Teacher Workshop Packet
2016-2017

Wolfgang Amadeus Mozart
Magical Journeys

With Materials by
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Jonathan Terry and Susan Thoren

Edited and Contributions by
Susan Kotses and Jonathan Terry
Pacific Symphony’s Frieda Belinfante Class Act Program acknowledges all the generous funders that make the program possible:

**Institutional Funders**
- Ahmanson Charitable Community Trust
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- Disneyland Resorts
- Employees Community Fund of Boeing California
- David B. Gold Foundation
- The Green Foundation
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- SchoolsFirst Federal Credit Union
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- Thagard Foundation
- U.S. Bank
- Wells Fargo Bank

**Individual Funders**
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- Hans and Valerie Imhof
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- Michael Katz and Claire Kim
- Michael Kerr
- Ernest and Annick Klatte
- Kenneth and Sharon Kraus
- Joann Leatherby and Greg Bates
- Nadine Leyton
- Thomas Lien and Joanne Tang
- Richard and Pat McAuley
- Carlos and Haydee Mollura
- Dennis and Christine Neff
- Brian Pollock
- Judith Posnikoff
- James and Janet Ray
- Sharon Schmidt
- Ernest and Diane Schroeder
- Hezy Shaked
- Joseph and Linda Svehla
- James and Courney Till
- Christopher Tower and Robert Celio
- Colleen Yasukochi
Special thanks to SchoolsFirst for underwriting our Teacher Workshops and this Teacher Workshop packet.

We thank SchoolsFirst for sharing our commitment to Orange County’s teachers and the students who benefit from their instruction.
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Students will explore and experiment how vibration works by learning about the clarinet family and making their own instruments.

Wolfgang Amadeus Mozart: Additional Resources

◊ Wolfgang Amadeus Mozart: The Man Behind the Music
◊ Mozart Timeline
◊ Mozart Quotes
◊ Learning More About Selections on Your Class Act CD
◊ Annotated Bibliography

Author Attribution and Acknowledgements

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+ by Jonathan Terry
*by Susan Thoren

All State and Common Core Standards compiled by Allison Hieger
Introduction

Welcome!
Welcome to your Teacher Workshop, the Pacific Symphony Family and your Class Act year. We are delighted to have you be a part of this very special partnership and to have you with us during our 16-17 season as we explore Magical Journeys through the music of Wolfgang Amadeus Mozart and other well known composers.

Wolfgang Amadeus Mozart, our composer of the year, was born in 1791 in Salzburg, Austria. He is best known for his compositions Eine Kleine Nachtmusik and The Magic Flute that transport audiences to otherworldly locations. While students in Orange County do not typically visit lands inhabited by princes, queens, sorcerers, bird-catchers, and magical instruments, Mozart’s music enables us to take them on Magical Journeys brought to life by a symphony orchestra.

This year, students will also explore the works of other significant composers, past and present that take listeners on Magical Journeys through their music. We hope that through discussion and study of these significant pieces, students will gain an understanding of their own ability to translate powerful forces (physical and emotional) into unique pieces of visual, physical, and literary expression.

Like last year’s composer of the year Antonio Vivaldi, Wolfgang Amadeus Mozart was a dynamic musician who excelled at performing, composing, conducting, and teaching. It could be said that Mozart’s music broke compositional norms and transformed the musical landscape of his time. We look forward to sharing this year’s composer and theme with all of you!

Your Workshop
Your workshop today is being led by an experienced music educator and is designed to give you the tools needed to incorporate the Class Act curriculum into your classroom. This year’s curriculum, as mentioned above, focuses on the music of Wolfgang Amadeus Mozart and the theme, Magical Journeys! Your workshop presenter will take you through a sequence of four or five different activities that you can use with your students. Many of these activities may be combined with other activities in the packet to create a more robust lesson, or can simply be used to inspire you in creating your own approach to the material. Emphasis will be placed on “learning through experience,” so prepare to enjoy a lively session!

Your Packet
Your packet contains eleven different activities. In each activity you’ll find suggested grade level(s), a list of suggested resources, detailed implementation methods, Common Core and State standards addressed, and related Bravo Assembly ideas. Don’t hesitate to explore the activities you may not have had the opportunity to experience in your workshop, as you may find a learning opportunity that is ideal for your students and enriching for you as a teacher!

In addition to the activities, you’ll discover a wealth of information about Wolfgang Amadeus Mozart in the Man Behind the Music and Additional Resources section. Details about how to use best use your Class Act CD, as well as connections to the Common Core can also be found throughout your packet.

As you page through the activities, you’ll notice icons on the top right corner of the first page of each activity. These icons are designed to help you quickly identify standards addressed in a given activity. Please see the Standards Icon Key on the next page.
Standards Icon Key

=Music

=Physical Education

=Dance

=Science

=Visual Art

=Language Arts

Your Book

Each grade level at Class Act schools will receive a copy of “Wolfgang Amadeus Mozart” by Mike Venezia. This colorful graphic story explores Mozart’s life as a child prodigy performing in the great cities of Europe and as a composer creating some of the most amazing music still performed today.
Tips on Using Your CD

to Enhance Learning in the Classroom

In addition to the books, you and your students will also enjoy a custom CD produced by Naxos exclusively for Class Act schools. This CD features many pieces you’ll hear throughout your Class Act year. Each track on your Class Act CD can be used effectively to improve different types of learning. Below are some suggestions on how to “orchestrate” the learning environment in your classroom by using specific selections for different types of learning. Just 15 minutes of musical activity a day is sufficient to establish a relationship with music that a child can build upon throughout their lifetime. Learning through music not only impacts EVERY portion of the brain, but also supports the brain’s ability to reorganize itself.

Track numbers for selections are noted below. Tracks with lyrics may be used to inspire or preface a lesson, but preferably not during seatwork time itself. Instrumental tracks, however, are ideal for use during seatwork. For longer tracks, shorter excerpts are also provided as alternatives for playing the full track.

**Calming**

*Eine Kleine Nachtmusik* – Romzanze: Allegro, #2
12 Variations on “Ah, vous dirai-je, Maman”, #13
Minuet in F Major, #14
Variations on “Don Giovanni”, #15
Symphony #9, #19

**Organizational Thinking**

*Eine Kleine Nachtmusik* – Allegro, #1
*Eine Kleine Nachtmusik* – Menuetto: Allegretto, #3
Symphony #40, #8
Symphony #39, #9
12 Variations on “Ah, vous dirai-je, Maman”, #13

**Creativity**

*Eine Kleine Nachtmusik* – Allegro, #1
The Magic Flute Overture, #5
Papageno, Papagena, #6
Der Hölle Rache kocht in meinem Herzen, #7
Symphony #40, #8
Toccat and Fugue, #10
Clarinet Concerto – Rondo Allegro, #11
The Prince and the Princess, #16
Dance of the Coachman and Ostlers, #17

**Energizing**

*Eine Kleine Nachtmusik* – Allegro, #1
*Eine Kleine Nachtmusik* – Rondo: Allegro, #4
Piano Sonata #11, #12
In the Hall of the Mountain King, #18
Raiders of the Lost Ark – March, #19

*Note:* When using music to “orchestrate” the classroom environment, keep the volume at a low level for greater effectiveness.
You, Your Class, and Your Musician Lesson,
The Classroom Teacher’s Role

Your role as a classroom teacher is a vital to the success of Class Act at your school and to your students’ ability to fully benefit from the program. You see your students every day, and as such, are their biggest ally in getting the most out of their Class Act experience. Thank you in advance for your time and commitment to joining with us in enhancing music and arts learning in your classroom and school!

For your reference, a simple summary of the Classroom Teacher’s Commitment to the program appears in the Class Act Handbook, and is also provided here.

Classroom Teacher’s Commitment (this applies to all classroom teachers, including Teacher Representatives):

- To attend a Teacher Workshop, held on site or at a partner school
- To prepare students for musician’s lesson.
  
  Minimum commitment: have students listen to the CD featuring music centered on the theme of Wolfgang Amadeus Mozart and Magical Journeys and share the Class Act book provided for your grade level
  Preferred commitment: do at least one activity found in the Teacher Workshop packet with students, share facts about the composer’s life using the Teacher Workshop packet, internet searches, or other appropriate resources
- To complete a one-page evaluation of the musician’s lesson

Once you’ve attended your Teacher Workshop and received this packet, it is time to prepare you and your students for your musician’s lesson. Classes who arrive at their musician’s lesson promptly, at the right date and time, and with some advance preparation have a consistently better experience at their lesson, learn more, and have more fun!

How to Prepare for Your Musician Lesson

➢ Check your lesson date and time with your Teacher Representative and Parent Coordinator

  In advance of the lesson (required preparation)

  ▪ Have students listen to some of the Class Act CD, suggestions for specific tracks and suggested us can be found on page 8
  ▪ Read “Wolfgang Amadeus Mozart” by Mike Venezia to your class

  Enhanced Preparation (optional)

  To enhance your students’ preparation, you may wish to

  ➢ Do a simple activity, or part of an activity, from this packet
  ➢ Using the suggestions on page 8, play CD tracks as often as possible to enhance both musical and non-musical learning
  ➢ Review additional points from the Prelude Assembly

  ▪ Ask students to describe their favorite part of the Prelude Assembly
  ▪ Ask students to tell you what they learned about Mozart’s life at the Prelude Assembly
  ▪ Ask students what their favorite musical piece at the Prelude Assembly was, and why they liked it, or perhaps ask them to write a “review” of the assembly
  ▪ Ask students how to describe how one of the pieces in the Prelude Assembly made them feel
Use the CD tips and selections on page 8 to support existing curriculum/activities

- Play a couple of selections from the CD and ask students what they imagine when they hear the selection or how that particular selection makes them feel

**The day before your lesson**

- Verify that you have received your Lesson Assessment form from your Teacher Representative and/or Parent Coordinator
- Do a quick review/final preparation with your students, reviewing some basic points of the Prelude Assembly
  - Review the name of the composer of the year and theme of the year: Wolfgang Amadeus Mozart and Magical Journeys!
  - Review the name of your Class Act musician and his/her instrument, and good assembly manners
  - Remind students of what they’ve experienced in Class Act thus far: their Prelude Assembly
  - Let them know what they are about to experience: the opportunity to spend some time getting to know their musician and learning more about Wolfgang Amadeus Mozart, his music, and Magical Journeys!
  - Please review photography/videography/social media guidelines

**The day of your lesson**

- Arrive a few minutes early
- During the lesson, be sure to take an active part in what your students are experiencing, modeling good listening and participatory behavior. Your students will take their cue from you, so we ask that teachers remain in the room and refrain from grading papers or talking to other adults during the lesson
  - Please remember that our Class Act musicians are not credentialed teachers and that it is a requirement that a credentialed teacher remain in the room during all Class Act activities
- Fill out the front page of your Lesson Assessment Form at your first available break following the lesson

**Within a week of the Lesson**

- Go through the questions on the back side of your Lesson Assessment Form with your students (instructions included on form)
- Once you have completed both sides of your Assessment Form, turn it in to your Teacher Representative

**Next Steps**

- Look through this packet and plan which activity or activities you’d like to work on with your students throughout the year, remember that many activities are an excellent complement to other core subjects
- Look through the next few pages on how to have an amazing Bravo Assembly experience
Many of our classroom and music teachers have wonderful ideas for bringing the Class Act curriculum to life for their students. Perhaps you’re putting together a lesson inspired by an activity in this packet? Maybe you have something you do each year to link the study of music to another curricular area?

We want to learn about the great work that YOU do and to share it with other teachers involved in the Class Act partnership! And to thank you for sharing your great ideas with us, we’ll send you a voucher good for two free tickets to a Pacific Symphony Classics or Family Concert!

Want to be a part of making Class Act even more meaningful to your fellow teachers?
1) Send a lesson plan or lesson idea to Jonathan Terry at jterry@pacificsymphony.org. Lessons should connect in some way to the content presented in this packet and can include connections to any and all subjects, from music to science to math to language arts.
2) When you submit your lesson plan or idea to Jonathan, let him know if you would like a voucher good for two tickets to a Classics Concert or for two tickets to a Family Concert. Learn more about our concerts at www.pacificsymphony.org.
3) We will post the best lesson plans and ideas on the Pacific Symphony website, available for all Class Act teachers to see, and available for educators all over the world to learn from!
4) ALL teachers who submit lesson plans and ideas will receive a voucher good for two tickets to either a Pacific Symphony Classics or Family Concert, your choice.

Please note that this is 100% optional and is not considered part of your commitment to the Class Act partnership.
Creating a Great Bravo Assembly

What is a Bravo Assembly?
The Bravo Assembly is the culminating event of the Class Act year. It is intended to be an outgrowth of the work that teachers have done in their classrooms using the Class Act curriculum. This includes work with the composer and the theme of the year, this year Wolfgang Amadeus Mozart and Magical Journeys!

Many of the activities in this packet will translate beautifully into a meaningful Bravo Assembly activity. The object of the game is not polished, artistic excellence, but full, enthusiastic participation! The students enjoy watching each other perform, from the youngest to the oldest, and take pride in their own performances!

What is the “Bravo Philosophy”?
As per the Class Act Handbook, the objective of the Bravo Assembly is “To provide a meaningful culmination to process-based learning through a presentation that incorporates elements of the Composer of the Year’s music...During the year-end Bravo Assembly, students use musical performance, drama, creative writing, dance and visual art as forms of expression to demonstrate what they have learned from their participation in Class Act. All students participate in this special assembly, coordinated by the Teacher Representatives. Often parents are invited to attend this special school-wide event”

How Do I Plan the Bravo Assembly?
Every Bravo is different, but generally, each grade level will work together to create their presentation. If one teacher is more artistically inclined, he/she may take over the leadership/planning of the event, with the help and support of the other teachers in that grade level. Once the lead teacher has come up with the idea for the presentation, classes get together for rehearsals, create props and costumes, and prepare for the event. It is a good idea to have lead teachers compare notes to make sure that each grade is using a different idea. It’s not a problem if grades use similar concepts, but most schools prefer to have each grade’s presentation be based on unique ideas.

The Teacher Representative(s) are like the committee chair(s) for the event, coordinating all teachers’ efforts, checking in with lead teachers, and ensuring that proper A/V equipment is available. If your school has a music teacher, he/she can be a great resource for ideas, and may be willing to help plan a grade-level activity. There are many great activities you can use in your Teacher Workshop packet, and a great number of these provide an outstanding opportunity for cross-curricular learning.

Are the Students Required to Sing and Dance?
Absolutely not, although they are welcome to, and truly enjoy it (even the older ones)! Students can display artwork or illustrated stories inspired by Mozart’s music. They can create a living timeline, juxtaposing significant events in Mozart’s life with events in world history.

What Makes a Good Bravo Assembly?
- Participation, in some form, by every student (required, includes kindergarten students)
- A site (often outdoors) where the entire school can assemble for the entire performance
- A wonderful addition to a great Bravo is some sort of narration that ties the different presentations together. This is often written by the Teacher Representative, and can be narrated by upper graders, a teacher, or the principal. The text of the narration might go something like this:
  - Welcome and opening comments. Maybe a few lines about Class Act at the individual school, and what the students have been learning and experiencing through Class Act
• A short introduction to each act. For example, “the second graders have been studying how Mozart took us on *Magical Journeys* with his musical compositions, let’s watch as our students perform theatrical pantomimes to Mozart’s first movement of *Eine Kleine Nachtmusik*.

• Some sort of wrap-up where the school thanks the Class Act Musician and Pacific Symphony

FUN! We want you and the students to enjoy this from beginning to end: the preparation as well as the execution!

**What Resources Are Available?**

- Each classroom teacher has a CD filled with music by Mozart and our other featured composers
- Each grade level will receive a copy of our selected Class Act book, “Wolfgang Amadeus Mozart” by Mike Venezia
- There are many different activities in your Teacher Workshop packet, with suggestions at the end of each activity on how you can extend your work to the Bravo Assembly
- Your Teacher Workshop packet is filled with great biographical information about Vivaldi including a timeline, quotes, and fun facts
- Your Teacher Workshop packet also has an extensive bibliography and list of helpful online resources
- Lynne Abraham-Yadlin, Teacher Workshop presenter and Regional Manager, is happy to help you in any way possible. Bounce ideas off of her, ask for help implementing an idea—don’t hesitate to contact her!

**Contact Lynne at:** labraham-yadlin@pacificsymphony.org

Please contact Carrie Villanueva, cvillanueva@pacificsymphony.org to connect directly with other Teacher Workshop presenters

**Suggested Bravo Assembly Activities**

There are many great activities suggested in your Teacher Workshop packet. Below you’ll find some favorite activities used by our schools in previous years that could be applied to any composer

- For schools with a music program: students play a simple piece by the composer of the year on recorders or other instruments
  - Done with the cooperation of the music teacher. Often this will require the music teacher to create a simplified arrangement, so may not be possible at all schools
- Students perform an original dance to one of the composer of the year’s pieces. Streamers, ribbons, and other “movement” props can be used
- Students create a living timeline, demonstrating important events from the composer’s life. This can also include short vignettes, songs, costumes, and artwork. A cross-curricular component can be added by juxtaposing events in the composer’s life with ones in American or World history
- Students do a group presentation of an acrostic poem about the composer and his music, and/or about their musician
- Students sing an original song, or original words to a piece from the CD
- Students write and perform an original play about the composer’s life
  - Student created set pieces and props can be used
- Teachers extend the work of one of the Teacher Workshop packet activities to a Bravo Assembly activity
  - There are a number of extensions in your Teacher Workshop packet, but some of the most creative Bravo activities come from teachers and students creating their own original extensions, inspired by Teacher Workshop packet materials
Activities and Explorations
For the Classroom and Beyond!

Over the next 45 pages you’ll find eleven different activities to explore with your students. To aid you in finding lessons that are appropriate for your students’ grade level, please consult that chart below. Activities are listed in order, with suggested grade levels and page number locations for each.

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You will also find the following information included with each activity:
- Common Core and State Standards (as applicable)
- California State Standards (as applicable)
- Music and Other Resources Used
- Objectives
- Suggested Bravo Assembly Ideas
- Extensions (for some activities)

In addition to inviting you and your students to delve deeper into the Class Act Curriculum, the activities provide ample opportunity to connect with Common Core standards and enhance learning in a multitude of subject areas.

We wish you and your students an exciting learning adventure together!
Creating Stories Through Music  
*Activity #1*

**Grades:** All grade levels

**Standards:**  
CCSS.ELA-LITERACY.CCRA.W.3  
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

**Subject:** Music  
**Area:** ARTISTIC PERCEPTION  
**Sub-Strand 1.0:** Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.  
**Concept:** Listen to, Analyze, and Describe Music  
**Standard 1.3:** Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally

**Subject:** Music  
**Area:** CONNECTIONS, RELATIONSHIPS, APPLICATIONS  
**Sub-Strand 5.0:** Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.  
**Concept:** Connections and Applications  
**Standard 5.1:** Identify and interpret expressive characteristics in works of art and music.  
**Standard 5.2:** Integrate several art disciplines (dance, music, theatre, or the visual arts) into a well-organized presentation or performance.

**Summary**  
Students will explore how elements of music work to shape their imaginations and will create their own stories based on a programmatic piece of music.

