Antonín Dvořák’s

New World Symphony:
In Search of an American Voice

Young People’s Concerts™ for Schools 2017
Resource Materials for Teachers
For generations, the New York Philharmonic has been transforming listeners through unforgettable Young People’s Concerts and master Teaching Artist workshops, creating enriching opportunities for young artists and providing a deeper understanding of music for all kinds of audiences. Today, the Orchestra remains at the forefront of education — with a New York City focus and a global reach — and the Young People’s Concerts™ for Schools are central to the Orchestra’s partnerships with schools in New York City and beyond.

Teaching Artists of the New York Philharmonic are known around the world for creating indelible learning experiences through active engagement, sequential curriculum, and inspired performances. Their work has evolved over the past twenty-five years through their experience in New York City’s public schools both during and after school hours. Through Philharmonic Schools, Teaching Artists use major orchestral repertoire to teach students and teachers how to listen, perform, and compose music, preparing them to fully experience concerts in their own school and at the Philharmonic. Partner elementary schools in all five boroughs — which comprise more than 5,000 students — embrace music as an essential element of the classroom and of the school community. Through Very Young Composers, students from diverse backgrounds create and revisit their own compositions and even hear them performed by Philharmonic musicians — often the full Orchestra — with the help of Philharmonic Teaching Artists, who serve as mentors and scribes. Multiple national communities and foreign countries have established their own versions of Very Young Composers with assistance from the Philharmonic.

Since 1924, the New York Philharmonic has performed innovative, engaging concerts that introduce young people to symphonic music. Young People’s Concerts™ use repertoire from all eras — including the present day — to help listeners ages six to twelve explore various musical topics. Fun-filled, hour-long Very Young People’s Concerts™ combine great music with storytelling and games that unlock children’s imagination and talent. And now, Young People’s Concerts Play! makes Young People’s Concerts available to schools around the world through an on-demand streaming service with interactive features that enable students to become experts about the music they hear.

To learn more about these and the Philharmonic’s many other educational programs, visit nphilly.org/education.

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Welcome
to Young People’s Concerts for Schools!

The lessons in this booklet work together with the Young People’s Concert to enable your students to put their ears to good use in the concert hall. Students will listen closely to distinguish different musical characteristics, just as they read texts closely for detail and evidence in class. They will build skills that open up all kinds of music in new ways. And they will hear the thrilling sound of the full New York Philharmonic.

This booklet is divided into four units, each with its own number of activities. Each activity is presented with an approximate timing, and you can adjust your lesson plan according to your students’ background and abilities. Extensions suggest ways you can take each concept further or support learning standards in other disciplines.

To help you implement the units presented here, we offer a teacher workshop, during which our Teaching Artists guide you through the lessons. It is important that as many participating teachers as possible attend this workshop.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected onto a big screen. To make the most of this opportunity, before attending the concert, play the enclosed CD for your students and carry out as many of the lessons in this book as you can. Enjoy the lessons, indulge in listening, and have fun at your Young People’s Concert for Schools! See you there!

Theodore Wiprud
Vice President, Education
The Sue B. Mercy Chair

The Blueprint for Teaching and Learning in the Arts is a guide for arts educators in New York City public schools. The Music Blueprint defines five strands of learning, all addressed in these Resource Materials for Elementary School Teachers. Through the lessons in this booklet, your students will compose music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and, of course, take advantage of an important community resource, the New York Philharmonic.

In keeping with key elements of the Common Core, the Young People’s Concert for Schools and the lessons in this booklet provide a deep dive into a single great work. They foster close listening and citation of evidence, using the music as the text. Through the modality of music, they reinforce habits of mind developed in English language arts and math lessons and offer connections with literary and historical texts.
The New World Initiative
Part of the New York Philharmonic’s celebration of its 175th anniversary season, the season-long, citywide New World Initiative centers on Dvořák’s Symphony No. 9, From the New World — which the Philharmonic premiered in 1893 — and its theme of “home” through performances, community outreach, and educational projects.

The Philharmonic is giving multiple performances of Dvořák’s New World Symphony this season, from the Opening Gala Concert in September and the Young People’s Concerts for Schools in January to the free Concerts in the Parks in June. More than eighty New York City–based ensembles are participating in this initiative, presenting their own interpretations of the New World Symphony. The Philharmonic offers participating organizations free tickets to Open Rehearsals as well as access to a traveling archival exhibit and to arrangements, scores, and sheet music bowed by Philharmonic musicians and conductors.

A professional development program helps New York City elementary and secondary teachers explore the symphony’s roots in African American and Native American music and the controversy, at the time this symphony premiered, surrounding the establishment of an American musical voice. Through all these projects, the Philharmonic aims to engage as many New Yorkers as possible in the music, story, and issues surrounding Dvořák’s New World Symphony. For more information visit nyphil.org/nwi.

The Philharmonic’s Very Young Composers
Created by composer Jon Deak, the New York Philharmonic’s former Associate Principal Bass, Very Young Composers enables students from diverse backgrounds to compose music to be performed by Philharmonic musicians. Very Young Composers serves fourth and fifth graders as an after-school program through Philharmonic Schools; middle-schoolers through the Composer’s Bridge program at David Geffen Hall; and children and teens in countries around the world where the program has been introduced. In every locale, Very Young Composers culminates in the creation of astonishing works that reveal the power of children’s imaginations. Every year, more than 100 new children’s compositions are played by either ensembles of Philharmonic musicians or by the full Orchestra at the Young People’s Concerts for Schools. For more information, visit nyphil.org/veyc.

