

EDUCATIONAL
CONCERT SERIES

DETROIT SYMPHONY ORCHESTRA
TEACHER RESOURCE GUIDE

MOZART & THE OPERA



WEDNESDAY, FEBRUARY 27, 2019 AT 10:30AM & 11:45AM
THURSDAY, FEBRUARY 28, 2019 AT 10:30AM

WELCOME TO THE DETROIT SYMPHONY ORCHESTRA!

The DSO has been offering the Educational Concert Series to school audiences for over 80 years. Your students will get to experience a live orchestral performance at the historic Orchestra Hall and will be part of a long-standing tradition here in Detroit.

“Mozart and the Opera” is a theme we all hope everyone can connect with. We’ll dive into the world of Mozart and one of the most beloved operas *The Marriage of Figaro*, but more specifically, we’ll discover together what opera is and how we can enjoy it. The key to appreciating any piece of music is to know a bit of context about the piece, the composer and the story. Once you know, you’ll be able to connect and enjoy what you see and hear on stage.

This guide is divided into several units, each including activities and extensions. To make the most of your Educational Concert Series experience, we encourage you to play the music in this guide for your students and incorporate a few activities in your lesson plans before attending the concert. We hope you enjoy the lessons, indulge in listening, and most of all, we sincerely hope you have fun at your Educational Concert Series.

See you soon!

Debora Kang, *Education Manager*

TEACHING AND LEARNING IN THE ARTS

The Detroit Symphony Orchestra strives to follow key elements of the Common Core by providing a Teacher’s Resource Guides to supplement and enhance the viewing of the Educational Concert Series. Through the introduction of orchestral music, your students will learn to observe, describe, and to compare and contrast. During these lessons, your students will make music, develop musical creativity, learn the history of composers and the source of their works and explore connections with other disciplines.

NAfME NATIONAL STANDARDS

While the National Association for Music Education (NAfME) has now adopted new core standards, there are many similarities between the content in the “old” standards and the new standards. The most striking difference is the new National Core Arts Standards are easily aligned into Anchor Standards, which are organized in four major areas:

Creating

Performing/Presenting/Producing

Responding

Connecting

No matter which set of standards your specific school system uses, it is easy to align the criteria into these four new categories. Based on feedback from you, the teachers, we are using the four broad areas above to inform the curricular units contained in this resource guide. Specific information about these standards, and the Anchor Standards that fit within these categories can be found at:

<http://www.nationalartsstandards.org>

NATIONAL STANDARDS FOR MUSIC EDUCATION

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture

MICHIGAN STANDARDS FOR MUSIC EDUCATION

1. All students will apply skills and knowledge to perform in the arts
2. All students will apply skills and knowledge to create in the arts
3. All students will analyze, describe and evaluate works of art
4. All students will understand, analyze, and describe the arts in their historical, social and cultural contexts
5. All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.



EDUCATIONAL CONCERT SERIES

MOZART & THE OPERA

WEDNESDAY, FEBRUARY 27 AT 10:30AM & 11:45AM

THURSDAY, FEBRUARY 28 AT 11:45AM

ORCHESTRA ROSTER



UNIT 1

MOZART AND THE OPERA

WHAT IS A COMPOSER?

An opera is a play with music. The performers on the stage are normally singers instead of actors. The story is told in song and by the music played by the orchestra or piano. Operas can be very exciting- not only is there music to listen to, but there is also a stage to watch, a story to think about, and often subtitles to read. Opera fills the ears, eyes and mind. The music sets an opera apart from a play or a musical, but these sounds always support the most important part of an opera, the story.

Composer Wolfgang Amadeus Mozart has written significantly important works in every available musical genre of his time: symphony, chamber music, masses, and—above all—opera. Opera however, was the genre of choice during this time, and Mozart loved it and relied on it heavily for personal, professional, artistic, and financial reasons. Just the thought of opera, as Mozart wrote, made him “beside myself at once.”

ACTIVITY 1: OPERA 101

Opera is about 400 years old. It started in Italy, towards the end of the 16th century.

Traditionally, operas began with an overture, which usually introduces the audience to musical themes used later in the opera. Because of this, some composers write the overture last! Operas contain musical numbers for many different combinations of characters – solos, duets, trios, quartets, quintets and so on. Then there also may be a chorus as well as an orchestra or piano to provide the music.

Opera is a unique combination of words, music and design. All together, these ingredients deliver large amounts of information about the characters to the audience. Many different people: the composer, librettist, set designer, director, musicians, and singers, all work together to produce this special art form. In schools, opera is especially important because it represents literature come to life!

LISTENING ACTIVITY

Just like a book, an opera tells a story. Therefore, has a beginning, (Overture) that creates the setting and mood, and an ending (Finale), that concludes the story. Listen to the examples below.

OVERTURE

Music played by an orchestra or a piano before an opera begins. This first track is the Overture to the opera, *The Marriage of Figaro*. The overture helps create a setting for the story.



LISTEN TO OVERTURE (TRACK 1)

FINALE

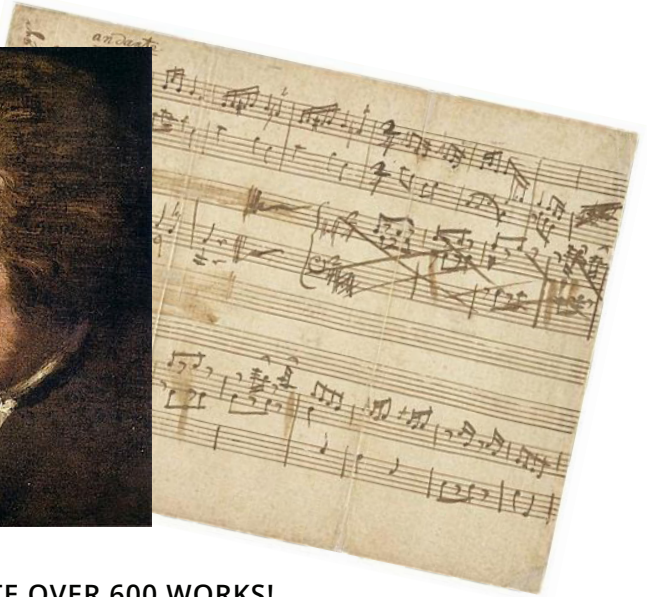
The last or final number in an 'act' or entire opera. This next example is the Finale to the entire opera, *The Marriage of Figaro*.



