

**Aim:** How does Dvořák use melodic patterns?

**Summary:** We use our pattern expertise to find patterns in Dvořák's melody.

**Materials:** Link Up DVD and Online Community, Link Up Student Guides, staff paper

**Time Requirement:** six 20-minute sessions

**Standards:** US 1, 2, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3

**Vocabulary:** new world, Czech Republic

### Online Supplemental Unit 1 Overview

Activity 1.1: Tom Introduces Melodies Are Made of Patterns


Activity 1.2: Play "New World" Symphony

Activity 1.3: Deconstruct the "New World" Symphony Melody

Creative Extension 1: Create a New Melody

Creative Extension 2: Dvořák's Musical Postcard

### Activity 1.1: Tom Introduces Melodies Are Made of Patterns

- Watch  Online Supplemental Unit 1: Melodies Are Made of Patterns.
- Discuss the ideas and vocabulary introduced by Tom.
- Watch the video again.
  - *What should we remember?*
  - *What should we do next?*

### Activity 1.2: Play "New World" Symphony

-  "New World" Symphony (SG25–SG26)

### Activity 1.3: Deconstruct the "New World" Symphony Melody

- Choose a deconstruction lens to use in looking for patterns in the melody (suggested: rhythm, number of notes, contour, solfege, scale degrees, form).
- Sing/review the melody.
- How many phrases are there in this melody?
- Where do the phrases begin and end?
- Examine each phrase using your chosen deconstruction lens, looking for patterns.
- Write down or notate any patterns you observe.
- Listen to the recording again to confirm your observations.
- Create a lyric that reflects the nature of the melodic patterns you discovered.

## “New World” Symphony (Melody) (Lenses: Rhythm and Number of Notes)

A

A'

B

B

A

A'

1 2 3	4 5 6	7 8 9 10 11
1 2 3	4 5 6	7 8 9 10 11
1 2 3	4 5 6	7 8 9 10 11
1 2 3	4 5 6	7 8 9 10 11
1 2 3	4 5 6	7 8 9 10 11

## “New World” Symphony (Lens: Contour)

A	Going up	going down	going up then down
A'	Going up	going down	up then down again
B	Going up	down then up	up up down down up
B	Going up	down then up	up up down down up
A	Going up	going down	going up then down
A'	Going up	going up	down down up down up

## “New World” Symphony (Lens: Solfege—for more advanced students)

A	mi so so	mi re do	re mi so mi re
A'	mi so so	mi re do	re mi re do do
B	la do do	ti so la	la do ti so la
B	la do do	ti so la	la do ti so la
A	mi so so	mi re do	re mi so mi re
A'	mi so so	do re mi	re mi re la do



**“New World” Symphony (Lens: Scale Degrees—for more advanced students)**

A	355	321	23532
A'	355	321	2321
B	688	756	68756
B	688	756	68756
A	355	321	23532
A'	355	123	23261

**“New World” Symphony (Lens: Form)**

Using any of the pattern lenses above, notice which sections are similar and which sections are different to create an AABBA form.

**Creative Extension 1: Create a New Melody**

Dvořák’s melody uses a rhythmic pattern. Use the same rhythm with different pitches to create a new melody on staff paper. Play or sing your new melody. In addition to borrowing Dvořák’s pattern of rhythms, did you use any other patterns (contour, specific pitches)?

## Creative Extension 2: Dvořák's Musical Postcard




Antonín Dvořák was born and raised in a village in the Czech Republic. He came to New York in 1892. He composed his famous symphony nicknamed “from the New World” during his first year in America. Dvořák said that the subtitle was intended to convey “impressions and greetings from the New World”—a sort of musical postcard from America.

- Frame the activity:
  - *What would it be like to visit a “new world?”*
  - *What kind of music would you write about the experience?*
- Choose one of the following “new world” situations, or invent your own.
  - A Martian visits the Grand Canyon.
  - An Eskimo hunter visits New York City in the summer.
  - Harriet Tubman visits Disney World.
- Prepare to role-play your chosen person in that New World.

### Imagining a New World

What would (name) \_\_\_\_\_ notice and say about the “new world” of (place)\_\_\_\_\_?

- This place is ...
- Comparing this new world to my home, I have to say ...
- Emotionally, I’m feeling ...
- The “new world” music that this place inspires me to compose will sound like ...

- Improvise role-playing your chosen person in a “new world.”
- Play  Dvořák’s “New World” Symphony.
  - *What kinds of feelings does this melody evoke?*
  - *What events or experiences during Dvořák’s visit to America might have provided the inspiration for this melody?*

**Aim:** How do composers use sudden and gradual changes in their themes and orchestrations?

**Summary:** Students compare Brahms's and Stravinsky's uses of theme and orchestration. This unit acts as an assessment of your students' ability to recall what they've learned during the year and apply that knowledge.

**Materials:** Online Community, Link Up Student Guides

**Time Requirement:** one to six 10-minute sessions


**Standards:** US 6; NYC 2

**Vocabulary:** theme

## Online Supplement Unit 2 Overview

Activity 2.1: Listening Challenge—Brahms and the Orchestra

### Activity 2.1: Listening Challenge—Brahms and the Orchestra

- Play  Brahms's Symphony No. 1
  - *How does Brahms create excitement and surprise in this movement?*
    - Some examples are changing dynamics, instruments, tempos, accompaniments, accents, tremolos, and ranges.
    - Listen again to confirm your ideas.
  - *Based on the way he uses the orchestra, which instrument family do you think is Brahms's favorite?*
    - Listen again, and have small groups keep track of how often they hear each family playing.
  - *Remember that Stravinsky made many sudden changes in the Finale of his Firebird Suite. Does Brahms make sudden changes or gradual ones? How does each change make you feel?*
    - Listen again, and find a sudden change in the music, as well as a gradual change.
  - *Stravinsky and Brahms have both been nominated for this year's Best Orchestrator Award. Which composer should get the award? What does an orchestrator have to know and do in order to be the best?*
  - Stravinsky uses a single theme played twelve times in the Finale of his *Firebird Suite*. Brahms begins with a clear theme. Sing along with the main theme to make sure you know it, then listen again to the recording.
    - *How many times does Brahms play that theme before something else starts to happen? (Answer: three) What is the something else that happens? Does the first theme ever come back?*
  - Brahms begins this movement with a clear theme played three times. Then something else starts to happen. Listen again, and try to count.
    - *How many themes do you think Brahms uses during this movement?*

