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Student Extension Page

Interview and Reporting**Curricular Connections:**

Language Arts: oral history, interviews, reporting

Math: graphing, comparisons, statistics

What Do You Think of Classical Music?

1. Make a short or long project of this question! Without giving away your views, go around your neighborhood, school, or other location, and ask this question. Decide with your teacher or another adult how many interviews you should conduct. Do not be judgmental when you ask the question; just try to understand how people express themselves about this topic.
2. Create a graph or pie chart of the answers you receive. You may be able to group people's answers in several ways and show your results in different graphs, charts, etc.

Some ways you might graph your answers:

- Positive. Negative. So-so.
- Enthusiastic. Confused. Poor impression.
- Knowledgeable. Ill informed. No information.
- People who mention instruments that they have played.
- People who go to concerts frequently. People who don't.

In what other ways can you group the answers?

3. Have fun with this project! Then present your results to your class, family, or peer group. See if others' results agree with your own. If they agree, why? If they do not agree, why not? Did you interview different categories of people? Might there be another reason for your differences in results? Realize that people like different kinds of music, and respect each person's right to like whatever kind of music he or she enjoys!

Student Work Page

The Marriage of Figaro

1. What were your views on classical music before you watched this program? Write your answers, using at least one full sentence.
2. List at least four places, times, and occasions you might hear classical music and compare your list with your classmates' lists. Did they think of places that you didn't think of?

Place	Time	Occasion

3. Use the Internet, library, or other resources to research the story of the opera *The Marriage of Figaro*. Write the story in your own words, and then read your story aloud to your classmates.
4. What elements of the story told in *The Marriage of Figaro* make it so popular that people of all times and places can relate to it? Can you think of movies or TV shows that you might watch today that use the same elements? Realize that in Mozart's time, opera was the equivalent of the popular entertainment mediums that TV and movies have become today!
5. During the program, the hosts discuss how the timpani create accents. Think about all the instruments you know of. How would legato and accents be made playing those instruments? If you cannot complete the chart below, you may want to interview someone who plays the instrument and ask how that player makes notes sound legato or accented. Did you even realize how difficult it might be to play classical music exactly as the composer intended? That is what a professional orchestra must do to give a good performance!

INSTRUMENT	to play an ACCENT	to play LEGATO
VIOLIN	stab or lift with the bow	keep bow smooth
PIANO	strike the key with more force	strike keys with equal force
TRUMPET		
SNARE DRUM		
OBOE		
STRING BASS		

5. **Accented passages** in music might make you feel one way, and **legato passages** might make you feel another way. Divide a sheet of paper into two columns. Label one column "ACCENTED PASSAGES" and the other column "LEGATO PASSAGES." Use your vocabulary, a dictionary, or a thesaurus and list words in each column that describe how each element makes you feel when you hear it.
Composers use these elements to evoke (draw out) certain feelings in the listener. This is how you know, for example, in movie music, what might be coming up in a scene. The techniques used in musical composition have come to evoke certain feelings in us as listeners. So Mozart uses those techniques to tell us a little bit about *The Marriage of Figaro* before it even begins! That was one of the purposes of the **overture** in an opera. Get it?
Using the story of *The Marriage of Figaro*, which scenes might need "legato" music, and which scenes might call for "accented" musical passages? Compare your ideas with those of your classmates and see if you all agree.

Extension Question

Go a little further into researching Mozart's life and works. Make a time line showing the years in which he wrote operas and sad or happy details of his personal life during those years. Do you find any correlation between his opera-writing years and the events in his personal life? Do you see any patterns? Some say Mozart was able to compose beautiful music no matter what was happening in his personal life. Do you agree or disagree? Using your chart, write a paragraph substantiating your answer.

Student Extension Page

Where Do You Hear Classical Music?**Curricular Connections:**

Science: auditory environments

Marketing: Does the playing of classical music have an effect (proven or unproven) on a patron's purchasing outcome?

Does the playing of classical music have an effect on the patron's impression of the value to be gained by shopping, dining, or going to this place?

