

Dvorak Symphony No. 9 in E Minor, “From the New World”, Movement IV Active Listening

National Music Standards (rev. 2014)

Artistic Process: Connecting

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

MU:Re7.2.4

- a. Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Learning Target

The student will apply knowledge of musical terms and concepts in describing the composer’s intent.

Lesson Plan

Materials:

Recording of listening example

YouTube of musical performance

New World Symphony, movement 4

<https://www.bing.com/videos/search?q=new+world+symphony%2c+movement+4+nw+york+philharmonic&view=detail&mid=1B5A2978729F3EC8784B1B5A2978729F3EC8784B&FORM=VIRE>

Partner Expectations (post in a prominent location)

- Eye contact
- Bodies facing
- Listener is silent!
- Speaker uses speaking voice
- Assign numbers (#1 speaks first)

Vocabulary for Musical Elements document (*optional, for possible questions to ask students*)

Background information:

In 1892, Antonin Dvorak moved with his wife and six children to America from Bohemia or what is now called Czechoslovakia. He was the new director of the National Conservatory of Music of America in New York City.

Within the next few months, he finished writing the New World Symphony. His music was influenced by the music of Native- and African-Americans.

That summer, the summer of 1893, he and his family spent the summer in Spillville, Iowa, where there were a number of Czech-speaking farmers. He was homesick for his country and Iowa and its people reminded him of home.

In Iowa, Dvorak wrote music, fished in the Turkey River, took walks in nature and wrote down the bird song he heard and played organ at church on Sundays.

Warmup: “You will be going to a concert by the Des Moines Symphony Orchestra. Now we will listen to one of the pieces they will perform at the concert. It is the fourth movement from a symphony called the *New World Symphony*. It was composed in 1893 when Dvorak was living in America.”

“To be able to completely concentrate on this music, find a **comfortable position** for your body...

Relax your muscles...

Close your eyes so you aren't distracted by things in the room...

Breathe in deeply, breathe out slowly...”

“While you listen, think about what **colors or pictures** the music makes you ‘see’ in your mind. Think about what **feelings** the music makes you feel. How would you describe this music to someone who hasn't heard it before?”

Play 2-3 minutes from the musical selection.

Direct Instruction:

Elicit responses from students by asking questions about the feelings and colors the music makes them see and feel. Relate the colors and feelings to musical elements. For example: repeated notes create a feeling of excitement or that something is going to happen

Guided practice:

Listen to 2-3 minutes more of music. (same prep for active listening as before - comfortable position/relax/close eyes/breathe)

*Refer students to **Partner Expectations***

Rally Robin (from *Kagan Cooperative Learning*)

- a) Pose a question that will elicit a list of responses
“Name colors or feelings the music made you see or feel.
What instruments did you hear?”
- b) Think time (wait 10 seconds before speaking)
- c) Students take turns briefly responding
- d) Continue giving responses until teacher signals stop (dinger bell)
- e) End with a compliment (teacher tells the compliment ALL students are to give)
For example, “You are a good thinker.”

Independent practice:

Mix-Pair-Share (*Kagan Cooperative Learning*)

- Students walk around the room as musical selection plays
- When music stops, high 5 a partner (nearby student)
- Students take turns giving responses to a question posed by teacher (responses should require more thought)
For example, “*Why do you think the composer chose those instruments? How do the dynamics make the music expressive?*”
- At teacher's signal to stop, give a compliment provided by the teacher

Assessment:

Informal - In a circle or in line, students turn to a neighbor and tell one color or feeling from listening to the music; turn to other neighbor and tell one thing they liked about the music (tempo, dynamics, rhythm, instruments, mood, etc.)

Formal - Students write their impressions about the music on a slip of paper (color, feelings, musical elements they liked); teacher collects and records

Resources:

Dvorak American Heritage Association

<http://www.dvoraknyc.org/dvorak-in-america/>

Dvorak's Spirit Returns to the Iowa He Loved

<https://www.nytimes.com/1993/08/09/arts/dvorak-s-spirit-returns-to-the-iowa-he-loved.html>

Iowa Center for Immigrant Leadership and Immigration – UNI

<https://bcs.uni.edu/icili/handbooks>

Kagan Cooperative Learning

<https://t2tuk.co.uk/StudentTeacher.aspx>