds of music into string quartet music?</i></p>									
TRANSFORMING OUR DANCE MOVES (20 min)	<ul style="list-style-type: none"> Students volunteer to invent movement patterns to go with tracks chosen by the TA. 🎧 All students echo the movement. Take a moment to notice the different specifics of the movement. Play another track, and transform the movements from the previous track so that they fit this new one. 🎧 Take a moment to notice how the different parts of the original movement were used, not used or transformed. 	<p>Model this entire process first, before asking for volunteers. Movement-inspiring tracks may be from any genre of music.</p>									
KWL CHART (10 min)	<ul style="list-style-type: none"> Chart student responses: <i>What do we Know?</i> <i>What do we Wonder?</i> <i>What did we Learn?</i> 	<table border="1" data-bbox="1255 1243 1772 1468"> <thead> <tr> <th colspan="3">Sweet Plantain Concert</th> </tr> <tr> <th>K</th> <th>W</th> <th>L</th> </tr> </thead> <tbody> <tr> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>If a specific song is mentioned, play an excerpt on CD so all students can remember what the speaker is referring to.</p>	Sweet Plantain Concert			K	W	L			
Sweet Plantain Concert											
K	W	L									

UNIT 3 SWEET PLANTAIN STRING QUARTET VOCABULARY

Cello: The second lowest pitched instrument in the string instrument family.

Danzon: A Cuban dance.

Lyrics: The words to a song.

Plantain: A tropical plant of the banana family.

Quartet: A group of four musicians: two violins, one viola and one cello.

R & B: Abbreviation for the musical genre Rhythm and Blues.

Rap: Refers to spoken or chanted lyrics, often over a repetitive beat. Rap is a primary ingredient in hip hop music and reggae. Rapping can be delivered over a beat or without accompaniment.

Serenade: A musical composition and/or performance in someone's honor.

String Quartet: A group of four musicians: two violins, one viola and one cello.

Transformation: The process of changing in composition or structure.

Viola: Slightly larger than the violin, the viola is the second highest pitched instrument in the string family.

Violin: The highest pitched instrument in the string family.

Instruments Played By Sweet Plantain String Quartet

VIOLIN



VIOLA



CELLO



Cyro Baptista



“...Cyro follows an eclectic muse that helps him balance compositional sophistication with bedrock propulsion.”

- New York Magazine

Kid Friendly Bio

Unit 4

Cyro's Story

Cyro Baptista was born in Brazil, in the small city of Ubatuba, located between the two large cities of Sao Paulo and Rio de Janeiro. Ubatuba is surrounded by mountains, rainforest and the ocean. When he was young Cyro spent his days listening to the sounds all around him: city sounds, ocean sounds, rainforest sounds. In school, Cyro always had fun singing Brazilian children's songs, but didn't feel like he was an especially good musician. Then one day his music teacher handed him a coconut and asked him to imitate his favorite sound from the rainforest. She helped him turn the sound into a rhythm. He was amazed at how much fun it could be. In her class, the students learned that everyday objects like Cyro's coconut can be used to make music. Together they imitated the sounds around them: insects, waterfalls, wind in the trees. They layered the sounds until their classroom sounded like a rainforest. Finally, Cyro felt he was good at music. He realized that if he could make rhythms on a coconut he could make music on any instrument. Cyro was inspired to learn to play as many percussion instruments as he could: pandeiro, berimbau, surdo, caxixi, timbales, cowbell, and many more. Eventually, he moved from Brazil to New York City and began sharing his sounds and rhythms with the world.

Cyro Baptista

Cyro Baptista has emerged as one of the premier percussionists in the world. With his percussion and dance ensemble known as Beat the Donkey, Cyro gives free reign to his imagination, mixing his tremendous musical skills, natural sense of humor and theatrical ways with instruments from Brazil, the Middle East, Indonesia, Africa and the U.S., as well as the many instruments he creates himself.

Mysterious, spellbinding, and infectious, irresistible dance music, Beat the Donkey is more than just a band. It is a multicultural, polyphonic, highly creative and entertaining group that takes rhythms beyond their natural frontiers and creates a brand of music too innovative and varied to be labeled. The amazing thing about Beat the Donkey is their unending musical variations; you could listen to them all night and still want to hear more.

Unit 4

Cyro Baptista Inquiry: How is Cyro Baptista's music an expression of his childhood in Brazil?

CYRO BAPTISTA UNIT OVERVIEW

LESSON 1 - TEACHING ARTIST: Cyro's Sambas

Objective: Students will meet Cyro Baptista and explore the sounds of Brazil.

