



# Teacher Resource Packet

2023–2024

## Wolfgang Amadeus Mozart

### *Musical Balance*



#### **With Materials by:**

Susan Geiser, Allison Hieger, Kaii Lee, and Jonathan Terry  
with contributions from Lynne Abraham-Yadlin

#### **Edited by:**

Jonathan Terry and Susan Miller Kotses

**Pacific Symphony's Frieda Belinfante Class Act Program acknowledges all the generous funders who make the program possible:**

**Institutional Funders**

Ahmanson Charitable Community Trust  
Bluebird Legacy, Inc.  
The Capital Group Companies, Inc.  
City of Newport Beach Arts Commission  
Crean Foundation  
The Green Foundation  
Fletcher Jones Foundation  
Margolis Family Foundation  
Robinson Foundation

**Individual Funders**

Howard and Roberta Ahmanson  
Harriet Cornyn  
Sandra Disario  
Margaret Gates  
Kristi Hudson  
Hans and Valerie Imhof  
Parker and Sherry Kennedy  
Jeffrey and Deborah Margolis  
Dorothy Nicholson  
Jim and Sheila Peterson  
Jennifer Puhl  
Karyn Rashoff  
Mike and Karen Shankman  
Chung-Ho Chang Sun  
Thomas and Edith Van Huss  
Charlene Wall  
Anonymous

# Table of Contents

	Page
<b>Introduction</b>	
Welcome! Your Workshop, Your Packet, Your Book, and Your Playlist	4
Standards Icon Key	5
<b>Your Mozart Musical Playlist</b>	
Your Class Act Mozart Playlist	6
Playlist Suggestions to Further Support Learning in Your Classroom	7
<b>You, Your Class, Your Musician Lesson</b>	8
<b>Sharing Your Great Ideas!</b>	10
<b>Creating a Bravo or Coda</b>	
Creating a Bravo Assembly	11
Sample Bravo Template	13
Creating a Coda	17
<b>Activities and Explorations For the Classroom and Beyond</b>	19
<b>1. <i>The Voice</i></b>	20
Students will become the casting directors for Mozart’s opera, <i>The Magic Flute</i> , participating in three blind auditions to find the perfect Queen of the Night.	
<b>2. <i>Good Vibrations</i></b>	25
Students will explore how vibration works by learning about the clarinet family and making their own instruments.	
<b>3. <i>Form and Fiction</i></b>	33
Students will compare the elements of a typical narrative structure to the musical Sonata Form.	
<b>4. <i>Binary and Ternary</i></b>	36
Students will explore the musical forms, binary and ternary, and create their own versions of binary and ternary forms via math, body movement, visual art and/or language arts activities. They will also learn that these forms can be found in music from different time periods and different cultures.	
<b>5. <i>Mapping Mozart</i></b>	42
Students will listen to melodies written by Mozart and Bach and examine their musical contours. Students will draw a road map depicting a Mozart journey. Students will understand that Mozart wrote simple, balanced, and accessible melodies that were enjoyed by a wide array of audiences.	
<b>Wolfgang Amadeus Mozart: Additional Resources</b>	
Wolfgang Amadeus Mozart: The Man Behind the Music	45*
Wolfgang Amadeus Mozart Timeline	50*
Wolfgang Amadeus Mozart Quotes	53*
Annotated Bibliography	56

\*based on materials created by Lynne Abraham-Yadlin

# Introduction

## Welcome!

Welcome to your **Teacher Resource Packet, Pacific Symphony**, and your **Class Act** year! We are honored to have you be a part of this very special partnership, and to have you with us during our 29<sup>th</sup> season as we study **Musical Balance** through the music of **Wolfgang Amadeus Mozart**!

Our Composer of the Year, Wolfgang Amadeus Mozart, was born in 1756 in Salzburg, Austria. He is best known for his opera, symphonies, concerti, and chamber music. Mozart is a composer whose melodic writing and musical balance is unparalleled. In addition to the elegant beauty of his music, his sense of humor also shines through in his compositions!

**This packet is designed to be a resource for ALL teachers in Class Act schools.** Even if you are not attending a Teacher Workshop or preparing for a Bravo or Coda, this packet is still for you! In this packet, you'll find easy-to-implement options for listening to Mozart's music, complete lesson plans, historical background on Mozart's life, and more.

## Your Book, Playlist, and Resource Packet

- **Your Book:** All teachers at Class Act schools will receive a copy of **Mike Venezia's biography of Wolfgang Amadeus Mozart**. Those who have been in Class Act before may remember Venezia's student-friendly, colorful biographies from previous years.
- **Your Spotify Playlist:** In addition to learning more about Mozart and his music through Venezia's book, you and your students will also enjoy a **custom Spotify Playlist, created especially for Class Act schools**. The playlist features many pieces you'll hear throughout your Class Act year. Learn more about your playlist on pages 6 and 7.
- **Your Resource Packet:** In addition to the details on the Spotify Playlist, your packet contains:
  - **Five Activities:** In each activity you'll find suggested grade level(s), a list of suggested resources, detailed implementation methods, Common Core and State Standard correlations, and related Bravo and Coda ideas (if applicable). **You'll also find video demonstrations of two of the activities from this packet on our website**, plus a full-color digital version of this packet, complete with hyperlinks. Please be sure to visit us at <https://www.pacificsymphony.org/classact>.
  - **Additional Resources:** 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* sections. **For those doing Bravos or Codas:** Take a look on pages 11-17 for some simple and practical suggestions on how to put these two activities together.

## Your Workshop (for schools electing to have a Teacher Workshop)

Your workshop is led by an experienced music educator and is designed to give you the **tools needed to incorporate the Class Act curriculum into your classroom**. Your workshop presenter will take you through different activities in the packet 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!

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!

**Even if your school is not experiencing a Teacher Workshop this year**, we encourage you to use this packet as resource to keep your students connected to the Class Act curriculum throughout the year. Play a musical piece from the playlist, do part of a lesson, connect key events from Mozart's life into a history lesson. The possibilities are endless!

**Wondering how you can best engage with the Class Act?** Check out pages 8 and 9 to learn more about your role in the program.

## Standards Icon Key

As you page through the activities starting on page 20, you'll notice **icons** on the top right-hand 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** below.



= Music



= English Language Arts



= Math



= Science

## Your Class Act Mozart Playlist

A simple, effective, and easy-to-use tool to infuse Mozart into your classroom: the Spotify Playlist created just for Class Act schools! This playlist features many pieces you'll hear throughout your Class Act year.

Even if you are short on time, remember that **just 15 minutes of musical activity a day is sufficient to establish a relationship with music that a student can build upon throughout their lifetime. Research has shown that 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. **Please feel free to share the playlist links with your students and their families to enjoy at home as well.** And take a look at the next page, which provides suggested musical tracks to help support different types of learning in your classroom.

### Wolfgang Amadeus Mozart Class Act Playlist

1. Overture from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart
2. "Papageno/Papagena" duet from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart
3. "Der Hölle Rache" from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart
4. "Bei Männern, welche Liebe fühlen" from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart
5. *Symphony No. 1 in E-Flat Major*, mvt. 1, K. 16 by Wolfgang Amadeus Mozart
6. *Symphony No. 25 in G Minor*, mvt. 1, K. 183 by Wolfgang Amadeus Mozart
7. *Symphony No. 35 in D Major*, mvt. 1, K. 385 by Wolfgang Amadeus Mozart
8. *Symphony No. 40 in G Minor*, mvt. 1, K. 550 by Wolfgang Amadeus Mozart
9. *Symphony No. 41 in C Major*, mvt. 1, K. 551, "Jupiter" by Wolfgang Amadeus Mozart
10. *Symphony No. 41 in C Major*, mvt. 2, K. 551, "Jupiter" by Wolfgang Amadeus Mozart
11. *Serenade in G Major*, mvt. 1, K. 525, "Eine kleine Nachtmusik" by Wolfgang Amadeus Mozart
12. *Serenade in G Major*, mvt. 2, K. 525, "Eine kleine Nachtmusik" by Wolfgang Amadeus Mozart
13. *Serenade in G Major*, mvt. 3, K. 525, "Eine kleine Nachtmusik" by Wolfgang Amadeus Mozart
14. *Serenade in G Major*, mvt. 4, K. 525, "Eine kleine Nachtmusik" by Wolfgang Amadeus Mozart
15. Overture from *"The Marriage of Figaro,"* K. 492 by Wolfgang Amadeus Mozart
- 16-28. *12 Variations on "Ah vous dirai-je, Maman,"* K. 265/300e by Wolfgang Amadeus Mozart
29. *Ave verum corpus*, K. 618 by Wolfgang Amadeus Mozart
30. *Clarinet Concerto in A Major*, mvt. 1, K. 622 by Wolfgang Amadeus Mozart
31. *Clarinet Concerto in A Major*, mvt. 2, K. 622 by Wolfgang Amadeus Mozart
32. *Clarinet Concerto in A Major*, mvt. 3, K. 622 by Wolfgang Amadeus Mozart
33. *Andante in C Major*, K. 1a by Wolfgang Amadeus Mozart
34. *Minuet in F Major*, K. 2 by Wolfgang Amadeus Mozart

Spotify playlist link: <https://open.spotify.com/playlist/0PgM2llpyPbBhONzzlIxZI?si=95a1bfbfe86447d9>

## Playlist Suggestions to Further Support Learning in Your Classroom

Below are some suggestions for adding music to your classroom by using specific selections on your Class Act playlist for different types of learning. In addition to familiarizing your students with the music featured this year, Mozart's music can also be used as a "timer" for an activity, an inspiration for an assignment, or simply as background to another activity.