Have you ever noticed that classical music is all around us? Select one or more of the projects below that you are interested in. Report your findings to your class, group, family, or friends. Begin to recognize that classical music is all around us!

Project 1

When you go into a store, what kind of music is playing there? Does the type of music make you feel a certain way (hurried, relaxed, warm, invited, special, etc.)? Are you more likely to buy something in a store that plays a certain type of music? Ask your parents or other adults if there are types of music that will make them walk out of or go into a store even if they were not planning to do so? Are they more likely to purchase something in a store that plays a type of music they enjoy?

Become aware of music around you, and investigate the reason it is playing and the effect the store management expects it to have on the customer! You might learn a lot and become a more careful shopper if you remember to think this through before making purchases someplace!

Project 2

When you hear music in an elevator, why do you think it is playing there? Ask some of your friends of varied ages what they think about this.

Project 3

In a doctor's or dentist's office, classical music is often playing in the waiting room. What effect does this have on those who wait for appointments? Why doesn't the doctor or dentist play loud rap music in the waiting room?

Project 4

When something really expensive is being advertised on TV, for example, classical music is often played behind the voiceover on the commercial. Why do you think this is? How many commercials have you ever seen in which no speaking at all takes place, and only visual images and the playing of classical music are included? What is the effect on the consumer? Ask some adults what they think the reason for this is. Do you agree with what they believe? Ask someone between your age and the age of adults: does he or she have a different opinion? Does he or she agree with you, an adult, or neither? Is it possible that the effect of classical music playing in a commercial is different, depending on the listener's age? What age person do you think that the advertiser is trying to appeal to?

Project 5

When classical music is used in a movie, what is the effect on the viewer? What is the reason that the movie director might choose to use certain music? As you see movies in the future, stay in the theater through all the credits, and try to see what music was used in the movie, and whether or not it was created (composed) specifically for that movie (probably all by one composer) or whether or not it was "lifted" into the movie from a certain time period in the past. Credits for each song and each composed selection should be given to the composer and performer at the end of the movie. Soundtracks for movies are readily available in stores now as soon as movies are released. If you like the soundtrack for a certain movie, ask yourself why you liked it and purchase or download a legal soundtrack recording. You will find you can practically "see" the movie again in your mind as you listen to the soundtrack! Why is that? Did you ever realize how music and songs can "take us somewhere" in our minds, just like movies can? And they are certainly a very important part of a movie; maybe you never thought of that before!

Student Extension Page

Johann Sebastian Bach**Curricular Connections:**

Research: Maps
Math: Travel calculations, family history

1. Johann Sebastian Bach wrote the Brandenburg Concerti to “try out for a job” with the Margrave of Brandenburg! He did not get the job, but the compositions themselves have made him famous. What other music did he write to satisfy those in royal positions? (As you research and find lists of works, try to differentiate between those pieces written for church jobs—which mainly would include text (words) from the Bible—and those pieces that were for opera, instrumental ensembles, etc.) Bach had both church jobs and jobs with royalty in his lifetime. See if you can tell which kinds of music he wrote for which kinds of jobs.
2. Johann Sebastian Bach had 20 children! He had several children with his second wife, who was a singer he met while working at a royal court. No doubt, he married her to help take care of the children he already had! But she was a great help to him, and all the children learned to play instruments and copy his music. Several of the children became famous in their own rights as composers. Use the Internet, library, or other resources to complete the following.
 - How many children of J. S. Bach became composers?
 - List their names and their dates of birth and death.
 - List their work locations. How many of them worked for churches, as their father had done? Did any of them have children who also became composers? Music making often runs in families!
 - List the kinds of music they composed. Did they compose music similar to their father’s music, or had musical styles changed? Were they composing any new kinds of music not found in their father’s lists of compositions?
3. J. S. Bach never traveled outside his native Saxony (today we call it Germany). From a web site, trace on a map where he was born, where he worked, and the few places to which he traveled in his lifetime. Did you encounter the story about how he walked many miles once to hear the famous organist Buxtehude play the organ? Did you discover that he traveled to play and repair organs? He was, himself, quite an accomplished organist! If you have a scaled map, try to figure out how many miles he may have traveled in his lifetime, without ever having gone out of his own country! Have you traveled more than that in your lifetime? (With airplanes, I’ll bet you have!)

