

Classical Music: Mozart the Master

Grade Level or Special Area: Music – Grade 6

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Length of Unit: Eight 40 minute lessons and one 80 minute lesson spread over two teaching days

I. ABSTRACT

This unit focuses on music from the Classical period by teaching students about Mozart and his music. Compositions included in the *Core Knowledge Sequence* for sixth grade are used, among others. In addition, advancing the student’s musical knowledge and ability will be a key component of this unit, which will culminate with a recorder performance.

II. OVERVIEW

A. Concept Objectives

1. Students will understand that music performance requires forethought, practice, and precision and may be improved upon through critical thinking (CO MUS Standard 1).
2. Students will appreciate the fact that music is a language that can be read and expressed (CO MUS Standard 2).
3. Students understand how to compose a variation to a classical theme (CO MUS Standard 3).
4. Students understand how to listen to, respond to, analyze, evaluate, and describe music (CO MUS Standard 4).
5. Students will understand music in relation to history and a variety of cultures (CO MUS Standard 5).

B. Content from the *Core Knowledge Sequence*

1. 6th Grade Music: Elements of Music, p. 146
 - a. Recognize them and variations
 - b. Names of lines and spaces in the treble clef
 - c. Staff, bar line, double bar line, and measure
 - d. note and rest values
 - e. Half note, quarter note, eighth note
 - f. Meter Signature
2. 6th Grade Music: Classical Music: From Baroque to Romantic Classical, p. 147
 - a. The Classical Symphony (typically in four movements)
 - i. Wolfgang Amadeus Mozart, *Symphony No. 40*
 - b. The Classical Concerto: soloist, cadenza
 - i. Wolfgang Amadeus Mozart, *Piano Concerto No. 21*

C. Skill Objectives

1. Students will improve their musicianship through the use of recorders.
2. Students will name the lines and spaces of the treble clef.
3. Students will improve their oral presentation skills.
4. Students will improve their music vocabulary.
5. Students will locate information from a variety of sources and utilize good thinking skills to organize it in a specified manner.
6. Students will create a flap book to Mozart’s Symphony No. 40.
7. Students will be able to identify the movements of a symphony.
8. Students will be able to identify the cadenza and soloist in a Mozart concerto.
9. Students will analyze Mozart using the “Composer Yardstick.”
10. Students will be able to play “Twinkle, Twinkle, Little Star” on the recorder.

11. Students will compose a variation to “Twinkle, Twinkle, Little Star” on the recorder.
12. Students will improve their musicianship through the use of recorders.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Catucci, S. *Masters of Music: Mozart and Classical Music*
 2. Dowley, Tim. *The Illustrated Lives of the Great Composers: Mozart*
 3. Vernon, R. *Introducing Mozart*
- B. For Students
 1. Recognize a steady beat, accents, and the downbeat; play a steady beat, a simple rhythm pattern, p 121, 5th Grade
 2. Sing or play simple melodies while reading scores, p. 121, 5th Grade
 3. Treble clef, staff, bar line, double bar line, measure, repeat signs, p. 121, 5th Grade
 4. Whole note, half note, quarter note, eighth note, p. 121, 5th Grade
 5. Sharps, flats, p. 121, 5th Grade
 6. Meter signature, p. 121, 5th Grade
 7. Keyboard instruments, p. 55, Grade 2
 8. Orchestra, p. 33, 1st Grade

IV. RESOURCES

- A. *Wolfgang Amadeus Mozart: Musical Genius*, Carol Greene (Lesson One)
- B. *Composer’s World: Wolfgang Amadeus Mozart*, Wendy Thompson (Lesson One)
- C. *Master’s of Music: Mozart and Classical Music*, Francesco Salvi (Lesson One)
- D. *Famous Children: Mozart*, Ann Rachlin (Lesson One)
- E. *Introducing Mozart*, Roland Vernon (Lesson One)
- F. *The Story of the Orchestra*, Robert Levine (Lesson One)
- G. *Lives of the Musicians: Good Times, Bad Times (And What the Neighbors Thought)*, Kathleen Krull (Lesson One)
- H. *The World’s Great Classical Composers*, Fancex Family Field Guides (Lesson One)
- I. *Bach, Beethoven and the Boys*, David Barber (Lesson One)
- J. CD – *Mozart’s Symphony No. 40* (Lesson Two and Three)
- K. CD – *Mozart’s Piano Concerto No. 21* (Lesson Four, Five and Six)
- L. Stationery (Lesson Five)
- M. Staff paper (Lesson Eight)
- N. Recorders (Lessons Eight and Nine)
- O. CD – *Ah! Vous Dirai-Je Maman!* (Lesson Eight)

V. LESSONS

Lesson One: Introducing . . . Mozart! (40 minutes)

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students will understand music in relation to history and a variety of cultures.
 2. Lesson Content
 - a. Music: Classical Music: From Baroque to Romantic
 3. Skill Objective(s)
 - a. Students will locate information from a variety of sources and utilize good thinking skills to organize it in a specified manner.