### Calming

"Bei Männern, welche Liebe fühlen" from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart – Track #4  
*Symphony No. 41 in C Major*, mvt. 2, K. 551, "Jupiter" by Wolfgang Amadeus Mozart – Track #10  
*Serenade in G Major*, mvt. 2, K. 525, "Eine kleine Nachtmusik" by Wolfgang Amadeus Mozart – Track #12  
*12 Variations on "Ah vous dirai-je, Maman"* by Wolfgang Amadeus Mozart – Tracks # 25, 27  
*Clarinet Concerto in A Major*, mvt. 2, K. 622 by Wolfgang Amadeus Mozart – Track #31  
*Andante in C Major*, K. 1a by Wolfgang Amadeus Mozart – Track #33

### Organizational Thinking

"Papageno/Papagena" duet from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart – Track #2  
"Bei Männern, welche Liebe fühlen" from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart – Track #4  
*Symphony No. 35 in D Major*, mvt. 1, K. 385 by Wolfgang Amadeus Mozart – Track #7  
*Serenade in G Major*, mvt. 3, K. 525, "Eine kleine Nachtmusik" by Wolfgang Amadeus Mozart – Track #13  
*Serenade in G Major*, mvt. 4, K. 525, "Eine kleine Nachtmusik" by Wolfgang Amadeus Mozart – Track #14  
*12 Variations on "Ah vous dirai-je, Maman"* by Wolfgang Amadeus Mozart – Tracks #16, 20  
*Minuet in F Major*, K. 2 by Wolfgang Amadeus Mozart – Track #34

### Creativity

Overture from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart – Track #1  
"Papageno/Papagena" duet from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart – Track #2  
"Der Hölle Rache" from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart – Track #3  
*12 Variations on "Ah vous dirai-je, Maman"* by Wolfgang Amadeus Mozart – Tracks #17, 21, 22, 24, 28  
*Clarinet Concerto in A Major*, mvt. 1, K. 622 by Wolfgang Amadeus Mozart – Track #30

### Energizing

"Der Hölle Rache" from *"The Magic Flute,"* K. 620 by Wolfgang Amadeus Mozart – Track #3  
*Symphony No. 1 in E-Flat Major*, mvt. 1, K. 16 by Wolfgang Amadeus Mozart – Track #5  
*Symphony No. 25 in G Minor*, mvt. 1, K. 183 by Wolfgang Amadeus Mozart – Track #6  
*Symphony No. 40 in G Minor*, mvt. 1, K. 550 by Wolfgang Amadeus Mozart – Track #8  
*Symphony No. 41 in C Major*, mvt. 1, K. 551, "Jupiter" by Wolfgang Amadeus Mozart – Track #9  
*Serenade in G Major*, mvt. 1, K. 525, "Eine kleine Nachtmusik" by Wolfgang Amadeus Mozart – Track #11  
Overture from *"The Marriage of Figaro,"* K. 492 by Wolfgang Amadeus Mozart – Track #15  
*12 Variations on "Ah vous dirai-je, Maman"* by Wolfgang Amadeus Mozart – Tracks #18, 19, 23, 26  
*Clarinet Concerto in A Major*, mvt. 3, K. 622 by Wolfgang Amadeus Mozart – Track #32

**Note:** When adding music to your learning environment, keep the volume at a low level for increased effectiveness.

## You, Your Class, and Your Musician’s Lesson: The Classroom Teacher’s Role

Your role as a classroom teacher is vital to the success of Class Act at your school and to your students’ ability to fully benefit from the program. You interact with 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 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. Please note that there are a few updates in this version, to reflect the slight differences for teacher’s not attending a Teacher Workshop and/or creating a Bravo or Coda.

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

- To attend an in-person Teacher Workshop (optional, please check with your principal to determine whether your school will be participating in Teacher Workshops this year)
- To prepare students for the musician’s lesson:
  - **Minimum commitment:** Have students listen to the playlist featuring music centered on the theme of *Musical Balance* and composer Wolfgang Amadeus Mozart, and share the book about Mozart’s life, provided to your class.
  - **Preferred commitment:** Do at least one activity in the Teacher Resource Packet with students and share facts about the composer’s life using the Teacher Resource Packet, internet searches, or other appropriate resources.
- Follow up from the lesson: complete an evaluation of the musician’s lesson

### How to Prepare for Your Musician’s Lesson

**Once you’ve received this packet, you’ll have what you need to get ready for your musician’s lesson!**

#### Required Preparation:

- Check your lesson date and time with your Teacher Representative and Parent Coordinator ***in advance of the lesson.***
- Have students listen to some of the Class Act playlist (recommendations for specific tracks and suggested use can be found on pages 6 and 7).
- Share the Wolfgang Amadeus Mozart book by Mike Venezia, provided to your class.

#### Enhanced Preparation (optional):

- Do a simple activity—or part of an activity—from this packet. Feel free to tag us on social media (@classactps on Facebook, Instagram, and Threads).
- Using the suggestions on page 7, play audio selections as often as possible to enhance musical learning and increase awareness of this year’s Composer of the Year.
- Review additional points from the Prelude Assembly:
  - Ask students to describe their favorite part of the Prelude.
  - Ask students to tell you what they learned about Wolfgang Amadeus Mozart’s life from the Prelude.
  - Ask students what their favorite musical piece from the Prelude was and why they liked it or ask them to write a “review” of the assembly.
  - Ask students how to describe how one of the pieces in the Prelude made them feel.

- Use the playlist tips and selections on page 7 to support existing curriculum and activities.
- Play a few selections from the playlist and ask students what they imagine when they hear the selection or how that selection makes them feel.

#### ***The day before your lesson:***

- Verify that you have received a link to your online Lesson Assessment from your Teacher Representative and/or Parent Coordinator. A hard copy of the Assessment is also available.
- Review some basic points from the Prelude with your class:
  - Review the name of the composer of the year and theme of the year: Wolfgang Amadeus Mozart and *Musical Balance*.
  - Review the name of your Class Act musician and his or her instrument.
  - Remind students about what they learned in the Prelude.
  - Let students know what they are about to experience: the opportunity to learn more about Wolfgang Amadeus Mozart, his music, and *Musical Balance*!

#### ***The day of your lesson:***

- Arrive a few minutes early.
- During the lesson, 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.

#### ***Within a week of the lesson:***

- Go through the questions on your **Lesson Assessment Form Section II** with your students and complete **Section I** on your own.

#### ***Next steps:***

- Look through this packet and plan which activity or activities you'd like to work on with your students throughout the year. Many activities are an excellent complement to other core subjects.
- Look through the next few pages on how to have a wonderful Bravo or Coda experience, if your school is participating in these activities this year. Tip: double check with your Principal if you are not sure if your school will be preparing a Bravo or Coda this year.

## Sharing YOUR Great Ideas!



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!**

***Want to be a part of making Class Act even more meaningful to your fellow teachers? Help with creating Class Act Curriculum!***

Contact Payal Swami at [pswami@pacificsymphony.org](mailto:pswami@pacificsymphony.org) to be considered as an activity writer for a future Class Act year. We are always appreciative of Class Act teachers that incorporate the program into their curriculum.

**Please note that writing Class Act Teacher Workshop activities is 100% optional and is not considered part of your commitment to the Class Act partnership.**

# Creating a Bravo Assembly

## What Is a Bravo Assembly?

The **Bravo Assembly** is one option for the culminating event of the Class Act program. It is intended to be an outgrowth of work that teachers have done in their classrooms using the Class Act curriculum and inspired by Class Act events throughout the year. The Bravo Assembly looks different at each school. The one commonality among all Bravo Assemblies is that all students participate. The Bravo Assembly includes presentations from each grade level based around the composer and theme of the year: Wolfgang Amadeus Mozart and *Musical Balance!*

Many of the activities in this packet can be used as Bravo Assembly presentations. The object of the Bravo is not polished, artistic excellence, but full, enthusiastic participation! The most important aspect of the Bravo is that every student participates. Class Act's funders love to see how the program impacts our schools.

## What Is the Bravo Assembly 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 Assembly is different, but generally, each grade level will work together to create their presentation. One teacher may take over the leadership and planning 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 or 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 Resource 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 Wolfgang Amadeus Mozart's music. They can also create a living timeline, juxtaposing significant events in Wolfgang Amadeus Mozart's life with events in world history.

## Bravo Assembly Suggestions

- Participation, in some form, by **every** student (**required**, including kindergarten students).
- A site (often outdoors) where the entire school can assemble for the performance.
- Narration, or a master of ceremonies is a great way to tie together a Bravo Assembly. 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 include:
  - Welcome and opening comments.
  - 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 fourth graders have been creating their own playlists. Let’s listen as they share their music with us!”
  - A 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 Class Act [playlist](#) with music by Wolfgang Amadeus Mozart. (<https://open.spotify.com/playlist/0PgM2llpyPbBhONzzllxZI?si=9d2ffeea1c834330>)
- There are many different activities in your Teacher Resource Packet. Each includes suggestions on how students can share what they have learned at the Bravo Assembly.
- Your Teacher Resource packet has biographical information about Wolfgang Amadeus Mozart, including a timeline, quotes, and fun facts.
- Your Teacher Resource packet also has a bibliography and list of helpful online resources.
- Additional online resources are available in the Teacher Resources on our website (<https://www.pacificsymphony.org/classact>).
- We are happy to help you in any way possible. Whether you want to bounce ideas off us or ask for help implementing an idea, don’t hesitate to contact us!

**Contact:** Payal Swami, Class Act Program Manager: [pswami@pacificsymphony.org](mailto:pswami@pacificsymphony.org)  
Please contact Payal to connect directly with your Teacher Workshop presenter.

### Suggested Bravo Assembly Activities Previously Seen at Class Act Schools

There are many great activities suggested in your Teacher Resource Packet that are based on the work of Wolfgang Amadeus Mozart. Below, you’ll also 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. (This is generally can be done with the cooperation of the music teacher. Often this will require the music teacher to create a simplified arrangement, so this 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.
- Students sing an original song or make up original words to a piece from the playlist.
- Students write and perform an original play about the composer’s life. (Student-created set pieces and props can be used.)
- Students perform one of the Teacher Resource Packet activities at a Bravo Assembly. There are several extensions in your Teacher Resource Packet, but some of the most creative Bravo activities come from teachers and students creating their own original extensions, inspired by Packet materials.

# Sample Bravo Assembly Template

This Template provides suggestions and activities that can be interchangeable between grade levels

**Introductions** – mention composer of the year and theme, thank Class Act team from school, Symphony musician, staff, Ambassador (if there is one). Announce Kindergarten performance.