**Aim:** What does an orchestra do with a melody?

**Summary:** Students create alternative orchestrations for a melody and a musical special effect.

**Materials:** Link Up CD, Link Up DVD or Online Community, Link Up Student Guides

**Time Requirement:** three 20-minute sessions

**Standards:** US 1, 2, 6, 8, 9; NYC 1, 2, 3

**Vocabulary:** simplicity, Shaker

### Online Supplemental Unit 3 Overview

Activity 3.1: Sing or Play “Simple Gifts”

Creative Extension 1: Deconstruct Patterns in “Simple Gifts”

Creative Extension 2: Connect with Ideas of Simplicity

#### Activity 3.1: Sing or Play “Simple Gifts”

-  “Simple Gifts” (SG21–SG23)

##### Creative Extension 1: Deconstruct Patterns in “Simple Gifts”

- Choose a deconstruction lens to use in looking for patterns in the melody.
- Sing/review the melody.
  - *How many phrases there are in this melody?*
  - *Where do the phrases begin and end?*
- Examine each phrase using your chosen deconstructive lens, looking for patterns.
- Write down or notate any patterns you observe.
- Listen to the recording again to confirm your observations.

##### Creative Extension 2: Connect with Ideas of Simplicity

- Shakers were a group of people who believed that living simply was the highest form of spiritual expression. Shakers made useful household objects such as chairs, wooden boxes, and hanging pegs.
- Find examples of Shaker furniture, houses, and lifestyle, and compare them to the “Simple Gifts” melody and lyrics.
  - *Do you see any similarities? Differences? Support your answers with evidence.*

# Support Materials

## Deconstructing Melodies

### Suggested Processes for Deconstructing Melodies

- **Rhythm**
- **Number of notes**
- **Contour**
- **Solfege**
- **Scale degrees**
- **Form**

### Example: “New World” Symphony

**A**

The musical notation shows a melody with 11 notes. The notes are grouped into four phrases: 1-3, 4-6, 7-9, and 10-11. The lyrics are: 'Go ing up go ing down go ing up then down'. The scale degrees are: 3 5 5, 3 2 1, 2 3 5, 3 2.

Note	1	2	3	4	5	6	7	8	9	10	11
Lyrics	Go	ing	up	go	ing	down	go	ing	up	then	down
Solfege	Mi	sol	sol	mi	re	do	re	mi	sol	mi	re
Scale Degrees	3	5	5	3	2	1	2	3	5	3	2

### Deconstructing Melody by Rhythm

- Sing the melody.
- Clap and sing the melody.
- Clap the melody (while singing in your mind).
- Divide class into clappers and listeners. Clappers clap while listeners listen.
  - *What rhythmic patterns did you hear?*
- Write down the patterns.
- Listen to the recording again to confirm observations.

### Deconstructing Melody by Number of Notes

- Sing the melody.
  - *How many phrases are there in this melody?*
  - *Where do the phrases begin and end?*
- Sing each phrase, using a note-counting sequence as the lyric (1, 2, 3, 4 ...).
- Write down the number of notes in each phrase.
- Look for number patterns.
- Listen to the recording again to confirm observations.

# Support Materials

## Deconstructing Melody by Contour

- Sing the melody.
  - *How many phrases are there in this melody?*
  - *Where do the phrases begin and end?*
- Draw each phrase in the air while singing it, tracking the up-and-down contour as precisely as possible.
- Draw each phrase on paper while singing it.
- Look for contour patterns.
- Create a lyric that reflects the nature of the contour patterns you discovered.
- Listen to the recording again to confirm observations.

## Deconstructing Melody by Solfege or Scale Degrees

- Sing the melody.
  - *How many phrases are there in this melody?*
  - *Where do the phrases begin and end?*
- Compare the solfege syllables or scale degrees with the notated melody.
- Map the solfege syllables or scale degrees above each note of the notated melody.
- Look for scale degree patterns.
- Draw/color a map that reflects the nature of the solfege or scale-degree patterns you discovered.
- Create a lyric that reflects the nature of the solfege or scale-degree patterns you discovered.
- Listen to the recording again to confirm observations.

## Deconstructing Melody by Form

- Identifying form can be done in conjunction with any of the pattern lenses above. Students should look for the simplest forms possible.

# Support Materials

## Useful Vocabulary for In-Class Listening

Concept (characteristic)	Qualities (what you hear, on a continuum)
color (timbre)	bright ..... dark metal ..... wood
dynamic (loudness)	loud ..... soft
form	asymmetrical ..... symmetrical sectional ..... continuous
melody	jumpy ..... smooth busy ..... calm fancy ..... plain stop and start ..... keeps on going
pitch (frequency)	high ..... low
rhythm	busy ..... calm fancy ..... plain surprising ..... predictable asymmetrical ..... symmetrical
speed	fast ..... slow
texture	hard ..... soft thick ..... thin busy ..... calm