LISTEN TO FINALE (TRACK 6)

ACTIVITY 2: WOLFGANG AMADEUS MOZART

Mozart was born in Salzburg, Austria and was considered a child prodigy. He composed his first piece of music at the age of five; he had his first piece published at age seven, and he wrote his first opera when he was only twelve! By the age of six, he was a proficient pianist and violinist and travelled all over Europe performing for royalty with his sister and father. He grew up composing music all his life, creating masterpieces that we know and hear of still today! Below are some fun facts about Mozart.



- MOZART WROTE OVER 600 WORKS!
- MOZART'S LAST COMPOSITION REMAINS UNFINISHED.
- HE DIED AT THE AGE OF 35.
- MOZART'S NICKNAME WAS "WOLFIE".
- MOZART COULD LISTEN TO MUSIC JUST ONCE AND THEN WRITE IT DOWN FROM MEMORY WITHOUT ANY MISTAKES.



UNIT 2

OPERA: THE MARRIAGE OF ALL ART FORMS

Opera combines many art forms into one major production- singing, instrumental music, dancing, visual art and more. It involves hundreds of people behind and under the stage. Many people and departments work together toward a common goal, and each part is equally important to the process.

The Marriage of Figaro has a cast of eleven soloists, a chorus, and an orchestra. Other than the performers, what other jobs do you think are involved in the production of an opera?



ACTIVITY 1: THE VOICE

Opera is like a musical or a play, but unique that all the lines are sung and not spoken. The singers do not use microphones or speakers. They use a technique called *bel canto*, and they can be heard over the entire orchestra. *Bel canto* means beautiful singing in Italian, and it is a method of singing that requires great breath support and controlled vibrato to create a beautiful tone and long phrases.

A wide variety of singing is used to deliver the storyline in opera. Performers may sing alone, in duets, trios, or in large groups, even in a chorus.

LISTENING ACTIVITY:

A recitative is a narrative song that describes some action, thought, or emotion. They are sung in the rhythm of natural speech and are often used when characters are having a conversation.

LISTENING EXAMPLES: RECITATIVE



LISTEN TO THE RECITATIVE EXCERPT FROM *THE MARRIAGE OF FIGARO* (TRACK 8)



HAMILTON AARON BURR, *SIR* EXCERPT T (TRACK 9)

An aria (Italian for “air” or song) is a solo performed with the orchestra as accompaniment. It usually expresses intense emotions or the character’s thoughts on the events of the story. It also provides an opportunity for the singer to demonstrate his or her vocal or artistic skill.

LISTENING EXAMPLES: ARIA



***MARRIAGE OF FIGARO* ACT 1 NO. 9 ARIA (TRACK 4)**



MOANA, *HOW FAR I’LL GO* EXCERPT (TRACK 10)



WICKED, *DEFYING GRAVITY* EXCERPT (TRACK 11)

ELEMENTARY EXTENSION

Have a conversation with the person next to you for one minute, then write down what you said. Have the same conversation again, but this time sing or rap the words to each other.

MIDDLE & HIGH SCHOOL EXTENSION

Think about an intense emotion you have felt recently. Freely write about what it is you felt and why you felt that way. Try putting your words to a melody that you make up, or to a song that you already know. The melody and/or you create should portray your feelings or what you're trying to convey.

LOWER ELEMENTARY EXTENSION

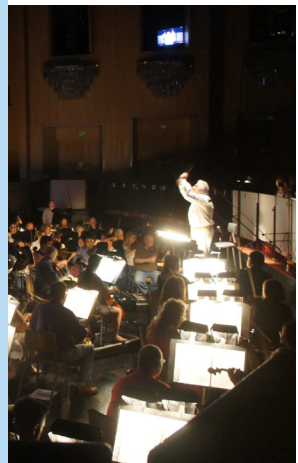
Listen to an aria (Track 4, 10, or 11) and draw what emotion you think the singer is expressing. How does it make you feel? Why do you think it makes you feel that way?

UPPER ELEMENTARY EXTENSION

What songs have influenced you? Are there songs that make you feel a certain emotion? What is it about these songs that make you feel this way?

rt, they are usually off to the
re performers on stage, so
comes together beautifully.
or speakers are used for
ges in **tempo** (speed) and
movements. The music can
the moment even if they
cter's feelings or foreshadow

the overture. The overture
l throughout the opera.



1. CIRCLE THE LOUDEST DYNAMIC YOU HEAR.

ff (very loud)	f (loud)	mf (moderately loud)
----------------	----------	----------------------

2. CIRCLE THE SOFTEST DYNAMIC YOU HEAR.

mp (moderately soft)	p (soft)	pp (very soft)
----------------------	----------	----------------

3. WHAT TEMPO DO YOU THINK THE OVERTURE IS PLAYING AT?

mp (moderately soft)	p (soft)	pp (very soft)
----------------------	----------	----------------

4. CIRCLE ALL THE INSTRUMENTS YOU HEAR

Violin	Tuba	French Horn	Flute
Organ	Bass	Piano	Trombone
Timpani	Harpsichord	Bassoon	Viola
Oboe	Cello	Clarinet	Trumpet

5. WHAT ADJECTIVES WOULD YOU USE TO DESCRIBE THE MUSIC?

Humorous	Jolly	Suspenseful	Angry
Melacholy	Energetic	Peaceful	Sorrowful
Sleepy	Contemplative	Other :	

6. WHILE LISTENING TO THE OVERTURE, DRAW A GRAPH FOLLOWING THE RISE AND FALL OF THE PIECE.



LOWER ELEMENTARY EXTENSION

Listen to a song of your choice and choreograph a dance as a class. Let the tempo (speed) and dynamics (volume) guide the movements!

