

# KS3 Scheme of Work

## Great Composers and Musicians: Classical

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# Teacher's Introduction

These six lesson plans provide a broad overview of the music of the Classical period. Each lesson lasts an hour and is divided into starter, main, plenary and homework sessions, with suggested timings for each section. For some students, 'classical' music is outside their regular experience and this resource aims to show its relevance and beauty.

In line with the Key Stage 3 National Curriculum programme of study released in March 2021, this resource aims to:

- Build knowledge and skills through performing, composing and listening
- Develop a deepening understanding of music and its history
- Create listening opportunities to increase awareness and appreciation
- Develop familiarity with staff notation and reading music

The resource is structured in the following way:

- a) A scheme of work overview, enabling teachers to see at a glance the content for each lesson – the title of the lesson, the aims, the equipment required, the title of each worksheet and lesson plan
- b) A lesson for each of these topics:
  1. Life in the Classical period
  2. Instruments used in the Classical era
  3. Introduction to Haydn and his music
  4. Introduction to Mozart and his music
  5. Introduction to Beethoven and his music
  6. Iconic works from the Classical period and consolidation
- c) Answers for activities and questions

An important aim of this resource is to allow students to experience Classical music before formally describing it.

Activities are designed to build an awareness and appreciation of Classical music and to encourage personal responses. Composition and music-making tasks are fun and non-threatening.

Activities include:

- Using imagination
- Researching background material
- Guided listening
- Group performances
- Basic composing
- Simple reading of music notation
- Extensions to challenge high-ability students
- Use of YouTube, where performances can be watched as well as heard
- Use of instruments, where available

YouTube links are provided for listening tasks. Where Spotify links are available, these are also provided.

The quiz at the end may be used either competitively in class or as a test to consolidate what has been learnt.

Answers are provided for tests and tasks, where necessary.



*A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at **zzed.uk/11491***

*You may find this helpful for accessing the websites rather than typing in each URL.*

# Scheme of Work: Overview

## Lesson 1: Life in the Classical Period

### Aim:

To provide a general introduction to the music of the Classical era through listening

### Resources:

- Access to YouTube
- Percussion instrument if available
- Manuscript paper

### Worksheets

- 1A: Consider life in the Classical era
- 1B: Introduction to the Mannheim school and listening exercise
- 1C: Experience a typical Classical work
- 1D: Own impressions of a Classical extract

### Lesson plan:

<b>Starter</b> <i>Worksheet 1A</i>	Consider life in the Classical era, aided by some images of art, accompanied by suggested background music – Mozart: Classical Concerto in G major (K. 417) [zzed.uk/11491-L1-starter] – and imagination
<b>Main session</b> <i>Worksheet 1B</i>	Introduction to the Mannheim school  Mannheim crescendo  Listening exercise, drawing on Stamitz work: Sinfonia à Quattro in A (Sinfonia à Quattro in A) [zzed.uk/11491-L1-main-session]
<b>Plenary</b> <i>Worksheet 1C</i>	Experiencing a typical Classical piece (Mozart Minuet in F) through listening [zzed.uk/11491-L1-plenary] and seeing the score  Clapping exercise if time permits  Extension: performance
<b>Homework</b> <i>Worksheet 1D</i>	Listen to a short extract of a Classical work (Haydn Symphony No. 94 in G major, 2nd movement) and record personal observations  0:00–1:08 of [zzed.uk/11491-L1-homework]

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## Lesson 2: Instruments Used in the Classical Era

### Aims:

- To give students an understanding of the instruments found in Classical music
- To interact with Classical music
- To perform a piece written in the Classical style
- To develop listening skills

### Resources:

- Computer, speakers
- Access to YouTube
- Access to a computer, tablet and Internet OR music dictionary
- Instruments, if available
- Manuscript paper

### Worksheets:

- 2A: Introduction to the piano
- 2B: The orchestral instruments in Classical music
- 2C: Performance of a piece in the Classical style
- 2D: Music notation – copying a score