- B. *Materials*
1. Lined paper – at least 10 pieces
 2. Pencils – one for each student
 3. Strips of construction paper, 1 ½ X 9 – one for each student
 4. Station Assignments – Appendices A, B, C, D, E, F, G, H, and I – one for each group
 5. Book *Wolfgang Amadeus Mozart: Musical Genius* by Carol Greene
 6. Book *Composer’s World: Wolfgang Amadeus Mozart* by Wendy Thompson
 7. Book *Masters of Music: Mozart and Classical Music* by Grancesco Salvi
 8. Book *Famous Children: Mozart* by Ann Rachlin
 9. Book *Introducing Mozart* by Roland Vernon
 10. Book *The Story of the Orchestra* by Robert Levine
 11. Book *Lives of the Musicians: Good Times, Bad Times (And What the Neighbors Thought)* by Kathleen Krull
 12. Booklet *The World’s Great Classical Composers*, Fandex Family Field Guides
 13. Book *Bach, Beethoven and the Boys*, by David W. Barber
- C. *Key Vocabulary*
1. Composer – a person who writes music
 2. Classical Period -- the period in music from 1770 until 1830
- D. *Procedures/Activities (Note to teacher: before the class arrives, make a timeline beginning at 1770 and ending at 1830 on butcher paper and hang it at the front of your classroom.)*
1. Review the notes on Baroque, Classical and Romantic music as found in Appendix A.
 2. Instruct the students to sit in their assigned seats as they enter the classroom.
 3. Tell the students that today they will begin an exciting unit on Mozart. Ask the students if they know in what musical period Mozart belongs in. The answer is, of course, Classical.
 4. Inform the students that today they will be going on a scavenger hunt to find and record information about Wolfgang Amadeus Mozart.
 5. Organize the students into no more than ten groups (three to a group). Give one book with the corresponding appendix to each group.
 6. Tell the students that each group will need to choose a “recorder,” who will record their group’s answers on the lined paper. The other members of the group will read and summarize information. The group should also choose a member to share their findings with the rest of the class at the end of the period.
 7. Instruct the groups to find a space in the room to work quietly. They are to think about their answers and include as many details and information as possible. Allow approximately 20 minutes for this activity.
 8. After the groups have had 20 minutes to work, have them gather back together as a class.
 9. Call on each group to share first the questions they were given to research, and their answer. Chart the answers on the timeline at the front of the room.
 10. Pass out a strip of construction paper to each student.
- E. *Assessment/Evaluation*
1. Instruct the students that in order to be dismissed, they must write one fact they learned about Mozart on the strip of paper that you’ve given them. Elicit two volunteers who will come in during recess and make a paper chain out of the strips of paper and hang it in your room.

Lesson Two: Mozart and the Symphony (40 minutes)

A. Daily Objectives

1. Concept Objective(s)
 - a. Students will understand how to listen to, analyze, evaluate, and describe music.
2. Lesson Content
 - a. Music: Classical Music: From Baroque to Romantic
3. Skill Objective(s)
 - a. Students will create a flap book to Mozart's Symphony No. 40.
 - b. Students will be able to identify the components of a symphony.

B. Materials

2. A recording of Mozart's "Symphony No. 40 in G minor, molto allegro"
3. Pencils – one for each student
4. Blank paper – one piece for each student
5. "Symphonic Form" worksheet (teacher's guide) Appendix K
6. "Symphonic Form" worksheet (student copy) Appendix L, one for each student

C. Key Vocabulary

1. Symphony – a musical piece for the orchestra in the form of a sonata
2. Movement – a section in a sonata
3. Sonata – a musical piece containing three to four movements – the first one fast, the second, slow, and the third and fourth, fast
4. Form – the way a musical piece is organized
5. Tempo – the speed of a composition
6. Allegro – quick
7. Molto – very
8. Andante – moderate "walking" speed

D. Procedures/Activities

1. As students enter class, distribute the pencils, worksheets and blank papers.
2. Ask students if anyone can define "symphony." Give the students time to answer the question.
3. Tell students that a symphony is a musical piece for the orchestra in the form of a sonata. A sonata typically has three to four sections, or "movements." When we talk about music in this fashion, we are referring to "form."
4. Ask students to look at their Symphonic Form worksheet (Appendix L).
5. Read, or select a student to read, the first sentence, and then instruct the students to fill in the correct answer they hear. Take time to discuss meaning. In this manner, complete the rest of the worksheet.
6. Ask the students to take out their blank piece of paper, and fold it in half, then in half again, so that they have four sections.
7. Tell the students that they are going to listen to the first two movements of Mozart's Symphony No. 40 in G minor. (They will listen to the next two movements in Lesson Three).
8. Before you start the CD, ask the students to write "1. Molto Allegro" in the upper left corner, "2. Andante" in the upper right hand corner. Each of these words refers to a movement of Symphony No. 40. See Appendix J for clarification.
9. Discuss the definition of each of the terms, and instruct the students to write the definitions in parenthesis below the words they just wrote.
10. Tell the students that as the first movement of the symphony is playing, they are to draw a picture of what it means to them in the box marked "Molto Allegro."