Student Work Page

Brandenburg Concerto V**Directions:**

After viewing the program, answer the following questions and do the activities to help you remember what you learned about Bach and the Brandenburg Concerto V.

1. Which composer lived earlier? (circle one)

Bach or **Mozart**

2. What do we call the musical period in which Bach lived? (circle one)

Revolutionary Period **Classical Period** **Baroque Period**

3. What instruments would have been common in the days of Bach? (circle all that apply)

Violin **Harpichord** **Electric Guitar** **Synthesizer** **Cello**

4. What instruments are included in the Bach Brandenburg Concerto V?

5. What instruments play the solos?

(The orchestral *tutti* group consists of violins, violas, and cellos.)

6. During the segment demonstrating Stars and Copycats, listen with your eyes closed and decide if the instrument you hear is the star or the copycat. When you have made a decision, open your eyes, and see if your choice agrees with what is shown on the screen. Or, divide a sheet of paper into two columns. Mark column 1 “Stars” and column 2 “Copycats.” As you listen, use the letter V for violin and F for flute and write in each column which instrument is the star and which is the copycat. T, of course, is *tutti*. You can always mark *tutti* in the Stars row, since no one copies them after they play! When you finish, compare your answers with those of a classmate. Do your answers agree? Listen again, and work together to see if you hear the same things as your partner.

Teachers:

1. For even more fun, play the entire first movement of the Brandenburg Concerto No. V. Help your class map out the movement over a longer period of listening. Maybe your students heard some imitation you missed! Have fun practicing Stars and Copycats with another Brandenburg Concerto! Bach composed six of them, and imitation was a common characteristic of Baroque music!
2. Another way to play the game would be to paste the signs below on craft sticks (create enough signs for each member of the class). Divide the class into four groups—“solo violin” “solo flute,” “solo harpsichord,” and “*tutti*”. Give each member of each group the appropriate sign. Direct students in each group to raise their sticks in the air when they hear their group’s instrument. See if all members of the group are in agreement. (The solo harpsichord group will have to wait awhile, but they certainly have a long solo when it is finally heard!)

SOLO	SOLO	SOLO	<i>TUTTI</i>
VIOLIN	FLUTE	HARPSICHORD	

Student Extension Page

Classical Music Is All Around Us!

1. With your teacher or school principal's permission, play with several cell phones and find all the ring tones that play an actual melody. Fill in the chart below with the cell phone ring tone names or titles and the composer, if you can find it. (For example, some cell phone ring tones are named after the popular title of the symphony or large work that the melody comes from, while some are named after the composer who wrote the melody.)

Ring Tone Name	Composer	What Is This From?
ex. "Farewell"	Haydn	The Farewell Symphony

2. Do a little detective work and play or hum the ring tone for a musician you know. Can the musician tell you the composer or melody title? Keep a record of your findings.
3. Try out three cell phone classical melody ring tones on your friends, and keep "score" as to which is the favorite. Be sure to mention to your friends that they are listening to classical melodies! They might be surprised!
4. When you have collected several ring tones you like a lot, look on the web for sound files that play those melodies. If you are able to identify the composer, you might start with web pages that tell about that composer. There might be sound files there for you to download legally to enjoy the melody more often! You also might be able to find out what larger work, or symphony, the melody comes from. You may choose to purchase or legally download the larger work, and play a game with yourself counting how many times the melody is used in the larger work. Classical music is all around us! And you are getting very good at listening to it!