**Music Resources Used**  
Class Act CD  
- Track #18: “In the Hall of the Mountain King” from the *Peer Gynt Suite* by Edvard Grieg  
- Track #16: *Scheherazade* by Nikolai Rimsky-Korsakov  
- Track #20: “March” from *Raiders of the Lost Ark* by John Williams  
- Track #17: *Petrushka* by Igor Stravinsky  
- Track #5: “Overture” to *The Magic Flute* by Wolfgang Amadeus Mozart

**Objectives**  
- Students will explore and create an illustration to Grieg’s incidental music “In the Hall of the Mountain King”  
- Students will identify how Grieg used tempo, dynamics, pitch, and instrumentation to portray his story  
- Students will compose short stories to other programmatic pieces of classical music  
- Students will perform these stories
Background
For centuries, composers have written music to convey specific stories, scenes, or moods. In this lesson, students will analyze how specific elements of music create images in our minds and ignite a variety of emotions. Next, students will get to create their own stories that are inspired by a variety of programmatic pieces of classical music. For example, in “In the Hall of the Mountain King,” the hero of the story is chased by trolls in an underground mountain kingdom; in Scheherazade, our heroine tells the story of a prince and princess in an attempt to postpone her husband’s attempt to put her to death, and in the “March” from Raiders of the Lost Ark, our hero goes through adventures as he searches for the illusive “Lost Ark.”

Vocabulary
Incidental Music: Music used in a film or play as a background to create or enhance a particular atmosphere

Program Music: Instrumental music that is intended to convey some “program” of literary idea, legend, scenic description, or personal drama

Tempo: The speed at which a passage of music is or should be played

Dynamics: How loud or soft a passage of music is or should be played

Pitch: The degree of highness or lowness of a tone

Instrumentation: The particular instruments used in a piece of music; the manner in which a piece is arranged for instruments

Procedure
1. Begin the lesson by explaining to students that some composers (past and present) have written music to tell specific stories. When composers write pieces to tell these stories, they are writing program music, and they have an entire musical toolkit that helps them write music to sound like certain people, places, and things. Review the vocabulary words with students and explain that tempo, dynamics, pitch, and instrumentation are all storytelling devices used by composers.

*For younger grades (k-2) we suggest leaving out discussion of specific vocabulary words, and translating them into words that are accessible to students- e.g. music can be loud or soft, music can sound happy or sad, we can use our imaginations to come up with stories based on the music, etc.

2. Explain to students that they are going to listen to a piece of music that was written to tell a specific story and that they should think about the following as they are listening:
   a. What do they think is happening in this story?
   b. Who are the main characters?
   c. Does the story have a happy ending?
   d. What aspects of the music triggered your students to imagine their specific stories?

   There are no right or wrong answers, encourage them to use their imaginations!

3. Once students have a clear understanding of listening expectations, play them Edvard Grieg’s “In the Hall of the Mountain King,” this is track #18 on your Class Act CD. “In the Hall of the Mountain King” is an excellent example of incidental music.
4. Ask your students to think about the following elements of the music and how these elements helped Grieg tell his story:
   a. Tempo (the piece gets progressively faster)
   b. Dynamics (the piece gets progressively louder)
   c. Pitch (the piece gets progressively higher)
   d. Instrumentation (the bassoon is the low, solo instrument heard in the beginning. Eventually, a full orchestra begins to play as the piece approaches its climax)

5. Ask your students to illustrate their stories and share them with the class. Students can also create cartoon frames, showing the progression of their story.

6. If time allows, go through the same process with other programmatic pieces on your Class Act CD. Some selections that would work particularly well are:
   a. Scheherazade by Rimsky-Korsakov (track #18)
   b. “March” from Raiders of the Lost Ark by John Williams (track #20)
   c. Petrushka by Igor Stravinsky (track #17)
   d. Overture to The Magic Flute by Wolfgang Amadeus Mozart (track #5)

Extensions
For upper grades, challenge students to listen to all of the selections (and any others of your choosing) and create individual scenes based on each piece. Once individual scenes are created, students can weave the different scenes into one story.

Read students the legend of Peer Gynt and his adventures in the hall of the Mountain King. A student-friendly version can be found at http://musicforhomeschoolers-loretta.blogspot.com/2011/02/in-hall-of-mountain-king-edvard-grieg.html. Discuss how specific elements of Peer’s escape from the hall are portrayed in the music. Have students act out Peer’s adventure by assigning students different parts and actions:
   • One student will play Peer
   • One student will play the Mountain King
   • One student will play Solveig
   • All remaining students will play the parts of the trolls

Suggested Bravo Assembly Activity
Perform your stories to music for the Bravo Assembly! Feel free to create props and costumes.
The Pageantry and Magic of Mozart (and Friends)
Activity #2

Grades: All grade levels, but will work best with grades 2-5

Standards:
Subject: Music
Area: ARTISTIC PERCEPTION
Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.
Concept: Listen to, Analyze, and Describe Music
Standard 1.4: Identify simple musical forms, emphasizing verse/refrain, AB, ABA.

Subject: Visual Arts
Area: CREATIVE EXPRESSION
Sub-strand 2.0: Creating, Performing, and Participating in the Visual Arts, Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
Concept: Communication and Expression Through Original Works of Art
Standard 2.8: Create artwork based on observations of actual objects and everyday scenes.

CCSS.ELA-LITERACY.W.3.3
Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Summary
This activity allows students to explore the magical places music can take us in our imaginations, through the style of one of Orange County’s most time-honored institutions: The Pageant of the Masters. Many thanks to Stoddard Elementary School in Anaheim for the idea for this activity!

Music Resources Used
Class Act CD tracks to be chosen by students and teachers, we suggest the following:
- Track #5: Overture to The Magic Flute by Wolfgang Amadeus Mozart
- Track #8: Symphony No. 40, first movement by Wolfgang Amadeus Mozart
- Track #16: Scheherazade by Nikolai Rimsky-Korsakov
- Track #18: “In the Hall of the Mountain King” by Edvard Grieg
- Track #19: New World Symphony by Antonin Dvorak
- Track #20: “March” from Raiders of the Lost Ark by John Williams

Optional Resources Used
- Multiple backdrops painted with different scenes corresponding to the selections of music. Backdrops should be painted to highlight the magic, or “spells,” being cast as students transport from one fantastical place to the next
- A bell or chime
- A narrator and script, written by the class (students and teachers)
- Other assorted arts and craft supplies that can be used to create props and costumes (e.g. glue, colored construction paper, felt, pipe cleaners, etc.)
Objectives

- Students will explore the effect music has on our imaginations, casting metaphorical spells and transporting the listener(s) to magical places and scenarios
- Students will create tableaux that correspond to the music they hear and the scenes they imagine
- Students will create costumes and props to accompany the scenes they create

Background

Whether music is written intentionally to tell a story (program music), or written for its own sake, music has the power to inspire our imaginations and transport us to fantastical places in our minds. It is almost as though a magician were casting a spell on the listener, transporting him or her to a different place and creating an amazing scenario. Mozart’s music seems to have a magic of its own—his music is joyful, heartfelt, and uplifting all at the same time.

Compositional techniques such as tempo (the speed of the music), dynamics (volume of the music), and the tone or sound of the instruments, all play a role in this magical transformation. As students listen to various selections from the Class Act CD, encourage them to imagine the magical spells these pieces might cast, and the resulting scene or tableaux they might inspire.

Procedure

1. Explain to students that you will be playing a musical piece that you hope will make them think of a feeling or a scene. Tell them that you are the magician, and that by playing this music you will be casting a pretend spell on them.

2. As they listen to the piece, possibly with their eyes closed, ask them to consider specific characteristics of the music and decide what kind of spell the music might cast.

3. For example, track #18 (“In the Hall of the Mountain King”) has a somewhat spooky sound. Students might imagine they are in a dark forest surrounded by bare, skeleton-like trees, and are transforming into ghosts or goblins.

4. Conversely, track #19 (New World Symphony) is slow, gentle, and peaceful. Students might imagine they are floating down a lazy river, or lying on the beach in the sun.

5. Foster a class discussion about the listening. Ask students the following questions:
   a. What kind of scene or spell did this song make them think of?
   b. What about the music made them feel that way?

6. List student responses on the board and look for similar themes. As a class, choose the scene or magic spell that you will associate with that particular piece of music.

7. Continue this process with several other pieces on the Class Act CD; we suggest using two to three pieces per class. Split the class up into small groups and assign each group of students a particular piece and tableau.

8. Provide groups with a short window of time (five or ten minutes) to develop and practice assembling their tableaux. Remind students that these tableaux are exercises for their bodies, not their voices. The most successful tableaux will feature creative facial expressions, a combination of different levels (students’ position relative to the floor: high, medium, and low), and extremely still frozen positions.
9. Once groups have created and practiced their tableaux, ask each group to write a short
description of their tableau—what is happening in the scene? What type of spell has been cast?
For example:
   a. “We have been turned into ghosts, skeletons, and goblins, in a dark and gloomy forest.
      An unsuspecting traveler stands on the edge of the scene, about to venture forth, but
      hesitant and afraid for fear of what he/she will encounter.”

10. Pass out backdrop materials and instruct each group to create a backdrop to accompany their
scene. Choose and/or create costumes and props for each scene.

**Suggested Bravo Assembly Activity**
Create your own “Pageant of the Masters” in the following manner:

1. Choose the order in which scenes will be presented and affix the backdrops in reverse order on
   an upright structure (like a handball wall or a large whiteboard).

2. Organize student groups in the order that scenes will be presented.

3. Ring a large bell or chime to signal the start of the first tableau.

4. Play the music that accompanies the first scene as students move into place in front of their
   backdrop. Once students are in their spots they should freeze and remain still.

5. Play each piece for 15 to 30 seconds, then turn the volume down and have a narrator read the
   text that accompanies the scene and describes the “painting.”

6. When the reader is finished, have the students run off stage and prepare for the next scene.
   Repeat this process for all of the scenes.
Create Your Own Theme and Variations

Activity #3

Grades: 2 and up

Standards:
Subject: Music
Area: ARTISTIC PERCEPTION
Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music. Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.
Concept: Listen to, Analyze, and Describe Music
Standard 1.6: Identify and describe music forms, including theme and variations and twelve-bar blues.

Subject: Music
Area: CREATIVE EXPRESSION
Sub-Strand 2.0: Creating, Performing, and Participating in Music. Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.
Concept: Compose, Arrange, and Improvise
Standard 2.4: Improvise simple rhythmic and melodic accompaniments, using voice and a variety of classroom instruments.

CCSS.ELA-LITERACY.W.2.2.
Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.

Summary
Students will explore the musical form theme and variations, and create their own variation on a simple melody.

Music Resources Used
Class Act CD
- Track# 13: Ah! Vous Dirai-je Maman by Wolfgang Amadeus Mozart

Other Resources Used
- Shoe and car templates, page 23

Objectives
- Students will create and describe their own variation on a class theme, based on fashion or travel
- Students will analyze Mozart’s variations based on a similar theme to Twinkle, Twinkle, Little Star
- Students will create their own musical variation to a simple melody
- As a class, students will perform their own theme and variations of a simple melody
Background

Throughout Mozart’s travels, he was exposed to a wide variety of music from other cultures that he incorporated into his compositions. While staying in Paris, it is believed that he was inspired by a very popular French folk song, Ah! Vous Dirai-je Maman (Ah! Mother If I Could Tell You). Today, your students would recognize this piece as Twinkle, Twinkle, Little Star, The ABC Song, or Baa, Baa, Black Sheep. Mozart took this simple melody and created twelve variations, or alternative versions of this tune. In this lesson students will explore the form theme and variations, and create their own variations on a simple tune.

Procedure

1. First, have students explore the concept of theme and variations in their world. Ask them to think of a theme related to food, such as pizza, sandwiches, burgers, hotdogs, etc. Discuss the different variations you can make with this theme, for example, one student could have pepperoni pizza and another could have sausage.

2. Next, have the class decide on a theme related to fashion or travel. Some examples could be shoes, pants, hats, sunglasses, cars, spaceships, boats, etc. Feel free to use the shoe and/or car templates provided on page 23, or choose your own images from books or Clip Art.

3. Ask students to create their own variations on this class theme. Have your students think about colors, patterns, or materials that could be used to create different themes. Ask older students to explore the different abilities their shoe or car may have, are they magical in some way? For example, their shoes could allow them to walk on water, or run to China in only ten minutes. Their car could fly to the moon or dive under water. Ask students to write a short description of their variations and then share student descriptions with the class.

4. Once students understand the concept of theme and variation, have them listen to Mozart’s Twelve Variations on Ah, Vous Dirai-je Maman. First play for them the theme of the piece (0:00-0:48). Ask your students if it is a tune they recognize. The melody is very similar to Twinkle, Twinkle Little Star, the ABC Song, and Baa, Baa Black Sheep.

5. Next, ask students to brainstorm as a class how they could change the melody, some ideas are:
   a. Play with dynamics: Sing the melody really soft (pianissimo) and really loud (forte)
   b. Play with tempo: Sing the melody fast or slow
   c. Play with articulation: Ask your students to sing the melody with really short notes (staccato), or sing the melody very smoothly where the words may run together (legato)
   d. Play with the style or mood: Ask students to consider what the melody would sound like if they changed the style to country, opera, rap, etc. What about if they changed the melody to sound sad, angry, or joyful?

6. Foster a class discussion about how these variations would change the main melody of the piece.

7. Once your students have explored how to change the melody of Twinkle, Twinkle Little Star, have them listen to Mozart’s variations and discuss the following:
   a. Variation #6 (4:32-5:11): Mozart plays with the tempo in this variation. Students will hear a faster melody with a fancy sixteenth note accompaniment underneath
   b. Variation #8 (5:56-6:52): Mozart changes the mood of this theme by putting the tune into the minor key, producing a sad emotion
   c. Variation #9 (6:53-7:32): Mozart makes this scene staccato, using very short, separated notes
d. Variation #11 (8:16-9:00): Mozart plays with the tempo again, and slows the variation down

8. Now ask your students to be the composers! As a class, select a simple tune as your class theme. Some examples could be Row, Row, Row Your Boat, Mary Had A Little Lamb, You Are My Sunshine, the chorus to Let It Go, etc.

9. Divide your class into groups and ask each group to create their own variation to the class theme. Ask them to consider playing with the tempo, dynamics, rhythm, mood, style, and articulation. For younger students, it may work better to compose your variations as a whole class.

10. Perform the theme as a full class and then ask each group to perform their variations individually.

Suggested Bravo Assembly Activity
Perform the theme and variations composed by your class at the Bravo Assembly. Feel free to change the words to your simple tune. Create props and costumes if you wish!
Mozart’s Letters Home
Activity #4

Grades: 3 and up

Standards:
CCSS.ELA-LITERACY.CCRA.W.3
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Subject: English Language Arts
Area: Writing
Sub-Strand 2.0: Writing Applications (Genres and Their Characteristics) Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0.
Concept: Using the writing strategies of grade three outlined in Writing Standard 1.0.
Standard 2.2: Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences.
Standard 2.3: Write personal and formal letters, thank-you notes, and invitations: a. Show awareness of the knowledge and interests of the audience and establish a purpose and context. B. Include the date, proper salutation, body, closing, and signature.

Subject: English Language Arts
Area: Writing
Sub-Strand 2.0: Writing Applications (Genres and Their Characteristics) Students write narrative, expository, persuasive, and descriptive texts of at least 500 to 700 words in each genre. Student writing demonstrates a command of standard American English and the research, organizational, and drafting strategies outlined in Writing Standard 1.0.
Concept: Using the writing strategies of grade five outlined in Writing Standard 1.0, students:
Standard 2.3: Write research reports about important ideas, issues, or events by using the following guidelines: a. Frame questions that direct the investigation. b. Establish a controlling idea or topic. c. Develop the topic with simple facts, details, examples, and explanations.

Summary
This activity helps students understand the extent of Mozart’s travels, and the importance of his letters home as a means for staying connected to his family. After learning about Mozart’s travels and letters, students have the option to write their own letters about their imaginary travels.

Music Resources Used
None

Optional Resources Used
- Examples of Mozart’s letters (found on page 26)
- Research materials on the countries Mozart traveled to
- Mozart’s Travel Chart and Map (found on pages 28 and 29)
Background
Mozart spent an inordinate amount of time traveling from city to city all over Europe to share his musical talents and create a name for himself. In total, he spent 3,760 days away from home, which is the equivalent of ten years, or nearly one-third of his short life! His travels took him to the centers of musical and artistic culture, and exposed him to new ideas, which became inspiration for much of his music. All together, Mozart wrote more than seven volumes of letters to family, friends, patrons, and colleagues. His letters describe the beauty, excitement, and vibrancy of places he visited. Despite the splendor of many of these places, the travel itself was often grueling. Mozart describes extremely uncomfortable carriage rides, inconvenient and expensive schedule shifts, and the homesickness he often experienced while spending large periods of time away from friends and family.

Procedure
1. Begin the lesson by teaching students about the proper form of a personal letter, be sure to discuss the following elements:
   a. Heading
   b. Greeting
   c. Body
   d. Closing
   e. Signature

2. Using the travel chart and maps as visuals, (located on pages 28 and 29) talk about Mozart’s travels and share background information with students (i.e. the amount of time Mozart was away from home, the difficulty of travel in Mozart’s time, and the variety and beauty of the cities he visited).

3. Share several of Mozart’s letters with your students
   a. Note that they vary greatly in style and content- some of them contain jokes, puns, and word plays; others are complaints about the conditions he faced on his travels, or the people he was forced to work with; others are expressions of affections towards the family from which he was separated

4. Have your students write a letter home describing some kind of travel, discuss the following:
   a. For younger students, this can be very simple travel- a play date with a friend, a day at school, a trip to a sports event
   b. As students get older and more capable of writing a more sophisticated letter, ask them to write more detailed accounts of a trip they have taken
   c. For upper grades, this assignment can be turned into a research project. Have students choose one of the cities that Mozart visited (see travel chart for a list of Mozart’s travels) and conduct research about what a traveler to this city might do or see- tourist attractions, restaurants of note, places of amusement or entertainment, historical sites, etc. Then have students write a letter, or a series of letters, to someone at home describing their travels to this city.

Extension
Connect with another school in California, or elsewhere in the United States, and have the students write actual letters (or emails) to pen pals! Encourage them to use the descriptive or emotional type of writing that Mozart used in his letters.

Suggested Bravo Assembly Activity
Choose a few students to share their letters home at the assembly.
**Examples of Mozart’s Letters, Activity #4**

These are a typical set of Mozart’s letters - a crazy mixture of nonsense and vivid description, changing languages and tone, and insults and praises. All punctuation and spelling are left as they were in the original (translation). Words and phrases in brackets [ ] have been further translated for greater clarification.

**Travel Descriptions**

**Excerpts from letters to his sister, Nanerl, from his trip to Italy in 1770, from Rome:**

“A few days ago we were at the Campidoglio, where we saw a great many fine things. If I tried to write you an account of all I saw, this sheet would not suffice. I played at two concerts, and tomorrow I am to play at another. After dinner we played at Potsch [Boccia]. This is a game I have learnt, and when I come home, I will teach it to you. When I have finished this letter, I am going to complete a symphony that I have begun. The aria is finished. The copyist (who is my father) has the symphony, because we do not choose it to be copied by any one else, or it might be stolen.”