11. Ask the students if they thought this movement was aptly named. Discuss some of the reactions the students had to the first movement.
 12. Instruct the students that as the second movement is playing, they are to write words in the box marked “Andante” that describe the music.
 13. Discuss the words they picked to describe the music.
- E. *Assessment/Evaluation*
1. As a “ticket” to leave, each student needs to tell the class a fact they learned about sonata form or tempo.

Lesson Three: More Symphony No. 40 (40 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students understand how to listen to, respond to, analyze, evaluate, and describe music.
 2. Lesson Content
 - a. Music: Elements of Music
 - b. Music: Classical Music: From Baroque to Romantic
 3. Skill Objective(s)
 - a. Students will create a flap book to Mozart’s Symphony No. 40.
 - b. Students will be able to identify the movements of a symphony.
- B. *Materials*
1. Pencils – one for each student
 2. Each student’s Symphonic Form worksheet from the previous lesson
 3. Each student’s 4-folded paper illustrating movements from the previous lesson
 4. CD of Mozart’s Symphony No. 40
- C. *Key Vocabulary*
1. Molto – very
 2. Allegro – quick
 3. Andante – moderate “walking” speed
 4. Allegretto – a tempo between andante and allegro
 5. Allegro assai -- quite fast
 6. Sonata – a musical piece containing three to four movements – the first one fast, the second, slow, and the third, fast
 7. Form – the way a musical piece is organized
 8. Tempo – the speed of a composition
- D. *Procedures/Activities*
1. Ask students to turn to their “Symphonic Form” (Appendix L) worksheet that they completed during the previous lesson.
 2. Review the terms with the students orally.
 3. Inform the students that they will be listening to the third and fourth movements of Mozart’s Symphony No. 40 today.
 4. Ask the students to pull out their 4-folded paper.
 5. Tell the students to write the word “3. Allegretto” on the lower left corner of the paper.
 6. Before playing the third movement of Mozart’s Symphony No. 40, tell the students to listen carefully to the music, especially the tempo, and write a reflective paragraph or two about what the music means to them. They may either choose to describe a picture they get in their mind when they hear the music, such as a swan swimming, etc., or they may describe the emotions they think the music represents.

7. When the third movement is finished, briefly discuss with the students their reactions to the music.
 8. Ask the students to write “4. Allegro Assai” in the lower right corner of their page.
 9. Before playing the fourth movement of Mozart’s Symphony No. 40, tell the students that during this movement, they are to compare it to the other three movements, and write the differences and similarities in the box in the lower right corner of their papers.
 10. When the fourth movement is finished, discuss the differences and similarities between it and the other three movements.
- E. *Assessment/Evaluation*
1. Administer the Symphony Quiz found in Appendix M.

Lesson Four: Mozart’s Piano Concerto No. 21 (40 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will appreciate the fact that music is a language that can be read and expressed.
 - b. Students will understand music in relation to history and a variety of cultures.
 2. Lesson Content
 - a. Music: Classical Music: From Baroque to Romantic
 3. Skill Objective(s)
 - a. Students will be able to identify the cadenza and soloist in a Mozart concerto.
- B. *Materials*
1. Pencils – one for each student
 2. Concerto Worksheets (Appendix N), one for each student
 3. Concerto Worksheet Teacher’s Guide (Appendix O)
 4. Strips of construction paper – about 1 ½ x 9 inches – one for each student
 5. Mozart’s Piano Concerto No. 21 on CD
- C. *Key Vocabulary*
1. Concerto – a musical piece for orchestra featuring a certain instrument or small group of instruments
 2. Soloist – a person who plays the instrument that is featured in a concerto
 3. Cadenza – a complicated passage played by the soloist usually at the end of the first movement of a concerto; they usually contain scales and trills; some cadenzas are improvised by the soloist, but Mozart and Beethoven wrote a lot of theirs out
 4. Improvise – to make up music “on the spot”
- D. *Procedures/Activities*
1. Tell the students that today they will be listening to Mozart’s Concerto No. 21 (don’t tell them it’s a piano concerto).
 2. Distribute the Concerto Worksheet (Appendix N).
 3. Help the students define the vocabulary words located at the top of the worksheet.
 4. Instruct the students to quickly read through the questions on the worksheet, and raise their hands if they have any questions.
 5. Play the first movement of Mozart’s Concerto No. 21 on CD.
 6. Discuss the answers on the worksheet. Re-play the music if needed.

- E. *Assessment/Evaluation*
1. Give each student a strip of construction paper. Ask them to write down one thing they learned today about concertos, using complete sentences.
 2. Elicit a volunteer to come in at recess and glue the strips together to make a “concerto chain.” Hang the chain somewhere in the music room where it will be seen by students and parents.