UPPER ELEMENTARY EXTENSION

How many different types of dances can you name? How can dance tell a story? In what kinds of scenes would you typically see dancing?



ng would generally be rele-
opera. The types of dances,
g and even provide cultural

allet numbers into the opera,
the opera would be more
ead, he created a separate
's ballet *Idomeneo* consists of
onne. The Chaconne begins in
okes, unison runs and other

7)

ACTIVITY 4: VISUAL

As in a play, opera is performed on a stage with scenery, props and lighting, by actors wearing costumes, make-up and wigs to create a specific character, time, and place. Every element that we see on stage requires someone's expertise, and they can determine how it will enhance the story.

Set designers create sets that transport the audience to a different time and place, and Lighting designers use light and color to create different settings and moods. They can also draw the audience's attention to different characters or locations on stage. Costume designers can enhance each character's role through what they wear. Wigs and make-up can also be used to change an actor's age or the era they want to portray.

On the opposite page is a sketch of a costume by Julie Taymor and below is the costume made for the actual performance.



ELEMENTARY EXTENSION

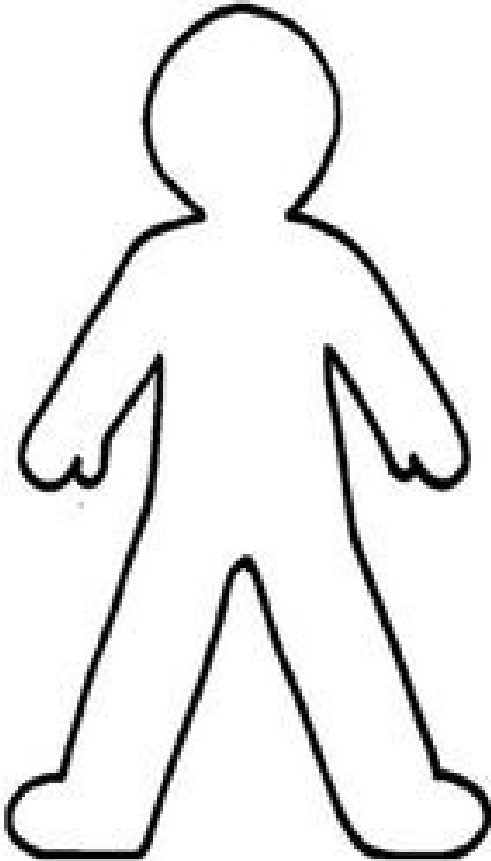
Draw what you think a character from a fairy tale would look like today. What costume would you have him or her wear? What colors? Why?

MIDDLE & HIGH SCHOOL EXTENSION

Create a fictional character. Determine the character's age, occupation, abilities, personality, as well as the time period, location and situation of the character. Design and sketch a costume for your character based on your description. Present just the sketch to a group and see if they can gather the information about your character based on the costume.



BE A COSTUME DESIGNER!



BOOK OR MOVIE TITLE: _____

CHARACTER'S NAME: _____

DESCRIBE YOUR CHARACTER. (Age, personality, role in the story, special abilities, etc.)

WHAT TIME PERIOD IS YOUR CHARACTER FROM?

WHERE DOES YOUR CHARACTER LIVE?

DRAW THE COSTUME ON THE PERSON.

WHAT MOOD DOES THE COSTUME SUGGEST?

DESCRIBE ANY OTHER ACCESSORIES OR PROPS YOUR CHARACTER HAS.

WHAT DO THE ACCESSORIES REPRESENT?

CREATE A SHORT STORY FOR YOUR CHARACTER.



UNIT 3

WHO, WHAT, WHEN, WHERE

Opera tells a story, which includes so many different art forms and elements of music. To this day, Mozart's opera, *The Marriage of Figaro* remains a staple performance in opera houses all around the world. It's a story told again and again, and it never gets old and the music is what really makes this story extraordinary. In this unit, you'll learn the famous story of Figaro and Susanna and how Mozart conveys the story through voice and music.



ACTIVITY 1: HOW TO BEGIN, AN OVERTURE

The story of Figaro is takes place in Count Almaviva's country palace near Seville, Spain, in the late 1700s. At the start of *The Marriage of Figaro*, the orchestra sets the mood and scene for the story to come. What do they play first? The overture! It is the first piece of an opera and is written just for the orchestra, without singers. Mozart used scurrying, quick eighth notes (shown below) to set the mood for the story in his overture. What types of actions from the characters could fit these fast notes? (whispering, running to hide, exchanging secrets). Mozart was said to have written the Overture just hours before the first performance of *The Marriage of Figaro* in Vienna on May 1, 1786.