“I am thankful to say that my stupid pen and I are all right, so we send a thousand kisses to you both. I wish that my sister were in Rome, for this city would assuredly delight her, because St. Peter's is symmetrical, and mother other things in Rome are also symmetrical. Papa has just told me that the loveliest flowers are being carried past at this moment. That I am no wiseacre is pretty well known. Oh! I have one annoyance- there is only a single bed in our lodgings, so mamma may easily imagine that I get no rest beside papa. I rejoice at the thoughts of a new lodging. I have just finished sketching St. Peter with his keys, St. Paul with his sword, and St. Luke with- my sister, &c., &c. I had the honor of kissing St. Peter's foot at San Pietro, and as I have the misfortune to be so short, your good old WOLFGANG MOZART was lifted up!”

**Excerpts of letters that describe a trip to Naples, Italy:**

“We saw the king and queen at mass in the court chapel at Portici, and we also saw Vesuvius. Naples is beautiful, but as crowded with people as Vienna or Paris. As for London and Naples, I think that in point of insolence on the part of the people Naples almost surpasses London; because here the lazzaroni have their regular head or leader, who receives twenty-five ducati d’argento monthly from the king for keeping the lazzaroni in order”

“Vesuvius is smoking fiercely! Thunder and lightning blazes! Today we dined with Herr Doll, he is a good composer and a worthy man. Now I begin to describe my course of life.- I rise generally every morning at 9 o’clock, but sometimes not til 10, when we go out. We dine at a restaurateur’s, after dinner I write, and then we go out again, and afterwards sub, but on what? On jours gras, half a fowl, or a small slice of roast meat, on jours maigres a little fish, and then we go to sleep. Do you understand? Let us talk Salzburgisch, for you that is more sensible. Thank God, my father and I are well. I hope you and mamma are so also. Naples and Rome are two drowsy cities. Fine writing, is it not? Write to me, and do not be so lazy.

**Travel Conditions**

**From Nancy, France to his father, Leopold:**

“Just imagine, Monsieur Grimm lied to me when he told me that I would be going with the Diligence [Express Coach Service] and be in Strassbourg in 5 days;--not until the last day did I find out that he had put me on a different coach service, one that travels at a walking pace, doesn’t change horses, and takes 10 days;--well, you can imagine how angry I was;--but I expressed my anger only to my good friends...when I got to the carriage, I heard the happy news that we would be on the road for 12 days.—So, here you can see the great wisdom of Herr baron von Grimm!—to save money, he sent me by this slow carriage and didn’t think it would cost me just as much because you have to spend money in inns.—Well, that’s all behind me now;--what annoyed me most about this whole affair was that he...saved money for himself but not for me—because he
paid for the transportation but not the food—if I had stayed in Paris for another 8 to 10 days, I would have been able to pay for the trip myself and make better arrangements.”

“I was able to put up with this coach for 8 days; but then I couldn’t stand it any longer—not because of the wearisome ride, actually the wagon had good springs, but for want of sleep. Departure time every morning was at 4 o’clock, so we had to get up at 3 in the morning; twice I had the honor of rising at 1 o’clock at night because the coach left at 2 o’clock. You know that I cannot sleep in a carriage, so I really could not continue this without the risk of being ill. I would have taken the post, but it was not necessary, for I had the good fortune to meet with a person who quite suited me—a German merchant who resides in Paris, and deals in English wares. Before getting into the carriage we exchanged a few words, and from that moment we remained together. We did not take our meals with the other passengers, but in our own room, where we also slept. I was glad to meet this man, for, being a great traveller, he understands it well. He also was very much disgusted with our carriage; so we proceed to-morrow by a good conveyance, which does not cost us much, to Strassburg. You must excuse my not writing more, but when I am in a town where I know no one, I am never in a good humor; though I believe that if I had friends here I should like to remain, for the town is indeed charming—handsome houses, spacious streets, and superb squares.”

Munich, Nov. 8, 1780.

“FORTUNATE and pleasant was my arrival here,—fortunate, because no mishap occurred during the journey; and pleasant, because we had scarcely patience to wait for the moment that was to end this short but disagreeable journey. I do assure you it was impossible for us to sleep for a moment the whole night. The carriage jolted our very souls out, and the seats were as hard as stone! From Wasserburg I thought I never could arrive in Munich with whole bones and bring my rear end to Munich in 1 piece!—it was so sore—and I suspect fiery Red, --between two stations I held on by the straps, suspended in the air and not venturing to sit down, with my hands pressed against the seat holding my rear end suspended in the air. But no matter; it is past now, though it will serve me as a warning in future rather to go on foot than drive in a diligence [express carriage].”

Mozart as a jokester
To his sister Nannerl, Vienna, August 12, 1773:

“Hodie nous avons begegnet per strada Dominum Edlback welcher uns di voi copliments ausgerichtet hat, et qui sich tibi et ta mere Empfehlen laesst. Adio” [This letter switches every few words from French to German to Italian to Latin. The text in English is quite simple, “Today we met Herr Edlback in the street who brought us greetings from you and who wanted to be remembered to your mama. Adio.”

Emotions and Homesickness (with a little silliness thrown in)
To his father after the death of his mother; From Paris July 31, 1778:

“The first [of his father’s letters to him] brought tears of sorrow to my eyes, as I was reminded by it of the sad death of my darling mother, and the whole scene recurred vividly to me. Never can I forget it while I live. You know that (though I often wished it) I had never seen any one die, and the first time I did so it was fated to be my own mother! My greatest misery was the thoughts of that hour, and I prayed earnestly to God for strength. I was heard, and strength was given to me. Melancholy as your letter made me, still I was inexpressibly happy to find that you both bear this sorrow as it ought to be borne, and that my mind may now be at ease about my beloved father and sister. I am now comparatively happy, because I have no longer anything to dread on account of the two persons who are dearest to me in this world; had it been otherwise, such a terrible misfortune would have utterly overwhelmed me. Be careful therefore of your precious health for my sake, I entreat, and grant to him who flatters himself that he is now what you love most in the world the joy and felicity soon to embrace you. Your last letter also caused my tears
to flow from joy, as it convinced me more than ever of your fatherly love and care. I shall strive with all my might still more to deserve your affection...At times I have fits of melancholy, but the best way to get rid of them is by writing or receiving letters, which always cheers me; but, believe me, these sad feelings never recur without too good cause. You wish to have an account of her illness and every detail connected with it; that you shall have; but I must ask you to let it be short, and I shall only allude to the principal facts, as the event is over, and cannot, alas! Now be altered, and I require some space to write on business topics. I went about as if I had altogether lost my head. I had ample leisure then to compose, but I was in such a state that I could not have written a single note. The 25th the doctor did not come; on the 26th he visited her again. Imagine my feelings when he all at once said to me, "I fear she will scarcely live through the night; she may die at any moment...I find it impossible not to write at full length—indeed, I am glad to give you every particular, for it will be more satisfactory to you; but as I have some things to write that are indispensable, I shall continue my account of the illness in my next letter."

To his wife, Constanze, from Frankfurt, Germany, October 1790:

"Dearest, most beloved little wife!—If you could only see into my heart—there is a struggle going on between my wish, my desire to see you soon and hold you in my arms and, on the other hand, the wish to bring home a lot of money;--sometimes the thought comes to my mind that I should perhaps travel farther afield—but whenever I came close to making such a decision, it instantly occurred to me that I would deeply regret it if I had stayed away from my dear wife for such an indefinite and perhaps even fruitless period—I feel as if I'd been away from you for years already;—believe me, my love—if you were here with me, I could perhaps make such a decision more easily—but as it is—I've become so accustomed to you—and I love you too much for being able to endure a lengthy separation..."

**Mozart’s Travels**

<table>
<thead>
<tr>
<th>Date(s)</th>
<th>Destination</th>
<th>Other major locations en route</th>
<th>Companions</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 1762 (3 weeks)</td>
<td>Munich</td>
<td>None</td>
<td>Leopold and Nannerl</td>
</tr>
<tr>
<td>June 1762-January 1763</td>
<td>Vienna</td>
<td>Passau, Linz</td>
<td>Leopold and Nannerl</td>
</tr>
<tr>
<td>June 1763- November 1766</td>
<td>London</td>
<td>Brussels, Paris, Amsterdam</td>
<td>Whole family</td>
</tr>
<tr>
<td>September 1767-March 1771</td>
<td>Italy</td>
<td>Mantua, Milan, Rome, Bologna, Venice</td>
<td>Whole Family</td>
</tr>
<tr>
<td>October 1722- March 1723</td>
<td>Italy</td>
<td>Milan</td>
<td>Leopold</td>
</tr>
<tr>
<td>July-September 1773</td>
<td>Vienna</td>
<td>None</td>
<td>Leopold</td>
</tr>
<tr>
<td>December 1774-March 1775</td>
<td>Munich</td>
<td>None</td>
<td>Leopold</td>
</tr>
<tr>
<td>September 1777-January 1779</td>
<td>Paris</td>
<td>Munich, Augsburg, Mannheim</td>
<td>Anna Maria (mother: died in Paris)</td>
</tr>
<tr>
<td>November 1780-March 1781</td>
<td>Vienna Move to Vienna permanently</td>
<td>Munich</td>
<td>Leopold and Nannerl</td>
</tr>
<tr>
<td>July 1783</td>
<td>Salzburg</td>
<td>None</td>
<td>Constanze</td>
</tr>
<tr>
<td>January 1787</td>
<td>Prague</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>April- June 1789</td>
<td>Prague</td>
<td>Dresden, Berlin</td>
<td>Prince Lichnowsky</td>
</tr>
<tr>
<td>September-November 1790</td>
<td>Frankfurt</td>
<td>Mainz</td>
<td>Brother-in-law, Hofer</td>
</tr>
<tr>
<td>August-September 1791</td>
<td>Prague</td>
<td>None</td>
<td>Constanze, Suessmayr</td>
</tr>
</tbody>
</table>
Activity #5

Grades: 4 and up

Standards:
Subject: Music
Area: ARTISTIC PERCEPTION
Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music. Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.
Concept: Listen to, Analyze, and Describe Music
Standard 1.4: Describe music according to its elements, using the terminology of music.

Subject: Music
Area: AESTHETIC VALUING
Sub-Strand 4.0: Responding to, Analyzing, and Making Judgments About Works of Music. Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.
Concept: Analyze and Critically Assess
Standard 4.1: Use specific criteria when judging the relative quality of musical performances.

Subject: Music
Area: CONNECTIONS, RELATIONSHIPS, APPLICATIONS
Sub-Strand 5.0: Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers. Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.
Concept: Careers and Career-Related Skills
Standard 5.2: Identify career pathways in music.

CCSS.ELA-LITERACY.W.3.1
Write opinion pieces on topics or texts, supporting a point of view with reasons.

Summary
Students will become the casting directors for Mozart’s opera, The Magic Flute, participating in three blind auditions to find the perfect Queen of the Night.

Music Resources Used
Class Act CD
- Track #7: “Der Hölle Rache” from The Magic Flute by Wolfgang Amadeus Mozart
Other Resources Used

- Full Powerpoint presentation for this lesson, including links to the three versions of the aria “Der Hölle Rache.” (Go to https://www.pacificsymphony.org/ClassAct to access this presentation)
- Excerpt of the Metropolitan Opera’s production of The Magic Flute, in English (go to https://www.youtube.com/watch?v=QWUOeWHvn3k&feature=youtu.be&list=PLDD55CF4280272412)
- Audition sheet, provided on page 35.

Objectives:

- Students will discuss the skills and training needed to become a professional musician
- Students will listen critically to three versions of The Queen of the Night’s aria “Der Hölle Rache” from Mozart’s opera The Magic Flute
- Students will judge each singer based on three criteria: beauty of sound, dramatic performance, and technical ability
- Students will write a critique on each performance, providing each singer with a letter grade and justifying their answers
- Students will research and create a poster about their future dream job

Background

In today’s world there are so many interesting and exciting careers to explore, and it is never too early for students to begin learning about their future dream jobs. In this lesson, students will discover what it takes to become a professional musician. Students will pretend they are judges on the hit TV show, The Voice, working as casting directors for one of the most famous roles in opera history- The Queen of the Night in Mozart’s opera The Magic Flute.

Students will conduct blind auditions of three mystery singers. After each audition, students will critique each performance of the Queen’s famous aria, “Der Hölle Rache”. Once the students have selected their favorite Queen of the Night, the mystery singers will be revealed, including one big surprise! Finally, students will research the skills and training needed for their future dream jobs. A full Powerpoint presentation has been prepared for you to teach this lesson. To access this presentation go to: www.pacificsymphony.org/ClassAct

Procedure

1. Ask your students what skills, training and experience they think is needed to become a professional, classical musician. Below, is a typical career path:
   a. Begin music lessons in elementary school. Many musicians (instrumental and vocal) continue to study one-on-one with a professional teacher until they graduate from high school
   b. Study four years at a Music Conservatory or College Music School and earn a Bachelor’s degree in music, specializing in a specific instrument or voice
   c. Typically, musicians also earn a two year Masters Degree in their instrument or voice from a Music Conservatory or Music School
   d. Next, they audition for opera companies or symphony orchestras and, if they are lucky, get accepted. Some of these auditions are blind auditions where the musician performs behind a screen – not able to be seen by the artistic and casting directors
   e. Many top musicians audition for the best opera companies and symphony orchestras around the world! Musicians, even the best in their field, never stop auditioning

2. Now that your students know what it takes to become a professional musician, they are going to become judges on the TV Show “The Voice.” They will be holding blind auditions of three
different opera singers auditioning for one of the most famous roles in opera history, The Queen of the Night, from Mozart’s *Magic Flute*.

3. Before they begin judging, students need to know a little bit more about the role that they will be casting. Below are some facts to share with your students about the Queen of the Night and *The Magic Flute*:
   a. The opera takes place in a mythical land between day and night. The Queen of the Night is really the villain in this opera. Her greatest wish is to cover the world in darkness, never allowing the sun to shine. Her worst enemy is the Sun King, Sarastro. The Queen thinks that Sarastro has kidnapped her daughter, Pamina, but Sarastro has actually saved Pamina from the Queen’s wrath and instability.
   b. The role of the Queen of the Night is one of the most difficult roles to sing in all of opera! It is sung by a Coloratura (color-a-too-ra) Soprano, the highest female voice part. This role requires the singer to sing several high Fs (4 notes higher than a high C, typically the highest note required for a regular soprano to sing)!
   c. Coloratura sopranos that can sing this role well, get cast in opera companies all over the world and are in very high demand.

4. Your students will listen critically to three versions of the Queen of the Night’s most famous aria “Der Hölle Rache” (Vengeance Boils in my Heart). In this aria, the Queen sings about getting revenge on Sarastro for “kidnapping” her daughter, Pamina. She asks her daughter to swear allegiance to her and to take revenge on Sarastro.

5. Your students should judge each singer based on three criteria:
   a. Beauty of Sound: How much do your students like each voice? Does each voice move them?
   b. Drama: Does the voice match the personality of the character? Does the singer bring The Queen of the Night to life? Do you believe the Queen in this aria?
   c. Technical Ability: Does the singer sing the high notes with ease? Does the voice move easily over the fast, running lines that Mozart composed?

6. Pass out an audition sheet to each student (provided on page 35). Explain to students how they will use this tool to adjudicate each singer.

7. Listen to the three recordings of “Der Hölle Rache” using the Powerpoint presentation provided. Ask your students to give a letter grade (A – F) for each of the three criteria above, and then an overall letter grade for each singer’s performance. Be sure to listen to all three arias before allowing students to discuss their thoughts.

8. After all three arias have been played, and students have had time to write down their notes, ask students to select the singer they would cast in their opera. Make sure you let your students know that there is no right or wrong answer; all three singers are professional and incredibly talented!

9. Assign three corners of your classroom to the three different singers. Ask students to quietly move to the corner of the classroom that represents their first choice singer. Students in each group should discuss why they liked their particular singer the most, and the grades they assigned their singer in each category. Encourage students to use music vocabulary in their discussions!
10. Have the group appoint a spokesperson to explain to the class why they chose their particular singer.

11. Foster a short class discussion. Afterwards, reveal the identities of the singers to your students. Use the powerpoint on www.pacificsymphony.org/ClassAct to access photos of each singer. Bios of the singers are listed at the end of this lesson. You and your students may be quite surprised by one the singers!
   a. Singer #1: Sumi Jo
   b. Singer #2: Alois Muhlbacher
   c. Singer #3: Natalie Dessay

12. Now that your students know the identities of each singer, ask them if this new information would change their casting decisions. Why or why not?

Extension
- Have your students write an explanation or a full critique as to why they graded each of the three singers the way they did
- Ask your students to design the costume and make-up for the Queen of the Night. View the powerpoint on https://www.pacificsymphony.org/ClassAct for inspiration.

Suggested Bravo Assembly Activity
Now that your students know a little more about what it takes to become a professional musician, have them research their future dream jobs. Ask them to create posters that include their ideal job, what skills are needed for this occupation, what training is typically required, and why they are interested in this profession. Feel free to have students dress up as their future occupations and have a couple students present their findings to the audience.
Singer Bios:
Sumi Jo
Sumi Jo was the first Asian opera singer to achieve worldwide success. She was born in Changwon, South Korea. Her mother was an amateur singer and pianist who was unable to pursue her own professional music studies due to the political turmoil in Korea during the 1950s. Determined to provide her daughter with opportunities she never had, Jo's mother enrolled Sumi Jo in piano lessons at the age of four, and later voice lessons at the age of six. As a child, Jo would often spend up to eight hours a day studying music. At the age of 19, she traveled to Italy to study at the Accademia di Santa Cecelia in Rome. She graduated in 1985, with a concentration in keyboard and voice, and over the next few years took top voice competition prizes in several countries. Her operatic debut came as Gilda in Verdi's Rigoletto in 1986. Sumi Jo has made more than 50 recordings, including ten solo albums, one of which won a Grammy award in 1993. Jo also performed at the Opening Ceremony of the 2008 Beijing Olympic Games and the 2002 Football World Cup in South Korea.

Alois Muhlbacher
Alois Muhlbacher was born 1995 in Hinterstoder, Austria. At an early age his parents realized that Alois had a very high and powerful voice. When he was just ten years old Alois was selected to attend the prestigious St. Florian Boys' Choir. He soon became a soloist with the choir and performed in the USA, Mexico, Greece, China, Israel, Italy, South Africa, Thailand, Peru, Bolivia, the United Arab Emirates and Russia. By the age of 15 he had sung numerous female opera roles, from the Queen of the Night in Mozart’s The Magic Flute, to Roselinda in Johanne Strauss’s Die Fledermaus. Alois recorded four solo CDs, including a track of “Der Hӧlle Rache” from Mozart’s Magic Flute. Today Alois is 21 years old and is pursuing careers in opera and theater.

Natalie Dessay
A French coloratura soprano, Natalie Dessay had intended to be a ballet dancer and actress. She discovered her talent for singing while taking acting classes, and shifted her artistic focus to music. Dessay was encouraged to study voice at the Conservatoire National de région de Bordeaux and gained experience as a chorister in Toulouse. After winning First Prize at the competition Les Voix Nouvelles she was quickly approached by a number of opera theaters, and is now one of the top sopranos in the opera world. Natalie first performed the role of Queen of the Night at the festival of Aix-en-Provence. She was initially hesitant to perform the role, saying she didn’t want to play an “evil” character, but the director convinced her that her Queen would be different. Natalie has since performed the role numerous times.
Congratulations! You are the newest judge on the hit television show “The Voice.” Today your challenge is to cast a singer to play the role of the Queen of the Night in an upcoming production of Mozart’s famous opera *The Magic Flute*. Listen to the following three candidates and give them a letter grade (A-F) in each of the following categories:

**Beauty of Sound:** How much do you like their voice? Does their voice move you?

**Drama:** Does their voice match the personality of the character? Does the singer bring the Queen of the Night to life? Do they deliver a believable performance?

