



OMAHA SYMPHONY



**Concentrationary Music:
Orchestrating Understanding
Primary & Secondary Resources**

HANDOUTS

Activity Sheet

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OMAHA SYMPHONY

Concentrationary Music: Orchestrating Understanding

Key Topics: Music History, Primary and Secondary Sources, Research, Music Literacy, Score Study	Grade: 6-12 Length: 60 min
Materials: - Laptop/Projector - Link to Concentrationary Music: Orchestrating Understanding	Nebraska State Standards: LA.8.W.4, LA.8.W.6, LA.8.SL.1, FA.12.4.3 Password: Concentrationary
Activity Extension: Living with the Memory of the Holocaust	Lesson 2 (Echoes and Reflections)

Pre-Teaching Overview

For a brief reminder of the difference between primary and secondary sources, [this video](#) from Scribbr is a good recap and includes the arts as a medium before moving forward.

[These survivor interview clips](#) give incredible context to the work of transcribing music composed in death camps. View as many as is helpful, though we recommend starting with the interview excerpt with Anita Lasker-Wallfisch. (2:46min)

Once the students are ready, open [this video](#) and listen from (0-10:20) and ask the following questions:

- Why do you think composers and lyricists wouldn't sign their names on compositions?
- What is the importance of collecting, preserving, and performing lost pieces of music?
- What happens when we take something from the primary source and perform or interpret it? (Do we become a secondary source?)
- When Maestro Lotoro took musical fragments and "filled in the gaps" to create a new piece, are we analyzing a primary or secondary resource?
- What are some pitfalls we should avoid when using/being secondary sources?
- How much research do you think it takes to get to 50% accuracy? 75%? 100%?

Learning Objective

Students will be able to identify what primary and secondary sources are in music and how they influence the performance and delivery of recovered pieces of music throughout history.

Orchestrating Understanding: Primary and Secondary Sources

Finish the rest of the video and ask the following questions:

- Why do you think Jack never sang that song again until he called Francesco?
- Why do you think Francesco says that these pieces from the past don't belong to the past but instead the future?
- How well do you think Francesco interpreted the last song? Does that make Francesco a secondary source?
- Why is language important? How do synonyms and context matter in life?

After a brief discussion, continue on to the activity about interpreting secondary sources.



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Concentrationary Music: Orchestrating Understanding Secondary Source Activity

Materials:

1 Small [Spiral Notepad](#) per Student

Pencils/Erasers

Hourglass (or general timer in the room)

Instructions:

- Break the students up into groups of even numbers (depending on class size and what works best for you).
- Make sure the students each have 1 small spiral notepad, a pencil, and each group has a timer (or a general timer in the room).
- For each of these instructions, give the students 1 minute to complete.
- Each student will write an appropriate descriptive phrase on the first page of the notepad. Something like, "A ninja drinking a warm cup of tea."
- The student will then pass it to the next student with the first page visible. The next student will read the phrase, flip the page over, and then DRAW their version of it.
- Then, the students will pass the drawing to the next student with ONLY that page open, and that student has to describe what is happening.
- Students will repeat this until they get their original phrase back.
- Students should then share each page individually with the group to see how everyone did.
- After the activity, discuss how this is an example of interpretation and how relying only on secondary sources can eventually take us far from the original intent of the work. Ask if this layered interpretation is a "bad thing" and where we see this in music in particular (i.e. "variations on a theme" and "sampling")