Presto
pp
motif a
rising sequence
falling sequence
lower auxiliaries
rising passing notes
chromatic lower auxiliaries
chromatic rising passing note



OVERTURE 1 EXAMPLE (TRACK 12)

The overture also describes where the story will take place – in the royal palace of Count Almaviva. Using strong, fanfare like brass the second theme sets a royal mood (shown below).

oboes and horns
flutes and clarinets
oboes and horns
flutes and clarinets
tutti
cellos
bassoons and basses
timpani



OVERTURE 2 EXAMPLE (TRACK 13)

Listen for these two ideas in the Overture and draw what you think Count Almaviva's palace would look like as you listen.v

ACTIVITY 2: WHO'S WHO

The Characters:

COUNT ALMAVIVA

COUNTESS ALMAVIVA

SUSANNA, *HER MAID, ENGAGED TO FIGARO*

FIGARO, *THE COUNT'S VALET*

CHERUBINO, *THE COUNT'S TEENAGE PAGE*

BARTOLO, *A DOCTOR*

MARCELLINA, *BARTOLO'S HOUSEKEEPER*

DON BASILIO, *THE MUSIC MASTER*

DON CURZIO, *THE MAGISTRATE*

ANTONIA, *A GARDENER, SUSANNA'S UNCLE*

BARBARINA, *ANTONIO'S DAUGHTER, CHERUBINO'S GIRLFRIEND*

THE STORY

THE SETTING:

The Count and Countess' country house near Seville, Spain in the late 1700s

ACT I

Alone in their room, Figaro and Susanna prepare for their wedding. Susanna does not like their new room, because it is next door to that of the Count, who is trying to woo her. Figaro is furious to learn of the Count's interest in Susanna, and vows revenge. Bartolo appears with his former housekeeper, Marcellina. She has made a deal with Figaro: if he does not repay the money he borrowed from her, he must marry her to settle his debt. Susanna returns, and the two exchange jealous insults. Marcellina goes off with a huff, and the teenage pageboy Cherubino rushes in. He babbles about his many romantic desires, confiding in Susanna that he is both in love with the Countess and in trouble with the Count. The Count arrives to attempt to flirt with Susanna, and Cherubino hides behind a chair. The Count's wooing is interrupted by Don Basilio, the music teacher, and it is his turn to hide. Basilio tells Susanna that everyone knows that Cherubino has a crush on the Countess, and the angry Count jumps out of hiding. He becomes even more enraged when he discovers Cherubino is also in the room and has overheard his romantic passes at Susanna. Their argument is interrupted by Figaro, who is leading the entire household in a song praising the Count. Figaro asks the Count to bless his wedding to Susanna, and he is forced to oblige. Then, to spite them and get Cherubino out of the way, the Count orders the page to enlist in the army right away. Figaro teases Cherubino, explaining that war is not a place for flirting or fancy clothes, but rather mortars, marching, and mud.

ACT II

In her bedroom, the Countess mourns the loss of her husband's love. Together, she, Susanna, and Figaro plot to embarrass the Count: they will send Cherubino, dressed as a woman, to a rendezvous with the Count in Susanna's place. Cherubino arrives and, with Susanna's encouragement, sings a love song he wrote for the Countess. Susanna begins to dress him up in women's clothing, but Cherubino keeps getting distracted in his attempts to get the Countess' attention. When Susanna goes off to find another ribbon, Cherubino declares his love for the Countess. Just then, the Count bangs on the door, and Cherubino hastily hides in a closet. The Count demands to know who the Countess was talking to, showing her an anonymous letter he has received warning him that she is with another man (all part of Figaro's poorly-made plan). A mysterious sound comes from the closet, and the Count is suspicious of his wife's story that Susanna is in there. He leaves to find tools to break open the door, taking the Countess with him. Meanwhile, Susanna has snuck back into the room. She helps Cherubino escape through the window and takes his place in the closet. The Count and Countess return and are both astonished to find Susanna. Apologies and explanations of the confusion ensue, and all seems well until Antonio, the gardener, appears to complain that someone has jumped from the window, trampling his flowers. Improvising quickly to deflect the blame from Cherubino, Figaro fakes a limp and claims that it was he who jumped. Marcellina, Bartolo, and Basilio barge in, demanding that Figaro marry Marcellina. The Count happily agrees to postpone the wedding of Figaro and Susanna.

ACT III

The Countess encourages the hesitant Susanna to go ahead with their plan to fool the Count: Susanna will agree to a secret meeting with the Count, but the two women will exchange cloaks, and the Countess will go in her place. The Count is excited for their upcoming rendezvous but becomes enraged when he overhears Susanna conspiring with Figaro. Alone, The Countess sings of her past happiness. Marcellina and Don Curzio, the lawyer, demand that Figaro must repay his loan or marry Marcellina at once. Figaro protests that he cannot be wed without the permission of his parents, for whom he has been searching since being kidnapped as a baby. He reveals a distinguishing birthmark on his arm, and Marcellina realizes that Figaro is her long-lost son. Bartolo reluctantly identifies himself as Figaro's father. The newly reunited family sings of their happiness as the Count and Don Curzio huff angrily. Susanna arrives with money to repay Figaro's debt to find him embracing Marcellina, and, thinking her fiancé has married another woman, hits him. All is explained, Bartolo agrees to marry Marcellina, and the two hap-

py couples go off to plan a double wedding. The Countess is determined to go on with their plan and dictates a letter to Susanna confirming her meeting with the Count in the garden that evening. They seal the note with a pin, which the Count is to return to her if he agrees to meet her. Barbarina and some peasant girls—including Cherubino, still in disguise as a woman—arrive to serenade the Countess. Antonio arrives and reveals the page's charade, and the Count is furious to discover the Cherubino is still in his house. He wants to punish the boy, but Barbarina convinces the Count but to let her marry Cherubino instead. As the household prepares for the wedding, Susanna slips her note to the Count, cementing their meeting.