**Technical Ability:** Does the singer sing the high notes with ease? Does their voice move easily over the fast, running lines?

<table>
<thead>
<tr>
<th>Contestant #</th>
<th>Beauty of Sound</th>
<th>Drama</th>
<th>Technical Abilities</th>
<th>Overall Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Mozart and the Minuet

Activity #6

Grades: 2 and up

Standards:
Subject: Dance
Area: ARTISTIC PERCEPTION
Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance. Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.
Concept: Development of Motor Skills and Technical Expertise
Standard 1.1: Show a variety of combinations of basic locomotive skills (e.g. walk and run, gallop and jump, hop and skip, slide and roll).

Subject: Physical Education
Standard: Standard 1: Demonstrate motor skills and movement patterns needed to perform a variety of physical activities.
Area: Rhythmic Skills
Concept 1.21: Perform a routine to music including even and uneven locomotor patterns.

Summary
Students will learn a simple 6-step Minuet step, and then learn a simple dance to the music of Mozart’s “Minuet” from the opera Don Giovanni.

Music Resources Used
Class Act CD
- Track #14: Minuet in F by Wolfgang Amadeus Mozart
- Track #15: “Minuet” from Don Giovanni by Wolfgang Amadeus Mozart

Optional Resources Used
- Classical costumes or props such as powdered wigs made out of paper, ruffled collars, or long skirts

Objectives
- Students will perform the basic Minuet step as well as simple choreography
- Students will create their own choreography to the music of Mozart
- Students will demonstrate an understanding of triple meter through successful performance of a Minuet

Background
Dancing has been around as long as mankind as existed. Before the age of television, computers, and other technology, dancing was a primary form of social entertainment. Mozart loved to dance and often told his wife “he liked dancing so much that he would have liked to have been a dancer.”

The Minuet (originally a French dance) was considered “the epitome of aristocratic enjoyment,” during Mozart’s lifetime, and Mozart composed his first Minuet at the age of six. Mozart spent much of his later
life in Vienna, which was considered the dance capital of the world at that time. The Minuet in this lesson comes from Mozart’s famous opera *Don Giovanni*, and was written in 1787.

**Vocabulary**

**Minuet:** A slow, stately ballroom dance for two in triple meter, especially popular in the 18th century

**Triple Meter:** A musical meter characterized by a primary division of three beats per measure

**Procedure**

1. Begin the lesson by playing the Minuet in F, track #14 on your Class Act CD. Preface the listening by telling students that Mozart composed this piece when he was just six years old. Use this as an opportunity to discuss the genius of Mozart, and his remarkable ability to compose at such an early age.

2. Next, play the “Minuet” from *Don Giovanni*. Note that both pieces are written in triple meter. The notes are divided into groups of three beats where the strong beat is followed by two weaker beats. Triple meter is common to all Minuets.

3. Teach students the basic Minuet step. Explain that a Minuet step has six distinct parts, they are described as follows:
   - Beginning with the feet together, take a small step forward with your right foot
   - Move the left foot forward so that it is next to the right foot. Leave your weight on the right foot and quickly go up on the toes of both feet
   - Go back to a flat-footed position with your weight still on the right foot
   - Step forward with the left foot
   - Step forward with the right foot
   - Step forward with the left foot

4. Practice this six-step pattern with students several times until it becomes comfortable, each time counting out the six individual steps.

5. Once students have mastered the basic Minuet step, practice the same step BACKWARDS. Everything is the same but students will step backwards instead of forwards.

6. Practice the Minuet backwards and forwards until it becomes comfortable, then try the step with music. The best way to do this may be to have students in long lines and perform one set forwards and one set backwards. Instruct students to take very small steps.

7. Now teach students the entire dance. Have the students choose a partner and stand in groups of four (two sets of two), in a diamond shape. Partners should be facing each other across the diamond, relatively close together (close enough to be able to join their right hands through the middle of the diamond).

8. The steps to the first part of the dance are as follows:
   a. For the first six counts students perform the Minuet step backwards
   b. For the next six counts students perform the Minuet back to the center
c. Students raise their right arms and join their right palms with their partner in the center of the diamond (forming a star). Students then turn their bodies to their left, and move halfway around the circle with two iterations of the Minuet step for the next twelve counts. Each student should now be standing where his/her partner was at the beginning.
d. Repeat step a again but this time students move backwards for six counts
e. Repeat step b, students move forwards
f. Repeat step c, students move the rest of the way around the diamond back to their original starting positions

9. At this point, the first half of the dance is complete. For lower grades, it may be best to conclude here, or repeat the steps in part one again. For older students, extend the dance with the following:
   a. Repeat step a—moving backwards
   b. Everyone makes one half turn to the LEFT and walks forward for six counts
   c. Everyone walks backwards for six counts (to where they just came from)
   d. Everyone goes back to the center of the diamond (where they started from)
   e. Repeat step a backwards one last time
   f. Everyone makes one half turn to the RIGHT (the other direction from before), and performs the Minuet step forward for six counts
   g. Everyone performs the Minuet step backwards for six counts
   h. End with six counts of the Minuet step back to the center, everyone should end the dance back in their original starting positions

Suggested Bravo Assembly Activity
Perform your Mozart Minuet using the choreography provided OR making up your own choreography using the Minuet step.
PE Warm-up/Aerobic Workout to
Mozart’s *Rondo alla Turka* (Turkish Rondo)
Activity #7

**Grades** all grade levels, longer extension suggested for grades 3 and up

**Standards:**
**Subject:** Physical Education
**Standard:** Standard 1: Demonstrate motor skills and movement patterns needed to perform a variety of physical activities.
**Area:** Rhythmic Skills
**Concept 1.22:** Create or imitate movement in response to rhythms and music.

**Subject:** Music
**Area:** ARTISTIC PERCEPTION
**Sub-Strand 1.0:** Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music. Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.
**Concept:** Listen to, Analyze, and Describe Music
**Standard 1.4:** Describe music according to its elements, using the terminology of music.
**Standard 1.6:** Recognize and describe aural examples of musical forms, including rondo.

**Subject:** Music
**Area:** AESTHETIC VALUING
**Sub-Strand 4.0:** Responding to, Analyzing, and Making Judgments About Works of Music Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music and aesthetic qualities, and human responses.
**Concept:** Derive Meaning
**Standard 4.1:** Create movements to music that reflect focused listening.

**Summary**
This activity uses material from Mozart’s *Turkish Rondo* to explore form in music. Students will learn and perform exercise movements that correspond to sections of the piece, while warming up for a physical education class.

**Music Resources Used**
Class Act CD:
- Track #12: *Rondo Alla Turka* by Wolfgang Amadeus Mozart

**Objectives**
- Students will identify basic form and patterns in music
- Students will match an exercise movement to each section of a Mozart piece
- Students will perform movement to Mozart’s music as a means of warming up for a physical education class

**Background**
A rondo is a piece of music with a repeating pattern. Most rondos have the simple pattern A B A C A D A E A, where the main theme (A) is interspersed between sections of varying melodic content. Mozart’s *Turkish Rondo*, from his Piano Sonata #11, is a much more complex and inventive form of the rondo. In this piece, specific sections of music return periodically throughout the short work. Assigning a specific
aerobic exercise or movement to each section will help your students understand and grasp the form of this piece. This activity serves as a great break in between subjects, a warm up for a physical education class, or a fun way to get the wiggles out!

The Form Map of this piece is as follows:

<table>
<thead>
<tr>
<th>Section 1</th>
<th>A (0:00)</th>
<th>A (0:07)</th>
<th>B (0:14)</th>
<th>A (0:23)</th>
<th>B (0:30)</th>
<th>A (0:37)</th>
<th>C (0:44)</th>
<th>C (0:51)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coda</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Each section listed above (A, B, etc.) has its own distinct melody that remains the same in every presentation of that section. While the melody remains the same, the instrumentation changes. For example, the flute plays the first and second presentations of the E section, but strings and percussion play later presentations. It is important to listen for the melody when identifying sections, and not get confused by the changing instrumentation.

Procedure

1. Begin by introducing the concept of a Rondo to students. Explain that repeated sections are always called by the same letter name, and new melodic material received new letter names. Once students have a firm understanding of simple Rondo, work with the students to determine the form of the Mozart piece. Play the first seven seconds of the Mozart Rondo, this is your A section. Stop the CD and discuss the music. Ask students how they would describe the melody line?

2. Continue playing the CD for another seven seconds. Help the students to recognize this as the same musical idea that they just heard; therefore it as also an A section (0:07 – 0:14).

3. Now is a good time to assign the exercise movement for this section. Feel free to let your students come up with their own idea, or you can suggest the following:
   a. The students will stand with their arms straight out to their sides, and their hands in a fist
   b. For the first eight counts students will move their arms in small rotations forward, followed by eight counts of rotating backwards

4. Continue playing the CD, a new musical idea/melody is introduced at 0:15. Play the next seven seconds of music and ask the students describe it—how is it different from the A section’s melody? This is the first presentation of the B section (0:14 – 0:21).

5. Assign the movement for this section OR ask students to come up with their own movements:
   c. Hands still in fists, move arms straight up for two counts, then back out to the sides for two counts. Repeat

6. Continue playing the CD for the next seven seconds. Do students notice a pattern in the music? Hopefully you and the students will recognize this as another A section (0:21 – 0:28).
7. Continue with the next two sections of seven seconds each. These will be another B section and one final A section (0:29 – 0:35 and 0:36 – 0:42).

8. Now is a good time to review what students have listened to so far. You have A A B A B A, with two different movements for A and B. Try that entire section together with movement. We suggest ending K-2 lessons at this point (you should be 45 seconds into the CD).

9. Grades 3 and up should be able to continue on. Play the next seven seconds of music and ask students to describe this section, how is it similar to the first two? How is it different? (Hint: this section is quite different from the first two- jagged and a bit harsher, more aggressive). Ask students to assign a letter name to this section. This is the first presentation of the C section, our suggested movement consists of the following:
   d. With hands in fists, punch forward with the right fist for two counts, then left, right, and left again (0:42 – 0:49)

10. As you continue playing the CD, you will note that the C section is repeated and the hand movement will be the same (0:49 – 0:55). You are about 55 seconds into the CD and should now have A A B A B A C C written on the board.

11. Continue on in this manner, introducing seven seconds of music at a time and assigning new melodic content different letters of the alphabet. We suggest the following movement for the two new sections:
   e. D Section (0:55-1:02): Students will perform “Windmills”
      i. Arms at your sides, feet apart, touch your left toe with your right hand for two counts
      ii. Repeat the same movement with opposite body parts, touch your right toe with your left hand for two counts
      iii. Repeat both touches to fill the eight counts of the D section
   f. E Section (1:10-1:16): Students will perform “Toe Touches”
      i. Perform toe touches down for two counts and back up for two counts, repeat the pattern four times

12. After the last C (at about 2:33) there is what we call a “Coda” or ending. Parts of the music are similar to previous sections, but do not directly match any of the preceding material. This might be a good place to simply jog in place until the end, or just stop the music at this point.

13. Review the form map and corresponding motions with students. Go back to the beginning of the CD and perform the entire song with movement.

Extension (Suggested for Older Grades)
Listen to Mozart’s Clarinet Concerto in A Major, Track # 11 on the Class Act CD. This piece is also a Rondo. Compare and contrast the two Rondos, trying to discern which one adheres more closely to a true Rondo form (A B A C D A etc.) Please note that only the first three and a half minutes of the piece are on the Class Act CD, but the form is still quite clear.

Suggested Bravo Assembly Activity
Students can perform our suggested movements, or their own original choreography, to this piece at the Bravo Assembly.
Simile and Story
Activity #8

Grades: 2 and up

Standards:
CCSS.ELA-LITERACY.L.4.5
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Subject: Music
Area: AESTHETIC VALUING
Sub-Strand 4.0: Responding to, Analyzing, and Making Judgements about Works of Music. Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

Concept: Derive Meaning
Standard 4.3: Describe how specific musical elements communicate particular ideas or moods in music.

Summary
Students will explore story telling and simile with musical terminology in Eine kleine Nachtmusik

Music Resources Used
Class Act CD:
- Track #1: Eine kleine Nachtmusik by Wolfgang Amadeus Mozart

Other Resources Used
- List of musical terms (located on page 44)
- List of potential characters (located on page 44)

Objectives
- Students will create and describe their own stories using characters related to changes in the music
- Students will use the qualities of various characters to understand new music terminology
- In groups, students will share their selections of characters and musical terms with explanations of their choices
- Students will explore form and patterns through their individual stories

Background
Mozart wrote many pieces based on his impressions of how sounds could be transformed into music. In his Piano Concerto #17, Mozart uses a transcription of his pet starling’s song as the basis for the theme. In Piano Sonata #11, Mozart imitates the sound of a Turkish Janissary band, adding “alla Turka” to the title of the movement. In addition to writing with inspiration from the world around him, Mozart’s imagination led him to write some of the most fantastical stories through music. The Magic Flute takes place in land of make believe involving royalty, bird people, and an instrument with magical powers. In this lesson, students will create stories based on characters chosen that represent musical ideas.

Procedure:
1. First, have students explore the attached musical terms and meanings.
2. Next, have students review the list of characters for their stories. Students will choose their character based on their similarities to the properties of the music (e.g. selecting a snail for its likeness to the slow tempo of the piece).

3. Have students listen once (with their eyes closed) to the first movement of *Eine Kleine Nachtmusik* (Track #1). Before playing the track, ask students to think about the character this piece represents.

4. For the second listening (with eyes open), students should choose their characters based on the similarities of what they hear. Students should compile a list of characters and corresponding musical terminology associated with the character attributes. Students can create similes with their chosen characters and corresponding attributes after listening to the selections (e.g. the snail, moving at such a largo pace, is as slow as paint drying on a canvas). Students can also observe if characters return in pattern and form.

5. On the final listening, students can link together the characters to create a story based on what they hear.

6. Divide your class into groups and ask each group to share their selection of characters and attributes, reasons for their choices, and any narratives they created based on the music.

7. Using the remaining three movements of *Eine Kleine Nachtmusik* or another piece on the Class Act CD, follow the same procedure above to create a new list of characters and a story to accompany the new selection of music.

**Extensions**
- Students can draw pictures of their similes and share them with their classmates
- Students can create a class play or story by stringing together individual similes
- Older grades can use the same lesson to explore metaphor

**Suggested Bravo Assembly Activity**
Perform (or recite) a class-composed story at the Bravo Assembly. Have students explain why they chose certain characters to portray the piece(s) of music. Create props and costumes if you wish!
<table>
<thead>
<tr>
<th>Musical Terminology</th>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dynamics (volume)</strong></td>
<td>Dog</td>
</tr>
<tr>
<td>Pianissimo – very soft</td>
<td>Duck</td>
</tr>
<tr>
<td>Piano – soft</td>
<td>Snake</td>
</tr>
<tr>
<td>Mezzo piano – medium soft</td>
<td>Bird</td>
</tr>
<tr>
<td>Mezzo forte – medium loud</td>
<td>Turtle</td>
</tr>
<tr>
<td>Forte – loud</td>
<td>Giraffe</td>
</tr>
<tr>
<td>Fortissimo – very loud</td>
<td>Bear</td>
</tr>
<tr>
<td>Crescendo – getting louder</td>
<td>Porcupine</td>
</tr>
<tr>
<td>Decrescendo – getting softer</td>
<td>Fish</td>
</tr>
<tr>
<td></td>
<td>Dolphin</td>
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<tr>
<td></td>
<td>Squirrel</td>
</tr>
<tr>
<td></td>
<td>Snail</td>
</tr>
<tr>
<td></td>
<td>Child</td>
</tr>
<tr>
<td></td>
<td>Sun</td>
</tr>
<tr>
<td></td>
<td>Wind</td>
</tr>
<tr>
<td></td>
<td>Rain</td>
</tr>
<tr>
<td></td>
<td>Thunder and Lightning</td>
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<tr>
<td></td>
<td>Snow</td>
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<tr>
<td></td>
<td>Forest</td>
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<tr>
<td></td>
<td>City</td>
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<tr>
<td></td>
<td>Beach</td>
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<tr>
<td></td>
<td>Desert</td>
</tr>
<tr>
<td><strong>Tempo (speed)</strong></td>
<td></td>
</tr>
<tr>
<td>Largo – slow</td>
<td></td>
</tr>
<tr>
<td>Andante – walking speed</td>
<td></td>
</tr>
<tr>
<td>Allegro – fast</td>
<td></td>
</tr>
<tr>
<td>Presto – very fast</td>
<td></td>
</tr>
<tr>
<td><strong>Articulation</strong></td>
<td></td>
</tr>
<tr>
<td>Legato – smooth</td>
<td></td>
</tr>
<tr>
<td>Staccato – separated</td>
<td></td>
</tr>
<tr>
<td>Accented – emphasized</td>
<td></td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td></td>
</tr>
<tr>
<td>Solo – one instrument</td>
<td></td>
</tr>
<tr>
<td>Duet – two instruments</td>
<td></td>
</tr>
<tr>
<td>Trio – three instruments</td>
<td></td>
</tr>
<tr>
<td>Quartet – four instruments</td>
<td></td>
</tr>
<tr>
<td><strong>Timbre (quality of musical note)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Note values (duration)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td></td>
</tr>
<tr>
<td>Contour (how a melody moves up and down)</td>
<td></td>
</tr>
</tbody>
</table>
Building and Balance
Activity #9

Grades: 4 and up

Standards:
CCSS.MATH.CONTENT.1.G.A.2
Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) or three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.

Summary
Students will use Duplo or Mega Blocks to create a building that physically represents the symmetry found in Classical music, and more specifically, Mozart’s “Papageno, Papagena” duet.

Music Resources Used
Class Act CD
- Track #6: “Papageno, Papagena” duet from The Magic Flute by Wolfgang Amadeus Mozart

Other Resources Used
- Duplo or Mega Blocks, or plain wooden, plastic or foam blocks
- Picture of L’église de la Madeleine (L’église Sainte-Marie-Madeleine) at http://cdn.c.photoshelter.com/img-get2/100001Z41Cb1eu0E0/fit=1000x750/France-Paris-La-Madeleine.jpg

Objectives
- Students will recognize and demonstrate an understanding of the simple and balanced nature of Classical music
- Students in returning schools will contrast the simplicity of Classical music to the ornate nature of Baroque music

Vocabulary
Classical Music: Period of music history spanning from roughly 1750 to 1830. Classical music is known for having strong central melodies and symmetrical structure
Symmetry: The quality of being made up of exactly similar parts facing each other or around an axis
Balance: An even distribution of weight enabling someone or something to remain upright and steady

Procedure
1. Begin the lesson by introducing the “Papageno, Papagena” duet. Explain that this duet is a musical “conversation” between two characters. The male character is “Papageno” and the female character is “Papagena.”
2. Play the first 1:05 minutes of the “Papageno, Papagena” duet from The Magic Flute. Instruct students to listen carefully to hear the way the “conversation” between the two singers moves back and forth. Point out that the length of Papagena’s solo is equal to the length of Papageno’s solo.
3. Explain to students that this balance or symmetry is a typical feature of music written during the Classical period of music history (1750-1830).
a. For students in returning schools, spend a few minutes discussing the music or the Baroque period. The goal is for students to remember that Baroque music was heavily decorated or ornamented, and was not always symmetrical.