**Kindergarten** – parachute (or physical movements) to a piece by the composer of the year



**Introduction – 1<sup>st</sup> grade**

**1<sup>st</sup> grade** – parade of students presenting artwork created while listening to a piece by composer of the year



**Introduction – 2<sup>nd</sup> grade**

**2<sup>nd</sup> grade** – scarf (or other coordinated motions) to a piece by the composer of the year



**Introduction – 3<sup>rd</sup> grade**

**3<sup>rd</sup> grade** - parade of students presenting drawings of composer of the year



**Introduction – 4<sup>th</sup> grade**

**4<sup>th</sup> grade** – contemporary dance moves or movements to a piece by the composer of the year



**Introduction – 5<sup>th</sup> grade**

**5<sup>th</sup> grade** – acrostic poem on composer of the year



**Introduction – 6<sup>th</sup> grade**

**6<sup>th</sup> grade** – timeline of events in composer's life and other important events



**Closing remarks and acknowledgements**

# Creating a Coda

## What Is a Coda?

The **Coda** is the newest option for the culminating Class Act event. The Coda is intended to be inspired by Class Act events throughout the year and their content. The Coda can be a compilation of work, such as videos, documents, PDFs, or PowerPoint/Google Slides presentations, an open house-type event, and can be submitted as digital files or physical copies sent to our Symphony office. Please contact your Regional Manager if you prefer sending physical files.

The work created for the Coda by Class Act schools will be shared with program funders to show the impact of the program. The Coda takes different forms at different schools. The one commonality among all Codas is **that all students participate**. The Coda should include presentations based on the composer and theme of the year, Wolfgang Amadeus Mozart, and *Musical Balance!* Although the Coda can include musical performances, it is not required.

Many of the activities in this packet can be used as Coda presentations. The goal of the Coda is not perfection, but full, enthusiastic participation! We want to see your creativity and what you enjoyed this year.

## What Is the Coda Philosophy?

As per the Class Act Handbook, the objective of the Coda is:

*“To provide a meaningful culmination to **process-based** learning through a presentation that incorporates elements of the Composer of the Year’s music, the musician, and the theme of the year . . . During the year-end Coda, students use creative writing, visual art, and more as forms of expression to **demonstrate what they have enjoyed and learned** from their participation in Class Act. **All students participate** in this special event, coordinated by the Teacher Representatives. Schools are encouraged to share the activities for their entire community to see.*

## How Do I Plan the Coda?

Every Coda is different, but generally, each grade level will work together to create their presentation. One teacher may take over the leadership and planning 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 will work on their projects 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 assembling digital or physical files. If your school has a music teacher, they can be a great resource for ideas and may be willing to help plan a grade-level activity. Music and group activities are always welcome but not required, especially if health and safety are of concern. There are many great activities you can use in your Teacher Resource 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 Wolfgang Amadeus Mozart’s music. They can also create a living timeline, juxtaposing significant events in Wolfgang Amadeus Mozart’s life with events in world history.

## Coda Suggestions

- Participation in some form, by **every** student (including kindergarten students) is **required**.
- A wonderful addition to a digital Coda (but by no means required) is narration that ties the different presentations together. The text of the narration might include:
  - Welcome and opening comments.
  - 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 created clarinet reeds out of straws. Let’s listen to them play.”
  - A 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?

- The Class Act [playlist](#) is filled with music by Wolfgang Amadeus Mozart. (<https://open.spotify.com/playlist/0PgM2llpyPbBhONzzllxZI?si=a5e3ff5f35344d55>)
- The activities in your Teacher Resource Packet. Each includes suggestions on how students can display what they have learned at the Coda.
- Your Teacher Resource Packet is filled with biographical information about Wolfgang Amadeus Mozart, including a timeline, quotes, and fun facts.
- Your Teacher Resource Packet also has a bibliography and list of helpful online resources.
- Additional online resources are available in the Teacher Resources section on our website (<https://www.pacificsymphony.org/classact>).
- We are happy to help you in any way possible. Whether you want to bounce ideas off us or ask for help implementing an idea, don’t hesitate to contact us! Class Act staff is available to meet and discuss Coda ideas.

**Contact:** Payal Swami, Class Act Program Manager: [pswami@pacificsymphony.org](mailto:pswami@pacificsymphony.org)  
Please contact Payal to connect directly with your Teacher Workshop presenter.

### Suggested Activities for your Coda, as Seen at Class Act Schools

There are many great activities suggested in your Teacher Resource Packet that are based on the work of Wolfgang Amadeus Mozart. Below, you’ll also find some favorite activities used by our schools in previous years that could be applied to work in the current learning environment:

- Students create a living timeline, demonstrating important events from the composer’s life. This can also include short vignettes 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 create acrostic poems about the composer and his music.
- Students create artwork that reflects the composer and his music.

## Activities and Explorations *For the Classroom and Beyond!*

Over the next 25 pages, you'll find **five different activities** to explore with your students. To aid you in finding lessons that are appropriate for your students' grade level, please consult the chart below. Activities are listed in order, with **suggested grade levels** and page number locations for each.

In addition to welcoming you and your students to delve deeper into the Class Act curriculum, the activities provide ample opportunities to address Common Core standards and enhance learning in a variety of subject areas.

### Digital Resources:

Each activity includes links to digital resources including Spotify tracks, PowerPoint presentations, and YouTube recordings. To take full advantage of these, **please visit <https://www.pacificsymphony.org/classact> and click on "Teacher Resource Packet"**, to access the digital version of this packet. Further instructions can be found in each activity.

**Video demonstrations\*** of Activities #1 and #5 are also available, with links embedded in the digital version of the packet. You can also find links to these videos in the "Teacher Resource Files" at <https://www.pacificsymphony.org/classact>

Activity Number	Activity Name	Suggested Grade Level(s)	Page number	Subjects Covered
#1	<i>The Voice*</i>	4 <sup>th</sup> grade and up	20	Music, ELA
#2	<i>Good Vibrations</i>	Kindergarten to 8 <sup>th</sup> grade	25	Science, Music
#3	<i>Form and Fiction</i>	1 <sup>st</sup> grade and up	33	Music, ELA
#4	<i>Binary and Ternary</i>	Kindergarten to 8 <sup>th</sup> grade	36	Music, Math
#5	<i>Mapping Mozart*</i>	4 <sup>th</sup> grade and up	42	Music, ELA

**We wish you and your students an exciting learning adventure together!**



## The Voice Activity #1

Activity and Standards by Allison Hieger, Class Act Teacher Resource Packet Activity Writer

**Grades:** 4<sup>th</sup> grade and up

**Content areas:** Music, ELA

### 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.

### Required Resources

- Audio
  - Mozart's "Der Hölle Rache" from *The Magic Flute* sung by the following artists:
    - Sumi Jo
    - Alois Muhlbacher
    - Natalie Dessay

### Required Materials

Full PowerPoint presentation for this lesson, including links to the three versions of the aria, "Der Holle Rache." Go to <https://www.pacificsymphony.org/classact>, click on "Teacher Resource files," Activity 1 resources (or click [this link](#)) to access this presentation.

\*A video demonstration of this activity is available at <https://www.pacificsymphony.org/classact> under "Teacher Resource files," Activity 1 video demo (or click [this link](#))

### 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 each singers' 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's 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 opera singer. They will also play the TV game show, *The Voice*, where they become the 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 for three mystery singers. After each audition, they 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 what skills and training are needed for their future dream jobs, which can be presented at the Bravo Assembly.

**Note:** a full PowerPoint presentation has been prepared for you to teach this lesson. To access this presentation, go to: <https://www.pacificsymphony.org/classact> under "Teacher Resource files," Activity 1 resources (or click [this link](#))

### Vocabulary

- **Aria:** A song in an opera
- **Coloratura Soprano:** The highest female voice part

### 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, usually many musicians work one-on-one with a professional teacher for their instrument or voice by Freshman year in 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 master's degree in their instrument or voice from a Music Conservatory or Music School.
  - d. Next, they audition with opera companies (for singers) or symphony orchestras (for instrumentalists) 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 between three different opera singers auditioning for one of the most famous roles in opera history, The Queen of the Night, from Mozart's *The Magic Flute*.
3. Before we begin the judging, students should know a little bit more about the role that they will be casting. Below are some facts to share with your students about this famous character:
  - 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 voice part in opera. This role requires the singer to sing several high F's (4 notes higher than a high C, typically the highest note required for a regular soprano to sing)!
  - c. Coloratura sopranos who 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).
  - a. In this **aria**, the Queen sings about getting revenge on Sarastro for "kidnapping" her daughter, Pamina. She asks her daughter to swear allegiance to the Queen and 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 crazy running lines that Mozart composed?
6. Listen to the three recordings and, using a graphic organizer or journal, 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!
7. After the three performances are played and students have time to write down their notes, ask students to select which singer they would pick to be 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!
8. Then, pick three corners of the room and assign each corner to Singer #1, Singer #2, and Singer #3.
9. Next, ask your students to go to the corner of the room of their favorite singer, and discuss with the students in this corner why they liked this singer the best and what grade the singer received for each category.
  - a. Encourage students to use any music vocabulary they know to describe why they liked this singer the best.
10. Have the group appoint a spokesperson to discuss with the whole class why this singer should be cast in their opera.
11. After a good discussion about what your class thought about the singers, reveal who the actual singers are to your students! Use the PowerPoint under Teacher Resource files at <https://www.pacificsymphony.org/classact> under “Teacher Resource files,” Activity 1 resources (or [this link](#)) to access photos and bios of each singer. Photos and bios of the singers are also included at the end of this lesson. You and your students may be quite surprised by one of the singers!
  - a. Singer #1: Sumi Jo
  - b. Singer #2: Alois Muhlbacher
  - c. Singer #3: Natalie Dessay
12. Now that your students know who each singer is, would they change their decision to cast their favorite singer? 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 their Queen of the Night. View the PowerPoint under Teacher Resource files at <https://www.pacificsymphony.org/classact>, under “Teacher Resource files,” Activity 1 resources (or [this link](#)) for inspiration.

**Suggested Bravo or Coda Activity**

Now that your students know a little more about what it takes to become a professional musician, have them research their future dream job. Ask them to create posters that include their ideal job, what skills are needed for this occupation, what training is typically acquired and why they are interested in this profession. Feel free to have students dress up as their future occupation and have a couple students present their findings to the audience.

**Standards:**

**Subject:** ELA

**CCSS.ELA-LITERACY.W.3.1**

Write opinion pieces on topics or texts, supporting a point of view with reasons.