Lesson Five: Concerto No. 21, Second Movement – the Famous One! (40 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students understand how to listen to, respond to, analyze, evaluate and describe music.
 2. Lesson Content
 - a. Music: Classical Music: From Baroque to Romantic
 3. Skill Objective(s)
 - a. Students will be able to identify the components of a concerto.
- B. *Materials*
1. Mozart’s Piano Concerto No. 21 on CD
 2. Pencils – one for each student
 3. Pens – one for each student
 4. Lined 8 ½ x 11 paper – two for each student
 5. Stationery, two for each student
 6. Transparency of Mozart Letter Rubric (Appendix P)
- C. *Key Vocabulary*
1. Concerto – a musical piece for orchestra featuring a certain instrument or small group of instruments
 2. Soloist – a person who plays the instrument that is featured in a concerto
 3. Cadenza – a complicated passage played by the soloist usually at the end of the first movement of a concerto; they usually contain scales and trills; some cadenzas are improvised by the soloist, by Mozart and Beethoven wrote a lot of theirs out
 4. Improvise – to make up music “on the spot”
- D. *Procedures/Activities*
1. Please note: this lesson will need two class sessions.
 2. Review the vocabulary terms from the previous lesson through class discussion. Check for understanding.
 3. Tell the students that they are going to hear the second movement of Mozart’s Piano Concerto No. 21 today, and they are going to write their reactions to the music in the form of a formal letter to Mozart. Show a transparency of the Mozart Letter Rubric on Appendix P on the overhead projector. Explain the expectations for the letter.
 4. Play the second movement of Mozart’s Piano Concerto No. 21 on CD. When the movement is finished, ask the students to begin writing the rough draft of their letter. Use Appendix U to model the correct form of the letter.
 5. When the students are finished with their rough drafts, ask them to exchange letters with a “buddy” and proofread the letters, checking for proper form, grammar, spelling and content.
 6. When the students are finished proofreading, distribute the stationery and pens, and ask them to copy the letter on to the stationery using their very best handwriting.

- E. *Assessment/Evaluation*
1. Complete the rubric found on Appendix P for each student.

Lesson Six: Mozart's Piano Concerto No. 21 – Last but not Least (40 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand how to listen to, respond to, analyze, evaluate, and describe music.
2. Lesson Content
 - a. Music: Classical Music: From Baroque to Romantic
3. Skill Objective(s)

B. *Materials*

1. Pencils – one for each student
2. CD of Mozart's Piano Concerto No. 21
3. Blank 8 ½ x 11 paper – one for each student
4. Soloist vs. Orchestra worksheet (Appendix Q) one for each student
5. Soloist vs. Orchestra worksheet Teacher's Guide (Appendix R)

C. *Key Vocabulary*

1. Soloist – a person who plays the instrument that is featured in a concerto
2. Cadenza – a complicated passage played by the soloist usually at the end of the first movement of a concerto; they usually contain scales and trills; some cadenzas are improvised by the soloist, but Mozart and Beethoven wrote a lot of theirs out
3. Movement – a section in a sonata
4. Conflict – to fight or battle

D. *Procedures/Activities*

1. As the students enter the classroom, hand each a copy of the "Soloist vs. Orchestra" worksheet (Appendix Q).
2. Tell the students that today, they will be continuing to learn about concertos. Give a music dictionary to one of the students and ask them to look-up the first term on the worksheet, and share the answer with the class.
3. Take 10 minutes to review the vocabulary terms from the previous three lessons.
4. Tell the students that like a good story, a concerto has "conflict." Discuss the meaning of the word "conflict" with the students.
5. The conflict in a concerto is between the soloist and the orchestra. Tell the students that while they're listening to the third movement of Mozart's Piano Concerto No. 21, they need to decide who wins the conflict -- the soloist or the orchestra, and write the reasons for their decision.
6. Play the third movement of Mozart's Piano Concerto No. 21 on CD.
7. When the music is finished, ask if the students need more time to complete their writing.
8. When the students are ready, tell them they are going to listen to the same piece of music again. This time, they're to listen for the cadenzas and count how many they hear. Remind them that the orchestra stops playing for the cadenza.
9. Play the third movement of Mozart's Piano Concerto No. 21 again.
10. When the music is finished, ask the students how many cadenzas they heard. The correct answer is two -- this is when the orchestra is stopped and the soloist is playing the cadenza.

E. *Assessment/Evaluation*

1. "Soloist vs. Orchestra" worksheet will serve as the assessment.