4. Explain to students that this balance not only applies to Classical music, but also to Classical architecture.

5. Ask for three volunteers from the class. These volunteers are going to build a building, using the lines and phrases of the “Papageno, Papagena” duet.

6. Play the duet again. Each time Papageno sings, one volunteer will place a block on his/her side of the table, and each time Papagena sings the other volunteer will do the same with his/her side of the table. Once their columns are three blocks high, they will need to start a new column, moving outwards.
   a. Warn the students that the parts go back and forth quite quickly, and encourage them to use their classmates’ help in hearing when it’s time for a new block.

7. Whenever the two singers sing together, the third volunteer needs to place a block on top of the columns, connecting them.
   a. Help the third volunteer to add a block each time a musical phrase ends.
   b. Once the blocks are all connected, the third volunteer should add blocks to the top of the “roof” closer to the center, making a pyramid shape in the center

8. When the piece finishes, the students will (hopefully) wind up with a “building” similar in style and structure to the Church of the Madeleine (the church in the photo built for Napoleon in 1809).

9. For returning schools, feel free to compare this building with one of the Baroque buildings they studied last year, and point out the differences.

Suggestions for using the “Mega-Bloks”
1. For the columns, choose blocks that are the double height. There are enough blocks that are one-across (single) and double height (18) to make all the columns.

2. All blocks used to make rows connecting the columns should be double height as well.

3. Before starting this activity, lay out the blocks in the order that they will be used:
   a. Six groups of three single blocks each for the columns
   b. Three four-across blocks for the first connecting row
   c. One four-across connecting block in the center
   d. Two three-across connecting blocks for the second row
   e. Two curved blocks for the top row
4. The first connection should be made with a block that is four across; this block should connect the two center columns evenly.

5. The second and third connections (completing the first row across) should also be made with four-across blocks. You will need to move the outer sets of columns to the center right, next to the inner blocks, to make the second and third connections for the first row.

6. For the next connecting rows building up, use one four-across block in the center, and two three-across blocks on the sides.

7. The top row should be comprised of two curved blocks connected in the center.
Connections to Classical Architecture

Activity #10

Grades: 4 and up

Standards:
Subject: Visual Arts
Area: HISTORICAL AND CULTURAL CONTEXT
Sub-Strand 3.0: Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts. Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Concept: Role and Development of the Visual Arts

Standard 3.1: Describe how art plays a role in reflecting life (e.g., photography, pottery, quilts, architecture).
Standard 3.2: Recognize and use the vocabulary of art to describe art objections from various cultures and time periods.

Summary
Students will explore compositional features of Baroque and Classical music. Students will demonstrate an understanding of how these compositional features and characteristics are visually represented in the architecture of both time periods.

Music Resources Used
Class Act CD
- Track #1: Eine Kleine Nachtmusik by Wolfgang Amadeus Mozart
- Track #10: Toccata and Fugue in D minor by Johann Sebastian Bach

Other Resources Used
- Visuals of Baroque and Classical buildings (suggested list found at procedure step 4)
- Markers, colored pencils, crayons
- Suggested Youtube video of Toccata and Fugue in D-
  https://www.youtube.com/watch?v=ipzR9bhei_o
- Suggested Youtube video of Eine Kleine Nachtmusik-
  https://www.youtube.com/watch?v=tSL5-wxgvFY
- Visuals of sheet music for Eine Kleine Nachtmusik and Toccata and Fugue in D (found on page 51)

Objectives
- Students will learn distinctions between Baroque and Classical compositions, and how those distinctions visually translate to Baroque and Classical architecture
- Students will identify a variety of architectural elements
- Students will demonstrate an understanding of homophony and polyphony in music

Background
Music history is divided into different periods based on the distinct characteristics of pieces composed during those timeframes. Mozart lived and composed during the Classical period of music history (1750-1830), and his compositions heavily reflect the values and sentiments of that period. To understand the significance of the Classical Period, it is important to reflect upon the Baroque Period.
The Baroque period (1600-1750) directly preceded the Classical period. Baroque is a fancy word for ornamented or decorated. Baroque musicians, artists, and architects heavily ornamented their creations, favoring a fancy and highly decorated aesthetic. During the Classical period there was a shift in favor, from a highly decorated aesthetic to a more reserved, more structurally focused aesthetic. During the Classical period there was also a spiked interest in Greek and Roman antiquities, artists—particularly architects—were inspired by famous ruins dotting the Roman landscape, and began incorporating elements of Greco-Roman architecture into the design of their buildings. The result was the creation of symmetrical, more box-like structures, with an emphasis on function, clean lines, and a more singular focus.

Similar distinctions can be observed in music from the Baroque and Classical periods. Baroque composers regularly employed polyphony in their compositions; polyphony is when multiple parts are played at the same time, each with its own distinct melody. The result is a cacophonous layering of different focal points, with no predominant melodic line. A great example of polyphony can be heard in Bach’s Toccata and Fugue D. In many ways, Baroque architecture is visually polyphonic, with its lavish and often asymmetrical ornaments, sloping domes, and triangular pediments. There is so much to take in that it is difficult to focus on one particular element.

Classical compositions on the other hand tend to feature one central melody and all additional activity is written to support and enhance that central melody. When a composition is written around one melodic line the piece is considered homophonic. Homophonic elements can be observed in the architecture of the classical period. Classical buildings tend to feature one central focus point, and all other elements or decorative features exist to provide additional structural support.

For returning Class Act teachers—this lesson is a wonderful opportunity to compare and contrast the Baroque architecture featured last season and to draw upon student knowledge acquired last year.

**Vocabulary**

- **Homophony**: A style of composition in which there is one central melody or voice, and accompanying harmony
- **Polyphony**: A style of composition in which there are many parts or voices, each with its own melody, thus creating a rich texture of sound
- **Baroque**: The period of music history from 1600 - 1750, directly following the Renaissance and preceding the Classical era. This style is characterized by a lot of ornamentation and polyphony
- **Classical**: The period of music history from 1750-1820, directly following the Baroque and preceding the Romantic era. The style is characterized by the emphasis of one central melody

**Procedure**

1. Begin by sharing some background information about the Baroque period. For returning schools, remind students that they studied the Baroque period when they were learning about Antonio Vivaldi and *The Four Seasons*. New schools-introduce the Baroque period and share some background information. The goal is for students to remember, or learn, that Baroque means fancy or decorated, and that Baroque musicians and artists LOVED to decorate their work.

2. Share some background information about the Classical period, focusing on the shift in preference from decorated art and music, to more streamlined and functional art and music. Explain that Mozart lived and composed music during the Classical period of music history.

3. Introduce the concepts of homophony and polyphony, using tracks 1 and 10 on the Class Act CD, playing the suggested Youtube videos, OR using the provided visuals of sheet music (found on page 51)
a. Track 10, Toccata and Fugue in D by J.S. Bach. This piece is a great example of polyphony in music. Play this piece for students, starting at 2:50- explain that this piece features four different parts being played at the same time. There is a great Youtube video, https://www.youtube.com/watch?v=jp2R9bhei_o, that visually illustrates the score and makes it easier for students to visualize the four parts playing at the same time.

b. Track 1, Eine Kleine Nachtmusik, 1st movement, by Wolfgang Amadeus Mozart. This piece is a great example of homophony in music. There is one central melody, usually played by high strings, and the rest of the musical activity is meant to support that melody. There is another Youtube video, https://www.youtube.com/watch?v=tSL5-wxgvFY that visually illustrates the score.

4. Once students have listened to both tracks (and watched both videos) ask them to compare and contrast the pieces.

5. Explain to students that the architecture of the Baroque and Classical periods has many of the same characteristics. Show them the following images of Baroque and Classical architecture:

Baroque
a. Cathedral of Murcia- Spain, great example of asymmetry in Baroque architecture
b. Berliner Dome- Germany, great example of slopes and domes in Baroque architecture
c. Cathedral of Siena, Italy, great example of ornamentation in Baroque Architecture

Classical
d. Glyptothek- Germany, great example of symmetrical columns in Classical Architecture
e. White House- United States, great example of Block Classical style, with a flat roof
f. US Capitol Building- United States, great example of symmetrical balustrades in Classical Architecture

6. Foster a short discussion with students about the similarities and differences between these examples of Baroque and Classical architecture. How are these buildings similar to the pieces of music they heard? Make sure to highlight the following points during your discussion:

a. Baroque architecture and ornamentation was often asymmetrical, whereas Classical architecture tends to be symmetrical.
b. Baroque buildings tend to be highly decorated on the outside with statues, scrolls, and detailed carvings. Classical buildings tend to have plainer exteriors.
c. Classical buildings tend to have low-lying or flat roofs, or one central dome. Baroque buildings will often have multiple domes or high extensions.
d. Classical architects were inspired by the Greeks and Romans, Classical buildings tend to feature symmetrical rows of columns as support.

Extension
Pass blank pages to each student and explain that they are going to design their own classical buildings. Their buildings must include the following three features:

a. Symmetrical columns
b. A low lying roof
c. One central focal point (i.e. simple dome, steps leading up to the front door, etc.)

Students should name their structures and color them with crayons, markers, or colored pencils.

Suggested Bravo Assembly Activity
Bring student artwork to Bravo assembly and have students present their drawings while Eine Kleine Nachtmusik is played in the background.
Sheet Music Visuals

*Eine Kleine Nachtmusik*- the top line of this piece is the melody or solo line, the three bottom lines are written to support the melody line. Notice that the bottom three lines are very repetitive, not presenting new or varied material, but used mainly to support the top line.

*Toccata and Fugue in D*- Notice that the different parts are unique from one another. There is not a great deal of repeated material shared between lines and it is hard to determine the true focal point of the piece.
Good Vibrations

Activity #11

Grades: All grade levels

Standards:
Subject: Science
Area: Physical Sciences
Sub-Strand 1: The motion of objects can be observed and measured. As a basis for understanding this concept:
Standard g: Students know sound is made by vibrating objects and can be described by its pitch and volume.

Subject: Music
Area: ARTISTIC PERCEPTION
Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.
Concept: Listen to, Analyze, and Describe Music
Standard 1.4: Identify visually and aurally the four families of orchestral instruments and male and female adult voices.
Standard 1.5: Describe the way in which sound is produced on various instruments.

Summary
Students will explore and experiment how vibration works by learning about the clarinet family and making their own instruments.

Music Resources
Class Act CD
• Track #11: Clarinet Concerto in A Major by Wolfgang Amadeus Mozart

Other Resources Used
• Video: “The Complete Clarinet Family by Cyrille Mercadier”, https://www.youtube.com/watch?v=jERmUZUY78
• Various craft supplies needed to create instruments (see lists provided in the descriptions for each instrument craft)

Objectives
• Students will learn about the history of the clarinet and compare and contrast a variety of instruments in the clarinet family
• Students will discuss how vibration works and how it affects the pitch of a musical instrument
• Students will create their own homemade instruments and explore how they vibrate to create sound
• Students will demonstrate and identify the difference between a high pitch and a low pitch and how fast vibrations create high pitches and slow vibrations create low pitches

Background
Mozart’s music, in many ways, has been inspired by his lengthy travels all over Europe. The 1700s were an exciting and experimental time for many instrument makers, especially those who made woodwind
and brass instruments. They were developing new ways to make their instruments more agile—capable of playing a wider range of notes, more in tune, and at a faster tempo.

Mozart was one of the first composers to try out these new instruments in his compositions where he gave these instruments prominent melody lines, instead of just using them for an interesting tone color or effect. In this lesson, students will get to explore how vibration works and how it affects the pitch of multiple instruments in the Clarinet family. Students will also become instrument makers themselves and experiment with a variety of homemade instruments, discovering how vibration affects pitch and why.

Procedure
1. Ask your students if they know who an early adopter is and what technology or products they might be interested in. Some examples could be the latest smart phone, video game console, smart watch, TV, or even the newest athletic shoes.
   *An early adopter is someone who starts using a product or technology as soon as it becomes available.

2. Next, discuss with your students how Mozart was also an early adopter when it came to experimenting with the latest musical instrument or type of music. For more information on this topic, go to The Man Behind the Music on page 61.

3. Ask your students if they play the clarinet, or know someone who plays this instrument. Discuss how Mozart was one of the first composers to showcase this instrument in an orchestral setting, making it the star of his piece instead of keeping it in the background accompaniment.

4. Listen to Mozart’s Clarinet Concerto in A Major, track #11 on your Class Act CD. A concerto is a piece of music written for a solo instrument, accompanied by a full orchestra—in this case it’s the clarinet!
   a. Ask your students to raise their hand when they think they hear the clarinet enter. Some obvious places to hear this instrument are: (0:00 – 0:12) and (0:25 – 0:48)
   b. Ask students to describe what they think the clarinet sounds like. Some descriptions could be light, mellow tone, round sound, etc.

5. Once your students have a strong understanding of what the clarinet sounds like, let them know that there are a wide variety of clarinets that make up the clarinet family, show them the image on the following page.
a. E flat Clarinet  
b. A flat/B flat Clarinet  
c. Alto Clarinet or Basset Horn  
d. Bass Clarinet  
e. Contra Bass Clarinet

6. Ask students to brainstorm why there are so many different types of clarinets. Some reasons are:
   a. Different types of clarinets have different ranges, some can play higher or lower than others  
   b. Some are much easier to play in certain keys than others  
   c. Different types of clarinets have a variety of tone qualities, some are very soft and mellow, some can be bright and reedy, while some can be low and bassy

7. Watch the video “The Complete Clarinet Family by Cyrille Mercadier,” found at http://www.youtube.com/watch?v=zkJERmUZUY78

8. Ask your students what they noticed about the different clarinets and what made them different from each other. Did they notice that the largest clarinets also played the lowest notes and visa versa?

9. Now that your students have learned more about the clarinet and the full clarinet family, have them experiment with how the clarinet works by creating their own straw clarinet, see the instructions and photo below on page 55. (Note: if your students are not adept at cutting with scissors, you may want to make the clarinet straws for them, or demonstrate this yourself)

10. Once your students have had a chance to play with their straw clarinets, ask them if they notice a buzzing on their lips when they blow into them. Why do they think this buzzing occurs?
11. Discuss sound vibration with your students, be sure to cover the following:
   a. Vibration is a force that creates a series of small, fast movements back and forth, or from side to side
   b. All musical instruments use vibration in order to create sound

12. Ask your students to hypothesize what would happen if they cut their straw about an inch shorter. Have them try this out and see what happens (the pitch of their clarinet should become a bit higher).

13. Do your students notice a correlation between how the pitch changes between their clarinet straw lengths, and the lengths of the actual clarinets in the clarinet family?

Now your students can be the instrument makers and can create and experiment with a wide variety of homemade instruments, including the panpipe flute, the soda bottle bass, paper plate guitar, and a variety of others!

**Straw Clarinet Instructions**

**Materials Needed**
- 1 drinking straw per student (the best kind are the flexible straws that are .24 inches in diameter)
- Scissors
- Hole punch (optional)

**Procedure**
1. Provide each student with a straw and a pair of scissors.
2. Have students position the flexible straw on their desk with the longest part of the straw on the bottom and the shortest part of the straw on top.
3. Ask students to flatten about an inch of the shortest part of the straw by using their front teeth, try to get this part of the straw really flat!
4. Next, have your students make the “reed” of their straw clarinet. Take some scissors and cut the flattened part of the straw in the shape of an upside down “V” (the flaps may stick together where they were cut. Pinch them slightly together to separate them). See photo above.
5. Now it’s time to try playing your clarinet straw! Place the “reed” into your mouth, past your teeth. Blow on the straw pretty hard. Try not to crush the straw, but instead allow air to flow through it. You should get a fun, kazoo like sound! (If a student can’t get their straw to work, it
may be because the reed part of the straw is not flat enough. You want just a small space between the two parts of the straw.)

6. For fun, use a hole punch to create finger holes in your straw clarinet. Experiment with how the pitch changes as you place your fingers over some or all of the holes!

Panpipe Flute Instructions for all grade levels

Materials needed
- 3 drinking straws, per student
- Scissors
- Colored electric tape
- Optional decorating materials: stickers, feathers, paint, glitter, etc.

Procedure
1. Ask your students to cut their straws into a variety of different lengths. Make sure each piece is no shorter than half an inch. (For younger students, ask an adult to help cut the straws or have them pre-cut)
2. Be sure that one end of each straw is cut on a diagonal and the other is completely horizontal.
3. Next, order your straws from longest to shortest. Be sure to have all the horizontal edges at the top and diagonal edges at the bottom. You should have about 5 – 6 pieces of straw in your flute. (You may have a few leftover pieces of straw)
4. Optional: You may want to add spacers to your flute to make it easier to play. Cut straw pieces about 3.5 cm and place them in between each note of your flute. (See photo above)
5. Cut a piece of electrical tape (long enough to wrap around your straws) and lay it flat on a table or desk.
6. Place each straw onto the tape in order of longest to shortest (be sure to allow about a centimeter of straw sticking out of the top of the tape).
7. Carefully wrap the tape around the straws, keeping them in a flat row and in order.
8. Try to play your flute, with your bottom lip gently touching the top of your flute (this is similar to blowing into a soda bottle to get that hooting sound).
9. Ask your students to experiment in playing their flute. Do some straws sound higher and some sound lower? Why? (The shorter the straw, the faster the vibration and the higher the pitch)
10. For fun, decorate your flutes with stickers, glitter, feathers, etc.
Pitch your Panpipe Flute to “Twinkle, Twinkle Little Star” (for grades 2 and up)

Materials needed:
- 6 drinking straws, per student
- Scissors
- Colored electric tape
- Ruler
- Optional decorating materials: stickers, feathers, paint, glitter, etc.

Procedure
1. Using this method, each straw in your flute will be an actual note to “Twinkle, Twinkle Little Star”.
2. Take six straws and cut them each to the exact measurements below:
   a. Straw #1: (C4 middle C) 16.5 cm
   b. Straw #2: (D) 15.5 cm
   c. Straw #3: (E) 13 cm
   d. Straw #4: (F) 12.5 cm
   e. Straw #5: (G) 10.5 cm
   f. Straw #6 (A) 9.5 cm
3. Optional: You may want to include spacer straws in between each note to make it easier to play. Cut each spacer to 3.5 cm.
4. Cut a piece of electrical tape (long enough to wrap around your straws) and lay it flat on a table or desk.
5. Place each straw onto the tape in order of longest to shortest (be sure to allow about a centimeter of straw sticking out of the top of the tape).
6. Carefully wrap the tape around the straws, keeping them in a flat row and in order.
7. Try to play your flute, with your bottom lip gently touching the top of your flute (this is similar to blowing into a soda bottle to get that hooting sound).
8. Ask your students to experiment in playing their flute. Do some straws sound higher and some sound lower? Why? (The shorter the straw, the faster the vibration and the higher the pitch).
9. For fun, decorate your flutes with stickers, glitter, feathers, etc.
10. Follow the sheet music below to play “Twinkle, Twinkle Little Star”. You may want to write the name of each note on each corresponding straw.
Bottle Bass (for grades 4 and up)

This instrument can be made by an adult and played by all ages!

Materials:
- 1 soda bottle (1 liter works best)
- Thin ribbon or string
- Scissors
- Electrical tape
- Chop stick, or similar stick
**Procedure**

1. Take your soda bottle and cut a square hole in the middle about 4 inches wide and 4 inches tall.

2. Wrap electrical tape around the edges to prevent scratches while playing.

3. Cut a small hole at the bottom of the bottle in the middle with the tip of the scissors. Tip: try to use scissors with a very pointy tip. Safety scissors will not work for this part.