Antonín Dvořák’s New World Symphony: In Search of an American Voice
When Jeannette Thurber was looking for a director for the National Conservatory of Music, which she established in 1885 on West 17th Street in New York City, she could not have made a better choice than Antonín Dvořák. Thurber wanted to create what she called a “national musical spirit” — encouraging American composers to develop a sound and a style independent from those of European composers — and Dvořák had done just that for his own homeland, writing music redolent of Bohemian folk traditions. In addition, Thurber ensured that admission to the school was open to everyone, regardless of their race, gender, or physical ability, and in Dvořák she found someone sympathetic to the poor and the downtrodden. Dvořák was born into the servant class in a land that was part of the Austro-Hungarian Empire. Not only did he transcend his humble roots, he ennobled them through his glorious music.

After moving to New York City in 1892, Dvořák heard African American spirituals performed by his black students and Native American music performed in “medicine shows” in New York and in Iowa. Dvořák was so impressed with the range of emotion expressed in this music that, in interviews, he said the future of American music lay in these sources, not in European ones. His proclamations provoked intense controversy among critics and composers, but his Symphony No. 9 — which he subtitled From the New World — supported what he said, with audible inspiration from both sources woven into a masterful symphonic form. Or was it? Listeners in Dvořák’s own country (which is now part of the Czech Republic) say the tunes are all Czech, not American. Indeed, the similarities between folk music from Bohemian, African American, and Native American sources are striking, and questions remain about the true nature and meaning of this work.

In this year’s Young People’s Concerts for Schools, and in the lessons in this booklet, your students will explore the sources of this popular and influential symphony. They will experience how Dvořák transformed folk sources into a symphonic form. They will consider how Dvořák’s thoughts and feelings about home — his own home and how he fit into his new home in America — relate to their own experiences. And they will grapple with the question Dvořák came here to answer: what is American music?

To read program notes on the New World Symphony, go to nyphil.org/gpcschoools-dvorak.
Unit 1
Dvořák and his Czech Homeland

Antonín Dvořák grew up in the small village of Nelahozeves, at the foot of a castle. As a child he enjoyed village life and learned to play the violin for folk dances and the organ for church services. Dvořák became a nationalist composer, expressing his love of Czech folk traditions in ways that transformed the German symphonic tradition.

ACTIVITY 1
Getting to Know Antonín Dvořák

(10 Minutes)

Share some facts with your students about the composer Antonín Dvořák. As your students hear or read these facts, have them compare their own experiences with Dvořák’s, keeping track of what’s the same, similar, or different.

His name is hard to say, but it’s common in his homeland
Try saying De-vor-žak, and roll the “r”!

He was born in a small village
Antonín Dvořák was born in 1841 in Nelahozeves, a small village near Prague in Bohemia (now known as the Czech Republic).

He was born into the servant class
A castle sits on the hill overlooking the village where Dvořák was born and raised. The nobility lived in the castle, and the servant class lived in the village.

He grew up with lots of younger siblings
Antonín was the oldest of nine brothers and sisters.

His father wanted him to go into the family business
Antonín’s father was a butcher and an amateur musician. Although Antonín apprenticed to be a butcher, it was clear to everyone that he had a special musical talent. When he was sixteen, he moved to Prague to study music more seriously.

He was not cut out to work with animals
Dvořák told a story about how, when he was young, he led wild cattle home to his house. One of the cows dragged him into a lake, and Dvořák decided he would never be a butcher!

He had hobbies
Dvořák was fascinated with trains. In Dvořák’s time, the railway was still a new invention. He also loved raising pigeons as pets.

His hobbies included playing many instruments
When Dvořák was eighteen, he played viola in orchestras in his country’s capital city, Prague. He also continued to play Czech dance music (like the polka) in addition to works by composers like Beethoven and Schubert.

He had a big family of his own
Dvořák and his wife, Anna, had nine children.

He loved the countryside
Dvořák spent his summers in a village called Vysoká. He composed many of his most famous pieces of music there. He carried his love of nature and of the outdoors with him throughout his life.

He became one of the most famous composers in the world
The beautiful tunes and rich sounds of Dvořák’s music made him famous around the world — even in the still-young United States of America.

He lived in New York City for three years
Dvořák had a big impact on our country, and that is the story we will learn during this Young People’s Concert!

About the Czech Republic
Names
The Czech Republic is a country in Europe. When Dvořák was alive, the western half was known as Bohemia. After World War I, Bohemia was combined with Moravia and Slovakia to become Czechoslovakia. In 1993, Czechoslovakia was divided into the Czech Republic and the Slovak Republic.

Geography
The Czech Republic is in Central Europe, bordered by Austria and Germany on the west and Slovakia and Poland on the east.

Language
The language spoken in the Czech Republic (formerly Bohemia) is Czech, a Slavic language. Some other Slavic languages are Russian, Polish, and Slovak.

History
In Dvořák’s time, Bohemia was part of the Austro-Hungarian Empire, and those who spoke Czech were considered low-class.

EXTENSION / Exploring Czech Culture
Go to nyphil.org/gpcschoolsdvorak for a list of websites students can explore, either individually or as part of a class, to learn interesting facts about the Czech Republic and discover more about the instruments and folk music Dvořák loved.
EXTENSION / Write Your Own Nationalist Song

Imagine you are longing for your country to be free, and you want to express your pride and love for your country through music. Write a song about your culture to communicate your nationalism. What is special about your culture? What would you include in your song?