Lesson Seven: How Does Mozart Measure Up? (40 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will understand music in relation to history and a variety of cultures.
 - 2. Lesson Content
 - a. Music: Classical Music: From Baroque to Romantic
 - 3. Skill Objective(s)
 - a. Students will analyze Mozart using the “Composer Yardstick” and decide whether Mozart should be considered a great composer or not.
- B. *Materials*
 - 1. Pencils – one for each student
 - 2. “Composer Yardstick” worksheet (Appendix S) – one for each student
- C. *Key Vocabulary*
 - 1. Composer – a person who writes music
 - 2. Prolific -- a great amount
 - 3. Purposeful – serves a certain purpose or event
- D. *Procedures/Activities*
 - 1. As the students enter the classroom, distribute the “Composer Yardstick” worksheets and pencils.
 - 2. Tell the students that today they are going to decide whether Mozart should be considered a “great composer” or not.
 - 3. Ask the students to look at their worksheets. The first question asks for Mozart facts. What are some of the facts they remember about Mozart from Lesson One? Tell the students to answer the first question. This would be a good time to allow for class discussion.
 - 4. When the students are finished, ask them to look at the “Composer Yardstick” on their handouts. What makes a composer a “great” composer? Are there any “measurements” that are missing from the yardstick? If so, what are they? Take time to discuss this.
 - 5. Using the “Composer Yardstick,” measure Mozart. Ask the students “Do you think he’s a great composer, or not? Answer question three on the back of the composer yardstick using complete sentences.
 - 6. Ask for volunteers to share their findings with the rest of the class.
- E. *Assessment/Evaluation*
 - 1. The “Composer Yardstick” will serve as the assessment.

Lesson Eight: Mozart’s Twinkling Star (80 minutes)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will appreciate the fact that music is a language that can be read and expressed.
 - b. Students will understand how to compose a variation to a classical theme.
 - 2. Lesson Content
 - a. Music: Elements of Music
 - b. Classical Music: From Baroque to Classical
 - 3. Skill Objective(s)
 - a. Students will be able to play “Twinkle, Twinkle, Little Star” on recorder.
 - b. Students will compose a variation for “Twinkle, Twinkle Little Star” on recorder.

- B. *Materials*
1. Pencils – one for each student
 2. Recorders – one for each student
 3. Staff paper – at least one piece for each student
 4. Music – “Twinkle, Twinkle, Little Star,” (Appendix V) one copy for each student
 5. “Twinkle, Twinkle, Little Star” Recorder Performance Rubric
- C. *Key Vocabulary*
1. Theme – the primary (or main) melody in a piece of music
 2. Variation – a new melody that sounds similar to the theme
- D. *Procedures/Activities*
1. Review with the students the meaning of “sonata” form. Take a few minutes to discuss this.
 2. Tell the students that there are many other forms of music in addition to sonata form. The kind of form they’ll be learning about today is called “Theme and Variation.”
 3. Ask them to think about “Twinkle, Twinkle, Little Star.” Mozart used this melody to compose a piece called “Ah Vous Dirai-Je Maman” in the “Theme and Variation” form. The students might remember it from second grade.
 4. Play the first few minutes of “Ah Vous Dirai-Je Maman” on CD.
 5. Ask the students to raise their hand every time they hear a new variation.
 6. Tell the students that they will be learning how to play “Twinkle, Twinkle, Little Star on recorder. They will also be composing their own variation to “Twinkle, Twinkle, Little Star” on a blank piece of staff paper.
 7. Ask students to get their recorders and distribute “Twinkle, Twinkle, Little Star” to them.
 8. Review the notes on recorder from middle C to treble C.
 9. Discuss the music with the class. Ask about time signature, key signature, and review eighth, quarter, half and whole notes. I use TAs and TI-Tis to teach rhythm.
 10. Give the students a few minutes to practice individually.
 11. Play the music all together, or ask for “soloists” to play the music.
 12. Day Two:
 13. Review the meaning of “Theme and Variation” with the students.
 14. Play “Twinkle, Twinkle, Little Star” all together on recorder. Answer any questions about the music as they come up.
 15. Distribute a blank piece of staff paper to each student. Tell the students that using their recorder, their task is to compose a variation to “Twinkle, Twinkle, Little Star.” You may organize them into small groups if you want.
 16. The guidelines for the variations are: in the key of C (no sharps, no flats), 4/4 time, and eight measures long. They need to keep some elements of the original melody in their composition. It is helpful to say “The variation should remind us of “Twinkle, Twinkle, Little Star,” but it should not sound *exactly* like “Twinkle, Twinkle, Little Star.” You will need to model this task for them.
 17. When the variations are finished, ask for volunteers to play their variations for the rest of the class.
- E. *Assessment/Evaluation:*
1. The students’ composition serves as the assessment.

Lesson Nine: Theme and Variation (40 minutes)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will appreciate the fact that music is a language that can be read and expressed.
 - b. Students will understand that music performance requires forethought, practice, and precision and may be improved upon through practice and critical thinking.
2. Lesson Content
 - a. Music: Elements of Music
 - i. Names of lines and spaces in the treble clef
 - ii. Staff, bar line, double bar line, measure, repeat signs
 - iii. Treble clef
 - iv. Half, quarter and eighth notes
 - v. Dotted notes
 - vi. Meter signature
3. Skill Objective(s)
 - a. Students will improve their musicianship through the use of recorders.