Aim: Who is Brazilian percussionist Cyro Baptista?

LESSON 2 - CLASSROOM TEACHER: Brazil and Its Rainforests

Objective: Students will draw Cyro's Brazilian home.

Aim: What are the elements of Cyro's Brazilian home?

LESSON 3 - TEACHING ARTIST: Cyro's World Jam

Objective: Students will layer sounds using their own found sound percussion instruments.

Aim: What are the sounds of Cyro's world?

LESSON 4 - CLASSROOM TEACHER: Reflecting On the Concert

Objective: Students reflect on the concert and create a poster for Cyro's next concert.

Aim: What was exciting and interesting about Cyro's concert?

LESSON 5 - TEACHING ARTIST: Year-End Reflection

Objective: Students look back on the entire musical year.

Aim: Who was your favorite 92Y artist this year?

Objective: Students will meet Cyro Baptista and explore the sounds of Brazil.

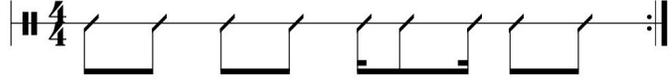
Aim: Who is Brazilian percussionist Cyro Baptista?

Vocabulary: Found Sound, Percussion, Portuguese, Rhythm, Rio De Janeiro, Samba, Sao Paulo, Ubatuba

Core Curriculum Standards: Speaking, Listening, Writing, Language

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

Materials: 92YCD, CD player, *My Music Journals*, Found sound percussion instrument(s)

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET CYRO BAPTISTA (15 min)</p>	<ul style="list-style-type: none"> • <i>Hello Song</i>. • Name and imitate some city sounds. • Create and perform a quick squiggle score using the three sounds. • <i>How can music come from the world around us?</i> • <i>Cyro Baptista grew up in an environment that inspired him to create wonderful, colorful, unusual music.</i> • Play CD: <i>Cyro's Story</i>.  • <i>What details caught your attention in Cyro's Story?</i> 	<p>City sounds: Horn, car door, apartment door, subway bing-bong, siren, subway cars clicking on tracks, car alarms, crows, pigeons, crickets, wind, thunder.</p>
<p>SAMBA RHYTHMS (15 min)</p> 	<ul style="list-style-type: none"> • Brazil's most famous rhythm is the Samba. • TA model, then all students: <ul style="list-style-type: none"> - Step in place to quarter notes. (mm 86) - Add counting to four in Portuguese. - Add clapping the <i>Carangejo Estrela Brilhante</i> rhythm. • Play CD <i>Carangejo Estrela Brilhante</i>. • Playfully step, count, and clap along (switching between 1, 2, or all 3). • Repeat the activity with the <i>Mr. Bugaloo</i> rhythm. • Play CD: <i>Mr. Bugaloo</i>.  	<p>Counting to 4 in Portuguese:</p> <ol style="list-style-type: none"> 1 - Um [oon] 2 - Dois [doh-eesh] 3 - Três [treh-sh] 4 - Quatro [kwa-troo] <p><i>Carangejo Estrela Brilhante</i> Rhythm:</p> <p><i>Estrela Brilhante</i> rhythm</p>  <p><i>Mr. Bugaloo</i> Rhythm:</p> <p><i>Mr. Bugaloo</i> rhythm</p> 

ACTIVITY

STEPS & GUIDING QUESTIONS

SUPPORT

FOUND SOUND PERCUSSION AND SAMBA SCHOOL (10 min)



- Define and clarify “found sound” and its connection to Cyro.
- Define and clarify “samba school” and its connection to Cyro.
- *Next visit, we'll make new music using found sound percussion, rainforest sounds and city sounds. To get ready, please:*
 - Collect found sound instruments.
 - Draw a picture that includes a rainforest, a city, and a Samba School.
- Step, count and clap along with the CD again. 
- *Goodbye Song*

Found sound: Describes music made from objects that are not normally considered instruments. Connection to Cyro: Cyro's first found sound instrument was a coconut.

Percussion: Objects which produce sound via striking, shaking or scraping.

Found sound instrument ideas: Metal cans (especially those with ridges on the sides), cardboard tubes, pencil case, cardboard boxes; nothing valuable, fragile or dangerous.