Discuss the following questions with your class:

• Do you know anyone who feels a great sense of pride in his or her own country, whether it’s the United States or somewhere else?
• How do you show pride in your culture? How do people show patriotism?
• Where do you see examples of people showing pride in their country?

• What are some things about your own country that might inspire you to create music or another form of art?
• What does it mean to be a nationalist? What are some ways a composer can be a nationalist with his or her music?

Dvořák was very proud of his homeland and its music, so he tried to capture the spirit of Czech folk songs and dances in many of his compositions. Dvořák never actually copied folk melodies in his own work; instead, he borrowed elements of them so that his music would have a similar feeling.

Explore Czech folk music and instruments.

While Czech folk music sometimes includes instruments that we hear in an orchestra — such as the violin or the clarinet — it also uses instruments that are found in other cultures’ folk traditions. One such instrument is the bagpipe, which is called a dudy in Czech. A bagpipe has a leather bag that the player blows air into. Several pipes are attached to the bag, and they produce musical sounds when the air is pushed through them.

Ask your students these questions:

How do bagpipe players hold their instrument? Imagine you are playing a bagpipe. What pose would you strike to look as if you were playing the instrument?

Imitate the bagpipe sound.

One special quality of the bagpipe is its ability to play a drone. A drone in music is the sound of one or more notes being held for a long period of time. A typical bagpipe drone has two notes, five steps apart (a fifth).

Listen to this excerpt from the Czech folk song “Chodská Kolečka.” (Chodsko is a region of Bohemia where folk culture thrives, and kolečka comes from the word kolo, meaning “round” or “circle.”)

Discuss:

• What words would you use to describe this sound?
• How can we imitate this bagpipe sound with our voices?
• How do you think we might be able to imitate the sound with our recorders?

Sing or play a bagpipe drone as a class.

Teach your class to sing or play (on recorders) “bagpipe fifths.” Divide your class into two halves.

How can we change the way we sing or play to sound even more like a bagpipe?

• Combine voices with recorders.
• Make the instrument’s rough sound with your throat.

ACTIVITY 2
The Czech Nationlist

Discuss the following questions with your class:

• Do you know anyone who feels a great sense of pride in his or her own country, whether it’s the United States or someplace else?
• How do you show pride in your culture? How do people show patriotism?
• Where do you see examples of people showing pride in their country?

• What are some things about your own country that might inspire you to create music or another form of art?
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ACTIVITY 3
The Czech Folk Style

St. Andrew’s Church in Nelahozeves, where Dvořák played the organ for services as a teenager

Czech folk-dancing

A forest in Vysočí
Combine both halves to make a “bagpipe fifths” drone.

Track 8
Listen to how the two notes are combined to create “bagpipe fifths.” Have both halves of the class sing or play their “E” and “B” together to match the notes on the recorded example.

Add a melody to the class drone.

Track 9
Once students are confident with their bagpipe sound, play Track 9, an actual Czech bagpipe melody. Have them play their two drone notes (quietly!) while the track plays to simulate Czech bagpipe music.

Track 10
Now, listen to an excerpt from the second movement of Dvořák’s symphony.

Discuss:
• How does Dvořák’s music sound similar to the Czech folk music you heard?
• What makes something folk-like?
• What are some instruments that exist in American folk music? How might an instrument in an orchestra (a violin, oboe, trombone, etc.) imitate the sounds of those instruments?

Listen to Track 10 again. This time, invite students to strike a bagpipe pose like they did earlier in the activity.

EXTENSION / Make Your Own Bagpipes
Visit nyphil.org/ypcschools-dvorak for a link to a bagpipe-making activity.

Antonín Dvořák came to New York in 1892 to direct the National Conservatory of Music. It was a long journey to a place completely different from anything he knew. In New York, and on his travels around the United States, Dvořák encountered people and places that influenced his New World Symphony and other music he composed while in America.
Discuss the following questions with your class:

- Imagine you were to leave your home and move to a new country. What are some things you would be curious about? What are some things you would miss about your old home?

  Sample Answers:
  Learning a new language; eating different kinds of food; learning the traditions of people in the new country.

- If you were to give Dvořák a tour of the United States today, what would you show him? What are some things that you think make this country (or New York City) particularly special?

  Sample Answers:
  Central Park; the Grand Canyon; the Super Bowl; a Broadway show; a slice of New York pizza.

- Let’s think about how, today, we live in a world where we can instantly look up information on a computer and find pictures, videos, and music related to almost anything we are curious about. For people who lived in Europe (part of the Eastern Hemisphere) in Dvořák’s time, North and South America (the Western Hemisphere) were places that most people had only read or heard about. When people arrived in America from the Eastern Hemisphere, they thought of this country as the “New World.” What do you think it was like for Dvořák, in 1892, to arrive in a place where almost everything — the scenery, people, buildings, language, and wildlife — was unfamiliar?

Although Dvořák was an invited visitor to the United States, he came during a time when many immigrants were finding their way to the New World. Teachers may want to connect this activity to a further study of immigration and migration from the early 1800s to the present, per the New York City Social Studies Scope and Sequence. One way students can enter into the immigrant experience is by “packing a suitcase.”