4. Measure the height of your soda bottle.

5. Cut your ribbon to be couple inches longer that double the height of the bottle.

6. Find the middle of your ribbon and tie it around the middle of your chopstick.

7. Feed both ends of your ribbon through the top of your bottle and out the bottom hole. Your chopstick should be resting horizontally across the mouth of the bottle. (see photo above)

8. Pull both ends of the ribbon tightly through the bottom of the bottle and tie a firm knot on the bottom. The ribbon should be taught in the middle of the bottle.

9. Now you are ready to play the soda bottle bass! Take a finger or two and pluck the ribbon through the square hole in the middle of the bottle. It should make a sound.

10. Now try turning the chopstick in a circular motion, making the ribbon tighter. Try plucking the ribbon while holding the chopstick in place. What happened to the pitch? It should be higher.

11. Continue experimenting with the pitch of the soda bottle bass by turning the chopstick to make the ribbon tighter and looser. What do students observe about the sound?

**Paper Plate Guitar**

**Materials:**
- 1 - 2 very sturdy paper plates per student
• 3 – 4 rubber bands per student
• Colored card stock
• Optional: paint, glitter, stickers
• Optional: 1 paint stirrer per student and 3 – 4 beads

Procedure
1. Provide 1 – 2 very study, thick paper plates to each student.
2. Next, staple your plates together where the back of the top plate rests on the front of the bottom plate, see photo above.
3. If you want them to decorate their guitars, allow your students to use paint, glitter or stickers during this step. Be sure to allow your plates to dry before continuing! (If you want them to use a wooden paint stirrer as the neck of their guitar, have them paint these stirrers during this step as well)
4. Take 3 – 4 rubber bands and pull them around the center of the plate, allow about 1 cm of space between them.
5. Cut a piece of colored card stock in the shape of a guitar neck and staple this onto the top of your plate (you can also use a wooden paint stirrer and glue this onto the bottom of the guitar).
6. Feel free to add 3 – 4 beads or dots to the top of the neck of the guitar to symbolize the pegs that the strings wrap around.
7. Pluck your rubber bands and play away!
8. Ask your students to experiment by pinching the middle part of one of the strings while plucking it. Does the sound change? Why?

Extension
Want to make more homemade instruments? Click on this site for step-by-step video instructions to make 18 different instruments!

Suggested Bravo Assembly Activity
Now that your students have learned more about sound vibrations and have created their own instruments, have your students play them at the Bravo Assembly to “Twinkle, Twinkle Little Star”. For added fun, feel free to change the lyrics. Have your students play and sing along with their homemade instruments!
Mozart: The Man Behind the Music

Child Prodigy
Mozart’s lifelong relationship to music began at an extremely young age. He began to remember melodies and songs he heard as his father taught his sister, Nannerl, and to pick out chords as early as age three. Upon discovering this, Wolfgang’s father, Leopold, taught him to play the keyboard. By age four, after only a year of studying the piano, he began to compose some tunes himself, which his father wrote down, and actually taught himself to play the violin! When Mozart was six, he and his sister were taken on the first of many concert tours—opportunities to show them and their abilities off to the nobles of Europe—this one to Munich and Vienna, where they played for the Empress Maria Theresa. She gave them each a magnificent set of court clothes, in which they had their portraits taken. Apparently, the young Wolfgang climbed up onto the Empress’s lap and gave her a kiss, and proposed marriage to young Marie Antoinette. By age seven, Mozart could compose music as he played it, without writing it down. He excelled at improvisation at the keyboard and could perform musical tricks like playing perfectly while blindfolded or with a cloth covering his hands, playing songs backwards, and playing even the most difficult music at sight, having never seen or heard it before. By age eight Mozart’s first music was published, and by age nine he composed his first symphonies, which were performed at a concert in London in 1765.

Travels
Mozart has become well known for the incredible amount of traveling he did in his short life. As a child he spent multiple years of his life on the road, and as an adult he continued to travel almost without pause in order to find work and a stable position for himself. One biographer estimates that he spent about 250 days of his short life just in carriages, either privately hired or mail carriages, while traveling. These carriages were bumpy and slow and the inns he stayed in were often cold, damp, and dirty. As a young boy, he seemed to find these travels fun. “I feel so jolly on this trip, because it’s so cozy in our carriage, and because our coachman is such a fine fellow who drives as fast as he can when the road lets him,” a 13 year-old Mozart wrote to his mother in 1769 on a trip to Austria. But the novelty of coach travel wore off, and by 1788 he was writing, “I was able to put up with this coach for eight days; but then I couldn’t stand it any longer—not because of the wearisome ride, actually, the wagon had good springs, but for want of sleep. Departure time every morning was at 4 o’clock, so we had to get up at three in the morning; twice I had the honor of rising at 1 o’clock at night because the coach left at 2 o’clock; and you know I cannot sleep in coaches—therefore I just couldn’t continue without the risk of getting sick.”

Prolific and Versatile Composer
Mozart wrote at least 41 symphonies, 26 string quartets, 10 instrumental quintets, 17 piano sonatas, 42 violin sonatas, 27 piano concertos, 40 divertimentos and serenades, 19 masses, 21 operas and many, many songs. According to biographer Paul Jacobs, he wrote over five million measures of music, “and this was only the top line; with orchestration it amounts to scores of millions”. Mozart’s catalogers continue to discover more each year. Jacobs shares: “...the number of Mozartean monographs already totaled over 4,000 items in the 1962 bibliography and is probably twice that today”. From 1781 until his death in 1791, Mozart never went more than a month without producing a composition that could be considered immortal. Most of Mozart’s works survive in his handwriting, which was neat, legible, and exceptionally accurate. He spoke about how he heard the music completely in his head and simply had to write it down, yet he also spoke about how hard he worked at composing. As Jacobs noted, “He composed as he breathed, and the fluidity and speed—and accuracy with which he wrote music and orchestrated it became a phenomenon, and are the reason why he was able to produce so much without any sacrifice of quality”.

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Relationship to His Father
Mozart’s relationship to his father was a complicated one, especially in Mozart’s later years. But it was in essence a positive relationship, and one in which both father and son were able to thrive and grow. There is little doubt that Mozart would not have become the musician and talent that he was without his father.

Leopold became aware that at a very young age his son had a very special and unique talent; in fact, he believed that his son was a “Divine Miracle,” that his talent was God-given, and must therefore be nurtured. In fact, according to Mozart’s sister Nannerl, he “abandoned violin teaching and composing music to devote himself to educating his two children.” Leopold taught Wolfgang music from age three, helped him compose soon thereafter by writing down his musical ideas, and by the time Wolfgang was age six, he and his father had embarked on their first concert tour. Mozart loved everything about his early musical life including the excitement of performing, the glamour of playing for royalty, being the center of attention, the subject of praise, and the recipient of all kinds of gifts.

The partnership between father and son worked quite well, until Wolfgang began to feel the desire to be more independent. Leopold had trouble letting go and allowing his son to move towards independence. Having given up his own career to foster his son’s coupled with the fact that he had serious doubts about Wolfgang’s ability to navigate the treacherous waters of managing his own career, Leopold still attempted to guide and control his son. We see from letters sent from father to son on the first journeys Wolfgang went on alone that Leopold still endeavored to micro-manage every aspect of the tours, in particular the financial ones. When Wolfgang was in Paris in 1777 and spent too much time socializing with his cousin Anna Maria Thekla, Leopold wrote, “If you want to live in Paris…you must devote all your attention to earning some money and you must cultivate a respectful manner in order to ingratiate yourself with people who matter…you should have more important things to think about than practical jokes, or you’ll suddenly find yourself up the creek. Where there is no money, friends can no longer be found.” Mozart, unrepentant, displayed himself as the perennial child and jokester that he was in a letter to Nannerl, “I can’t write anything sensible today as off the rails I am quite. Papa cross not be must. I that just like today feel. I help it cannot. Bood-gye. I gish you nood-wight. Sound sleepy. Next time I’ll sensible more writely.”

But perhaps the last straw was Wolfgang’s decision to marry Constanze Weber. Leopold was very unhappy with the idea of this union for two main reasons. He felt that Wolfgang hadn’t yet established himself enough to be able to financially support a wife, and he also saw Constanze as “the incarnation of feminine evil”. Mozart did everything possible to convince his unwilling father, offering him “one half of my fixed income”, sending him (and Nannerl, who also didn’t approve) many small gifts and trinkets, and writing, “Please take pity on your son; I kiss your hands a thousand times” to no avail. Unable to change his son’s mind, Leopold tried to freeze him out. He wrote him no letters for over four months. After the wedding which Leopold did not attend, Leopold resigned himself to accepting the moral and material “degradations” Wolfgang had brought upon him and wrote to a friend, “All that I can now do is to leave him to his own resources [financial and otherwise] (as he evidently wishes.)”

Relations between father and son remained strained until the end of Leopold’s life in 1787. There was one very unsuccessful visit by the young family to see Leopold in Salzburg in 1785. Two years later, Leopold came to visit his son in Vienna. This was a more successful visit, as Leopold was apparently satisfied by his son’s financial situation, and they were able to attend many of Wolfgang’s concerts together. “The concert was wonderful, and the orchestra played brilliantly,” he wrote to a friend. But this was the last time father and son would be together. When Leopold died, he left everything to Nannerl.
Marriage to Constanze Weber
On August 4, 1782, Mozart married the singer Constanze Weber. Constanze was not the first Weber that had attracted Mozart’s interest. He had fallen in love with her sister Luisa in 1777 in Mannheim and wanted to marry her. But after leading him on for a while, she dismissed him and married someone else. In 1779, the Weber family moved to Vienna, and Mozart, also newly arrived, rented a room in their home.

In the beginning, he had no interest at all in any of the other Weber sisters, writing to his father, “If ever there was a time when I thought less of getting married, it is certainly now! For (although the last thing I want is a rich wife) even if I could now make my fortune by a marriage, I could not possibly pay court to anyone, for my mind is running on very different matters. God has not given me my talent that I may attach it to a wife and waste my youth on idleness. I am just beginning to live, and am I to embitter my own life? To be sure, I have nothing against matrimony, but at the moment it would be a misfortune for me.”

Yet, with time, Constanze began to attract his attentions. He found her, “the kindest-natured, cleverest and best of all of them [her Weber daughters]…She is not ugly but she is no beauty either. She is not witty but has enough common sense to make an excellent wife and mother. I love her and she loves me with all her heart. Tell me whether I could ask for a better wife?” Despite his father’s objections, they married three years later, and seemed to have enjoyed a happy marriage. She helped manage his business affairs, and took care of their home life, which enabled Mozart to concentrate on his music making. The couple had six children; only two of them survived infancy. Unfortunately, Constanze was ill for much of the last few years of Mozart’s life, spending much of her time at a spa a few miles outside of Vienna, but was there with him in his last days. He died in her arms.

Patronage and Freelance Musician
During Mozart’s lifetime, musicians had the status of household servants, cooks, chambermaids, and coachmen. Therefore, the only way a musicians could earn a living was either by being employed by a court, a nobleman’s house, a cathedral or church, or by having a nobleman (or noblemen) as a patron. Mozart tried working for others, first for the Archbishop of Salzburg. This was somewhat successful at first, as the Archbishop at that time gave the Mozart’s leave to travel and explore other opportunities. But in 1771, the Archbishop died, and his replacement was a cold and austere man with very little musical ability, who thought that Mozart had been given far too many liberties and too much respect by his predecessor. He did agree to employ Wolfgang in his court, but at a very low salary. Mozart obediently remained for the most part in Salzburg, composing music for the court and trying his hand at opera, which he composed on commissions for the Elector of Munich. But the last straw came when Mozart was summoned by the Archbishop to Vienna to be “paraded as a household composer and to dance” for him; the Archbishop also called him a “low fellow of the streets”, a “vile wretch” and a “rascal”. This prevented the composer from conducting performances of his opera in Munich. Mozart resigned, creating a scene where the high steward of the court called him a “lout” and a “ruffian”, and literally kicked him out the door, “with a box on the ear and a kick on the backside”.

Mozart moved to Vienna and decided to go it alone, much against the advice of his father, who was worried about his son not having a regular income. What he did earn came from five sources: pupils, opera commissions, public concerts, private concerts, and the sales of music by a publisher. Each of these sources of income had problems, which meant that the funds raised were low. As a result, Mozart had to work extremely hard to make ends meet. During these Vienna years, over the course of a two-week period, he performed seven complete concerts for four different patrons. Each concert involved composing the music, making copies of the parts for the musicians, hiring and rehearsing the musicians, and other assorted duties. All of this while he was composing, teaching and promoting, managing, and performing his private concerts. The pace was frenetic, but he seems to have successfully supported
himself and his family, without having to sacrifice the freedoms a composer living under patronage or salaried employment would have suffered.

**Mozart and the Age of Enlightenment**

Mozart came of age during the time we call “The Age of Enlightenment”, defined by Webster Dictionary as, “a philosophical movement of the 18th century, characterized by belief in the power of human reason and by innovations in political, religious, and educational doctrine.” The Enlightenment brought the now widely accepted principles of reason and equality into the public consciousness throughout much of Europe. These concepts were also the philosophical basis for the establishment of the United States. Our Declaration of Independence begins with the bold assertion that “all men are created equal” and “endowed with certain unalienable rights.”

Much of Wolfgang Amadeus Mozart’s life and music were shaped by the Enlightenment and its principles. Mozart began his career as a servant to the Archbishop of Salzburg. In fact, up until this period, composers were often just highly-skilled servants to the church or royal courts, and this was true for Mozart during much of his life. But Mozart’s travels to England and France had exposed him to the ideals of independence and equality. He made the decision to strike out on his own and support himself, rather than being beholden to a patron. Mozart’s opera *The Marriage of Figaro* epitomized the new ways of thinking by giving servants a central role. Previously, servants were comic figures to be laughed at, but building on ideas in the play by Beaumarchais on which the opera is based, Mozart presented servants as equally worthy of serious attention as any noble aristocrat.

**Development of the Orchestra from Vivaldi to Mozart (Baroque to Classical Periods)**

The size and diversity of the orchestra changed quite a bit from the time of Vivaldi (Baroque Period) to the time of Mozart (Classical Period). The average Baroque orchestra was quite small with approximately six first violins, six second violins, five violas and four cellos. It was mainly made up of strings and what we call *continuo*, which includes a harpsichord (for secular music) and cello and possibly a bass viol, playing the bass line of the keyboard part. By the end of Mozart’s time, much larger orchestras were starting to come into being. Mozart wrote a letter to his father in 1781 about a symphony where there were, “40 violins...there were ten violas, ten basses, eight cellos...” So while the full orchestra in Vivaldi’s time might have had approximately 20 or so players; Mozart’s orchestra, by the end of his career, might well have had closer to 60, and included more winds, brass and timpani.

At the start of the Classical Period, wind and brass instruments were not generally used as sections in the orchestra that added to the orchestral color and timbre, but rather as soloists in concertos, where they were the featured players with strings providing the accompaniment. Gradually, Mozart and other Classical composers began to incorporate the woodwinds and brass into the body of their orchestras. This became possible because instrument makers during the 1700’s were experimenting with and developing these instruments, which were more agile and capable of playing more notes, more in tune, and at a faster tempo than instruments of previous generations. At first, these instruments, in particular the woodwinds, would double (play the same music as) the string instruments in their range, but gradually Mozart gave them their own melody lines on carefully selected parts of the music to create a more varied tone color or bring out a specific melody line.

The clarinet, whose precursor was the Basset Horn, didn’t exist until the mid-1700’s and was first used in the orchestra in Mannheim, Germany in 1758. Mozart heard it there and was enchanted with its sound, and began adding to it his symphonies starting with the Paris Symphony in 1778. Brass instruments didn’t improve in their technical capabilities until a little after Mozart’s time, so they were used in a more supporting role for most of Mozart’s symphonies.
It is interesting to note that Mozart’s first few symphonies from 1764, were written for two oboes, two horns, and string section. However, by the time he wrote Symphony #41, his final symphony, the orchestration included two flutes, two oboes, two bassoons, two horns, two trumpets and timpani, in addition to a larger string section.

**Mozart’s Death**

Mozart died on Monday, December 5, 1791. He had been violently ill for some time. He thought he was being poisoned by his enemies, which was not the case. Far more likely was that it was extreme stress and overwork that brought on his early demise.

He had been working furiously on *The Magic Flute*, which he was doing out of pure love and passion for the music. But he was also compelled to write another piece of music, a *Requiem*, a Funeral Mass. He had been approached by a mysterious stranger to write a *Requiem* for an anonymous victim. Many believed that Mozart eventually began to think he was writing it to be played at his funeral. The play and movie *Amadeus* has made famous the story of his dictating the final notes of the *Requiem* to his nemesis Salieri. In fact, Salieri was not his nemesis, nor was he the recipient of the final notes. That honor fell to Mozart’s student Suessmayr, who not only heard those notes, but went on to complete the piece.

Accounts vary as to Mozart’s financial state during these last years of his life. There is ample evidence of his begging wealthy friends for money, and he did die in debt. The story has always been told that he died poor and very ill. Yet more recent research seems to indicate that he lived well: he lived in very comfortable apartments near the center of the city, had a horse and coach at his disposal, had an extensive wardrobe and a barber to come dress his hair once a day, and was an avid player of billiards, even having a table constructed in his apartment. Despite the financial difficulties, Constanze was able to pay off his debts shortly after his death, partly in thanks to a benefit concert given on December 23, which raised a good sum of money.

Stories also relate that Mozart was buried in an unmarked pauper’s grave, with almost no one attending his funeral. However, a quiet funeral and burial in an unmarked grave was very much the norm in Vienna at the time, and it is believed that a number of musicians, including Salieri, were in attendance. Remembrances were not confined to his funeral, and nine days after Mozart’s death, a requiem mass was held for him in Prague with 4000 people and 120 musicians in attendance.

Many believe that the compelling story of Mozart’s final days as told in the play and film *Amadeus* is strictly biographical. Research tells us that though the play write Peter Shaffer certainly did include a number of accurate biographical details, there was also a great deal of creative license used in telling Mozart’s story.
Mozart Timeline

1756: January 27, Johannes Chrysostomos Wolfgangus Theophilus Mozart is born in Salzburg, which is in modern-day Austria. Theophilus in Latin is Amadeus, and the boy became known as Wolfgang Amadeus Mozart. His father, Leopold was a musician and violin teacher in the court of the Archbishop of Salzburg, and his mother, Anna Maria, took care of the house and his older sister, Nannerl, who had been born in 1751.

Wolfgang’s father publishes his Violin School, a method for teaching the violin that was used for years all over Europe.

1759: While giving music lessons to Nannerl, Leopold notices the three-year-old Mozart tries successfully to imitate everything that Nannerl does, and begins to teach this younger child as well. Wolfgang not only learns to play extremely quickly, he also composes songs and melodies for his father to write down, and makes up tunes on the spot (improvises).

1761: Wolfgang makes his first appearance on stage as a singer in a play in front of the Archbishop. He also begins to earn to play the violin, teaching himself before his father has had the opportunity to teach him.