ACT IV

That night in the garden, Barbarina despairs that she has lost the pin the Count has given her to deliver back to Susanna. Figaro appears with Marcellina, and upon hearing Barbarina's tale of Susanna's scheduled rendezvous with the Count, believes his fiance to be unfaithful and rages against all women. Marcellina goes off to warn Susanna. When Susanna arrives in the garden, she sings a song about an unnamed lover to tease the spying Figaro. She then hides and disguises herself in the Countess' cloak. Figaro is boiling mad but stays in hiding. Cherubino arrives searching for Barbarina just as the Countess enters, disguised as Susanna. He flirts with her, but accidentally plants his kiss meant for "Susanna" on the Count. The Count chases him away, ready for his own chance to be alone with "Susanna." The watching Figaro has become even angrier, but when Susanna arrives in her guise as the Countess, he hears her voice and realizes what is going on. The Count returns to discover Figaro declaring love to "the Countess," and explodes with fury, flinging accusations. When the real Countess reveals her identity, the Count humbly asks her forgiveness. After a moment of hesitation, she grants it, and the company rejoices.

ACTIVITY 3

WHAT: ARIAS, RECITATIVES, AND DUETTINOS, OH MY!

The Marriage of Figaro in its entirety is a little over two hours long. At the concert, the whole opera will not be performed. Instead, specific movements have been chosen. Here is a playlist of the numbers we will be performing. Each track includes a brief synopsis of the piece. Reading the entire synopsis is encouraged. Have your students guess what part of the story is being told as you play each track!

ACT I

No. 1 Duettino: It is the morning of the wedding day of Figaro and Susanna. They are in the Count's palace and Figaro is counting as he measures space in their new room for furniture. The first word sung of the opera is "Cinque", or, five. You hear him count all the way to "Forty-three" or "Quarantatre". As he measures, Susanna is admiring herself in the mirror and trying on a new hat. She wants her fiance to notice her and sings several times "Look a moment" – in Italian, "Guarda un po". She finally catches Figaro's attention and he stops counting long enough for them to sing together about their joy and happiness on their wedding day.

Recitative – A recitative advances the plot. Susanna tells Figaro she is worried that Count Almaviva is in love with her and trying to thwart their wedding day. Figaro is furious to learn this.



ACT 1 NO. 1 DUETTINO (TRACK 2)

No. 2 Duettino: Susanna and Figaro are servants in the royal house of the Count Almaviva, and they are used to being "on call" at any moment's notice. They sing about the bells that call for them and how they jump to serve when they hear the bells. They imitate the bells in a comical way singing "Din Din" for the high bells of the Countess and "Don Don" for the low bells of the Count. Susanna warns Figaro again of the Count's love for her. She implores him to listen to her and her warning of the Count. The duet ends when actual bells are rung, it is the Countess calling for Susanna, her maid. Susanna leaves and Figaro decides how to proceed knowing he can't trust the Count.



ACT 1 NO. 2 DUETTINO (TRACK 3)

No. 9 Aria Act 1 ends with Figaro sending Cherubino off to life as soldier. He sings to him about how he will no longer be able to sneak about the palace causing mischief. Cherubino is a teenage servant that also is in love with Susanna. The Count finds out Cherubino also loves Susanna decides to send him away immediately! Figaro is also happy to have less people in the already mixed-up palace vying for attention from Susanna, his bride.



ACT 1 NO. 9 ARIA (TRACK 4)

Act 3 No. 22 Finale This aria begins with the words “ecco la Marcia”, meaning, “There’s the march!” The wedding march begins, and Figaro and Susanna are married with the blessing of the Count and the Countess. Intrigue still abounds and during the wedding Susanna slips a note to the Count, putting into motion a plan that she and the Countess have developed to test the Count and Figaro. They finish by celebrating the wedding feast.



ACT 3 NO. 22 FINALE (TRACK 5)

Act 4 No. 28 Finale The finale of “*The Marriage of Figaro*” brings everyone together in a mixed-up comical scene complete with people hiding, spying, surprising each other! Susanna and the Countess trade cloaks and trick their husbands to see if they will know who they really are. When they catch the Count trying to woo Susanna he comes clean and begs for forgiveness from his wife, the Countess. The Count apologizes to Figaro as well and all are ready to celebrate the wedding feast of Susanna and Figaro.



ACT 4 NO. 28 FINALE (TRACK 6)

Discuss:

In Mozart’s day, servants were expected to obey their masters without question. How is that idea challenged in this story? What do the servants do to show they are just as smart, if not smarter than, those in higher positions?

“The Marriage of Figaro” contains many elements of mistaken identity. Can you think of another story that includes people getting confused for someone else? Did it have a similar or different ending to our story? How do you think this story would have ended if it had been real life?

ACTIVITY 4

WHEN & WHERE

Mozart wrote *The Marriage of Figaro* when he was 29, in 1785, after meeting the Italian poet Lorenzo Da Ponte. He was living in Vienna, Austria at the time and had just gotten married a few years before in 1782. What else was happening in this time period in history?

1776: TWELVE COLONIES VOTED IN FAVOR OF THE DECLARATION OF INDEPENDENCE. SETS PRECEDENT FOR FRENCH THINKING.

1778: FRANCE ENTERS AMERICAN REVOLUTIONARY WAR

**1785: MOZART BEGINS TO COMPOSE
"THE MARRIAGE OF FIGARO"**

1786: MAY 1 - "THE MARRIAGE OF FIGARO" PREMIERES AT THE BURG THEATRE IN VIENNA

1788: THE US CONSTITUTION IS DRAFTED AND SIGNED

1789: GEORGE WASHINGTON IS INAUGURATED AS THE FIRST PRESIDENT OF THE UNITED STATES

1789: JULY 14 - FALL OF THE BASTILLE

1792: SEPTEMBER 21 - FRENCH MONARCHY IS ABOLISHED, FRENCH REVOLUTIONARY WAR BEGIN

UNIT 4

MUSICAL CONNECTIONS





ACTIVITY 1: THE ART OF LISTENING

How much we enjoy and interpret music is affected by what we pay attention to as we listen. With our world engulfed in a constant din of buzzes, dings, and pings, we need to consciously develop our listening habits. Using an exercise in mindful listening will allow students to focus on what they are hearing. When we listen, we hear with understanding.