- Fold a sheet of legal-sized card stock or poster paper in half and cut holes into the card stock for handles.
- On the inside of the folded sheet, students should draw either items that are necessary for their voyage or personal items that will remind them of home.
- Students can use checklists of what to bring and complete a reflection sheet, which is linked at nyphil.org/ypcschools-dvorak.

Some suggested texts on immigration:
- At Ellis Island: A History in Many Voices by Louise Peacock, illustrated by Walter Lyon Krudop
- Coming to America: The Story of Immigration by Betsy Maestro, illustrated by Susannah Ryan
- Ellis Island (A True Book — American History) by Elaine Landau

First he danced a solemn measure,
Very slow in step and gesture,
In and out among the pine-trees,
Through the shadows and the sunshine,
Treading softly like a panther.

Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o’er the guests assembled,
Eddying round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swept in eddies round about him.

On he sped with frenzied gestures,
Stamped upon the sand, and tossed it
Wildly in the air around him….

Thus the merry Pau-Puk-Keewis
Danced his Beggar’s Dance to please them,
And, returning, sat down laughing….

Get to know two characters from the poem The Song of Hiawatha and create movements to go along with the poetry.

Tell your students about Dvořák’s connection to the poem The Song of Hiawatha.

Dvořák turned to American literature for inspiration. Before he arrived in America, he had read a Czech translation of Henry Wadsworth Longfellow’s epic poem The Song of Hiawatha. Dvořák was drawn to Native American culture and wanted to evoke the feeling of this poem in his music.

- Read your students the two excerpts below from Hiawatha.
- To guide your students’ listening, explain that the excerpts are about a feast for Hiawatha’s wedding. The main characters in these excerpts are Pau-Puk-Keewis, a mischievous person who ultimately causes a lot of trouble, and Chibiabos, a good friend of Hiawatha.
- As students listen to the excerpts, ask them to think about all the ways the text describes the two characters.

Reflect:

- How would you describe Pau-Puk-Keewis?
- What kinds of movements does he display in his dance?
- If you were at the feast, how would you feel if you were to witness this dance?

As a class, choose three movements described in Pau-Puk-Keewis’s dance and make your own arm gestures to represent each part of the poem [e.g., use tiptoeing fingers to “tread softly like a panther,” circling arms to demonstrate “spinning,” fists that go up and down to imitate “stamping upon the sand,” etc.].
Reflect:

- **How would you describe Chibiabos?**
- **How do you think Chibiabos’s song might have changed the mood in the room after Pau-Puk-Keewis’s dance?**
- **How is Chibiabos’s character different from Pau-Puk-Keewis’s?**
- **How do you think Chibiabos’s music might sound different from Pau-Puk-Keewis’s music?**

As a class, come up with a movement that represents Chibiabos’s song. This movement should contrast the students’ arm gestures that represent Pau-Puk-Keewis’s dance.

**Listen to a second excerpt from Dvořák’s Scherzo.**

**Track 12**

As students listen to this excerpt, ask them to show you their movements (again, from their seats).

Reflect:

- **How are your movements for this music different from your movements for the Pau-Puk-Keewis music?**
ACTIVITY 3
Meeting New People and Learning about Their Music

Tell your students about some of the people Dvořák met in the United States who made an impact on his music.

Harry Burleigh:
Harry was an African American student of Dvořák’s. His grandfather had been a slave, and Harry is said to have taught Dvořák many African American spirituals and work songs. Some of the songs Harry sang were “Swing Low, Sweet Chariot,” “Go Down, Moses,” and “Deep River.”

Oglala Sioux and Iroquois people:
In New York, Dvořák attended Buffalo Bill’s Wild West Show, where he heard music of the Oglala Sioux tribe. He also traveled to the Midwest, where he encountered Iroquois people at the Kickapoo Medicine Company show.

Listen to some of the music Dvořák may have heard from African American and Native American traditions.

Track 14
“Go Down, Moses”

Track 15
“Tribute Song to the Chief of the Tribe”

Compare and contrast these songs.
• How would you describe the tempo (i.e., the speed of the music) of each song?
• What are some differences between these two songs?
• Even though they are speaking different languages, what’s similar about the singing styles in each song?
• If you were going to combine these two styles into one new song, what qualities would you want to take from each song?

Sing and play the pentatonic scale.
For many of Dvořák’s European contemporaries, music was based on a scale with seven notes. Musicians call this scale the diatonic scale.

One scale often heard in both African American and Native American music — as well as in many other folk traditions around the world, including Czech — has just five notes. It’s known as the pentatonic scale.

Dvořák used this five-note scale when composing the melody for the second movement of his New World Symphony, the Largo (which is the musical word for “very slow”).

Practice a pentatonic scale on the recorder!

Sing or play on the recorder the melody for Dvořák’s Largo.

Be musical detectives.
Let’s think about what could have influenced Dvořák’s Largo. There is much debate about this, but here are some clues that might help us make some educated guesses:
• Nature:
Dvořák loved nature. During his summers in America, he and his family lived in a countryside home in Spillville, Iowa. There, they kept uncaged birds as pets in their house.
• Homesickness:
Dvořák at times expressed his homesickness for his native Bohemia.
• Open prairies:
He was amazed by the vast, open prairies he saw in the Midwest. He spoke of the breathtaking beauty of the land as well as how lonely and wild it was.
• Harry Burleigh’s songs:
Dvořák listened to many traditional African American songs, introduced to him by Harry Burleigh and other students.
• “The Song of Hiawatha”:
Dvořák was touched by a scene from the Longfellow poem “The Song of Hiawatha,” which describes the funeral of Hiawatha’s wife, Minnehaha.
Listen to “Goin’ Home.”