B. *Materials*

1. Recorders – one for each student
2. “Twinkle, Twinkle, Little Star,” (Appendix V) one copy for each student
3. The variations the students wrote to “Twinkle, Twinkle, Little Star”

C. *Key Vocabulary*

1. Theme – the primary (or main) melody in a piece of music
2. Variation – a new melody that sounds similar to the theme

D. *Procedures/Activities (Note to teacher: If possible, arrange the 6th graders to perform the recorder piece “Twinkle, Twinkle, Little Star,” and some of the better variations for your 2nd graders, as this is part of the 2nd grade Core Knowledge Music Curriculum).*

1. As students enter the classroom, ask them to get their recorders and the music (both the sheet for “Twinkle, Twinkle, Little Star,” and their variations and sit in their assigned seats.
2. If the second graders are present, ask them to sit in a pre-determined area of your music room. Review proper performance etiquette with them, i.e., be quiet during the performance, do not laugh, do not get up and move around, etc.
3. Again, if the second graders are present, tell them that they will be listening to the theme, “Twinkle, Twinkle, Little Star,” on recorder as performed by the sixth grade class.
4. Lead the class in the performance of “Twinkle, Twinkle, Little Star.”
5. Tell the second graders that Mozart composed twelve variations to “Twinkle, Twinkle, Little Star.” In child-friendly terms, tell the second graders what a variation is.
6. Inform the second graders that the sixth graders composed their own variations to “Twinkle, Twinkle, Little Star,” and that a few students will perform their variations for the classes. Tell the second graders that they may clap after each performance.
7. Ask your first sixth grader to stand up, introduce themselves to the audience, and perform their variation for the classes. Proceed in this manner as time allows.
8. Thank the second graders for their good behavior and dismiss them back to their class.

E. *Assessment/Evaluation*

1. Use the Recorder Performance Rubric (Appendix T) to evaluate each student.

VI. CULMINATING ACTIVITY

- A. Lesson Nine serves as the culminating activity for this unit.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Background Notes on Baroque, Classical and Romantic Music
- B. Appendix B: Scavenger Hunt: “Bach, Beethoven and the Boys”
- C. Appendix C: Scavenger Hunt: “The Student’s Guide to the Great Composers”
- D. Appendix D: Scavenger Hunt: “Wolfgang Amadeus Mozart – Music Genius”
- E. Appendix E: Scavenger Hunt: “Introducing Mozart”
- F. Appendix F: Scavenger Hunt: “The Story of the Orchestra”
- G. Appendix G: Scavenger Hunt: “Composer’s World – Wolfgang Amadeus Mozart”
- H. Appendix H: Scavenger Hunt: “Mozart and Classical Music”
- I. Appendix I: Scavenger Hunt: “Introducing Mozart”
- J. Appendix J: Flap Book Guide
- K. Appendix K: Symphonic Form Worksheet Teacher’s Guide
- L. Appendix L: Symphonic Form Worksheet
- M. Appendix M: Symphony Quiz
- N. Appendix N: Concerto Worksheet
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- U. Appendix U: Correct Letter Form for Mozart Letter
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Appendix A

Background Notes on the Baroque, Classical and Romantic Periods:

Baroque:

The Baroque period of classical music lasted from 1600 to 1750. The art and architecture in this era was complicated, full of carvings of flowers, lots of gold coloring, and exaggerated images of love and tragedy which was reflected in the music.

Music was written for and heard only by kings and nobility and the Church. Few “common people” got to hear music.

Venice, Italy was an important center for Baroque music. St. Mark’s Cathedral in Piazza San Marco is a good example of how the art and architecture inspired its music.

The church wished to dazzle everyone with the splendor of its art – the paintings, sculptures and the architecture of its buildings and the music heard within had to be just as awesome as the buildings themselves.

Classical:

The Classical Era lasted for about 60 years, from 1770 until 1830. In the Baroque period, music was very complicated and full of quick notes and speedy scales that many musicians couldn’t even play it. In the Classical era, composers started writing music that was simpler to play and could be enjoyed by shopkeepers and schoolteachers, not just kings, queens and the church.

These composers concentrated on musical techniques and music theory. This makes sense. It was, after all, the Age of Reason. Men like Benjamin Franklin were discovering electricity and founding the United States.

In the Age of Reason, not only did the music change, but the audience did, as well. Music was no longer just for kings, queens and the church. Music was for “common people” as well. Classical composers like Haydn and Mozart were able to work for rich people who just wanted to enjoy music, as well as for the nobility and the church.

Romantic:

The Romantic Era lasted from 1805 until 1910. In the Baroque period, music was “fancy” and full of notes. Then music became simpler and more thoughtful in the Classical Era. In the Romantic Era, composers combined elements from each of these periods and took music in a totally new direction. They filled music with exciting drama and passion. They used music to overwhelm their listeners with emotions of all kinds by writing pieces about love, heartbreak, and fantasies about goblins, witches and swans.

Our orchestra today has been greatly influenced by the Romantic Era. It was Carl Maria von Weber who designed the standard seating arrangement for the orchestra, and he was also the first conductor to conduct from a podium using a baton. Until that time, conductors conducted from a keyboard or kept the beat by pounding the floor with a staff.