A samba school (in Portuguese: *Escola de samba*) is a club or dancing school made up of musicians and dancers who practice and perform samba, an African-Brazilian dance. The schools are traditionally associated with a particular neighborhood, often shanty towns ("favela"). Everyone participates in the local Samba School, either performing, making costumes or building floats. They practice and often perform in huge square-compounds ("quadras de samba"). Connection to Cyro: Cyro's local samba school influenced how he formed his band.



Objective: Students will draw Cyro's Brazilian home.

Aim: What are the elements of Cyro's Brazilian home?

Vocabulary: Rainforest, Species

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; Math and Science: 1, 6, 7

Materials: 92YCD, CD player, *My Music Journals*, Drawing materials

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>INTRODUCTION TO BRAZIL (10 min)</p> 	<ul style="list-style-type: none"> Locate Brazil and its cities in <i>My Music Journals</i>, p. 6. Also view photos of the Amazon river and the Brazilian flag, <i>My Music Journals</i>, p. 6. Play CD: <i>Cyro's Story</i>. 🎧 Help students make connections between the map, photos and story. 	<p>Brazil is the largest country in South America. It is the fifth largest nation in the world, and is most well known for the Amazon rainforests, the world's largest. Brazil is very culturally diverse, which has created a rich religious, musical, and culinary environment.</p> <p>Some cities in Brazil: Ubatuba, Sao Paolo, Rio de Janeiro.</p>
<p>WHAT IS A RAINFOREST? (5 min)</p> 	<ul style="list-style-type: none"> Play CD: <i>Rainforest Sounds</i> (long). 🎧 Introduce rainforests. Locate and discuss the Rainforest Animals in <i>My Music Journals</i>, p. 38. <i>What do we notice or know about these animals? Which ones make sounds?</i> 	<p>Brazil has the greatest variety of animals of any country. It is home to 600 mammals, 1,500 fish species, 1,600 bird species, and an amazing 100,000 different types of insects.</p> <p>Additional materials:</p> <p><u>Rainforest narrative book</u> THE GREAT KAPOK TREE (Cherry/Sandpiper; isbn: 978-0152026141) Maps, animal pictures, compelling story, ages 4-8.</p> <p><u>Rainforest picture book</u> RAINFOREST (Marent; see www.dk.com.rainforest; isbn: 978-0-7566-1940-4). Beautiful medium and large photos.</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>DRAWING CYRO'S HOME (20 min)</p> 	<ul style="list-style-type: none"> • Create a drawing that includes the main elements of Cyro's Brazilian home: rainforest, ocean, city, samba school, in <i>My Music Journals</i>, p. 39. • Share drawings and discuss: <i>What are some of the sounds we might find in this picture?</i> 	<p>Encourage work at as high a level of detail as your student can accomplish.</p>
<p>COLLECT FOUND SOUND PERCUSSION</p>	<ul style="list-style-type: none"> • Collect instruments brought in from home, to be used in next TA visit. 	<p>Found sound instruments ideas: metal cans (especially those with ridges on the sides), cardboard tubes, pencil case, cardboard boxes; nothing valuable, fragile or dangerous.</p> 

Objective: Students will layer sounds using their own found sound percussion instruments.

Aim: What are the sounds of Cyro's world?

Vocabulary: Found Sound Percussion, Rainforest, Rest Position

Core Curriculum Standards: Speaking, Listening, Writing, Language

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

Materials: 92Y CD, CD player, Found sound percussion objects

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
<p>CYRO'S HOME DRAWINGS (10 min)</p> 	<ul style="list-style-type: none"> • Distribute found sound percussion instruments. • Students practice <i>Rest Position</i>. • TA model improvising on found sound percussion with <i>Hello Song</i>. • Student volunteers improvise on found sound percussion with <i>Hello Song</i>. • Students share one or two pictures from CT lesson with TA. • <i>What are some of the sounds we might find in these pictures? Make a list.</i> 	<p><i>Rest Position</i>: Instruments on desk, fold hands, eyes on TA, awaiting next instruction.</p>
<p>FOUND SOUND PLAYALONG (10 min)</p> <p>80</p>	<ul style="list-style-type: none"> • Students experiment, then demonstrate one or two main sounds on their instruments. • Play CD: <i>Carangejo Estrela Brilhante</i>.  • Small groups take turns playing along with CD. 	<p>Help students identify the best way to play their instrument. If needed, use chopsticks or pencils for drumsticks.</p>