**Subject:** Music

**5.MU:Pr4.3**

Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

## 5.MU:Re9

Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

### Singer Biography #1

#### Sumi Jo



In a career spanning 26 years, Sumi Jo was the first Asian opera singer to achieve worldwide success and has won accolades and fans all over the world, from a Grammy award to being elected a UNESCO Artist for Peace. Sumi Jo was born in Changwon, South Korea. Her mother was an amateur singer and pianist who had been unable to pursue her own professional music studies due to the political situation in Korea during the 1950s. Determined to provide her daughter with opportunities she never had, Jo's mother enrolled her in piano lessons at the age of 4 and later voice lessons at the age of 6. 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 Cecilia in Rome. She graduated in 1985, with a concentration in keyboard as well as 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. In the 1990s she sang in major capitals on nearly every continent. She has made more than 50 recordings, including

10 solo albums, one of which won a Grammy award in 1993. She has performed the title role in at least four operas at New York's Metropolitan Opera, and at most of the world's major opera houses. Jo also performed at the Opening Ceremony of the 2008 Beijing Olympic Games and the 2002 Football World Cup in South Korea.

### Singer Biography #2

#### Alois Muhlbacher



Alois Muhlbacher was born 1995 in Hinterstoder, Austria. At an early age, his parents realized that Muhlbacher had a high and very powerful voice. When he was just 10 years old, he auditioned and 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 Johann Strauss's opera, *Die Fledermaus*. He recorded four solo CDs, including a track of "Der Hölle Rache" from Mozart's *The Magic Flute*. He is currently 21 years old, and is now considered a counter tenor, where he has the range of a female mezzo-soprano and a high tenor. Muhlbacher is currently pursuing careers in both opera and theater.

## Singer Biography #3

### Natalie Dessay



A French lyric-coloratura soprano, Natalie Dessay had intended to be a ballet dancer, and then an 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 Région de Bordeaux (National Regional Music Conservatory of Bordeaux, France) and gained experience as a chorister in Toulouse. At the competition Les Voix Nouvelles, she was awarded First Prize followed by a year's study at Paris Opera's Ecole d'Art Lyrique. Also, she entered the International Mozart Competition at the Vienna State Opera House, winning First Prize. Natalie Dessay was quickly

approached by several theatres and is now one of the top sopranos in the opera world. She has sung for all the major opera companies and all over the world. At the festival of Aix-en-Provence, Dessay first performed the role of Queen of the Night in Mozart's *The Magic Flute*. Although she was hesitant to perform the role, saying that she didn't want to play any "evil" characters, director Robert Carsen convinced her that this Queen would be different, almost a sister to Pamina. Dessay agreed to do the role, claiming it would be a one-time series of performances. There followed a years-long series of "final" performances of the Queen of the Night. She has recorded numerous CD and DVD's including Mozart's *Magic Flute*, Donizetti's *Lucia di Lammermoor*, and *La Fille du Regiment*.

# Good Vibrations

## Activity #2



Activity and Standards by Allison Hieger, Class Act Teacher Resource Packet Activity Writer

**Grades:** Kindergarten to 8<sup>th</sup> grade

**Content areas:** Science

### Summary

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

### Required Resources

- Audio – Class Act Spotify playlist - <https://open.spotify.com/playlist/OPgM2llpyPbBhONzzllxZI?si=95a1bfbfe86447d9>
  - *Clarinet Concerto in A Major, mvt. 2, K. 622* by Wolfgang Amadeus Mozart, [Track #31](#)

### Required Materials

- Video: “The Complete Clarinet Family by Cyrille Mercadier,” <https://www.youtube.com/watch?v=zjERmUZUY78>

### 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 1700’s were an exciting and experimental time for many instrument makers, especially for the 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 (speed). Mozart was one of the first composers to try out these new instruments in his compositions where he gave them 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 the 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 might interest them. Some examples could be the latest smart phone, video game console, smart watch, TV, or even the newest athletic shoes.
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 45.

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 playing along in the background. Listen to Mozart's *Clarinet Concerto in A Major*, mvt. 2, K. 622 by Wolfgang Amadeus Mozart, [Track #31](#).
4. A concerto is a piece of music written for full orchestra, with a solo instrument – in this case it's the clarinet! This piece is typically played on a clarinet in A.
  - a. Ask your students to raise their hand when they think they hear the clarinet play. Some obvious places to hear this instrument are: (0:00 – 0:29) and (0:59 – 1:24).
  - b. Ask them 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. Refer them to the photo below:



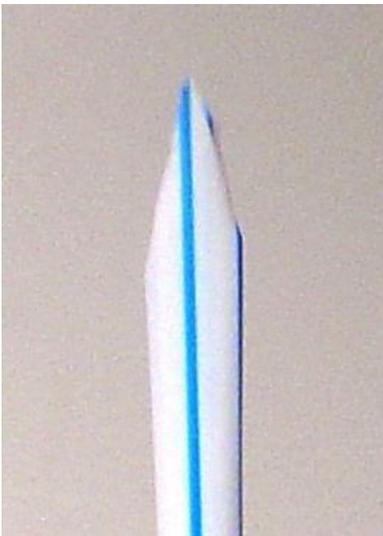
1      2      3      4      5

- 1- E flat Clarinet
- 2- A/B Flat Clarinet
- 3- Alto Clarinet or Basset Horn
- 4- Bass Clarinet
- 5- 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," <https://www.youtube.com/watch?v=zjERmUZUY78>

8. Ask your students what they noticed about the different clarinets and what was different about them. Did they notice that the largest clarinets also played the lowest notes and vice 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.  
**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 play them. Why do they think this buzzing occurs?
11. Discuss with your students a little bit about how vibration works.
  - 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 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 get a bit higher*).
13. Have them cut their straw a few more times, each time playing their clarinet to see what happens.
14. Discuss why the pitch gets higher as the straw gets shorter.
  - a. The longer the straw is, the more time it takes for the air to bounce back and forth through the straw, causing it to vibrate at a slower rate, making the pitch lower.
  - b. The shorter the straw is, the less time it takes for the air to bounce back and forth through the straw, causing it to vibrate faster and therefore making the pitch higher.
15. 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?
16. Now your students can be the instrument makers and can create and experiment with a variety of homemade instruments, including the panpipe flute, the soda bottle bass, paper plate guitar and variety of others! See instructions below.

### Straw Clarinet Instructions



#### **Materials Needed:**

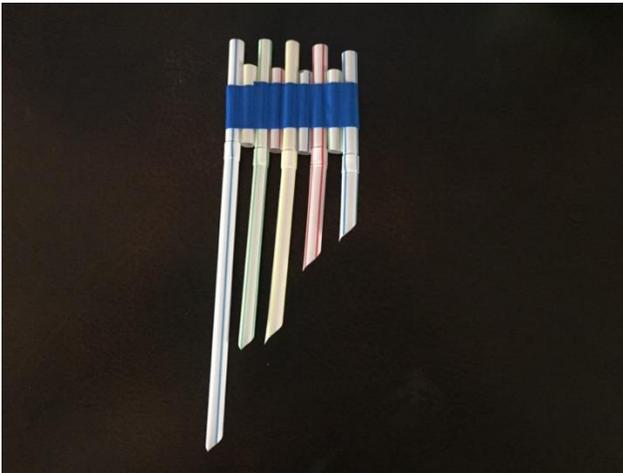
- 1 drinking straw per student (the best kind are the flexible straws that are .24 inches in diameter)
- scissors
- hole punch (optional)

#### **Method:**

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 flat!
4. Next, have your students make the “reed” out 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 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 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...

#### **Method:**

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 like blowing into a soda bottle to get a hooting sound.
9. Ask your students to experiment in playing their flute.

- a. 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<sup>nd</sup> and up)**

**Materials needed:**

- 6 drinking straws, per student
- scissors
- colored electric tape
- ruler
- Optional decorating materials: stickers, feathers, paint, glitter...
- 

**Method:**

1. Take 6 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
2. *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.
3. Cut a piece of electrical tape long enough to wrap around your straws and lay it flat on a table or desk.
4. 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.
5. Carefully wrap the tape around the straws, keeping them in a flat row and in order.
6. Try to play your flute, with your bottom lip gently touching the top of your flute. This is like blowing into a soda bottle to get a hooting sound.
7. Ask your students to experiment in playing their flute.
  - a. Do some straws sound higher and some sound lower? Why? The shorter the straw, the faster the vibration and the higher the pitch.
8. For fun, decorate your flutes with stickers, glitter, feathers, etc...
9. 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.

## Twinkle Twinkle Little Star

4/4

C C G G A A G F F E E D D C

4|3 4|3 3|3 3|3 2|0 2|0 3|3 3|2 3|2 3|1 3|1 3|0 3|0 4|3

G G F F E E D G G F F E E D

3|3 3|3 3|2 3|2 3|1 3|1 3|0 3|3 3|3 3|2 3|2 3|1 3|1 3|0

C C G G A A G F F E E D D C

4|3 4|3 3|3 3|3 2|0 2|0 3|3 3|2 3|2 3|1 3|1 3|0 3|0 4|3

This arrangement ©2010 Fretless Finger Guides™

### Soda Bottle Bass (for grades 4<sup>th</sup> 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

**Method:**

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: 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 than double the height of the bottle.
6. Find the middle of your ribbon and tie it around the middle of your chop stick.
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 taut 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 get tighter. Now 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.

**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

**Method:**

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? The pitch should be higher since the amount of string vibrating is shorter.

**How to make a variety of other homemade instruments:**

Want to make more homemade instruments? Click on this site for step-by-step video instructions to make 52 different instruments! <https://feltmagnet.com/crafts/Music-Instruments-for-Kids-to-Make>

**Suggested Bravo or Coda Activity**

Now that your students have learned more about vibration and created their own instruments, have your students play them at the Bravo Assembly or Coda 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!

**Standards:**

**Subject:** Science

**CA Content Standards: 1-PS4-1**

Grade: 1

Content Area: Science (CA NGSS)

Category: PS4.A: Wave Properties

Title: 1 – PS4 Waves and their Applications in Technologies for Information Transfer

Performance Expectation: Plan and conduct investigations to provide evidence that vibrating materials can make sound and that sound can make materials vibrate. Examples of vibrating materials that make sound could include tuning forks and plucking a stretched string. Examples of how sound can make matter vibrate could include holding a piece of paper near a speaker making sound and holding an object near a vibrating tuning fork.