Introduce “Goin’ Home.”

One of Dvořák’s students, William Arms Fisher, wrote a new version of the melody from Dvořák’s Largo, which you learned in Activity 3. Fisher gave it lyrics and titled it “Goin’ Home.”

“Goin’ Home” became so popular that many people thought it was the original version of the melody and that it was a very old, traditional song. They even thought Dvořák had borrowed the melody and used it in his New World Symphony. The melody was Dvořák’s original work, however, and it was possibly inspired by the many American songs and singing styles he heard while he was in America.

William Arms Fisher said of “Goin’ Home”:

“The Largo, with its haunting English horn solo, is the outpouring of Dvořák’s own home-longing, with something of the loneliness of far-off prairie horizons, the faint memory of the [Native Americans’] bygone days, and a sense of the tragedy of the [African American] as it sings in his ‘spirituals.’ Deeper still is a moving expression of that nostalgia of the soul—all human beings feel. That the lyric opening theme of the Largo should spontaneously suggest the words ‘Goin’ home, goin’ home’ is natural enough, and that the lines that follow the melody should take the form of [an African American] spiritual accords with the genesis of the symphony.”

The currently accepted terms “African American” and “Native American” have been substituted for antiquated terms in this passage.

Discuss:

• When you hear Dvořák’s melody with words, how does it change what you think the music is about?
• How would you compare the original orchestral version and the version with lyrics? Which do you prefer? Why?
• How do you think “Goin’ Home” is an updated version of the Largo?
Sing “Goin’ Home”
Share these lyrics with your students, and sing along with the first verse on the recording you just listened to.

“Goin’ Home”

Go in’ home, goin’ home, I’m a goin’ home.
Quiet like, some still day, I’m just goin’ home.
It’s not far, just close by, through an open door.
Work all done, care laid by, goin’ to fear no more.

Mother’s there, expecting me.
Father’s waiting, too.
Lots of folks gathered there,
All the friends I knew.

EXTENSION / Make Your Own Version of the Largo

Think about what home means to you. Write your own lyrics evoking your idea of home to fit the melody from the Largo. Sing your version as a class or choose one student to sing it. You can also reimagine the Largo melody with different rhythms or phrasings or with whatever instruments you like. You’re creating a new sound to represent your home, be it in New York or in someplace far away (like Bohemia was for Dvořák). Perform your version. Make a video of your work and send it to the New York Philharmonic for possible inclusion in the Young People’s Concerts! See page 2 for more details.

The melody Dvořák composed for the Largo of his New World Symphony (seen above notated for the English horn) is one of the most beloved melodies in the entire symphonic literature. But it is one of only thirteen distinctive tunes in this work — an unprecedented richness of melody in a symphony.
**ACTIVITY 1**

**Learn Dvořák’s Rhythm**

(16 Minutes)

In Unit 2, we learned how Dvořák used the five-note (pentatonic) scale in his music. This activity explores another way Dvořák composed: using rhythm as a starting point to come up with different melodies. Lead a call-and-response with your students of a rhythm Dvořák used frequently throughout the *New World Symphony*. Repeat this several times so that students can internalize the rhythm.

Dvořák uses this special rhythm as the building block for his first movement, changing the instrument each time the rhythm is repeated in order to explore different sounds and moods.

**Track 19**

Have your class listen to the recording and match the claps they hear. To further solidify this rhythmic idea with your students, have them create silent movements to correspond with each clap.

Experiment with found sounds.

Play this same "long, short-short, long" rhythm using things you have access to in your classroom (e.g., clap your hands, snap your fingers, tap your pencil on a desk, tap the metal of a chair, play a percussion instrument, etc.). Each time you play this rhythm on something new, ask your students to describe the sound they’re hearing (e.g., it’s ringing, snappy, smooth, dry, woody, etc.). Keep a Sound Word List of students’ responses.

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Play this same "long, short-short, long" rhythm using things you have access to in your classroom (e.g., clap your hands, snap your fingers, tap your pencil on a desk, tap the metal of a chair, play a percussion instrument, etc.). Each time you play this rhythm on something new, ask your students to describe the sound they’re hearing (e.g., it’s ringing, snappy, smooth, dry, woody, etc.). Keep a Sound Word List of students’ responses.

**EXTENSION / Mood in Literature**

Just as composers use different instruments to make distinct sounds, authors use certain tools to change the mood of a scene. Explore a read-aloud book together as a class, discussing how authors use imagery, weather, word choice, or other techniques to create a mood.

Visit nyphil.org/ycs-dvorak to find lesson plans with examples of how authors of children’s literature create mood in their stories. If you’re looking for some great read-aloud texts, check out *Holes* by Louis Sachar, *Frindle* by Andrew Clements, or *Number the Stars* by Lois Lowry.
ACTIVITY 2
Making a Melody

(15 Minutes)

Add notes to Dvořák’s rhythm to create a melody.

Two of the most important melodies in the first movement of the New World Symphony may sound different but they’re actually related; they share the same rhythm. At various moments in the piece, Dvořák paired the “long, short-short, long” rhythm with distinct combinations of notes, creating very different melodies. In this activity, your students will write their own melodies using a compositional strategy Dvořák might have used.