Student Extension Page

Major and Minor

1. After viewing the scene on major and minor, use a piano or music keyboard and discover for yourself how to build a major and a minor five-finger pattern.
2. Look at the piano or music keyboard. It is made of black and white keys that are put together in a particular pattern: If you play each key in order, no matter what color the key is, you are playing all half steps. Notice that some places have no black key between two white keys. In these locations, the white keys are only a half step apart. Everywhere else, the white keys are a whole step apart, and they are separated by a black key. (No black keys can be a half step apart because they are always separated by white keys between them.)
3. If you are right-handed, put your right thumb on any key. (Start with white keys to make it simpler—then move to black keys when you get better at it!)
 - a. You want your index finger to play the second step of the five-finger pattern. But to do this, you must leave one key and only one key (either black or white) between your thumb and index finger to get a whole step.
 - b. Do this again between your index finger and middle finger to get another whole step for a major scale. Here's the trick! Between your middle finger and your ring finger, you need only a half step! That means that there should be no keys between those two fingers.
 - c. For the last step, you need another whole step, so leave a key (black or white) between your ring finger and your pinkie.
 - d. Now play your scale! Can you hear major tonality?
4. To change your scale to minor, move only your middle finger! You are simply moving your third scale step down by one-half step, so now there is a half step between your index and middle fingers, and a whole step between your middle and ring fingers.
5. It is the positioning of these half and whole steps that makes us hear the difference between major and minor. (It is actually a bit more complicated than this, but not much!) So, now you can lay your hand down on any keyboard and play both a major and a minor five-finger pattern, which is the first part of a scale.
6. If the name of the note you laid your thumb down on is G, for example, then you are playing a G Major and a G Minor pattern. And so on, for any note name you begin on.
7. If you are left-handed, or want to do it with both hands, begin on your pinkie, and place the half step between your middle and index fingers for major patterns, and between your ring finger and middle finger for minor patterns.

Have fun playing major and minor!

Student Work Page

Exploring Mozart's Symphonies

Mozart's symphonies have been cataloged in the order in which they are believed to have been composed. These catalog numbers are prefaced with "K. ____". Using an online resource, or a printed resource your teacher is able to find for you, investigate the prolific nature of Mozart's compositional life.

Answer the following questions about Mozart's entire catalog of symphonic compositions.

- At what age (He was born in 1756.) did Mozart write his first symphony? Use an online database of CDs for sale to find out if that first symphony is currently for sale. What is its "K." catalog number?
(Some have said that Mozart is the only composer whose every work is still played and enjoyed today!)
- Discover from an online site about Mozart what his employment history looked like. Create a chart (See below.) and indicate where he lived and for whom he was working (if anyone) for each year of his compositional life (which was almost all his life!). Include each of the symphonies that were written during each working period of his life.

Year	Place	Job	Employer, Patron Or Benefactor	Symphonies Composed

- Do the math! Mozart lived only into his 30s! If he had lived into his 60s, and composed at the same rate he had in the first part of his life, how many symphonies would he likely have composed? What if he had lived into his 80s?
Do these numbers give you a feel for how prolific a composer he actually was? (Prolific: productive or fruitful.) It is said that Mozart actually held his wife's hand once while she was having a baby and, with the other hand, wrote several pieces of music!
- Remember that all the time he was composing symphonies galore, he was also composing many other kinds of music! It is said that he is the only composer who has excelled in all forms common for his day. Check out how many operas he composed!
- Wolfgang Amadeus Mozart was a child prodigy. His father took him and his sister all over Europe to perform for royalty! Where did "Wolfie" and his sister "Nannerl" travel? Look at an online resource and trace their journeys on a map of Europe. It is said that through all his travels as a child, Mozart learned to speak 17 languages! Now that's a genius!
- There is a sad story about the circumstances surrounding the death of Mozart's mother. See if you can find that story in an online resource. How old was "Wolfie" when his mother died? How soon after that did he marry Constanze? Did his father want him to marry? What music did he write the year his mother died? Can you tell from the types of music he wrote whether or not his mother's death affected his compositional life?
- Look a little deeper into the relationship between Haydn and Mozart. How long were they associated? What did Mozart say about Haydn? What did Haydn say about Mozart? Try to find quotes of what each said about or to the other. Also, Haydn was devastated to learn that Mozart, many years younger than Haydn, died before Haydn himself did. How old was Haydn when Mozart died? And what did Haydn say about Mozart after his death?