**Subject:** Music

**K.MU:Pr4.2**

- a. With guidance, explore and demonstrate awareness of music contrasts such as high/low, loud/soft, and same/different in a variety of music selected for performance.

**Nov.MU:E.Cr2**

- a. Select and develop draft melodic and rhythmic ideas of motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- b. Preserve draft compositions and improvisations through standard notation and audio recording.

# Forms and Fiction

## Activity #3



Activity and Standards by Allison Hieger, Class Act Teacher Resource Packet Activity Writer

**Grades:** 1<sup>st</sup> grade and up

**Content areas:** Music, ELA

### Summary

Students will compare the elements to a typical narrative structure to the musical Sonata Form.

### Required Resources

- Audio – Class Act Spotify playlist - <https://open.spotify.com/playlist/OPgM2llpyPbBhONzzlIxZI?si=95a1bfbfe86447d9>
  - *Symphony No. 40 in G Minor*, mvt. 1, K. 550 by Wolfgang Amadeus Mozart, [Track #8](#)
- Video – *Symphony No. 40*, mvt. 1 form video
  - <https://www.youtube.com/watch?v=XxTIDg2xQBc>

### Objectives

- Students will learn about the parts of a typical story structure and identify each part in a selected story they are reading in class or that was chosen by the class to study.
- Students will recognize the different parts of the Sonata Form while listening to Mozart's *Symphony No. 40*.
- Students will create an original story or rewrite a familiar story into a script, containing all the story elements they have been studying.
- Students will perform these stories for the class or a larger audience.

### Background

The Classical Era of music is based strongly on musical forms and structures. These forms help to guide the listener on a musical journey. We also see forms or a specific structure in our literature, TV sitcoms and even movies today. In this lesson, students will learn about the Sonata Form, used commonly in symphonic works and will be able to compare this musical form to a typical narrative structure used in literature.

### Vocabulary

- **Coda:** A passage that brings a piece or a musical movement to an end.
- **Modulation:** The change from one tonality or key to another.
- **Relative major/Relative minor key:** Two sets of keys in music that have the same key signature, but they have different tonics (home bases in that key).
- **Sonata Form:** A three-part musical structure used commonly in symphonic works.

### Procedure

1. Ask your students to think about when in their life they encounter a set structure, form, or routine. Some examples could be: a morning routine, a routine at school (first the bell rings, we have morning announcements and the pledge, then we do circle time, etc...)
2. Have a conversation with your students about why we have these set structures or routines in our lives (So we know what to expect, so we can plan for what's coming next, there's a sense of comfort to know and participate in a routine, makes life easier/less chaotic, etc...).
3. Let your students know that we have routines called forms in our music, literature, even TV shows and movies. They help guide our audience in what they will be experiencing next.
4. First, have your class think about a familiar short story – it could even be a story you read together in class. An example used in this lesson is *The Three Little Pigs*.

5. With your students, think through the form or structure of this chosen story. See below for the example of *The Three Little Pigs*.
  - a. The Exposition (setting and characters): The story takes place on a farm or a forest and there are three little pigs that are all grown up and ready to leave their parents' home.
  - b. Rising Action (a problem or crisis arises): The three pigs each build their homes; the first builds a home of straw, the second a house of sticks, and the third a house of bricks.
    - i. A wolf blows down the house of straw and the little pig runs to the house of sticks.
    - ii. The wolf blows down the house of sticks and the two homeless pigs run to the house of bricks.
    - iii. The wolf tries to blow down the house of bricks – but the house is too strong.
  - c. Climax (turning point): The wolf decides to go down the chimney of the brick house to get the pigs.
  - d. Falling Action: The wolf falls into a pot of boiling soup.
  - e. Resolution (the problem(s) are resolved): The wolf is now so scared of the three little pigs that he runs off into the woods – never to bother the pigs again.
6. Next, we will explore the Sonata Form in Mozart's extremely famous *Symphony No. 40*. The Sonata Form in many ways is like the typical structure of many stories. For this lesson, we will be comparing the Sonata Form to the story structure of the *Wizard of Oz*.
7. Sonata Form consists of three main parts: Exposition, Development and Recapitulation. Click on this video of *Symphony No. 40* to follow along with the below Sonata Form outline: <https://www.youtube.com/watch?v=XxTIDg2xQBc>
8. The exposition in our Sonata Form is very similar to the exposition of a story. In the Exposition of the *Wizard of Oz*, we are introduced to our main characters, who live in Kansas. Instead of introducing the main characters and the setting, Mozart introduces his main themes.
9. Have your students listen to the beginning of this symphony (0:00 – 0:26). This is the 1<sup>st</sup> main theme of this piece, or Theme 1.
  - a. Ask your students to describe what they are hearing and what emotions they feel this theme portrays. Not many pieces in the Classical Era convey such a dark and melancholy mood as does this symphony. Not many symphonies during this time were even written in the minor mode – which also gives this symphony that sad tone.
  - b. You may want to play the main theme for your students a couple times to really ensure they can identify it in other parts of the first movement.
10. Mozart's Theme 1 was written in the main key or "home key" of this piece, G minor. Just like Dorothy and the farm hands all start out in Kansas – their home.
11. Next, Mozart created a bridge to bring us to our next major theme. This bridge occurs at (0:34 – 0:53)
12. After the bridge, Mozart created his 2<sup>nd</sup> main theme, or Theme 2. In our story of the *Wizard of Oz*, Dorothy decides to leave the farm and travel down the road to meet Professor Marvel, the fortune teller. This story has now moved to a new place; away from home, yet we are still in Kansas.
13. What's typical in Sonata Form and what Mozart chose to do was write his new Theme 2 not in the home key, but in a key close to home – the relative major - B flat major. These keys are linked to each other yet one is in minor and has a sadder mood and one is in major giving it a brighter quality.
14. Have your students listen to Theme 2 (0:54 – 1:05).
  - a. Theme 2 is repeated a second time (1:05 – 1:23)
15. Once Theme 2 has been repeated, Mozart creates additional music to close out the exposition. You can listen to this closing material at (1:48 – 2:04).
16. Then, to ensure Mozart's listeners really know Theme 1 and Theme 2, he repeats the full exposition one more time (2:05 – 4:11)
17. Next, we move onto the Development section. In the *Wizard of Oz*, Dorothy has left Kansas and goes "over the rainbow" where she encounters new challenges and adventures in Oz.
18. In the Development section for *Symphony No. 40*, Mozart takes his themes on new adventures, journeying through a variety of key changes and breaking up his themes in a variety of ways.

19. Listen to the Development section (4:12 – 5:28). Mozart takes his Theme 1 and changes the key right from the start in this section- seeming to be lost in grief. Theme 1 breaks up into smaller chunks and gets tossed around to various instruments where the theme snippets echo back and forth.
20. Finally, Mozart brings his listeners back to his full Theme 1 in the final section of Sonata Form – the Recapitulation
21. In the Recapitulation, Mozart restates both main themes, but this time they are both in the main key of the piece G minor – the “home key”. The main themes are back but have been changed after being tossed around in the Development section.
22. In the *Wizard of Oz*, Dorothy has returned to Kansas and meets up with all the main characters from the story. In our typical story structure, this is where all the characters come back home or resolve their problems but have been changed in some way.



23. Listen to the Recapitulation starting at (5:28). See if your students can recognize Theme 1, right at (5:28 – 5:47) and Theme 2 at (6:42 – 7:38). Ask your students if they notice a difference for these two themes, perhaps a change in mood. Theme 2 is now in the minor mode and therefore has a more somber tone.
24. Finally, Mozart finishes up his masterpiece with a Coda or ending. Listen to his ending at (7:16 – end).

**Suggested Bravo or Coda Activity**

Have your students take a story from a book, movie or even TV show and analyze the form of this story. Students could then create a script and act this story out, pointing out to the audience the various story elements as their performance is played out. Feel free to create sets, costumes, and props to add to your stories!

**Standards:**

**Subject: ELA**

**CCSS.ELA-LITERACY.RL.1.3**

Describe characters, settings, and major events in a story, using key details.

**CCSS.ELA-LITERACY.RI.4.5**

Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

**CCSS.ELA-LITERACY.W.4.3, a-e**

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
2. Use dialogue and description to develop experiences and events or show the responses of characters to situations.
3. Use a variety of transitional words and phrases to manage the sequence of events.
4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

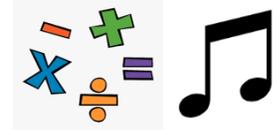
**Subject: Music**

**4.MU:Pr4.2**

- a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

# Binary and Ternary

## Activity #4



Activity and Music Standards by Kaii Lee, Class Act Teacher Resource Packet Activity Writer  
and Teacher Workshop Presenter  
Math Standards by Allison Hieger, Class Act Teacher Resource Packet Activity Writer

**Grades:** Kindergarten to 8<sup>th</sup> grade

**Content areas:** Music, Math

### Summary

Students will explore the musical forms, binary and ternary, and create their own versions of binary and ternary forms via math, body movement, visual arts and/or language arts activities.

### Required Resources

- Audio – Class Act Spotify playlist - <https://open.spotify.com/playlist/OPgM2llpyPbBhONzzlIxZI?si=95a1bfbfe86447d9>
  - *Andante in C Major*, K. 1a by Wolfgang Amadeus Mozart – [Track #33](#)
  - *Minuet in F Major*, K. 2 by Wolfgang Amadeus Mozart – [Track #34](#)

### Required Materials

- Computer
- Internet connection
- Projector
- Two pieces of paper for each student
- Crayons/colored markers/colored pencils/pastels/watercolors

### Objectives

- Students will study the binary and ternary forms visually.
- Students will use math to compare the parts of each musical form.
- Students will create body movements or dance steps to learn the music forms physically.
- Students will draw pictures to show understanding of the forms artistically.
- Students will write lyrics/poetry to show understanding for musical forms linguistically.