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
<p>CYRO'S WORLD JAM (15 min)</p>	<ul style="list-style-type: none"> • <i>Cyro's home in Brazil included city sounds, ocean sounds, rainforest sounds and found sound instruments. Let's use all of these to create our own music.</i> • Create and perform 2- or 3-layer squiggle scores using sounds from the list. • <i>How does our music making today connect with Cyro Baptista's music making?</i> 	<p><u>Making a Squiggle Score:</u></p> <p>Ask and document (draw) students responses to:</p> <p><i>Which sound first?</i></p> <p><i>How many times will it repeat?</i></p> <p><i>Which sound next?</i></p> <p><i>When should it start?</i></p> <p><i>How many times will it repeat?</i></p> <p><i>Perform</i></p>
<p>PREPARING FOR THE CONCERT (5 min)</p> 	<ul style="list-style-type: none"> • <i>How will we show our respect and love at the concert?</i> • <i>What are we expecting to see and hear?</i> • <i>What questions do we have that we hope might be answered by the concert?</i> • <i>Goodbye Song</i> 	<p>Cyro Baptista's concerts incorporate Brazilian sounds, dance, costumes, and capoeira.</p> <p>TA draw out student connections to Brazil and Cyro's home.</p>

Objective: Students reflect on the concert and create a poster for Cyro's next concert.

Aim: What was exciting and interesting about Cyro's concert?

Vocabulary: Found sound percussion, Percussion

Common Core Curriculum: Speaking, Listening, Writing, Language

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

Materials: 92Y CD, CD player, Drawing supplies

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>									
KWL CHART (10 min)	<ul style="list-style-type: none"> Chart student responses: <i>What do we Know?</i> <i>What do we Wonder?</i> <i>What did we Learn?</i> 	<table border="1" data-bbox="1115 634 1633 850"> <thead> <tr> <th colspan="3">Cyro Baptista Concert</th> </tr> <tr> <th>K</th> <th>W</th> <th>L</th> </tr> </thead> <tbody> <tr> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>If a specific song is mentioned, play an excerpt on CD so all students can remember what the speaker is referring to.</p>	Cyro Baptista Concert			K	W	L			
Cyro Baptista Concert											
K	W	L									
POSTER (20 min)	<ul style="list-style-type: none"> <i>What were the most exciting moments of the concert? The most interesting musicians? Colors? Costumes? Sounds?</i> Use the answers to these questions to create images and text for a poster advertising Cyro's next concert, in <i>My Music Journals</i>, P. 40, or as a class on a large poster. 	<p>Consider modeling the poster-making process before students begin their own version.</p>									

Objective: Students look back on the entire musical year.

Aim: Who was your favorite 92Y artist this year?

Vocabulary: *Bateria*, percussion, refer to all instruments and unit vocabulary lists for entire year

Common Core Curriculum: Speaking, Listening, Writing, Language

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

Materials: 92Y CD, CD player, Found sound percussion instruments, chop sticks

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
CONNECT WITH CT REFLECTION (10 min)	<ul style="list-style-type: none"> • <i>Hello Song</i>. • Play CD: <i>Carangejo Estrela Brilhante</i> and <i>Cyrandeiro</i>.  • Clap and tap along. • Students share reflections (posters, KWL). 	Recordings are meant to jog students' memories—excerpts work best. If students haven't made posters, put a quick example together on chart paper based on their responses: <i>What were the most exciting moments of the concert? The most interesting musicians? Colors? Costumes? Sounds?</i>
BATERIA DEMOS (10 min)	<ul style="list-style-type: none"> • Find percussion instruments photos in <i>My Music Journals</i>, p. 41-42. • Play CD: <i>Instrument Demos</i>, as students view the instrument photos.  • Students determine which of their found sound instruments is most like each demo. • Play demo again and the “matching” instruments play along.  • Repeat to find different matches. 	The term <i>bateria</i> means “drum set” in Portuguese and Spanish. In Brazil, the word is also used for the percussion band or rhythm section of a Samba School.