Have students write down the rhythm they clapped in Activity 1:

\[ \text{Long, Short-Short, Long} \]

Display a melody staircase for your students to see.

\[ \text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \]

Have students, either as a class or individually, experiment with different ways to create new melodies by matching notes from the staircase to the blank spaces and dots of the rhythm. For example:

Notes going up:

\[ \text{G} \rightarrow \text{B} \rightarrow \text{C} \rightarrow \text{D} \]

Notes going down:

\[ \text{D} \rightarrow \text{A} \rightarrow \text{G} \rightarrow \text{F} \]

Notes rising up and then falling down:

\[ \text{A} \rightarrow \text{B} \rightarrow \text{C} \rightarrow \text{A} \]

Notes falling down and then rising up:

\[ \text{D} \rightarrow \text{G} \rightarrow \text{E} \]

On their own paper, have students choose notes from the staircase and match them to the rhythm. As volunteers share their compositions, have the rest of the class trace the shape of the melody in the air with their finger.

After a melody is shared, reflect:

• How did you trace the melody in the air?

• What kind of shape did the melody make?

Listen to the two main melodies in Dvořák’s first movement, the Adagio—Allegro molto.

As students listen to each melody, have them trace the melodic shape with their fingers.

<table>
<thead>
<tr>
<th>Track 24</th>
<th>Track 25</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody 1, played by the French horn (up and then back down)</td>
<td>Melody 2, played by the flute (down and then back up)</td>
</tr>
</tbody>
</table>

Reflect:

• How does Dvořák change the shape from the first melody to the second?

• How would you describe the sound or mood of the second melody? How is it different from the first “long, short-short, long” melody? (Listen one more time to Tracks 24 and 25 to compare.)

Listening to a longer excerpt of melody 2.

Prepare your students to listen to the middle section of Dvořák’s first movement, the Adagio—Allegro molto.

When we listened to the melody in Activity 1, we heard how its sound and mood changed when different instruments played it. When we listen to this next Dvořák melody, you’ll hear it played by the flute, by members of the string family, and by members of the brass family. How would you describe the sound and mood of this melody?

<table>
<thead>
<tr>
<th>Track 26</th>
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<tbody>
<tr>
<td>Middle section of Dvořák’s first movement, the Adagio—Allegro molto.</td>
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</table>
Dvořák combined so many influences in his New World Symphony — from his Bohemian roots, literature, African American and Native American music, and his impressions of different American landscapes and life in New York City — that there are many ways to interpret his music.

**ACTIVITY 1**

**The Beginning and the End of Dvořák’s American Journey**

(15 Minutes)

Tell your class about some of the following highlights of Dvořák’s three-year American journey to initiate discussion:

- **Spring, 1892:** Dvořák wasn’t sure if he wanted to move to America. He asked his wife and children for a family vote to decide whether they should go.
- **Fall, 1892:** Dvořák, age fifty-one, arrived in the United States. He and his family lived in the East Village in New York City.
- **Summer, 1893:** The Dvořák family took a train from New York to Spillville, Iowa. During this ride, they saw the vast and diverse American landscape.
- **Summer, 1893:** Dvořák attended the Chicago World’s Columbian Exposition (also known as the World’s Fair). There, he shared Czech folk music and learned about exciting American innovations in the arts and sciences.
- **Winter, 1893:** The New York Philharmonic premiered Dvořák’s Symphony No. 9, From the New World, at Carnegie Hall. The piece was a big hit with the New York audience!
- **Winter, 1895:** Dvořák was very homesick and received news of promising opportunities in Europe. He decided to leave New York and return to Bohemia. Dvořák lived in Prague, the capital of Bohemia, where he became the director of the Prague Conservatory. He worked there until his death in 1904, at age sixty-two.

Ask your students:

How do you think Dvořák would have felt when he first arrived in America? How do you think he might have felt three years later, when he returned home to Bohemia?

**Drawing two portraits of Dvořák.**

Prompt your students to draw two portraits of Antonín Dvořák using the below descriptions to inspire their artwork.

**Portrait 1:** Dvořák has just arrived in New York. Draw a portrait that shows how he might have felt as a foreigner in the “New World.” You can include some of the people and places Dvořák might have met and seen.

**Portrait 2:** Dvořák has reached the end of his American journey. Show how he might have felt saying good-bye to the United States and returning to his Czech homeland.

Compare the two drawings:

What’s similar about the two portraits? What’s different? How has Dvořák’s portrait transformed?

Take a picture of your work and send it to the New York Philharmonic for possible inclusion in the Young People’s Concerts! See page 2 for more details.

**Alternative or additional art project:**

Have students create two self-portraits. The first portrait should show the student at the beginning of a trip he or she took to someplace new and unfamiliar. The second portrait should capture how he or she felt at the end of the trip.
ACTIVITY 2
Artistic Transformations

In Unit 2, students learned about how one artist can borrow material from someone else and transform it into something new. This newer version often takes on a personality or meaning of its own. Review with your class some examples of transformations in music and literature:

- William Arms Fisher took the orchestral melody from Dvořák’s Largo and turned it into the song “Goin’ Home.”
- Henry Wadsworth Longfellow based the poem “The Song of Hiawatha” on several stories from the Ojibwe tribes (although the original name of the character Hiawatha was actually Manabozho; Hiawatha was the name of an Iroquois chief).

Ask your students:
What would it be like to transform your own idea — for example, writing a story and then writing a sequel about the same characters?