### Vocabulary

- **Binary form:** A musical structure consisting of two section, A and B. These two sections are related, but not the same. Usually, the portions of music are related by melodic or rhythmic ideas, sometimes both.
- **Cadence:** The part of harmonic structure in any music when the music phrase or sentence comes to an end. The most frequently used cadence is called the **Authentic Cadence**.
- **Deceptive cadence:** When music ends on an unexpected chord, not an authentic cadence.
- **Eighth-note Triplets:** Three eighth notes that are grouped together to receive one quarter note worth of time/duration and to be performed evenly.
- **Fermata:** A musical hold and pause.
- **Key Signature:** The sharps (#) or flats (b) placed after a clef in music to indicate the tonal center.
- **Measures:** Also called “bars,” the space between two bar lines, divide a musical composition into units.
- **Minuet:** A slow graceful dance, usually written in 3 /4 time.
- **Phrase:** A musical segment with a clear beginning and ending, like a sentence in written text.
- **Rhythm:** A pattern of long and short sounds and silences that occur over time.

- **Section:** One of several distinct segments that together comprise a composition; a **section** consists of several **phrases** or sentences, like a paragraph in written text.
- **Ternary form:** A musical structure consisting of three **sections**: two A and one B. These **sections** are related by melodic or **rhythmic** ideas, sometimes both. The two A **Sections** maybe identical or similar.
- **Time Signature:** An indicator that shows the number of beats per measure and the type of note that carries the beat in a **section**, or the whole piece, of music.

## Background

Using the very first composition by Wolfgang Amadeus Mozart, *Andante in C Major*, K. 1a, and comparing it to another early keyboard composition of his, *Minuet in F Major*, K. 2, students will see that at age 5, Mozart already created “**Musical Balance.**”

The young composer would play these songs on a harpsichord, a keyboard musical instrument with plucking mechanism inside of the instrument to make the strings vibrate. The manuscript of these songs was probably penned by Mozart's dad, Leopold Mozart, in 1761. These songs can be found in "*Nannerl's Music Book*" that was put together by Mozart's dad for both Wolfgang and his sister, Nannerl, to play.

*Andante in C Major*, was written under the structure of the **binary form**. It has two even, but different **sections**. While **section A** has four **measures**, and each **measure** has three beats (4 x3), **section B** has six **measures**, and each **measure** has two beats (6 x 2). Both **sections A** and **B** has a total of 12 beats each. In a mathematical way, **sections A** and **B** are balanced ( $4 \times 3 = 6 \times 2$ ) in this **binary form** of composition.

*Minuet in F Major* has three beats per **measure**. The total number of measures in this composition is 24. The 24 **measures** can be divided into three **sections**.

- **Section A** (**measures** 1-8) is the introduction of the music and is repeated.
- **Section B** (**measures** 9-16) started out at a different point of the scale but brought the music back to the home key (F major).
- **Section C** (**measures** 17-24) is a partial repeat of **Section A**.

Instead of having an identical progress of the music, Mozart created a surprise at **measure 20**, called a “**deceptive cadence.**” The true ending for the entire **Minuet** at **measure 24** is indeed in the key of F major, an authentic **cadence**. Due to the similarities of **Sections A** and **C**, they are considered as **Section A** and **Section A1**; therefore, this **ternary form** is identified as an “**ABA**” form, another “balanced” form used by Mozart.

## Procedure

1. Listen to [Andante in C Major, K. 1a](#) and follow along on the score on the next page.

# Einzelstücke aus dem ursprünglichen Bestand des Notenbuches<sup>70)</sup> 53.-56.<sup>(100)</sup>

Des Wolfgangerl Compositiones in den  
ersten 3 Monaten nach seinem 5ten Jahre.

Andante KV 1a

2. Discuss the number of beats in the first line (3 x 4 [3 beats each for 4 measures]) and the second line (2 x 6 [2 beats each for 6 measures]), take note of the similarities and differences between the two sections. (Both lines have 12 beats!)
3. Share the score on the next below, this time marked to highlight different components.

### Section A

Andante KV 1a

### Section B

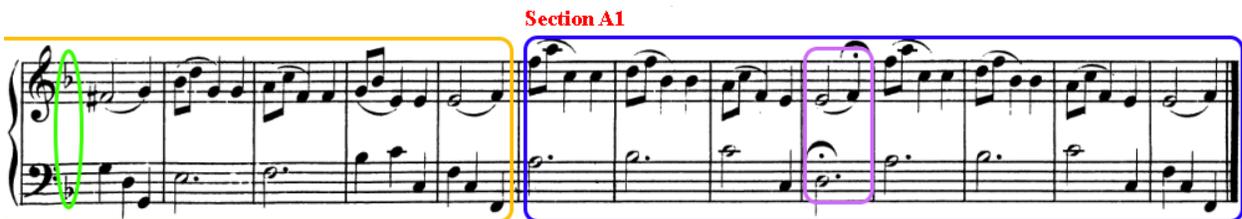
4. Look at the **time signature** of measures 1-4. It is 3/4 (three quarter notes per measure), while measures 1 and 2 (green) are identical and measures 3 and 4 (purple) are identical. However, the **time signature** changes to 2/4 (two quarter notes per measure) in measure 5. The notes in each measure from 5 through 10 are different. Section A included repetition while Section B did not. At age 5, Mozart had created a balanced **binary form** with 12 beats in Section A and 12 beats in Section B.
5. With your class, create body movement and/or dance in place for a three-beat pattern and then a two-beat pattern. The movements could be as simple as clapping and tapping shoulders to contemporary dance moves for each section. Perform movements and discuss the differences between the patterns.

- Fold one piece of paper in half.
- Listen to [Andante in C Major, K. 1a](#) again and draw different ideas on left side of the paper (to represent the first line of the piece) and the right side of the paper (to represent the second line of the piece) to show contrast.
- Pair up students or create small groups to share their drawings.
- Listen to [Minuet in F Major, K. 2](#) and follow along on the score below.

**MENUETT N° 2**  
für das Pianoforte  
von  
**W. A. MOZART.**  
Köch. Verz. N° 2. Serie 22. N° 2.  
Componirt im Januar 1762 in Salzburg.



- Tell your class this **minuet** has a **time signature** of 3 / 4 and discuss the three sections of this piece.



- Share the score on the next page, this time marked to highlight different components.
- With your class, discuss the three different sections of the piece and create body movement and/or dance in place for the three sections. The movements could be as simple as clapping and tapping shoulders to contemporary dance moves for each section. Perform movements and discuss the differences between the patterns.
- Fold paper in thirds (like folding a business letter).
- Listen to [Minuet in F Major, K. 2](#) again and draw or color in three sections, show contrast between Sections A and B, and keep the two A Sections similar.
- Pair up students or create small groups to share their drawings.

## Extension

Create lyrics writing to the structure of "Humpty Dumpty" (**Binary form**) and to the tune of "Twinkle, Twinkle, Little Star" (Ternary form).

### Humpty Dumpty

Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall.  
All the king's horses and all the king's men,  
Couldn't put Humpty together again.

### Twinkle, Twinkle, Little Star

Twinkle, Twinkle, Little Star,  
How I wonder what you are.  
Up above the world so high,  
Like a diamond in the sky.  
Twinkle, Twinkle, Little Star,  
How I wonder what you are.

- Using the samples above, select either **binary form** (Humpty Dumpty) or ternary form (Twinkle, Twinkle Little Star) to rewrite your own version.
  - Count the syllables in each sentence.
  - Write new sentences according to the number of syllables.
  - Consider rhyming at the appropriate places in the sentences.
  - Title your original work.
- There are other famous **binary form** pieces such as:
    - Minuet in G Major, by Johann Sebastian Bach - <https://youtu.be/p1gGxpitLO8>
    - "La Bamba", by Ritchie Valens, written in 1958 - <https://youtu.be/g6T85X1Clml>
      - See what other works you can find in binary (or ternary) form. Analyze the pieces to see if there are any small changes to the strict binary and ternary forms.

#### Suggested Bravo or Coda Activity

- Collect all **Binary form** and Ternary form drawings and create a class art folder or binder.
- Create videos of body movement and/or dance with music written in binary and ternary forms.
- For Grade 4 and up, create a collection of student lyrics writing to the structure of "Humpty Dumpty" (**Binary form**) and to the tune of "Twinkle, Twinkle, Little Star" (Ternary form).
- Perform your original binary and ternary compositions.

#### Standards:

**Subject:** Music

**K.MU:Cr1**

- With guidance, explore and experience music concepts (such as beat and melodic contour).

**3.MU:Cr1**

- Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

**6.MU:Cr1**

Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

**Acc.MU:C.Cr2**

- Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, ternary, or rondo).

**2.MU:Cr3.1**

Interpret and apply personal, peer, and teacher feedback to revise personal musical ideas.

**3.MU:Pr4.2**

- b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

**7.MU:Re7.1**

Selected contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.

**6.MU:Re7.2**

- a. Describe how the elements of music and expressive qualities relate to the structure of the pieces.
- b. Identify the context of music from a variety of genres, cultures, and historical periods.

**Subject:** Math

**CCSS.MATH.CONTENT.3.OA.A.1**

Operations and Algebraic Thinking 3.OA

Represent and solve problems involving multiplication and division.

# Mapping Mozart

## Activity #5



Activity by Susan Geiser, Class Act Teacher Resource Packet Activity Writer  
Standards by Allison Hieger, Class Act Teacher Resource Packet Activity Writer

**Grades:** 4<sup>th</sup> grade and up

**Content areas:** Music, ELA

### Summary

Students will listen to melodies written by Mozart and Bach and examine their musical contours. Students will draw a road map depicting a Mozart journey. Students will understand that Mozart wrote simple, balanced, and accessible melodies that were enjoyed by a wide array of audiences.

### Required Resources

- Edited audio: <https://www.pacificsymphony.org/classact> under “Teacher Resource files,” Activity 5 (or click [this link](#))
  - *Symphony No. 1*, mvt. 1
  - *Clarinet Concerto*, mvt. 2
  - *Tocatta and Fugue in D Minor*
- Mapping Mozart Contour worksheet, 1 per student: <https://www.pacificsymphony.org/classact> under “Teacher Resource files,” Activity 5 resources (or click [this link](#))
- [Video of Clarinet Concerto performance](#) (00:00- 00:35)
- [Picture](#) of W.A. Mozart: [https://upload.wikimedia.org/wikipedia/commons/c/cc/Mozart\\_Portrait\\_Croce.jpg](https://upload.wikimedia.org/wikipedia/commons/c/cc/Mozart_Portrait_Croce.jpg)

### Required Materials

- Computer
- Projector
- Speakers

\*A video demonstration of this activity is available at <https://www.pacificsymphony.org/classact> under “Teacher Resource files,” Activity 5 (or click [this link](#))

### Objectives

- Students will learn about melody.
- Students will learn about musical contour.
- Students will listen to Mozart melodies and identify ways in which they are balanced.
- Students will draw contour maps and pictures that correspond with famous melodies from *Symphony No. 1*, *Clarinet Concerto*, and *Tocatta and Fugue*.