When listening to opera, we are not only processing the music but also the lyrics. Even though most operas are sung in different languages (Marriage of Figaro is sung in Italian), you'll be able to follow along by subtitles that are provided on the screen.

Listen again to the aria where Susanna tells Figaro she is worried about the Count ruining their wedding. How can you hear what the music is trying to convey, even if you don't speak Italian? (Agitated feelings = quick, moving rhythms or dissonant harmonies (conflicting)).



ACT 1 NO. 2 DUETTINO (TRACK 3)

ACTIVITY 2: THE MAGIC OF MOZART

You might recognize "Eine Kleine Nachtmusik", but did you know that Mozart wrote 12 variations of Twinkle, Twinkle Little Star, turning a popular French melody into the most classical children's song! Mozart's music has been featured in many movies as well.

Below are listening examples of pieces composed by Mozart that your student's may be familiar with. Have them listen to each excerpt and see how many students recognize these tunes!

LIST TRACKS

Mozart's music is regularly still used for commercials:

<https://www.youtube.com/watch?v=AEj9J7PL9Es>

Mozart's birthday is January 27th. In 2019, we celebrate the his 263rd birthday. Sadly, Mozart died young – even for his time – at the age of 35. He was writing a funeral mass, a grand piece to be played a funeral, for an aristocrat when he got so ill he couldn't get out of bed. It is said that he started thinking he was writing his own funeral mass. To this day, people cannot get enough of the music that Mozart left behind in his short and illustrious lifetime.

ACTIVITY 3: WRITE YOUR OWN LIBRETTO

Follow the steps below to create your own libretto, the words for a mini opera scene. Once these are written, children can experiment singing the words with their own melodies!

1. As a class, decide on a WHEN/WHERE for your mini-opera (ex: in outer space, on the Moon)
2. Choose characters for your scene. Always include the kid's ideas as much as possible (ex: astronaut, space monkey in a space suit, aliens)
3. Come up with the action that is happening in the scene. Write this action in parentheses on the board. (Ex: the astronaut is chasing the space monkey, he has just seized the controls for the spaceship. The aliens are running after the astronaut because they want to ride in the spaceship.)
4. Create short, no more than 5-word sentences for the song. Song sentences are grouped in sets of four sentences in a group, to create a musical phrase and rhythmic flow. Song sentences take the action described and focus on the WHY behind that action. They discuss the Needs, Emotions, Wants and Underlying Beliefs for that character. These read more like poetry – you can include repetition, rhyme, or ABA format with the same beginning and ending lines.

FOR EXAMPLE, USING THE SPACE THEME FROM ABOVE:

Astronaut:

Quick, stop that monkey!
Quick, stop him now!
If I lose my spaceship
I'll be stuck here forever!

Monkey:

I'm so sick of riding
Time for me to drive!
Got the keys, lets go
Let's go see the stars!

Include a line of recitative, which moves the plot along, and then brings in new action to sing about!

(Ex: Aliens: "Let's complete our mission and capture them both!")

RESOURCE LINK:

<https://operabychildren.org/2014/04/11/the-libretto-dilemma-tools-for-creating-an-opera-libretto-pamela-gee/>

INSTRUMENTS OF THE ORCHESTRA

STRING FAMILY

The strings have made up the backbone of the western orchestra for more than three hundred years. The four major instruments in the string family includes the violin, viola, cello and double bass. The instruments are made of many pieces of wood, which are glued — never nailed — together. The bodies of the instruments are hollow, making them a resonating box for sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches. The body of a string instrument consists of over 70 parts that must be put together by a master craftsman.



The violin is the smallest member of the string family and is known for its extraordinary musical versatility. Its versatility along with its four-octave range has inspired composers to write extensively for the instrument. It is played with a bow and held under the chin. It plays the highest notes and is recognized by its beautiful singing tone.



The viola is slightly larger than the violin and is also played with a bow and held under the chin. The sound of the viola can be distinguished from that of the violin because of its darker, warmer and richer tone qualities.



The cello is also played with a bow. Unlike the violin or viola, it is too large to be placed on the shoulder, so it is played sitting down, resting on its “end pin.” Because of its size and the thickness of its strings, the cello can produce beautiful, rich deep tones.



The double bass is the largest and lowest-pitched bowed string instrument and must be played standing up. In orchestras and other musical ensembles it has a rather special role — it is often given the job of being the “foundation of the orchestra.”



One of the oldest instruments, the Harp dates back as early as 3500 BC. The modern concert harp typically has 47 strings and is six feet tall. It has pedals around its base that allows the performer to alter the pitch of the strings so different notes be played on the same string. Smaller harps, and even lyres, are still used today in the performance of folk music around the world.

THE WOODWIND FAMILY

The woodwind family got its name because they were originally all made of wood (the flute is now made of metal) and air, or wind, is needed to play them. Woodwind instruments make sounds in three different ways. The flute makes a sound by blowing air through an opening in the head joint. The clarinet uses a single reed, made of one piece of cane, to produce sound. When air is blown against the reed, which is attached to a mouthpiece, it vibrates to make sound. The oboe and bassoon use a double reed, or two pieces of cane vibrating against each other, to make a sound.



The flute was originally made of wood. It has no reed and sound is produced when air is blown against a hole in the head-joint (opening). This sends vibrations into the attached tube to produce sound. A shorter version of a flute, about half of its size, is called a piccolo. It plays the highest notes of all the woodwinds.



The oboe is smaller than the clarinet and uses a double reed. It is made of a hard wood and has metal keys. The oboe is responsible for tuning the orchestra before each concert.