Again, as in the Classical Era, the audience changed as well. Romantic composers and musicians started to become “stars” much like the actors and musicians of today. Many times women would faint or toss jewelry onto the stage when they performed.

Appendix B

The following questions are found in:

Bach, Beethoven and the Boys:

pp. 70 and 71

1. Read the pages first. What is a prodigy, and why was Mozart considered one? Write at least one paragraph to explain. You might need to consult a dictionary as well.
2. List some unusual characteristics of Mozart.

Appendix C

The following questions are found in:

The Student's Guide to the Great Composers:

Read pages 30 and 31

1. Why don't you think Mozart enjoyed being concertmaster to the Archbishop of Salzburg? Write at least one paragraph to explain.
2. What does the work "freelance" mean, and how does it relate to Mozart? Write at least one paragraph to explain.

Appendix D

The following questions are found in:

Wolfgang Amadeus Mozart – Music Genius:

Read up to p. 23

1. Do you think Mozart had a happy childhood? Please explain using at least two complete paragraphs.

Appendix E

The following questions are found in:

Introducing Mozart:

Read pp. 8 and 9

1. How do you think Mozart felt about having to tour Europe and perform for people all the time? Use at least two paragraphs to explain your answer.

Appendix F

The following questions are found in:

The Story of the Orchestra:

Read pp. 18 and 19

1. Why was Haydn called “Papa Joe?” In what period did he compose? Who were his two most famous pupils?
2. What do you think “I write music as a sow piddles” means? Who said this quote? Use at least one paragraph to explain your answer.

Appendix G

The following questions are found in:

Composer's World – Wolfgang Amadeus Mozart:

Read pp. 10 and 11

1. Why do you think some composers didn't want Mozart to write an opera? Write at least one paragraph to explain your answer.
2. Has anyone ever been jealous of you? Why? What did you do about it? Write at least one paragraph to explain.

Appendix H

The following questions are found in:

Mozart and Classical Music:

Read pp. 18 and 19

1. By what method did Mozart travel through Europe? Was it a comfortable way to travel? How long did it take Mozart to travel from Salzburg to Paris? Write your answers using complete sentences.
2. What is the difference between a paved road and an excavated road? Which would you rather travel on? Write at least one paragraph to explain.
3. How much of his life did Mozart spend traveling? Did he enjoy it? Write at least one paragraph to explain.

Appendix I

The following questions are found in:

Introducing Mozart:

Read pp. 14 and 15

1. After reading these two pages, please explain why Mozart's father was worried about him.
2. Do you think Mozart's problems were similar to the problems of today's young people? Please explain using at least one paragraph.
3. Is there anything about Mozart that you can relate to in your life? Please explain.

Appendix J

1. Molto Allegro	2. Andante
3. Allegretto	4. Allegro Assai

Musical Form Worksheet *Teacher's Guide*

Name: _____

Symphonic form is based on the sonata _____. A sonata usually has three to four sections, or movements. Many classical works are in sonata form; the symphony for orchestra, the sonata for the piano, and the concerto for a soloist and orchestra.

In sonata form, the first movement is usually fast, the second movement is slow, and the third and fourth movements are fast.

There are many different forms of music to learn about, but in classical music, sonata form is the most common.



Musical Form Worksheet

Name: _____

Symphonic form is based on the _____. A sonata usually has _____ to _____ sections, or _____. Many classical works are in _____ form; the symphony for _____, the sonata for the _____, and the concerto for a _____ and orchestra.

In sonata form, the _____ movement is usually fast, the second movement is _____, and the third and fourth movements are _____.

There are many different forms of music to learn about, but in classical music, _____ form is the most common.



Appendix M

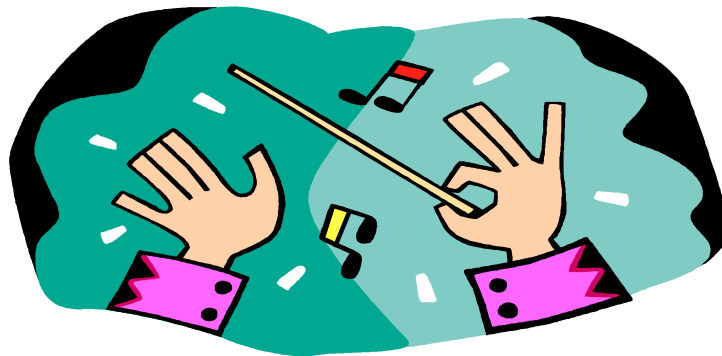
Symphony Quiz

1. The form of the symphony is based on the _____ form.
2. The symphony usually has _____ to _____ movements.

Which movement of a symphony or sonata is usually slow?

What form of music is most common for classical music?

What is the difference between a concerto and a symphony?
Explain using full sentences.