For the Teacher

Haydn's "Military" Symphony Second Movement

Classroom Suggestions:

1. Hand out instruments to your students and ask them to play along as they watch the video. Be as creative as you can, and if your students are cooperative, play the entire movement for them from a CD, but make sure they listen well and do not anticipate and play too early!
2. Set up your class as an "audience" in Haydn's day. Purchase a copy of the full version of the "Military" symphony. Let students "fall asleep" during the soft section of the second movement. Dim the lights, turn the music down low, and see if you can get a nap! Then see how the children "wake up" during the surprising section with the military band instruments!
3. You could do this easily with another of Haydn's symphonies—the second movement of the "Surprise" symphony. This melody is so popular, words have even been written to it. You might know them yourself! The point is, Papa Haydn did lots of surprising things in his symphonies. They might not be as intricate as Mozart's were, but they were innovative for their time.
5. Ask your students to look through a list of Haydn symphonies to discover what nicknames were given to the symphonies by their listeners. The story behind the "Miracle" symphony is about a near disaster! Listen to some of them, like the "Hen," "Bear," or the "Toy" and see if you and your students can discover how they might have gotten their nicknames!

Haydn wrote over 100 symphonies! No one has ever touched that record! Thanks, Papa Haydn!

For the Teacher

Mozart's 40th Symphony: Third Movement

Dancing the Minuet!

Every symphony of Mozart's, and most other classical composers, included a minuet as the third movement. This was a standard dance form of the time, and looked like this in a simple schematic:

||: A :||: B :||: C :||: D :|| A | B ||

To dance the minuet, you simply need the music playing and at least several people around so you can change partners. Like the show says, these are not Mozart's rules, but we believe Mozart would have agreed with them!

1. For the A section, you simply touch hands with your partner and circle each other with a "step-close-rest" pattern on the three beats of each measure. Students should be stepping off together, touch-close together, and rest one beat together. As they dance, try to get them to recognize the changes in phrases, by saying "reverse" so they will go the other way on each changing phrase. After a time, assign a student to call out the reversals.
This type of movement is done for both the A sections and the B sections. By the time B is over, they should be pretty good at it, and pretty bored with that partner.
2. For the C section (which plays twice, including the repeat), invite the students to walk around the room (at tempo!) and briefly converse with all the others in the room. No boys talking only to boys! They may add soft dialogue such as "My, how I like your hairdresser's work!" or "Where did you purchase your lovely gown?" or "Did you hear the news about the Emperor today?" It is fun to stay in character as a lady or gentleman of Mozart's day and to use an accent as you speak. This is not the time for staying with any one person for very long but for "seeing and being seen" so to speak!
3. For the D section, each student should find one new (future) partner with whom to have an extended conversation. The students should try to keep the conversation going but not get louder! As the D section plays (twice, including the repeat), they should find more extended topics to discuss, such as what the congress has been involved in of late or what the cooks are finding in the market for dinner these days or what the news from abroad might be. Again, staying in character helps students understand they are not speaking as 21st century teenagers! And this is not their typical everyday radio music!
4. At the return of the A section, immediately they should take their new partner's hand and begin the circular dance step they did in the beginning. It is permissible to "check out" the room to see where one's old partner ended up, but the object is to make one's new partner feel as though you are glad you ended up with him or her!

Enjoy the minuet!

Notes:

You can easily find minuet movements in almost any symphony. Dance to several of them, and see if you and your students can always differentiate the sections of the dance. Does anything different or surprising happen?

You may have noticed the little "false steps" that Mozart throws in at the end of the B section in this dance! That was his way of making the royalty feel like they weren't so great after all! Maybe they even stumbled when they heard it! What a brilliant humorist! See if any of your students get confused about when to step when the feel of the meter briefly changes from three to two, and then back again! Does Mozart use this trick in any other minuets you might listen to? Does he use other tricks you can discern? He is endlessly inventive and does so much with so little material.

Mozart is the master of the classical period!