



CLIBURN IN THE CLASSROOM

DIZZY FINGERS

Ragtime's influence on American culture

CLASS ACTIVITY: Humoresque

Grade Level(s): 2-4

Subject Areas: Music

OBJECTIVE

The purpose of this activity is to increase understanding of form, phrasing, and beats using a series of movements to Dvorak's *Humoresque*. Students will also deepen their understanding of style by comparing the original version of *Humoresque* side-by-side with the rag version of it, the *Desecration Rag* by Felix Arndt. This will increase engagement with the pieces presented during our Cliburn in the Classroom presentation.

SPACE AND EQUIPMENT CONSIDERATIONS

Internet access, Power Point, and a promethean/smart board or overhead projector are needed for this activity. Students will need dry erase markers and a whiteboard (can be individual or classroom). Adequate space is needed for students to move about the room safely.

The included slides show a series of movements assigned to a section of *Humoresque*. Each section is indicated by a symbol – a piano for Section A, a car for section B, and a vinyl record for section C. Teacher will need to set these up in advance.

MUSIC TO EXPLORE

DVOŘÁK *Humoresque* in G-flat Major, op. 101, no. 7

ARNDT *Desecration Rag*

ACTIVITY

1. Start by listening to all of *Humoresque* and writing out its sections in order on the board (AABACCAB).
2. Project the first slide onto the screen. Lead the students through the motions indicated on the screen along with the music. Pause the piece after the A section and do the same for the second slide/B section and third slide/C section.
3. When the students are able to recall and replicate the movements on their own, display the fourth slide. This contains all of the symbols for the various sections of the piece in order. Play the entirety of the piece and allow students to follow along with the movements from memory.
4. Then listen to the first 2–3 minutes of *Desecration Rag* (only the opening section that rags *Humoresque*). Ask a student volunteer to write the form on the whiteboard (ABAC). Allow students time to come up with their own movements in response to this style, and encourage creativity – the music now sounds different, with different rhythmic patterns. How does this change inform their movements?
5. Conclude the class by listening to *Desecration Rag* in its entirety. Compare the various sections side-by-side with *Humoresque*. Draw attention specifically to the rhythmic differences between the original and rag version of the piece.