Listen to Dvořák’s thematic transformations.

In the last movement of the New World Symphony, Dvořák reprises melodies that he features earlier in the piece but transforms them into something new.

Review two important melodies from the first and second movements of the New World Symphony, listed below. (Students explored these melodies in Unit 3, Activity 1, and Unit 2, Activity 3.)

Have your students describe the character of each melody when it’s introduced for the first time in the symphony. Then have your students listen to and describe how the character of the melody changes when it reappears, transformed, in the final movement.

Discuss:
- How do you think the melody has transformed?
- How are the dynamics (the volume of the music) different?
- How do the different instruments change the feeling of the melody (e.g., a melody is played first on the violin and later on the flute)?
- Why do you think Dvořák took melodies he had already used and brought them back near the end of his symphony?

EXTENSION / Characters’ Journeys

As a class, make a collage of characters’ journeys from the books students have read this year or in the past. For some suggestions, check out chapter books Because of Winn-Dixie by Kate DiCamillo, There’s a Boy in the Girls’ Bathroom by Louis Sachar, Bridge to Terabithia by Katherine Paterson, or Tiger Rising by Kate DiCamillo. Some great short texts include The Marble Champ by Gary Soto, Fox by Margaret Wild, and Fireflies by Julia Brinkloe.

Invite students to create before-and-after portraits that capture the characters’ changes throughout the books. Students can answer the discussion questions from the activity below their portraits:
- How did this character transform?
- What happened to cause this transformation?
- How do you feel differently about this character by the end of the book?
ACTIVITY 3
Listening to Dvořák’s Fourth Movement

(20 Minutes)

By now, your students have heard music that evokes many of Dvořák’s feelings and experiences related to his years in America. Display the list “Dvořák’s American Influences” (below) to help students remember some of his sources of inspiration.

Dvořák’s American Influences:
• Czech folk music from Dvořák’s homeland, Bohemia (known today as the Czech Republic). Remember that Dvořák was a Czech nationalist.
• Henry Wadsworth Longfellow’s poem “The Song of Hiawatha”
• Harry Burleigh’s African American spirituals
• Music from the Buffalo Bill and Kickapoo medicine shows
• The beauty and the sadness of the open prairie
• The pentatonic (five-note) scale

Introduce melodies in the fourth movement.

As your class listens to the new melodies of the fourth movement, ask students: Which items from the list “Dvořák’s American Influences” do you think might have inspired each of these new melodies?

Track 29
Fourth movement, melody 1

Track 30
Fourth movement, melody 2

Track 31
Fourth movement, melody 3

EXTENSION / A Challenge for Recorder Players
Try playing these three melodies from the fourth movement on the recorder or other instruments.

4th Movement Melody 1

4th Movement Melody 2

4th Movement Melody 3

Listen to the fourth movement.

Before listening to the entire fourth movement from the New World Symphony, choose some of the following quotes from Dvořák’s essay “Music in America” (from Harper’s New Monthly Magazine, New York, 1895), and have volunteers read them out loud.

“Many of my impressions therefore are those of a foreigner who has not been here long enough to overcome the feeling of strangeness and bewildered astonishment which must fill all European visitors upon their first arrival.”

“I suggested that inspiration for truly national music might be derived from the [African American] melodies or [Native American] chants… The so-called plantation songs are indeed the most striking and appealing melodies that have yet been found on this side of the water….”

“Because the population of the United States is composed of many different races … the music of all the world is quickly absorbed by this country.”

“The American voice, so far as I can judge, is a good one. When I first arrived in this country I was startled by the strength and depth of the voices in the boys who sell papers on the street, and I am constantly still amazed at its penetrating quality….”

“Nothing must be too low or too insignificant for the musician…. He should listen to every whistling boy, every street singer or blind organ grinder.”

The currently accepted terms “African American” and “Native American” have been substituted for antiquated terms in this passage.

Track 4
Listen to the fourth movement (Allegro con fuoco) of the New World Symphony.

After listening, lead a discussion on how Dvořák paints a musical picture of the United States in his New World Symphony.
• How do you think of America as a “melting pot”? How does Dvořák’s New World Symphony capture this?
• What story do you think Dvořák is telling in his New World Symphony?
• If Dvořák were living today and traveled to the United States from the Czech Republic, what do you think would influence his twenty-first-century New World Symphony? What would it sound like?
How to Have a Great Day at the New York Philharmonic

Before you come...
• Leave food, drink, candy, and gum behind. Avoid the rush at the trash cans.
• Leave your backpack at school, too. Why be crowded in your seat?
• Use the bathroom at school so you don’t miss a moment of the concert.

When you arrive...
• Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
• Settle in and get comfortable. Take off your coat and put it under your seat.
• If you get separated from your group, ask an usher for help.

On stage...
• The orchestra will assemble onstage before your eyes.
• The concertmaster — the violinist who sits at the conductor’s left-hand side — is the last person to arrive onstage before the conductor. You can clap for the concertmaster, but then quiet down, because once he arrives, all the musicians tune their instruments together. This creates an exciting sound, signaling the start of the concert.
• When the orchestra is done tuning their instruments, the conductor enters the stage. You can clap for him and the orchestra. Then, get quiet again, and listen for the music to begin.
• How do you know when a piece of music is over? Your best bet is to watch the conductor. When he turns around and faces the audience, that means the piece is over. You can show your appreciation for the performance by clapping.

