



More Ways Than One

The intent of this article is to present four approaches to teaching recorded music. With the tools described in these articles, students became very interested in Mozart and the music he wrote. Movement, a teacher prepared map, student maps, and the rhythm score are the bases for the following lessons. Gloria Nelson, Judy Suvak, and Marilyn Winter use Mozart's Horn Concerto in E flat major, K.495, 3rd movement while Peggy Bennett uses Horn Concerto in E flat major, K. 447, 3rd Movement. In each plan for study, numerous repetitions of the music allow students to become very familiar with the music. This is imperative if students are to become personally involved with a particular piece of music.

The teaching strategies and techniques described in this article might be resources for the study of other masterworks. Following are brief descriptions of activities with a precise teacher dialog (written in italics). This dialog is not intended to be used verbatim but offers you a glimpse of the progression and flavor of the lessons.

[Moving with Mozart](#) by Gloria Nelson

[Using a Teacher Prepared Music Map](#) by Judy Suvak

[Student Generated Maps](#) by Marilyn Winter

[Exploring K. 447, Third Movement with Rhythm Patterns](#) by Peggy D. Bennett, Ph.D.

Moving with Mozart

by Gloria Nelson

Introducing Theme A

Horn Concerto in E Flat



I use this composition to teach rondo form to my primary students. •I will chin (sing on a neutral syllable) a melody written by Mr. Mozart. Later, we will use this melody to break a “secret code.”

- As you listen, try to determine what about this melody may cause it to be a little difficult to learn. I chin the first eight measures of the A theme and listen to their ideas about what might make it difficult. Fast tempo and so many notes always come to the fore in our discussions.
- Can you give me ideas of how we might make it easy to learn to sing this piece of music? They usually suggest slowing the tempo or singing only half of what I sang. We try their suggestions for learning the piece, singing and checking our memory until the piece becomes very familiar.

Moving

- Each time you hear the section that uses our melody, “walk” your hands gently on your lap. Freeze; do not move during the other parts of the composition. (This, of course, takes more than one listening and creates many opportunities for them to describe what they hear.) Next, we use our feet to walk Theme A and sit down during the other parts.
- When we have mastered the above, I begin collecting ideas for motions we can do during the sitting sections. This leads to discussion as to whether any of the sitting sections are the same. Other descriptions of what is happening in the music begin to emerge as we listen and check student comments. As the discussion continues, I draw a simple pictorial plan at the board which reflects student ideas. Following is an example of what they guided me to develop:



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Breaking the Code

At this point, they are ready to break the code but I tell them we must wait until the next music class. It's like stopping right in the middle of a good read-aloud story!

During the next class period, we listen to the music and review our movements. As they perform their movement ideas, I redraw the diagram we had developed together. Then it is time to "break the code!" I draw an "A" over the first "walk" sign. Then I ask, "What should I draw over the next picture." Someone always responds, "B" (which is lucky for me). I always ask, "Why?" After listening to several students respond, I see the "light bulbs start popping" as they urge me to fill in the whole "code" (ABACABA Coda). We pat ourselves on the back for our accomplishment.

I conclude the lesson with a brief comparison of composers and homebuilders and how they use form in designing their products. We also label this as rondo form because of the "coming around" of the A theme again and again. I gauge the success of this procedure by the number of students who, on occasional "choice" days, ask for the Rondo piece by Mozart.

Using a Teacher Prepared Music Map by Judy Suvak

Although the following lesson was designed for grades three and four, minor adjustments in pacing and dialog can make this lesson intriguing for all ages. At first the study will involve only the Rondo Theme (A). The goal for this first section is to give students experience following a large lead map and to allow them to hear the main theme many times.

Map of Rondo Theme (A)



- Take a few moments and study this map. You can look for things that are the same or things that are different. Children are encouraged to describe what they see. Many will notice that there are two parts and that they are similar.
- As you look at the map, imagine what the music sounds like. Permit children to go to the map and explain their ideas.
- Listen and try to follow the map while I sing the music. Sing the music on a neutral syllable like loo or la. Repeat this several times allowing the children to become familiar with the piece.
- Did the music sound like you thought it would? Children can discuss how the music was or was not like they expected.
- Sometimes having a leader helps us follow the map with the music. This time I will lead you in following the map. Are your fingers ready? Model the way to fit the map with the music.
- Listen very carefully this time so you can sing along next time. Lead the map again or let the children follow it on their own. Let them decide which way.
- Continue having the children follow the map and sing the theme, each time giving a listening challenge.

Listen for ways the two phrases are alike and different.