The clarinet looks much a like an oboe — made of a hard wood, with metal keys. The difference is that the clarinet uses a single reed. The clarinet comes in different sizes. The standard Bb clarinet is just over 2 feet long.



The bassoon uses a double reed and is about four times the size of an oboe. If the curved tubes in the bassoon were straightened, it would be about nine feet long! The bassoon sounds in the tenor and bass registers.

THE BRASS FAMILY

Brass Family instruments produce their sound when the player buzzes his/her lips while blowing air through a metal, cup-shaped mouthpiece. The mouthpiece connects to a length of brass tubing that ends in a bell. The smaller instruments have less tubing and produce a higher sound. The bigger instruments have more tubing, which produces a lower sound. Most of the brass instruments have valves, which open up different lengths of tubing, changing the pitch. The members of the brass family are the loudest in the orchestra and can trace their ancestry back to herald trumpets, hunting horns and military bugles.



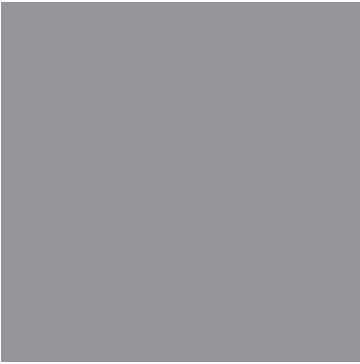
The trumpet plays the highest notes in the brass family. Some types of trumpet-like instruments were some of the earliest artifacts of man! Trumpets come in many different sizes and keys.



The french horn consists of up to 18 feet of narrow tubing wound into a circle. It evolved from 16th century hunting horns.



The trombone is played with a mouth-piece, larger than the trumpet, and shortening or lengthening a large slide controls pitch. Its sound is lower than a trumpet but higher than a tuba. The trombone has about nine feet of tubing!



The tuba is the lowest in the brass family and can have up to 18 feet of tubing! It is played by buzzing one's lips into a mouth-piece. Along with the string bass, it helps provide a foundation for the orchestra.

THE PERCUSSION FAMILY

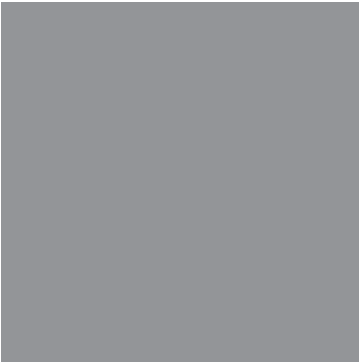
The instruments in the percussion family are played by being struck, shaken, or scraped. There are two types of percussion instruments, tuned and untuned. The tuned notes play specific pitches, like the timpani. The untuned produce a sound with an indefinite pitch, like the cymbals. Percussion instruments add much color, variety and excitement to the orchestra. Drums are among the earliest instruments. Their ancestors can be found in Africa, Asia, the Americas, Europe and the Middle East.



The bass drum is built like a snare drum but without the metal snares. It is a very big instrument and produces a very low sound. The mallet is usually large and covered with a soft material, like sheep's wool or felt. The bass drum has been with the orchestra since 1782.



Cymbals are two large, metal discs that can be played by crashing one against the other or by hitting or scraping one or both with sticks or mallets. Cymbals come in different sizes and can produce a large variety of sound effects. Cymbals are an untuned percussion instrument.



The snare drum has two drumheads, one on the top and one on the bottom. Bands of metal wires are pulled across the bottom head to produce a buzzing or snapping sound when the drum is struck, giving it a rattling sound. The snare is an untuned instrument and is played using a variety of techniques.



The timpani, often called a kettledrum because of its looks, has a pedal mechanism which allows the musician to adjust the tension of the drumhead. This allows it to play different pitches. The timpani helps the orchestra with harmony, melody and rhythm. Most often, there are four timpani tuned to different pitches, played by one person.



Perhaps the most recognizable and popular musical instrument, you might think the Piano would belong to the string family, but it is actually a member of the percussion family because of how the instrument creates sound. The piano has a keyboard with 88 keys – the black and white bars you see – and each key is attached to a small, felt covered hammer. When a key is pressed, the hammer pops up and strikes the strings, which then vibrate creating specific pitches.

GLOSSARY

Act:	A section of the story, often followed by an intermission in long operas.
Aria:	
Baritone:	An adult male singing voice between tenor (highest) and bass (lowest) range.
Bel Canto:	
Composer:	The person who writes the music for the opera.
Conductor:	The person who leads the orchestra.
Director:	The person who teaches the singers/actors how to do their roles.
Dynamics:	The volume of music.
Finale:	The last or final number in an 'act' or entire opera.
Libretto:	The words/lyrics (text) to an opera
Librettist:	The person who writes the words (text) to an opera.
Mezzo-Soprano:	Female singing voice whose vocal range lies between the soprano (high) and the contralto (low).
Orchestra:	A group of instrumental musicians led by a conductor.
Overture:	Music played by an orchestra or a piano before an opera begins.
Opera:	A dramatic play, set to music, and entirely sung by the performers.
Recitative:	

GLOSSARY CONTINUED

Role:	The character that a singer portrays.
Rehearsal:	The practice it takes to get ready for a performance.
Props:	Small items that singers/actors use or carry on stage.
Score:	A printed sheet or book with the words and music of an opera.
Set:	The scenery on stage.
Soprano:	The highest of the four standard singing voices.
Tempo:	The speed of the music
Tenor:	The highest of the ordinary adult male singing range.

HOW TO HAVE A GREAT DAY AT ORCHESTRA HALL

Attending or viewing a concert is an exciting experience. If you are watching live at Orchestra Hall, or live via webcast, the following guidelines will help make this event more enjoyable for you and other viewers.

BEFORE THE CONCERT:

- Be sure to turn off any electronic devices.
- Use the restroom before the performance begins so you don't miss any of the music or disturb other listeners.