<u>ACTIVITY</u>	<u>STEPS & GUIDING QUESTIONS</u>	<u>SUPPORT</u>
<p>YEAR-END REFLECTION (10 min)</p>	<ul style="list-style-type: none"> TA “drop the needle” unpredictably on all four of this year’s CDs. 🎵 Ask students to support their answers to these questions: <ul style="list-style-type: none"> <i>What artist is this?</i> <i>What song?</i> <i>What inspired this artist?</i> <i>Who composed or transformed this song?</i> <i>What else do you remember about this song?</i> <i>How is this song similar to, or different from, the artist’s other songs (compare)?</i> <i>Goodbye Song</i> 	<p><u>2011-2012 Concerts / Inquiry</u></p> <p>Natalie Merchant <i>How does Natalie Merchant’s music transform poetry?</i></p> <p>Terezin: Remember Me <i>What were the connections between everyday reality, dreams, and art at Terezin?</i></p> <p>Sweet Plantain String Quartet <i>How does Sweet Plantain transform popular songs, Latin grooves and classical music into music for string quartet?</i></p> <p>Cyro Baptista <i>How is Cyro Baptista’s music an expression of his childhood in Brazil?</i></p> <p>As students support their answers, encourage them to illustrate (and others to imitate) their ideas by singing, moving, drawing, imitating, referring to their <i>My Music Journals</i> or activities.</p> <p>Playful option: include music NOT by any of our artists, and see what students say, what connections they might make.</p>

UNIT 4: CYRO BAPTISTA VOCABULARY

Bateria: “Drum set” in Portuguese and Spanish. In Brazil, the word is also used to refer to the percussion section of a Samba School.

Berimbau: A single-string percussion instrument from Brazil.

Brazil: The largest country in South America.

Caxixi: A percussion instrument consisting of a closed basket with a flat-bottom filled with seeds or other small particles. It is played by shaking.

Cowbell: A hand percussion instrument used in various genres of music.

Cuíca: A Brazilian drum with a high-pitched squeaky sound, often used in Samba music.

Found Sound Percussion: Percussion played using objects that are not normally considered musical instruments.

Gong: Asian musical percussion instrument in the form of a flat metal disc which is struck with a mallet (soft hammer).

Guitar: A stringed musical instrument usually played by strumming or plucked with the fingers or with a pick.

Pandeiro: A small, hand-held Brazilian percussion instrument similar to a tambourine.

Percussion: Any musical instrument that produces a sound by being struck, shaken, or scraped.

Piano: A metal-stringed musical instrument, with a keyboard sounded by hammers acting on the strings.

Portuguese: The language spoken in Portugal, Brazil, and a few countries of Africa.

Rainforest: Forests characterized by high rainfall, and containing more than half of the world's species of plants and animals.

Rest position: Instruments on desk, fold hands, eyes on TA, awaiting next instruction.

Rhythm: Movement or sound with a uniform or patterned recurrence of a beat.

Rio De Janeiro: The second largest city in Brazil.

Samba: A Brazilian dance and musical genre with its roots in Brazil (Rio De Janeiro) and Africa.

Samba School: A club or dancing school made up of musicians and dancers who practice and perform samba.

Sao Paulo: The largest city in Brazil.

Species: A basic unit for classifying plants and animals.

Surdo: A large bass drum used in many kinds of Brazilian music.

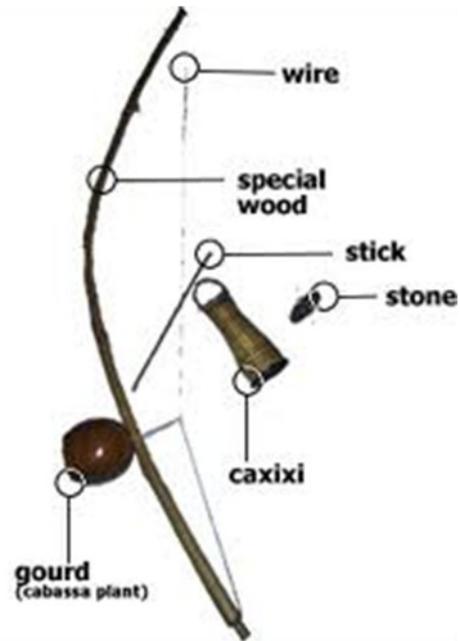
Timbal: A Brazilian percussion instrument made of lacquered wood or metal with a tunable nylon head.

Timbales: Shallow, single-headed drums with metal casing, invented in Cuba.

Ubatuba: A city located on the Southeast coast of Brazil.

Washboard: A tool originally designed for hand washing clothing, now often used as a rhythm instrument in a variety of musical genres.

INSTRUMENTS PLAYED BY CYRO BAPTISTA



BERIMBAU



CAXIXI

COWBELL



CUÍCA



GONG



PANDEIRO



SURDO



TIMBAL

TIMBALES



WASHBOARD



GUITAR



PIANO

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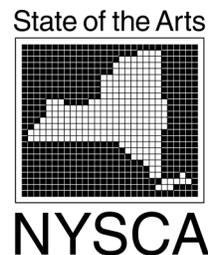
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