- Think about how the map helps you hear the music.
- Describe the rhythm of the music.
- Describe the melody of the music.
- Have student leaders follow the map, giving more opportunities for children to become familiar with both music and map.
- I'm wondering if you could follow the map if we sang the music at a faster tempo. Give this challenge several times, slightly increasing the tempo each time. The challenge is to continue to sing the music beautifully.
- This time, while you follow the map and sing the music in your mind, I'll play the theme on the piano. Again, give the challenge of following as the tempo is increased. Do this several times.
- Now you have a serious challenge. We will hear a recording of this music played by an orchestra and a French horn soloist. It goes very fast! Have your finger ready to follow. The recording is on. Play only the horn solo without the orchestral repeat.

Usually the children will laugh because it is so much faster than they expected. To achieve success in fitting the map with the music, give them several opportunities to listen and follow. The experience helps to develop listening skills that will aid them in listening to the entire movement.

- Now, we will listen to the part we know and hear a little more of the music. Get your fingers ready. Listen to the horn solo section and the orchestral repeat.
- What happened in the music? What happened with the map? Many children will hear that the theme was played twice and the map can be followed again.
- Raise your hand if you have heard this music before today.
- If you think you know who composed the music, raise your hand. Often a child will suggest that it was written by Mozart. If children have information about Mozart, let them give it. Write the composer and title on the board or a chart.

Concerto for French Horn and Orchestra by Mozart

(Next lesson)

- You probably recognize this map and remember what the music sounds like. Let's sing it and follow the map.
- After singing and following the map, play a recording of Theme A (rondo theme) while the children follow the map.
- This music is called a rondo because the Rondo Theme "comes around" several times. Write rondo and Rondo Theme on the board or chart.
- Today you get to hear the whole rondo! You will hear the Rondo Theme and you will hear some music that is different. As we listen, follow the map when you hear the Rondo Theme and listen with eyes closed when you hear music that sounds different.

After hearing the entire third movement, let children discuss what they heard. After the discussion, listen several times to allow children to check their ideas.

Maps of the other episodes could also be designed and presented. End the class by enjoying the music one more time.

Student Generated Maps by Marilyn Winter

Step One: Present this puzzle to your students. Waiting to reveal the composer's name seems to capture and maintain student interest. After question, let the students guess and respond with "Could be."

I am a composer. Who am I?

- I was born in 1756. Who am I?
- I was born in a place called Salzburg, Austria. Who am I?
- I began studying music at the age of 4. Who am I?
- My father, Leopold was also a composer, teacher and musician. Who am I?
- My sister, Maria Anna, usually known as Nannerl, was also a fine pianist. We traveled throughout Europe, playing for kings, queens and other royalty. Who am I?
- To some people I was the most genius of all the great composers. Who am I?
- Opera was my favorite form of composition. Who am I?
- Almost everything I composed, I wrote on commission (someone paid me to write a composition). Who am I?
- I died in 1791. How old was I? Who am I?
- I was buried in an unmarked grave with only a few friends in attendance. Who am I?
- My first name was Wolfgang. Who am I?
- My middle name was Amadeus. Who am I?
- My last name was.....Mozart!

This grade five and six unit of study took several class periods to complete. With each lesson, a brief review of previous lessons took place. To ensure the lesson flowed smoothly, I recorded the main theme (horn part only) 15-20 times in succession.

- I play the main theme, French horn solo part only. What instruments did you hear playing this piece of music? French horn and strings.

Exploring K. 447, Third Movement with Rhythm Patterns by Peggy D. Bennett, Ph.D.

Prior to these activities, students have heard, sung, and read triple division rhythm patterns, have studied the concept of anacrusis, are familiar with the song Mulberry Bush, and have used the Edwin Gordon system for reading rhythm syllables.

- Tap the rhythm in your palm and sing the rhythm syllables of a familiar song such as Mulberry Bush.

Mulberry Bush

DUDADI DU DI DUDADI DU

DI DUDADI DU

DI DUDADI DU

DUDADI DU DI DUDADI DU DI DU DI DU DI DU DU

- Raise your hand if you can tell us what song I just tapped - but don't tell us your answer yet; keep it a secret.
- Let's hear five ideas on what you think the secret song is. Raise your hand if you will tell us your idea. Responses are accepted with no indication as to whether answers are right or wrong.
- If your answer is correct, the words of the song should fit precisely with the syllable tapping. Listen and consult with a partner as I sing and tap the song again. Students investigate answers by singing syllables, tapping, and checking their ideas with a partner.
- Now that you have figured out that the secret song is Mulberry Bush, we will sing the rhythm syllables as I pass out some papers. Your challenge is to continue singing the song with rhythm syllables until everyone has a paper. Distribute papers with the rhythm score of the Mozart Concerto.
- As you scan the rhythm score, raise your hand when you recognize symbols that you can identify for us.