### Background

Wolfgang Amadeus Mozart (1756-1791) lived and composed during the Classical period of music history (1750- 1830). During his short life he wrote more than 600 pieces in every genre and style of the time. Mozart (a working musician) chose to travel around Europe for various commissions and engagements, searching for the next big artistic opportunity as opposed to settling for a relatively comfortable but static court appointment. As such, Mozart recognized the need to compose for wider and more diverse audiences. His livelihood depended on his ability to sell tickets and turn a profit for his investors. For this reason, many of his most famous works contain simple, catchy, and predictable melodies.

## Vocabulary

- **Classical:** Time period in Western music history during which Mozart lived and composed. The period lasted from 1750-1830, Mozart is credited with refining many of the conventions that are now synonymous with the Classical period.  
**Note:** Classical is also a blanket term given to the genre/style of music performed by symphony orchestras or chamber ensembles.
- **Melody:** A combination of notes and rhythms that form a recognizable part of a song. Typically, the melody is the part of the song that gets stuck in your head.
- **Balance:** A condition in which different elements are equal or in the correct proportions.
- **Contour:** An outline, especially one representing or bounding the shape or form of something.

## Procedure

1. Begin the lesson by playing the [video excerpt](#) of the Mozart Clarinet Concerto. Ask students to make at least three observations while they are watching. Foster a short discussion afterwards where students can share/discuss their observations. Lead students towards the following understanding:
  - a. The piece is slow and peaceful.
  - b. This piece was written by the Class Act Composer of the Year, Wolfgang Amadeus Mozart.
  - c. This soloist in this piece is playing a clarinet.
2. Explain that Mozart excelled at writing simple and catchy melodies. Define **melody** for the students (a combination of notes and rhythms that form a recognizable part of a song. Typically, the melody is the part of the song that gets stuck in your head. Also considered the “tune.”) The clarinet in this video is performing the melody.
3. Explain that Mozart wrote music that appealed to a wide variety of people and audiences. He recognized that the more people he was able to reach/please with his music, the more people would purchase tickets to his performances. This approach was somewhat unconventional at the time because most working musicians worked exclusively for royal or noble courts, composing and performing solely for the upper class.
4. Mozart made his melodies accessible to wider audiences by employing the use of musical balance. Many of his most beloved melodies are repetitive and predictable. The audience can almost tell ahead of time whether the notes will rise or fall, and when the phrase will end. This sense of understanding and familiarity puts audience members at ease which can make the listening experience more enjoyable.
5. Pass out [contour worksheets](#), one to each student. Draw their attention to the first example- Clarinet Concerto- which has already been completed for them. Explain that the shape or **contour** of this melody has already been sketched out above the notes. Ask students to use a pencil or pen to outline the contour, paying close attention to how the line rises and falls to match the notes on the musical staff.
6. Explain that musical notation (the written notes on the page) act as their own musical roadmap and that the written language of music is very logical. The higher the note rises on the staff, the higher the sound of the note (pitch). The lower the note falls on the staff, the lower its corresponding pitch. So even if students cannot read notation, they can still identify the highs and lows of the melody by tracing the contour of the notes.
7. Play the [audio recording](#) of the Clarinet Concerto and ask students to follow along with their eyes and pencils, encouraging students to again trace the contour but this time in tempo with the recording. Ask students to write three adjectives that describe the musical journey of this melody.
8. Ask students to look at the second musical example on their worksheets, *Symphony No. 1*. Instruct students to trace the contour above the notes on the staff, using the previous Clarinet Concerto as a reference should they

forget how to draw their lines from note to note. Ask students to share their predictions about how this melody will sound. Guiding questions

- a. Does this melody have a lot of big jumps?
  - b. Are there any sections of this melody that seem smooth or calm?
  - c. What adjectives would you use to describe this musical journey?
9. Play the audio excerpt of [Symphony No. 1](#), see if any of the students were able to accurately predict attributes of this melody based on their contour drawings. Ask students to write three adjectives that describe the musical journey of this melody.
  10. Draw student attention to the third and final musical example on their worksheets, *Tocatta and Fugue in D Minor* by Johann Sebastian Bach. Repeat the same contour exercise as before, asking students to first draw the contour of the melody and then make predictions about how the melody will sound.
  11. Play the audio excerpt of [Tocatta and Fugue in D Minor](#), see if any of the students were able to accurately predict attributes of this melody based on their contour drawings. Ask students to write three adjectives that describe the musical journey of this melody.
  12. Conclude the lesson by likening these contour maps to road maps. Which musical journey would the students rather take based on their contour drawings- Bach's? Or Mozart's? Foster a short discussion.

### Extensions

- **Illustrating a musical journey:** Have students choose one of the excerpts from the worksheet: i. *Clarinet Concerto*, ii. *Symphony No. 1*, iii. *Tocatta and Fugue in D*. Have students trace the contour across the middle of a separate, blank page and then illustrate the delights/perils of the journey above and below the contour line. For example, if there is a sudden and severe drop then they could illustrate a sharp cliff below the notes.
- **Write A Travel Guide:** Ask students to write a short paragraph that describes their chosen melodic journey in the style of a travel guide. What are the must-see attractions? What should the sightseers avoid? What travel accessories should tourists bring on their outing? Students can even go the extra step and create a travel brochure that provides pictures/illustrations to pair with their written descriptions.

### Suggested Bravo or Coda Activity

- Select a few students to share their illustrated journeys with the audience.
- Select a few students to read their travel guides to the audience.

### Standards

**Subject:** Music

**K.MU:Cr1**

- a. With guidance, explore and experience music concepts (such as beat and melodic contour).

**2.MU:Cr2**

- a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

**Subject:** ELA

**CCSS.ELA-LITERACY.RL.1.9**

Compare and contrast the adventures and experiences of characters in stories.

# The Man Behind the Music

## Wolfgang Amadeus Mozart

1756-1791

### Child Prodigy

Mozart's lifelong relationship to music began at an extremely young age. As early as age three, he would pick out chords on the harpsichord\* from songs he had heard his older sister playing during her music lessons with his father. When his father Leopold realized his son's precocious talent, he made the decision to start Wolfgang's musical education. By age four, after only a year of studying the harpsichord, Wolfgang began to compose tunes himself, which his father wrote down. Young Mozart even taught himself to play the violin! When Mozart was six, he and his sister Anna Maria (Nannerl) were taken on the first of many concert tours—opportunities to show them and their abilities off to the nobles of Europe.

The first tour took the children to Munich and Vienna, where they played for Empress Maria Theresa. She gave them each a magnificent set of court clothes, in which they had their portraits painted. Apparently, 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 had composed his first symphonies, performed at a concert in London in 1765.

\*a keyboard instrument

### 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, to find stable employment for himself. One biographer estimates that he spent about 250 days of his short life just in carriages. 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, 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 divertimenti 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.”

### **Mozart and J.S. Bach\*\***

Both Mozart and Bach grew up in musical families with parents and siblings who were accomplished musicians. Johann Sebastian Bach’s father was also his first music teacher, and most of Bach’s brothers were also professional musicians. Mozart’s father taught him violin and keyboard, and Mozart’s sister Anna Maria (Nannerl) was a prodigious keyboard student and performer. Mozart grew up listening to music from the Baroque period and was a fan of Bach. He was inspired to write fugues after being introduced to Bach’s compositions and he transcribed many of J.S. Bach’s keyboard fugues for strings. Though Mozart never met J.S. Bach, he did befriend his son, J.C. Bach, during one of his childhood tours.

Both Mozart and J.S. Bach were prolific composers who produced large and impressive catalogs of work during their lives (Mozart more than 600 pieces, Bach more than 1,100 pieces). Both men prioritized artistic integrity over job stability, as indicated by their decisions to leave comfortable court positions for more prestigious postings with better-skilled ensembles.

\*\*Class Act Composer of the Year, 2022-23

### **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 he was without his father.

Leopold became aware that at a very young age his son had a very special and unique talent. He believed 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 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 become 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 continued to try and guide and control his son.

In letters sent from father to son on Wolfgang’s first solo journeys, Leopold was still endeavoring 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, wrote the following joking and childish letter to his sister Nannerl, purposely playing with language and syntax for comic effect. “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 sleeply. 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 as he felt Wolfgang hadn't yet established himself enough to be able to financially support a wife. He also expressed that he saw Constanze as "the incarnation of feminine evil."

Mozart did everything possible to convince his father, offering him "one half of my fixed income," sending him 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, his father resigned himself to accepting the moral and material "degradations" Wolfgang had brought upon him. Leopold 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. 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 in 1787, 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, Aloysia (Luisa), in 1777 in Mannheim and initially wanted to marry her. After leading him on for a while, Luisa 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...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 in 1782 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, with only two surviving 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. She was with her husband in his last days, and he died in her arms.

### **Patronage and Free Lance Musician**

During Mozart's lifetime, professional musicians had the status of household servants, cooks, chambermaids, and coachmen. Therefore, the only way a musician could earn a living was either by being employed by a court, in a nobleman's house, by a cathedral or church, or by having a nobleman as a patron.

Mozart tried working for others, first for the Prince-Archbishop of Salzburg, who also employed his father Leopold. This was somewhat successful, as the Archbishop gave Mozart 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. He 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 Archbishop's court and trying his hand at opera, which he composed on commissions for the Elector of Munich.

In 1781, 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 young Mozart 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 their own issues, 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 one 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, as well as 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 his freedom.

### **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 Prince-Archbishop of Salzburg. As noted above, composers during Mozart's lifetime were often seen as just highly skilled servants to the church or royal courts. But Mozart's travels to England and France exposed him to a different way of thinking, and to the ideals of independence and equality. He eventually made the decision to strike out on his own and support himself, rather than be beholden to a patron.