Appendix N

Concerto Worksheet

Name: _____

Please define:

Concerto:

Soloist:

Cadenza:

Improvise:

Please answer the following questions as you listen to the first movement (*Allegro maestoso*) of Mozart's Concerto No. 21:

1. What instrument is featured in this concerto?
2. How would you describe the tempo of this movement?
3. Was it easy to identify the cadenza? What "tipped" you off?
4. What other instruments do you hear? Please list them:
5. What is your reaction to the soloist's skill as a pianist?
6. Based on your answer to question #5, what conclusions can you draw about Mozart as a composer?

Appendix O

Concerto Worksheet (Teacher's Guide)

Name: _____

Please define:

Concerto: a musical piece for orchestra featuring a certain instrument or small group of instruments

Soloist: a person who plays the instrument that is featured in a concerto

Cadenza: a complicated passage played by the soloist, usually at the end of the first movement of a concerto. They usually contain scales and trills

Improvise: to make up music "on the spot"

Please answer the following questions as you listen to the first movement (Allegro maestoso) of Mozart's Concerto No. 21:

1. What instrument is featured in this concerto? *Piano*
2. How would you describe the tempo of this movement? *Medium or fast*
3. Was it easy to identify the cadenza? What "tipped you off?" *The orchestra stopped playing, the soloist played lots of scales*
4. What other instruments do you hear? Please list them: *violins, cello, basses, flute, etc.*
5. What is your reaction to the soloist's skill as a pianist? *The soloist is a great musician and must have been studying music for a long time.*
6. Based on your answer to question #5, what conclusions can you draw about Mozart as a composer? *He composed music that was challenging and that musicians had to study and practice a lot to perform.*

Appendix P

Letter-Writing : Mozart Letter Rubric

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Salutation and Closing	Salutation and closing have no errors in capitalization and punctuation.	Salutation and closing have one-two errors in capitalization and punctuation.	Salutation and closing have three or more errors in capitalization and punctuation.	Salutation and/or closing are missing.
Sentences and Paragraphs	Sentences and paragraphs are complete, well-constructed and of varied structure.	All sentences are complete and well-constructed (no fragments, no run-ons). Paragraphing is generally done well.	Most sentences are complete and well-constructed. Paragraphing needs some work.	Many sentence fragments or run-on sentences OR paragraphing needs lots of work.
Grammar and spelling (conventions)	Writer makes no errors in grammar or spelling.	Writer makes one-two errors in grammar and/or spelling.	Writer makes three-four errors in grammar and/or spelling	Writer makes more than four errors in grammar and/or spelling.

Total Score: _____

Appendix R

Soloist vs. Orchestra – Teacher’s Guide

Mozart’s Piano Concerto No. 21 -- “Allegro vivace assai”

Define the following words or terms:

1. “allegro vivace assai” – quite fast, lively
2. Conflict – a fight or battle
3. Soloist – a person who plays the instrument that is featured in a concerto
4. Cadenza – a complicated passage played by the soloist usually at the end of the first movement of a concerto; they usually contain scales and trills; some cadenzas are improvised by the soloist, but Mozart and Beethoven wrote a lot of theirs out
5. Movement – a section in a sonata

Who wins ... the soloist or the orchestra? You decide, and write your answer below using a topic sentence, at least three supporting details, and a closing sentence.

How many cadenzas did you hear? _____

Appendix S

Composer Yardstick Worksheet

What makes a great composer a great composer? Which composers will measure up? Let's find out!

Vivaldi	5
Bach	4
Grieg	4
Beethoven	3
?	3
Mozart	2
Copland	1

Timeless: their music stands the test of time and usually becomes more popular as time goes on.

Prolific: the composer writes a “great amount” of music. In other words, they’re not a “one-hit wonder.”

Recognition: the composer is recognized by experts as a great composer.

Wide appeal: their music is enjoyed by multiple cultures.

Purposeful: the music was composed to honor someone or something, or to elicit an emotion from the listener.

Appendix T

"Twinkle, Twinkle, Little Star Rubric

Student Name: _____

Instructions: Mark the highest level achieved in each category.

CRITERIA:

6 = Superior (above 99%)

5 = Above Average (above 90%)

4 = Average (above 75%)

3 = Below Average (above 50%)

2 = Well Below Average (below 50%)

1 = No Effort (below 20%)

+ 99% + 90% + 75% + 50% - 50% - 20%

Rhythm - accuracy of values, duration, pulse, steadiness, meter

6 5 4 3 2 1

Tone Quality - resonance, control, clarity, focus, consistency, warmth, breathing and support

6 5 4 3 2 1

Notes - accuracy of printed pitches and intonation within the appropriate range

6 5 4 3 2 1

Articulation - accuracy and fluency of attacks and releases (instrumental)

6 5 4 3 2 1

Musicianship - expressive elements, interpretation, dynamics

6 5 4 3 2 1

Total Score: _____

Appendix U

Proper Letter Form for Mozart Letter

(Heading)
100 Concerto Ave.
Salzburg, Austria
Date

Dear Mr. Mozart (Salutation),

(Body)
Don't forget to have the students indent their paragraphs

Your friend, (closing)
Name of writer

Appendix V

Twinkle, Twinkle, Little Star

W.A. Mozart

