ONLINE SUPPLEMENTAL UNIT

Melodies Are Made of Patterns

Focal work: Dvořák's "New World" Symphony, second movement

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

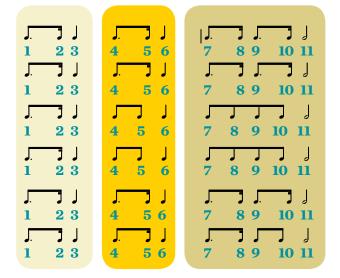
• 6 "New World" Symphony (SG25–SG26)

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)





"New World" Symphony (Lens: Contour)

A	Going up
A'	Going up
В	Going up
В	Going up
A	Going up
A'	Going up

going down
going down
down then up
down then up
going down
going up

going up then down up then down again up up down down up up up down down up going up then down down down up down up

"New World" Symphony (Lens: Solfege-for more advanced students)

A	mi so so	
A'	mi so so	
В	la do do	
В	la do do	
A	mi so so	
A'	mi so so	

mi re do mi re do ti so la ti so la mi re do do re mi re mi so mi re re mi re do do la do ti so la la do ti so la re mi so mi re re mi re la do

"New World" Symphony (Lens: Scale Degrees—for more advanced students)

			00700
A	355	321	23532
A'	355	321	2321
В	688	756	68756
В	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 AABBAA 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?



Melodies Are Made to Share Focal work: Brahms's Symphony No. 1, fourth movement

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?





Melodies Are Made to Be Played With Focal work: "Simple Gifts" (Traditional)

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"



• 6 "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

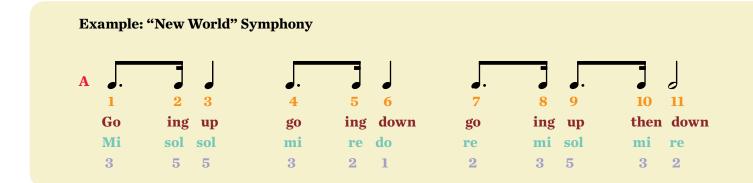
- Shakers were a group of people who believed that living simply was the highest form of spiritual expression. Shakers made useful household objects such as chairs, wooden boxes, and hanging pegs.
- Find examples of Shaker furniture, houses, and lifestyle, and compare them to the "Simple Gifts" melody 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



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	
color (timbre)	metal		
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	