ON STAGE:

- The orchestra will start to gather on stage and will begin to warm up.
- The concertmaster – the violinist who sits in the first seat on the conductor's left hand side – will enter last. When you see him/her enter, quiet down right away. The orchestra will begin to tune their instruments. It's quite a magical sound and a tradition to the start of an orchestra concert.

NEXT, THE CONDUCTOR WILL WALK ON THE STAGE.

- How do you know when a piece ends? Watch the conductor. When he/she turns around toward the audience, then that piece is finished, and you can show your appreciation by applauding.

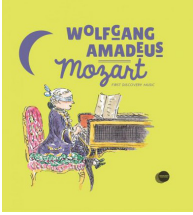
WHAT TO LISTEN FOR:

- Observe and watch the conductor and see whether you can guess which instruments will play by where the conductor is looking or pointing.
- See if you can name the instruments that are playing.
- Listen for melodies that you learned in your classroom.
- Choose a favorite moment in the music to share with a friend or family about later.

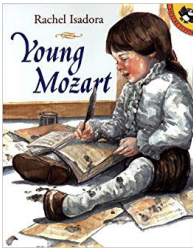
GROUPS AT ORCHESTRA HALL:

- Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
- Settle right in and get comfortable. Take off your coats and put it under your seat.
- If you get separated from your group, ask an usher to help you.

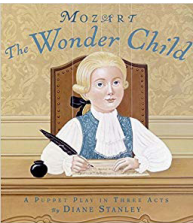
LITERATURE RECOMMENDATIONS



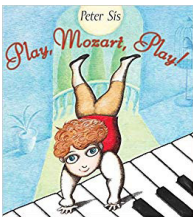
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ill. by Charlotte Voake



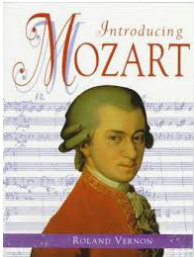
YOUNG MOZART
by Rachel Isadora



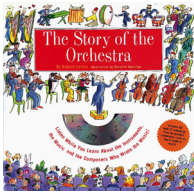
**MOZART THE WONDER CHILD – A PUPPET
PLAY IN THREE ACTS**
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PLAY, MOZART, PLAY
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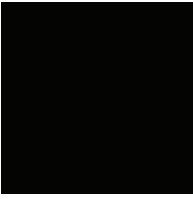


INTRODUCING MOZART
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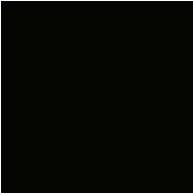


STORY OF THE ORCHESTRA
by Robert Levine & Meredith Hamilton

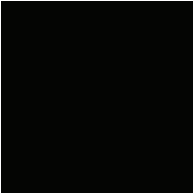
Eye-catching illustrations and an accompanying 70-minute CD make this an exciting and educational introduction to the world of classical music—from composers and music history to the instruments of the orchestra—for elementary age children (and parents, too!).



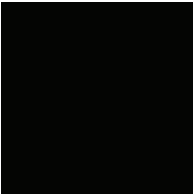
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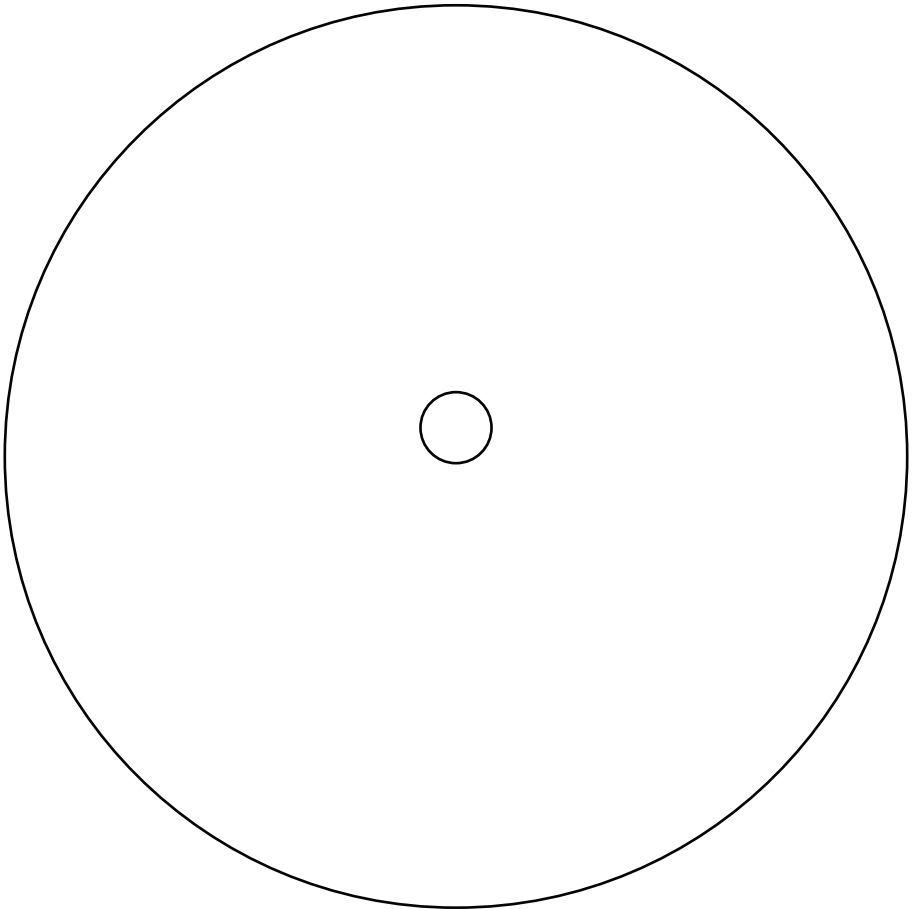
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