Listening closely...
• Watch the conductor and try to figure out which instruments are playing based on where he’s looking or pointing.
• Try to name which instruments are playing based on the sounds you’re hearing.
• Listen for melodies and try to remember one you’ll be able to hum later. Then try to remember a second one. Can you try to remember a third one, too?
• If the music was the sound track of a movie, what would the setting of the movie be like? Can you also think of a story that would go well with the music?
• Pick out a favorite moment in the music to tell your family about later, but keep your thoughts to yourself during the concert. Let your classmates listen to the music in their own ways.

New York Philharmonic

The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians and currently plays about 180 concerts every year. On May 5, 2010, the Philharmonic gave its 15,000th concert — a record that no other symphony orchestra in the world has reached. The Orchestra currently has 165 members. It performs mostly at David Geffen Hall, at Lincoln Center, but also tours around the world. The Orchestra’s first concerts specifically for a younger audience were a series of 24 Young People’s Matinees that Theodore Thomas organized for the 1885–86 season. Josef Straussky led the first Young People’s Concert in January 1914, and Ernest Schelling established the ongoing series and brought the concerts to national attention in 1924. Leonard Bernstein made the concerts famous in the 1960s with live television broadcasts. Today’s New York Philharmonic offers a wide array of educational programs — both live and online — for families, schools, and adults.

Meet the Artists

Joshua Gersen, conductor
Joshua Gersen, music director of the New York Youth Symphony since September 2012, began his tenure as New York Philharmonic Assistant Conductor in September 2015. A graduate of the Curtis Institute of Music in Philadelphia, he studied conducting with Otto-Werner Mueller. He recently finished his tenure as the John S. and James L. Knight Foundation Conducting Fellow of the New World Symphony, where he served as the assistant conductor to artistic director Michael Tilson Thomas and led the orchestra in subscription, education, and family concerts, including the orchestra’s renowned PULSE concert series. Mr. Gersen made his conducting debut with the San Francisco Symphony in the fall of 2013 and has worked with that ensemble numerous times, including serving as the assistant conductor to musical director Michael Tilson Thomas. Gersen has also conducted the Pittsburgh, Indianapolis, and Jacksonville symphony orchestras; and has served as a cover conductor for the Los Angeles Philharmonic and many other orchestras throughout the United States. He is a recipient of the 2010 Robert Harth Prize and 2011 Aspen Conducting Prize from the Aspen Summer Festival, where he served as assistant conductor in the summer of 2012.

Theodore Wiprud, host
Theodore Wiprud, Vice President, Education, The Sue B. Mercy Chair, has overseen the New York Philharmonic’s wide range of in-school programs, educational concerts, adult programs, and online offerings since 2007. He hosts the Young People’s Concerts and the Young People’s Concerts for Schools. Previous to his tenure at the New York Philharmonic, Mr. Wiprud created educational and community-based programs at the Brooklyn Philharmonic, the Orchestra of St. Luke’s, and the American Composers Orchestra, and he worked as a teaching artist and resident composer in a number of New York City schools. Earlier, he directed national grant-making programs at Meet the Composer, Inc. An active composer, Mr. Wiprud holds degrees from Harvard and Boston universities and studied at Cambridge University as a visiting scholar.
YOUNG PEOPLE’S CONCERTS FOR SCHOOLS
CD Track Listing

ANTONÍN DVOŘÁK Symphony No. 9 in E minor, Op. 95, From the New World

1. Movement I: Adagio—Allegro molto
2. Movement II: Largo
4. Movement IV: Allegro con fuoco

TEACHING EXCERPTS

Unit 1
5. “Chodská Kolečka”
6. Low Drone on “E”
7. High Drone on “B”
8. “Bagpipe Fifths”
9. Czech Bagpipe Melody
10. Movement II: Largo (excerpt)

Unit 2
11. Movement III: Scharzo (beginning)
12. Movement III: Scharzo (second excerpt)
13. Movement III: Scharzo (longer segment)
14. “Go Down, Moses”
15. “Tribute Song to the Chief of the Tribe”
16. Diatonic and Pentatonic Scales
17. Largo (excerpts 1–4)
18. “Goin’ Home”

Unit 3
19. Clapping Rhythm
20. Long, Short-Short, Long (French horn)
21. Long, Short-Short, Long (Oboe)
22. Long, Short-Short, Long (Strings)
23. Long, Short-Short, Long (Flute and clarinet)
24. Adagio—Allegro molto (melody 1)
25. Adagio—Allegro molto (melody 2)
26. Adagio—Allegro molto (middle section)

Unit 4
27. Melody from First Movement; Transformed in Fourth Movement
28. Melody from Second Movement; Transformed in Fourth Movement
29. Fourth Movement (melody 1)
30. Fourth Movement (melody 2)
31. Fourth Movement (melody 3)

Credits
Tracks 1–4, 10–13, 17, and 20–29
DVOŘÁK Symphony No. 9 in E minor, Op. 95, From the New World
New York Philharmonic; Leonard Bernstein, conductor

Track 5
Zdeněk Bíta, from Traditional Czech Folk Songs: Music from the Homeland

Track 14
Harry Burleigh, from Lost Sounds: Blacks and the Birth of the Recording Industry 1891–1922

Track 18
Lawrence Tibbett, from Lawrence Tibbett: From Broadway to Hollywood

Tracks 6–9 and 19
Nuno Antunes, Clarinet