1762: Leopold takes Mozart and Nannerl to Munich and Vienna to play for royalty. Empress Maria Theresa is so impressed with their playing that she gives them each a set of court clothing, which they wear for a special portrait. After performing on the harpsichord, Wolfgang climbs onto the Empress’s lap and gives her a kiss, after which he proposes to the Empress’s six-year-old daughter, Marie Antoinette (the future Queen of France).

1763-66: The Mozart Family sets out on a grand tour of Europe, including stops in Paris, London, Amsterdam and Lyon, travelling by stagecoach and stopping to play for the local aristocracy in towns and cities along the way. The journey covers 2200 miles and had 88 stops! In Paris they play for the French court of Louis XV at Versailles and watch the royal family at a state banquet, where the queen feeds Wolfgang bits of food from her plate. In London King George III makes them most welcome; Wolfgang plays pieces by the Handel, the King’s favorite composer, and accompanies the Queen as she sings a song. Towards the end of the trip, both children contract typhoid and are quite ill; Nannerl almost dies. But they recover enough for Wolfgang to give two concerts at which the symphonies he had composed are played.

1764: Mozart’s first music is published in Paris—two sets of pieces for violin and piano. He also writes his first symphony, dictating the notes he has heard in his head to Nannerl.

1767: The Mozarts take a short and unsuccessful trip to Vienna where the children became very ill with smallpox. A small musical play composed by Wolfgang, Bastien and Bastienne, is performed at the home of Dr. Mesmer, the man who invented hypnotism.

1769-71: Leopold and Wolfgang make three trips to Italy, covering 1900 miles in all. In cities like Venice (home of Antonio Vivaldi), Milan, Florence Naples and Rome, Wolfgang is received with great enthusiasm and his concerts are extremely successful. In Rome he is made a “Knight of the Golden Spur” by Pope Clemens XIV. Unfortunately, none of the successful performances lead to the offer of employment for Wolfgang, and they are forced to return to Salzburg.

1771: Father and son make one more journey to Milan in the hopes of gaining employment with the Archduke Ferdinand, but Wolfgang is not hired and returns to Salzburg once more, and continues to work for the Prince Archbishop.

December 15: The old Archbishop dies, and the new one, Hieronymous Colloredo has a very different attitude about musicians in general, and Mozart in particular, than his former
colleague. He treats musicians as servants, both in pay and in daily life, and refuses to allow Mozart to travel the way he had been able to in the past. Though Wolfgang keeps his former position, the pay is lower, the demands higher, and the recognition non-existent. Father and son feel that Wolfgang’s talents are being underappreciated and wasted.

1773: Mozart travels to Vienna, hoping for a better job. His quest is unsuccessful, but he does make some important connections, including with the composer Haydn, with whom he develops a close working relationship and friendship.

1775: Leopold and Wolfgang travel to Munich, Germany for the performance of one of Wolfgang’s operas. It is a tremendous success, but brings no offer of a job. This is the last trip father and son will take together.

1777-79: Mozart is released by the Archbishop to travel again, but his father is required to remain in Salzburg, so Wolfgang and his mother travel to Munich, Mannheim, and Paris, still looking for employment. In Mannheim, a cultural center of Europe at the time, Mozart develops an excellent working relationship with the local musicians, and also falls madly in love with a singer, Aloysia Weber. He wants to abandon his tour, and to travel with her to Italy to further her career, but stern letters from Leopold encourage him to continue on to Paris. He does not get along well with the musicians in Paris, and his mother falls ill and dies in July. He returns to Salzburg via Mannheim, only to find that his love for Aloysia is not mutual. He is rehired by the Archbishop at a higher salary and buries himself in his music.

Composes 12 Variations on “Ah, vous dirai je maman” and Sonata for Piano #11 K. 330 while in Paris.

1781: Mozart writes his first great opera, Idomeneo, which premieres in January, just before the coronation of the new Emperor, Joseph II, a lover of music and whom Mozart hopes will be a generous patron. But Mozart is summoned to Vienna by the Archbishop, made to eat and sleep in servants’ quarters, and is treated miserably. Mozart and the Archbishop argue, Mozart is literally booted out of the room, and moves in with the Weber family, who have since moved to Vienna. Aloysia is married, but Mozart falls in love with her sister, Constanze, who is also a singer. Mozart breaks from his father, and decides to attempt to earn his living as an independent musician, getting commissions for compositions, teaching piano lessons and playing throughout the city.

1782: Wolfgang’s opera The Abduction from the Seraglio, influenced by Turkish themes, premieres in July to great success.

August 4: Wolfgang and Constanze are married at St. Stephen’s Cathedral in Vienna. Leopold is not pleased, but in retrospect, grudgingly blesses the marriage.

1783: Mozart and Constanze move into a new apartment, and their first son, Raimund Leopold is born in June. Six weeks later, his parents travel to Salzburg to visit Leopold, leaving their son behind with a nurse. While they are away, he gets an intestinal bug and dies.

October: Mozart travels to Linz, Austria, where he writes, rehearses and conducts the performance of his Symphony K. 425, known as the Linz symphony in just a few days.

1784: The young couple live a happy life in Vienna; Mozart composes and performs many Piano Concertos, and they have a second son, Carl Thomas, who will live to age 74. The Mozarts were to lose 3 more babies before having another child who will survive. They move to a more expensive apartment, and lavishly spend the money Mozart is earning as a successful musician.

1785: Leopold visits and sees the successful life his son and his young family enjoy. Wolfgang composes a set of string quartets, which he dedicates to Haydn, the creator and master of this genre. He begins work on The Marriage of Figaro, which today is one of his best known and most successful operas. But competition and jealousy among other composers for Mozart’s success, combined with the opera’s
complexity made it not as successful at the time in Vienna, though it was a smash hit in Prague two years later.

1786: Composes the *Concerto for Clarinet, K. 622*.

1787: The Mozarts are finding it difficult to live on the money Wolfgang can make, despite the fact that he is composing and performing at a breakneck pace. They move back into a less expensive apartment, and Mozart continues to compose and perform. He is offered a part time job as a Chamber Musician by Emperor Joseph II; which provides the composer with a regular, if small, income and some much needed recognition.

Composes the *Serenade #13 for Strings in G Major, (Eine Kleine Nachtmusik) K. 525*.

**April:** Beethoven arrives in Vienna to study with Mozart.

**May 28:** Leopold dies.

**October:** *Don Giovanni*, the second of Mozart’s major late operas premieres in Prague to great success.

1788: *Don Giovanni* is performed in Vienna with much less success than in Prague. Mozart composes his final and most important three symphonies, numbers 39, 40 and 41. They didn’t find much success with the Viennese audiences; Mozart’s music is falling out of favor much as Vivaldi’s had in Venice 50 years earlier.

1789: Mozart once again takes to the road, hoping to find work in Prague, or in a number of cities in Germany, with no success. Constanze falls ill, and a friend loans Mozart the money to send her to recover in a spa in Baden a few miles outside of Vienna. She will frequently return to this spa over the next few years, much to Mozart’s chagrin.

Composes *Symphony #39, K. 543* in June and *Symphony #40, K. 550* in July.

1790: The opera *Così Fan Tutte* a comic opera premieres to much success, but unfortunately, the Emperor dies a few days after the premiere, and theaters are closed while the court is in mourning, so the opera is not performed enough to earn Mozart the money he needs.

1791: June: The Mozarts travel together to Baden, where their other surviving son, Franz Xavier is born. He will become a good pianist, but not a successful composer.

Mozart spends the end of his final year working on two pieces. The first is his final opera, *The Magic Flute*, for a community theater run by a friend. He thoroughly enjoys working on the piece, and pours all of his talent into it. Mozart conducts the premier on September 30; and it is a great success and is performed over 20 times in that month alone. It remains one of his best-known works.

The other piece is a *Requiem*, a mass for the dead. He is commissioned by “a mysterious stranger” to write this piece; the more he works on it, the more he is sure he was writing his own Requiem. With the tremendous effort and energy Mozart pours into these last two works, he becomes depressed, exhausted, and physically ill. He dictates the final notes he will ever compose to his colleague and nemesis, Salieri, from his deathbed.

**December 5:** Mozart dies in the arms of his wife, leaving his *Requiem* unfinished. It is eventually completed by Mozart’s student, Suessmayer. Mozart is buried in an unmarked grave in Vienna, again, as Vivaldi had been 50 years earlier.
Mozart Quotes

Mozart on the Subject of Mozart:
“...If only the whole world could feel the power of harmony.”

“Music is my life and my life is music. Anyone who does not understand this is not worthy of God.”

"If people could see into my heart, I should almost feel ashamed — all there is cold, cold as ice." — to Constanze Mozart, September 1790

“Whoever is most impertinent has the best chance.”

Mozart on Composing:
“...though it be long, [a] work is complete and finished in my mind. I take out of the bag of my memory what has been previously collected into it. For this reason, the committing to paper is done quickly enough. For everything is already finished, and it rarely differed on paper from what it was in my imagination.”

“When I am completely by myself and entirely alone, or during the night when I cannot sleep, it is on such occasions that my ideas flow best and most abundantly. Whence and how these ideas come I know not, nor can I force them.”

“I choose such notes that love one another.”

Mozart’s Thoughts about Learning:
“...We live in this world only that we may go onward without ceasing, a peculiar help in this direction being that one enlightens the other by communicating his ideas; in the sciences and fine arts there is always more to learn." Salzburg, September 7, 1776, to Padre Martini of Bologna, whose opinion he asks concerning a motet which the Archbishop of Salzburg had faulted

“Neither a lofty degree of intelligence nor imagination nor both together go to the making of genius. Love, love, love, that is the soul of genius.”

Mozart on Beethoven:
“Keep your eyes on him; he’ll make the world talk of himself some day!” A remark made by Mozart in reference to Beethoven in the spring of 1787. It was the only meeting between the two composers. The prophetic observation was called out by Beethoven's improvisation on a theme from Le Nozze di Figaro (The Marriage of Figaro).

Mozart on his daily routine:
“I described my manner of life to my father only recently, and I will now repeat it to you. At six o’clock in the morning I am already done with my friseur, and at seven I am fully dressed. Thereupon I compose until nine o’clock. From nine to one I give lessons; then I eat unless I am a guest at places where they dine at two or even three o’clock,—as, for instance, today and tomorrow with Countess Zichy and Countess Thun. I cannot work before five or six o’clock in the evening and I am often prevented even then by a concert; if not I write till nine. Then I go to my dear Constanze, where the delight of our meeting is generally embittered by the words of her mother;—hence my desire to free and save her as soon as possible. At half after ten or eleven I am again at home. Since (owing to the occasional concerts and the uncertainty as to whether or not I may be called out) I cannot depend on having time for composition in the evening, I am in the habit (particularly when I come home early) of writing something before I go to bed. Frequently I forget myself and write till one o’clock,—then up again at six.”

-Vienna, February 13, 1782, to his sister Nannerl
Mozart on the Death of His Mother:
"Under those melancholy circumstances I comforted myself with three things, viz.: my complete and trustful submission to the will of God, then the realization of her easy and beautiful death, combined with the thought of the happiness which was to come to her in a moment,—how much happier she now is than we, so that we might even have wished to make the journey with her. Out of this wish and desire there was developed my third comfort, namely, that she is not lost to us forever, that we shall see her again, that we shall be together more joyous and happy than ever we were in this world. It is only the time that is unknown, and that fact does not frighten me. When it is God's will, it shall be mine. Only the divine, the most sacred will be done; let us then pray a devout 'Our Father' for her soul and proceed to other matters; everything has its time."  
-Paris, July 9, 1778, to his father, informing him of his mother's death.

Mozart and his own mortality:
"I already have the taste of death on my tongue, and who can support my dearest Constanze if you do not stay?"
-December 1791, to his sister-in-law Sophie

"Young as I am, I never go to bed without thinking that possibly I may not be alive on the morrow; yet not one of the many persons who know me can say that I am morose or melancholy. For this happy disposition I thank my Creator daily, and wish with all my heart that it were shared by all my fellows."
-Vienna, April 4, 1787, to his father, shortly before the latter's death.

Quotes About Mozart:
Leopold Mozart:
"God, who has been far too good to a sinner like me, has blessed my children with such talent, that apart from my duty as a father, this fact alone would encourage me to devote myself only to their successful development."

"At present, four sonatas of M. Wolfgang Mozart are being engraved. Imagine the stir they will make when people find out they have been composed by a seven-year-old. God performs new miracles every day through this child."

“As a child and a boy, you were serious rather than childish and when you sat at the clavier or were otherwise intent on music, no one dared to have the slightest jest with you. Why, even your expression was so solemn that, observing the early efflorescence of your talent and your grave and thoughtful little face, many discerning people...doubted whether your life would be a long one."

Leonard Bernstein:
It is hard to think of another composer who so perfectly marries form and passion.”

“Mozart combines serenity, melancholy, and tragic intensity into one great lyric improvisation. Over it all hovers the greater spirit that is Mozart’s-the spirit of compassion, of universal love, even of suffering--a spirit that knows no age, that belongs to all ages.”

German poet Johann Wolfgang von Goethe:
A phenomenon like Mozart remains an inexplicable thing.”

“What else is genius than that productive power through which deeds arise, worthy of standing in the presence of God and Nature, and which, for this reason, bear results and are lasting? All the creations of Mozart are of this class; within them there is a generative force which is transplanted from generation to generation, and is not likely soon to be exhausted or devoured."
"It is too beautiful for human ears, my dear Mozart, and has an unconscionable number of notes."
- The Emperor Joseph II upon hearing the premiere of The Abduction from the Seraglio in 1782 in Vienna. This was often the charge against Mozart—that his music was too complex for the simple ears of the music-loving public.

From Other Great Musicians and Thinkers

"The greatest composer known to me in person or by name; he has taste, and what is more, the greatest knowledge of composition."
- Mozart contemporary composer Franz Josef Haydn

"Mozart is the highest, the culminating point that beauty has attained in the sphere of music."
- Pyotr Ilyich Tchaikovsky

"Does it not seem as if Mozart's works become fresher and fresher the oftener we hear them?"
- Robert Schumann

"If we cannot write with the beauty of Mozart, let us at least try to write with his purity."
- Johannes Brahms

"The most tremendous genius raised Mozart above all masters, in all centuries and in all the arts."
- Richard Wagner

"Beethoven I take twice a week, Haydn four times, and Mozart every day!"
- Gioachino Antonio Rossini

"Mozart does not give the listener time to catch his breath, for no sooner is one inclined to reflect upon a beautiful inspiration than another appears, even more splendid, which drives away the first, and this continues on and on, so that in the end one is unable to retain any of these beauties in the memory."
- Composer Karl Ditters von Dittersdorf

"Mozart tapped the source from which all music flows, expressing himself with a spontaneity and refinement and breathtaking rightness."
- Aaron Copland

"Mozart is the greatest composer of all. Beethoven created his music, but the music of Mozart is of such purity and beauty that one feels he merely found it—that it has always existed as part of the inner beauty of the universe waiting to be revealed."
- Albert Einstein

"Mozart seems to be in touch with each one of us, making our hearts and minds feel things in ways words or pictures cannot. The magical effect that Mozart’s music has on us, more than two centuries after his death, had not diminished."
- Conductor Pinchas Zuckerman

"Mozart makes you believe in God because it cannot be by chance that such a phenomenon arrives into this world and leaves such an unbounded number of unparalleled masterpieces."
- Conductor Georg Solti

"Mozart’s piano sonatas are, “too easy for children and too difficult for artists...Children are given Mozart because of the small quantity of the notes. Grown-ups avoid Mozart because of the great quantity of the notes...It is not the notes, it is the pauses that raise problems.”"
- Arthur Schnabel, one of the foremost expert pianists at playing Mozart
Wolfgang Amadeus Mozart: *Eine Kleine Nachtmusik* (A Little Night Music) Serenade #13 in G Major, K. 525

This lovely piece for string orchestra, composed by Mozart in Vienna 1787, is possibly the best known of all Mozart’s compositions. It is frequently heard at weddings and the first movement is often used in cartoons and commercials. It was originally written for a string quintet (2 violins, viola, cello and double bass), but is often played by a full string orchestra. Originally it was a five-movement work, but the second movement, a minuet and trio, was either removed by the composer or was lost sometime before 1800. The original commission for which he composed it is unknown, but one theory suggests that it was for one of his closest friends at the time, Gottfried von Jacquin, for whom he had already composed a number of other works; it wasn’t actually published until 1825, well after Mozart’s death. The piece in its current form has four movements, or sections: Allegro, Romanze, Menuetto, and Rondo. The music is light, graceful, and exquisite—little wonder that it has become so popular. Frederich Kerst, one of the compilers of Mozart documents and quotations says of this piece, “[Mozart] wanted [mankind] to hear and feel a sense of civilized movement, of the musical expressions of man moving as he would if upholding the highest values of idealized societies. One need only listen to the revolutionary opening bars of his famous *Eine Kleine Nachtmusik* to see this.”

Mozart: *The Magic Flute* (Die Zauberflöte), K. 620

Mozart’s *The Magic Flute* (Die Zauberflöte) is one of his most beloved and most-often performed works. It is technically a Singspiel (“song play”) instead of an opera because of its spoken dialogue. Singspiels were traditionally light, comic vernacular alternatives to the more serious — and more exclusive — Italian opera of the time. Keeping with their entertaining mission, many Singspiels traditionally featured "magic" instruments (like the flute and the glockenspiel) and whimsical characters (like the birdcatcher Papageno). It was musical theater for the common people.

In March 1791, Mozart’s old Salzburg acquaintance, the actor and impresario Emanuel Schikaneder, commissioned a Singspiel for his suburban Viennese venue, the Freihaus-Theater auf der Wieden, using a libretto he himself had written. Mozart worked furiously on this piece, at the same time that he was working on another commissioned opera, *La Clemenza di Tito* and his final (unfinished) piece, the *Requiem in D Minor*. *The Magic Flute* premiered on September 30, 1791 in Schikaneder’s theater, with Schikaneder playing the role of Papageno and Mozart conducting. It premiered to great success, so much so that in November of 1792, just over one year later, it had its 100th performance.

Mozart wrote the following to his wife Constanze about a performance of this work: "I am just home from the opera; it was as crowded as ever. The duet, 'Mann und Weib,' and the bells in the first act, were repeated as usual,—also the trio of the boys in the second act. But what delights me most is the silent applause! It is easy to see how this opera is ever rising." According to Operabase, *the Magic Flute* is the fourth-most performed opera of all time.

The story seems simple on the surface at first. The Queen of the Night, the villain of the piece, persuades Prince Tamino to rescue her daughter Pamina from captivity, held by the high priest Sarastro. In his quest, Tamino learns the high ideals of Sarastro’s community and seeks to join it. Separately, then together, Tamino and Pamina undergo trials of initiation. The both are united with Sarastro and the Queen is vanquished. The birdcatcher Papageno, who accompanies Tamino, fails the trials but is rewarded with a prize that he values more highly, with the hand of his ideal wife, Papagena. Within this simple and whimsical story, the work upholds and fosters the Enlightenment ideals of the triumph of the Common Man, of good over evil, and of love over hate.

The three selections on the Class Act CD are the Overture, the duet between Papageno (the birdcatcher)
and Papagena (his one true love), and the Queen of the Night’s famous aria, *Der Hölle Rache*.