Mozart's opera *The Marriage of Figaro* epitomized these new ways of thinking by giving servants a central role. Based on the revolutionary play by French playwright Pierre-Augustin Caron de Beaumarchais, *The Marriage of Figaro* places servants Susanna and Figaro as the heroes of the piece. Previously, servants in operas were often broadly drawn and without depth or complexity. In contrast, Susanna and Figaro have rich and complex internal lives, each with a strong moral core that outclasses that of their employer, the Count Almaviva.

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

The size and diversity of the orchestra evolved 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 (a low string instrument), 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...". While the full orchestra in Vivaldi's time might have had approximately 20 or so players, Mozart's orchestra could include up to 60 players, and with a larger complement winds, brass and percussion.

At the start of the Classical Period, wind and brass instruments were not generally a part of the ensemble that made up an orchestra. They were sometimes featured as soloists in concertos, where they took the role of “star” musician, with strings in the orchestra providing the accompaniment.

However, thanks to the innovations of instrument makers during the 1700’s, things were about to change! Instrument makers experimented and worked to develop woodwind and brass instruments that had increased capacity to play in tune, to play quickly, and to play with more agility and precision. Thanks to these innovations, Mozart and other Classical composers were able to gradually incorporate woodwinds and brass into the body of their orchestras. At first, these instruments, in particular the woodwinds, would double (play the same music as) the string instruments in their range. Eventually, Mozart gave them their own melody lines, creating a more varied tone color.

The clarinet, whose precursor was the Bassett 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 a 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 extremely ill for some time. He thought he was being poisoned by his enemies, which was not the case. Far more likely was that his ill health was caused by extreme stress and overwork.

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 own funeral. Though the play and movie *Amadeus* tells the story of Mozart dictating the final notes of the *Requiem* to his nemesis Salieri, Salieri was not in fact his nemesis, nor was he the recipient of the final notes. That honor fell to Mozart’s student Franz Xaver Süssmayr, 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. Yet more recent research seems to indicate that he live in a very comfortable apartment 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 several 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 4,000 people and 120 musicians in attendance.

Many wrongly 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 playwright Peter Shaffer certainly did include several accurate biographical details throughout the play, he also used a great deal of creative license used in telling Mozart’s story.

# Wolfgang Amadeus Mozart Timeline

**1756:** January 27, Johann Chrysostom Wolfgang Amadeus Mozart is born in Salzburg, which is in modern-day Austria. His father, Leopold, was a musician and violin teacher in the court of the Prince-Archbishop of Salzburg. His mother, Anna Maria, took care of the household and his two-year-old sister, Nannerl.

Wolfgang's father publishes his *Violin School*, a method for teaching the violin, 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. He begins to teach this younger child as well. Wolfgang not only learns to play extremely quickly, but he also composes songs and melodies for his father to write down. He 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 Prince-Archbishop. He also begins to learn to play the violin, teaching himself before his father has had the opportunity to do so.

Mozart composes *Minuet in F, K 2*.

**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. They travel by stagecoach, and stop 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 the family welcome. Wolfgang plays pieces by 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 Mozart Family 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, Milan, Florence, Naples, and Rome, Wolfgang is received with great enthusiasm. 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 father and son 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, 1771:** The old Archbishop dies, and the new one, Hieronymous Colloredo, has a very different attitude about musicians in general, and Mozart in particular. He treats musicians as servants, both in pay and in daily life, and refuses to allow Mozart to travel as he had been able 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 Prince-Archbishop to travel again, but his father is required to remain in Salzburg. 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 falls madly in love with a singer, Aloysia (Luisa) Weber. He wants to abandon his tour, and to travel with Aloysia to Italy to further her career, but stern letters from Leopold encourage him to continue 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 Prince-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. Joseph II is a lover of music, and Mozart hopes he 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 he 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, 1782:** Wolfgang and Constanze are married at St. Stephen's Cathedral in Vienna. Leopold is not pleased, but eventually and 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 1783:** 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 Concerti, 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 survives. 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 beloved operas. But competition and jealousy among other composers, combined with the opera's complexity, make its debut in Vienna less successful than hoped. However, two years later, it is a smash hit in Prague.

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

**1787:** The Mozarts are finding it difficult to live on the money Wolfgang makes, even though 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. This 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 1787:** Beethoven arrives in Vienna to study with Mozart.

**May 28, 1787:** Leopold dies.

**October 1787:** *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, as Mozart's music is falling out of favor with the local public.

**1789:** Mozart once again takes to the road, hoping to find work in Prague, or in several 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. 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.

**June 1791:** 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 his talent into it. Mozart conducts the premier on September 30. 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.

**December 5, 1791:** Mozart dies in the arms of his wife, leaving his *Requiem* unfinished. It is eventually completed by Mozart's student, Franz Xaver Süssmayer. Mozart is buried in an unmarked grave in Vienna.

# Wolfgang Amadeus 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's 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:**

"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."

-Leopold Mozart

"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."

-Leopold Mozart in a letter from 1778

"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.

"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

"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

"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."

-Leonard Bernstein

"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

"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."

- German poet Johann Wolfgang von Goethe

"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

"21 piano sonatas, 27 piano concertos, 41 symphonies, 18 masses, 13 operas, 9 oratorios and cantata, 2 ballets, 40 plus concertos for various instruments, string quartets, trios and quintets, violin and piano duets piano quartets, and the songs. This astounding output includes hardly one work less than a masterpiece."

-Conductor George Szell

# Annotated Bibliography

Compiled by Alison Hieger, Class Act Teacher Resource Packet Activity Writer

## Mozart Biographies for Youth

**Allman, Barbara, and Janet Hamlin. *Musical Genius: A Story about Wolfgang Amadeus Mozart*. Minneapolis: Carolrhoda, 2004. Print.**

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.

**Isadora, Rachel. *Young Mozart*. New York: Viking, 1997. Print.**

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

**McDonough, Yona Zeldis., and Carrie Robbins. *Who Was Wolfgang Amadeus Mozart?* New York: Grosset & Dunlap, 2003. Print.**

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.

**Stanley, Diane. *Mozart, the Wonder Child: A Puppet Play in Three Acts*. New York: Collins, 2009. Print.**

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.

**Thompson, Wendy. *Composer's World Wolfgang Amadeus Mozart*. New York, NY: Viking, 1990. Print.**

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.

**Venezia, Mike. *Wolfgang Amadeus Mozart*. Chicago: Childrens, 1995. Print.**

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.

**Weeks, Marcus. *Mozart: The Boy Who Changed the World with His Music*. Washington, D.C.: National Geographic, 2007. Print.**

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. Goulding, Phil G. "Wolfgang Amadeus Mozart." *Classical Music: The 50 Greatest Composers and Their 1,000 Greatest Works*. New York: Fawcett Columbine, 1992. N. pag. Print. 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 Magic Flute story for children**

**Teis, Kyra, and Wolfgang Amadeus Mozart. *The Magic Flute: An Opera by Mozart*. New York: Star Bright, 2008. Print.**

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**

**Barber, David W., and David C. Donald. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound & Vision, 1986. Print.**

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.

**Goulding, Phil G. "Wolfgang Amadeus Mozart." *Classical Music: The 50 Greatest Composers and Their 1,000 Greatest Works*. New York: Fawcett Columbine, 1992. N. pag. Print.**

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.

**Krull, Kathleen, and Kathryn Hewitt. *Lives of the Musicians: Good Times, Bad times (and What the Neighbors Thought)*. San Diego: Harcourt Brace Jovanovich, 1993. Print.**

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**

**Glover, Jane. *Mozart's Women: The Man, the Music, and the Loves of His Life*. New York: HarperCollins, 2005. Print.**

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.

**Gutman, Robert W. *Mozart: A Cultural Biography*. N.p.: n.p., n.d. Print.**

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.

**Hildesheimer, Wolfgang. *Mozart*. New York: Farrar, Straus, Giroux, 1982. Print.**

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.

**Johnson, Paul. *Mozart. A Life*. New York: Viking, 2013. Print.**

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.

**Landon, H. C. Robbins. *The Mozart Compendium: A Guide to Mozart's Life and Music*. New York: Schirmer, 1990. Print.**

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.

**Melograni, Piero, and Lydia G. Cochrane. *Wolfgang Amadeus Mozart: A Biography*. Chicago: U of Chicago, 2007. Print.**

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 composer's 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.

**Sadie, Stanley. *The New Grove Mozart*. New York: W.W. Norton, 1983. Print.**

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.

**Solomon, Maynard. *Mozart: A Life*. N.p.: n.p., n.d. Print.**

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.

**Turner, Walter J. *Mozart The Man and His Works*. Garden City: Doubleday, 1955. Print.**

This is one of the oldest surviving biographies of the composer, having been first published in 1938, less than 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)

**Mozart, Wolfgang Amadeus, and Hans Mersmann. *Letters of Wolfgang Amadeus Mozart*. New York: Dover Publications, 1972. Print.**

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.

**Mozart, Wolfgang Amadeus, and Robert Spaethling. *Mozart's Letters, Mozart's Life: Selected Letters*. New York: Norton, 2000. Print.**

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.

**Mozart, Wolfgang Amadeus, Friedrich Kerst, and Henry Edward Krehbiel. *Mozart, the Man and the Artist: Revealed in His Own Words*. New York: Dover Publications, 1965. Print.**

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.

**Mozart, Wolfgang Amadeus. *Letters of Wolfgang Amadeus Mozart (1769-1791) Volume 1*. Place of Publication Not Identified: Rareclub Com, 2012.**

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

**"All About Mozart." N.p., n.d.**

<https://allaboutmozart.com>

This website is a guide to all things Mozart. It features recordings on Mozart's works and the latest news on this year's composer of the year.

**"Mozart." N.p., n.d.**

<https://www.classicfm.com/composers/mozart/>

Classic FM's dedicated page to Wolfgang Amadeus Mozart. In addition to a short biography on the composer, there are associated article's on the composers life and works.

**"Wolfgang Amadeus Mozart." *Great Composers*. N.p., n.d.**

<http://artsalive.ca/en/mus/greatcomposers/mozart/mozart.asp>

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!