The overture begins with majestic, yet ominous, chords as the scene is set and we are prepared for the gravity of the story we are about to encounter. This solemnity is followed by an almost frantic fugue as melodies chase one another through the music, much as the Prince Tamino will try to escape from a dragon chasing him through the forest in the first scene. In the Queen of the Night’s dramatic aria, *Der Hölle Rache* the Queen’s anger is manifested as she appears suddenly and gives her daughter Pamina a dagger and demands that she kill Sarastro with it. Papageno and Papagena find true love in a lovely duet that celebrates their dreams of the family they will raise together.

**Mozart: Symphony #40 in G Minor, K. 550**

Mozart’s last three great symphonies were all composed between June and August, 1788 while the composer was at home in Vienna; #40 was completed on July 25. It is one of only two symphonies out of the forty-one that he wrote that is in a minor (sadder sounding) key. The opening theme from the first movement of this symphony is so popular that is can be heard on cell phone ring tones. In fact, in the 1990’s, it was one of the top ring tomes nationwide! This is also the music for the credits of the Milos Forman movie, *Amadeus*. Beethoven heard and admired this symphony, enough to copy sections of it out in his own hand-writing.

The exact date of the premier of this symphony is not known, but it was certainly played at concerts in Germany in 1789. In April of 1791, Mozart’s colleague, and sometime nemesis, Salieri conducted a performance with a 180 piece orchestra. Mozart is said to have thoroughly enjoyed this grandiose sound. The first movement of four movements appears on your Class Act CD.

**Mozart: Symphony #39 in E-flat Major K. 543**

This is the first of Mozart’s last three great symphonies and was completed on June 26, 1788. It was probably premiered at the same time as Symphony #40. Though these two symphonies were composed at the same time, #39 has not become nearly as well known, though it is as much a masterpiece as the 40th and 41st. The clarinet, Mozart’s beloved discovery in Mannheim in 1778, is featured in this symphony.

The movement on your Class Act CD is the third of four, a Minuet (see below), and features the clarinets. It is based on a German Ländler (folk song), which tends to have a very heavy first beat followed by two much lighter beats.

**Johann Sebastian Bach: Toccata and Fugue in D Minor BWV 565**

This exact date of the composition of this extremely well known piece for organ is not known; Bach specialists think that it was probably in or around 1704. It is extremely intricate and ornate, and the first few bars are well known to fans of horror movies, as it has been used in film soundtracks since the days of silent films. The first major public performance was by Mendelssohn, in 1840 in Leipzig. The concert was very well received by the critics, among them composer Robert Schumann, who admired the work’s famous opening as an example of Bach’s sense of humor. Franz Liszt also adopted the piece into his organ repertoire.

The piece is also often performed in this version for orchestra, which was first performed in a famous concert by Leopold Stokowski and the Philadelphia Orchestra in 1927, and was recorded by the same orchestra under Eugene Ormandy in 1947. It has been used to greatly varied purposes in films from the 1931 version of *Dr. Jekyll and Mr. Hyde* to *Sunset Boulevard* and *La Dolce Vita*. It is perhaps best known for its use in the 1962 film version of *Phantom of the Opera*, or as the opening piece of Disney’s 1940 *Fantasia*. 
Mozart: Clarinet Concerto in A Major K. 622
On a trip to Mannheim, Germany in 1788, Mozart heard a relatively new instrument, the clarinet, for the first time. He fell in love with the sound immediately, writing to his father, Leopold: "Ah, if we too had clarinets! You can’t conceive what a wonderful effect a symphony with flutes, oboes and clarinets makes. At the first audience with the Archbishop I shall have much to tell him, and, probably, a few suggestions to make. Alas! Our music might be much better and more beautiful if only the Archbishop were willing.” Mozart soon began to use this new instrument as a replacement for the less-versatile Basset Horn in his Paris Symphony the following year.

Mozart composed the original version of his Concerto for Clarinet for the basset clarinet, an instrument similar to the modern clarinet, but this version of the piece is no longer available. It was composed for the clarinetist Anton Stadler in 1791, not long before Mozart’s death, and premiered in October of that year. Stadler was a dear friend of Mozart’s who shared the composer’s love of food, drink, and, to the dismay of Mozart’s family, gambling.

The piece has three movements; the third or Rondo is the movement on the Class Act CD. It is light and effervescent and displays the virtuosity of the clarinet.

Mozart: Sonata for Piano #11 in A Major K. 331
This short work for solo piano was composed in Salzburg in 1783, while Mozart and his wife were there on a visit. It was during this visit that they were to learn of the death of their infant son. The sonata was thought to be something of a showpiece as parts of it are virtuosic and difficult to play. The movement heard on the Class Act CD is the orchestral version of the third movement, known as Rondo alla Turka (Rondo in Turkish style). Rondo form is music is normally a simple A  B  A  C  A  D  E  A  etc., with the main or “A” theme recurring between different, and often contrasting, sections of music. Mozart changes this form and adapts it to something more complex, as is seen in Activity # 7. The Turkish influence can be heard not only in the contours of the melody, reminiscent of Turkish music, but in the use of small cymbals and percussion in this orchestral version of the piece.

Mozart: 12 Variations in C Major on “Ah, vous dirai je Maman” K. 265
This set of variations is on the French folk song “Ah, vous dirai je Maman”, better known to us as “Twinkle, Twinkle Little Star”. It was composed in Vienna sometime in 1781 or 82. Mozart takes this simple melody and changes it in many different ways: he uses it in both hands, embellished with many florid notes, slows it down and changes it to a minor key, changes the rhythm, and uses both hands almost playing back and forth with it. Listening to these variations and trying to pick out the familiar melody, and reveling in the playful and masterful way in which Mozart alters and varies it, is a delight.

Mozart: Minuet in F Major
Mozart composed this piece when he was about four years old. He may have played it for his father and had his father write it down, or it may be one of the pieces that he attempted to write down before he was able to write. According to family friend and court trumpeter Schachter, he had actually attempted his own form of musical notation. “His father took it from him and showed me a smudge of notes, most of which were written over inkblots that he had rubbed out. At first we laughed at what seemed pure gibberish, but his father then began to observe the more important matter, the notes and the music; he started a long time at the sheet, and then tears of joy and wonder fell from his eyes.” During his lifetime, Mozart wrote about 120 Minuets, more than 40 German Dances, and 40 other types of dances.

Mozart: Don Giovanni K. 527
Don Giovanni was the second of three operas composed by Mozart to the librettos of Lorenzo Da Ponte. It was composed for the Prague National Theater (Opera House) in 1787, and premiered there on October 29. Mozart remarked, Don Giovanni was not written for the Viennese; rather for the people of
Prague, but most of all for me and my friends. The Bohemians are the ones who understand me."

Mozart 'pulled an all-nighter' to finish the overture in time, saying, “the copyists were only just ready in time for the performance, and the orchestra played it at sight. Some of the notes fell under the desks, it is true, but the overture went remarkably well on the whole.”

The opera was a tremendous success, and remains one of his most popular operas to this day. Franz Josef Haydn, classical composer and Mozart contemporary noted, when the worth of Don Giovanni was under discussion: "This I do know, that Mozart is the greatest composer in the world today."

The best way to summarize the plot comes from the program notes of the Metropolitan Opera: "Mozart approached his operatic retelling of the Don Juan myth from a point of view that is neither tragic nor entirely comic, but rather lighthearted, urbane, and ironic. Over the course of a night, a day, and another night, we follow the title character and his earthy comic sidekick, Leporello, through a series of encounters that begins with a fatal duel, moves back and forth between the humorous and the sentimental, and ends with the protagonist being dragged down to hell by a vengeful, ghostly reincarnation of the Commendatore. Buoyed by Mozart’s nuanced and insightful score, the opera still rings with psychological truth after more than two centuries.”

The selection on your Class Act CD is the piano arrangement of a minuet from the first act. The scene is a masked ball where three different groups dance three different dances played by three different stage orchestras simultaneously. The aristocrats dance to this Minuet, the middle-class dances to a Contredanse and the peasants to a German Ländler.

**Nikolai Rimsky-Korsakov: Sheherazade Op. 35**

Sheherazade is a composition by the Russian composer, Nikolai Rimsky Korsakov (1844-1908), which is based on the folk stories One Thousand and One Arabian Nights. The piece evokes an image of Scheherazade (Shahrazad), the young wife of the sultan Schahriar (Shahryar), telling tales to her husband to forestall his plan to kill her. The work has a recurring violin solo that represents Scheherazade herself and a deep, heavy theme that corresponds to the sultan. The composition was completed in 1888, and it premiered on November 3 of that year, in Saint Petersburg, with the composer himself conducting.

The selection on your CD is from the third section or movement, The Young Prince and the Young Princess. In it, woodwinds and percussion alternate with the more lyrical strings tossing the theme music back and forth. This is an ideal way to compare the way the same melodic material can sound when presented by the different musical families of the orchestra.

**Igor Stravinsky: Petrushka**

Petrushka is a ballet by another Russian composer, Igor Stravinsky (1882-1971) based on the character of the Russian doll Petrushka. It was composed in 1910-11 and premiered in Paris on June 13, 1911. The idea of composing a piece based on Petrushka had been with Stravinsky for a while. He remarked, “In composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts.” He also wrote to his mother, “my Petrushka is turning out each day completely new and there are new disagreeable traits in his character, but he delights me because he is absolutely devoid of hypocrisy.” The piece was originally a ballet, but has been arranged into an orchestral suite. It has four “tableaux” or scene settings.

The selection on the Class Act CD is from the fourth tableau, and is called The Dance of the Coachmen and the Grooms. It features a very heavy, accented beat and percussive melody mostly heard in the winds and brass with the strings and percussion providing the accompaniment.
Edvard Grieg: *In the Hall of the Mountain King*

Edvard Grieg (1843-1907), the Norwegian composer of this piece commented about Mozart: “In Bach, Beethoven and Wagner we admire principally the depth and energy of the human mind; in Mozart, the divine instinct.” *In the Hall of the Mountain King* is one section from the composer’s larger work, *Peer Gynt*, based on the Henrik Ibsen work. This work, which tells the story of the Norwegian peasant and anti-hero Peer Gynt, Grieg composed the piece in 1875, and it premiered the following year in Oslo. The piece was difficult for Grieg to compose: “Peer Gynt progresses slowly,” he wrote to a friend in August 1874, “and there is no possibility of having it finished by autumn. It is a terribly unmanageable subject.” But as he continued work on the piece, he began to relate to it more, as his wife noted, “the more he saturated his mind with the powerful poem, the more clearly he saw that he was the right man for a work of such witchery and so permeated with the Norwegian spirit”. The composer adapted the original work into two suites; *In the Hall of the Mountain King* is the final movement of the first suite.

*In the Hall of the Mountain King* is a reiteration and repetition of one simple, rather eerie melody, which begins softly and in a very low register, and recurs over and over again, faster and higher each time, so that eventually the music is a frenzy of excitement and almost hysteria.

Antonín Dvořák: Symphony #9: From the New World

Bohemian (Czech) composer Antonín Dvořák (1841-1904) spent about three years of his life in New York City as director of the newly founded National Conservatory of Music from 1892-1895. It was during this time that he wrote his famous Symphony #9: From the New World, the new world being the United States. It was composed in 1893 and premiered in New York’s Carnegie Hall with the New York Philharmonic in December of that year. A critic from the New York Herald, reviewing the dress rehearsal called it, “a noble composition...of heroic proportions” and compared the work favorably to the compositions of Beethoven, Mendelssohn, and Brahms.

The piece has four movements and the selection on your Class Act CD is the second movement. Dvořák was greatly influenced by African-American Spirituals and many believe that the beautiful melody for this movement has qualities similar to “Swing Low, Sweet Chariot”. But this melody was composed by Dvořák, though the influence of the spiritual is clearly heard in its mournful yet triumphant tones. It has been adapted into the hymn or spiritual “Goin’ Home.” In this piece, Dvořák managed to capture that quality of American music that he so admired, as well as his longing for his homeland.

John Williams: March from Raiders of the Lost Ark

American composer John Williams (born February 8, 1932) is known as one of the best film composers of all time. He has composed the soundtracks to such classics as *Star Wars*, *E.T.*, *Indiana Jones*, *Jurassic Park*, *Schindler’s List* and the first three *Harry Potter* films.

The *March* is a triumphant and heroic piece which represents, and is always associated with, the heroic character of Indiana Jones himself and is heard throughout all four of the Indiana Jones films. According to Paramount Pictures, Williams originally composed two different themes for the iconic character of Jones. Director Steven Spielberg liked them both so much that he asked Williams to combine them into the current *Raiders March*.
Annotated Bibliography

Mozart Youth Biographies

This is a relatively simple chapter book for grades 3-5 that provides an interesting view of the composer's life and times and some fun insights into his personality. The simple black and white sketch-like illustrations are very appealing to the eye. Available in the OCPL system.

This children's biography has lovely watercolor illustrations and provides a simplified and tender overview of the composer's life. OCPL

Very similar in style and age level to Musical Genius: A story About Wolfgang Amadeus Mozart, this easy chapter book is most appropriate for grades 2-5. It tells a rather simplified story of Mozart's life including some fun anecdotes. The illustrations are black and white drawings that give a fun flavor of life during Mozart's time. This book is part of series including Who was Galileo, Albert Einstein, Pablo Picasso, Walt Disney, and many others. This book is available in the OCPL system.

This detailed biography is written and illustrated in the form of a puppet play, in honor of the intricate and detailed puppet plays that are performed in Salzburg to this day. It reads much more like a story than a biography. There are wonderful little anecdotes about Mozart's life and assorted quotes to accompany the anecdotes and the illustrations are simple and very much in the "Classical" style. It is available in the OCPL system.

This biography, by a British musicologist, seems to be the most comprehensive and detailed of the biographies for upper graders and middle-schoolers. It is extremely detailed and will give the young Mozart scholar a wealth of information on the composer, his life, his music, and the historical, cultural and artistic times he lived in.

This children's biography, from the "Getting to Know the World's Composers" series we commonly use in Class Act, gives an entertaining overview of the composer's life and works with kid-friendly photographs, illustrations and cartoons.

This is a biography for upper graders and middle-schoolers from the National Geographic series of biographies. It contains more detailed information than many of the other children's biographies, as well as numerous primary sources and a detailed timeline. Sidebars contain extra information about historical and cultural events during the time Mozart was living in as well as numerous photos and illustrations.
The Magic Flute Story for Children


This book for all elementary school aged students tells the story of The Magic Flute with beautiful illustrations. The author/illustrator includes some ideas for activities to do along with the Magic Flute as well. It has numerous drawings, primary source documents portraits, maps and other illustrations to give an excellent overview of Mozart and his life.

Mozart Content in Other Publications


The Mozart entry in this book provides, as do all the other entries, an amusing and engaging quick glimpse at the composer's life and relationships. This book really is an asset to any classroom.


This book is a wonderful addition to the library of the Classical music novice who would like recommendations of what music to listen to when getting started. The composers are rated by order of greatness (of course, this is a subjective rating, based on the opinions of the author), and then each composer's works are listed in order of importance. Each chapter tells a bit about the life and music of the composer, and then gives information about the composer's output in general and specifics on a few pieces. The Mozart chapter shares anecdotes about the composer, dispels a few rumors, and has some interesting quotes.


The short Mozart section in this book provides a fun and different insight into the composer; though much of the info is contained in other biographies, there are some fun facts found here that are not a part of more traditional accounts.

Mozart Biographies for Adults


This unique book by Jane Glover, conductor and acknowledged expert on Mozart's life and work, brings to life—the real, remarkable women who shared the composer's world and inspired some of his greatest musical achievements, as well as those he dramatized in his magnificent operas. She writes about the loves in his life, which add up to his mother, Maria Anna; his talented sister, Nannerl; a cousin known as "the Bäsle"; the four Weber sisters, all singers, and one of them, Constanze, his wife; and, naturally, the women in his operas and the divas who sang the roles (these included the Webers). Glover views Mozart's life through the women who surrounded him, though no biographer could avoid Mozart's micromanaging father, Leopold as well. This brings a view of Mozart from a very different perspective.


This very long biography, in addition to relating and discussing the life and music of the composer, places his life and work in a cultural and historical context. There are numerous interesting quotations from Mozart and his contemporaries and some black and white plates with portraits of the Mozarts and their contemporaries and surroundings.
This is one of the earlier of the Mozart biographies still thought to be relevant today. Of particular interest is the detailed, year-by-year chronology of the composer's life, as well as other relevant world-wide events in the history of the time.

This is a biography written by a non-musician, author of biographies of Darwin, Socrates, Napoleon, and Churchill. He comes at the composer from a cultural and social point of view, and provides an outlook that is different in focus from the usual biography of a composer.

This volume contains a tremendous amount of information concerning Mozart's life and music. It is not a biography, but a collection of writings including such chapters as a calendar of events in and related to Mozart's life, historical background, musical background, primary sources like letters and quotes, and sections on his extensive catalog of works.

This is a relatively recent and very readable biography by an author who is not a musician. It includes many quotations from Mozart and others to illustrate the points he is making, and includes interesting information about the composers surroundings, and places him in a cultural and political context. There are only a few illustrations, but these are beautiful plates of color portraits of the composer and those who were important in his life.

This volume is the Mozart entry from the definitive New Grove Encyclopedia of Music and Musicians; the editors have published the major composers in separate volumes and this is the Mozart volume. It contains a detailed account of Mozart's life and music, an exhaustive list of works and catalog numbers and extensive bibliography. It reads much like an encyclopedia, and thus is rather dry, but has excellent (if somewhat dated) information.

Though a bit dated, this is one of the two definitive biographies of Mozart by a true expert on the composer and the Classical period of music. It is extremely detailed and contains many primary source documents and illustrations that illuminate the information. It also contains an extremely thorough catalog of the composer's extensive list of works.

This is one of the oldest surviving biographies of the composer, having been first published in 1938, less that 150 years after the composer's death. It has many firsthand quotes of conversations and interactions between Mozart and those dearest to him, as well as a full account of the composer's life and times. There is a particularly interesting chapter: "Kierkegaard on Mozart and Music" in which the philosopher discusses the music of Mozart, in particular Don Giovanni.
Primary Source Documents (Letters)

These two volumes contain many of Mozart’s letters, assembled and collected in 1866. The book is a public domain book, and available free of charge on ebook readers. These letters are a fascinating glimpse into Mozart's life, feelings, thoughts, fears, and relationships.

This collection of letters spans from the earliest journey in 1769 until mere months before Mozart's death. The editor has tried to preserve the uniqueness of Mozart's writing style, punctuation, etc. The book provides a marvelous glimpse into the unusual, talented, emotional and quirky person that was Mozart. There is also an extensive bibliography and chronology of Mozart's life.

This wonderful collection of the writings and musings of the composer is available as a free ebook available on many ebook readers. The editor has compiled a collection of, in his own words, "a frank and full disclosure of the great musician's artistic, intellectual, and moral character, made in his own words". It is a truly fascinating read for anyone looking to understand the composer as a human being, with all his complexities and in all his genius.

This is an extremely exhaustive collection of the letters of Mozart in two volumes, collected in 1866. These letters provide a wonderful glimpse into the feelings, fears, daily routine, joys, frustration and thoughts of Mozart throughout his short life. As he spent so much time on the road away from family, his letters reveal much of the man behind the music, as he communicated with those close to him.

Internet Resources

This web site is an excellent resource kit for teachers put together by The National Arts Center (Canada). It provides a quick overview of the composer's life, hobbies and interests, the times he lived in with historical context, travels, and contains listening guides to some of his music. There are also suggestions for student activities, and a story called "Buzz, Moz and the Bees" in which Mozart joins a Canadian kids rock band!