### Lesson plan:

<b>Starter</b>  <i>Worksheet 2A</i>	Introduction to the piano, record own observations  Fortepiano: <a href="https://www.zzed.uk/11491-L2-starter1">zzed.uk/11491-L2-starter1</a>  Piano: <a href="https://www.zzed.uk/11491-L2-starter2">zzed.uk/11491-L2-starter2</a>
<b>Main session</b>  <i>Worksheet 2B</i>	The orchestra in the Classical period – research and listening  Group 1: flute and piccolo <ul style="list-style-type: none"> <li>• <a href="https://www.zzed.uk/11491-L2-group1-1">zzed.uk/11491-L2-group1-1</a> (flute covers of popular songs)</li> <li>• <a href="https://www.zzed.uk/11491-L2-group1-2">zzed.uk/11491-L2-group1-2</a> (piccolo demonstration)</li> </ul> Group 2: clarinet and oboe <ul style="list-style-type: none"> <li>• <a href="https://www.zzed.uk/11491-L2-group2-1">zzed.uk/11491-L2-group2-1</a> (Poulenc sonata)</li> <li>• <a href="https://www.zzed.uk/11491-L2-group2-2">zzed.uk/11491-L2-group2-2</a> (Gabriel's Oboe)</li> </ul> Group 3: bassoon <ul style="list-style-type: none"> <li>• <a href="https://www.zzed.uk/11491-L2-group3">zzed.uk/11491-L2-group3</a> (Mozart Bassoon Concerto)</li> </ul> Group 4: French horn and trumpet <ul style="list-style-type: none"> <li>• <a href="https://www.zzed.uk/11491-L2-group4-1">zzed.uk/11491-L2-group4-1</a> (horn master class)</li> <li>• <a href="https://www.zzed.uk/11491-L2-group4-2">zzed.uk/11491-L2-group4-2</a> (Star Trek trumpet solo)</li> </ul> Group 5: violin and viola <ul style="list-style-type: none"> <li>• <a href="https://www.zzed.uk/11491-L2-group5">zzed.uk/11491-L2-group5</a> (violin and viola duo)</li> </ul> Group 6: cello and double bass <ul style="list-style-type: none"> <li>• <a href="https://www.zzed.uk/11491-L2-group6">zzed.uk/11491-L2-group6</a> (Rossini's 'Duetto' for cello and double bass)</li> </ul> Group 7: timpani <ul style="list-style-type: none"> <li>• <a href="https://www.zzed.uk/11491-L2-group7">zzed.uk/11491-L2-group7</a> (timpani solo)</li> </ul>
<b>Plenary</b>  <i>Worksheet 2C</i>	Performance task: play/sing a simple arrangement of Haydn's 'The Lion' (1 <sup>st</sup> and 2 <sup>nd</sup> movements). Parts can be taught by rote or with notation.
<b>Extension/ Homework</b>  <i>Worksheet 2D</i>	Practice in writing music notation. Theme used in Plenary set on empty staves for copying.  Extension: more challenging notation task  Extension: composing task

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## Lesson 3: Introduction to Haydn

### Aim:

To provide a general introduction to Haydn as an example of early Classical music and participation


### Resources:

- Access to YouTube
- Access to a computer suite and Internet music dictionary

### Worksheets:

- 3A: Research some brief biographical details about Haydn
- 3B: Overview of some important instrumental genres with guided extracts
- 3C: Examine selected extracts from Haydn's *The Creation*
- 3D: Research: Haydn's 'Farewell', 'Miracle' and 'Drumroll' symphonies

### Lesson plan:

<b>Starter</b>  <i>Worksheet 3A</i>	Research some brief biographical details about Haydn. Research the patronage system.
<b>Main Session</b>  <i>Worksheet 3B</i>	Overview of some of Haydn's most important instrumental genres  Guided listening: <ul style="list-style-type: none"> <li>• Sonata: <a href="https://www.zzed.uk/11491-L3-main1">zzed.uk/11491-L3-main1</a> (Piano Sonata in C)</li> <li>• Symphony: <a href="https://www.zzed.uk/11491-L3-main2">zzed.uk/11491-L3-main2</a> ('Clock' Symphony)</li> <li>• Concerto: <a href="https://www.zzed.uk/11491-L3-main3">zzed.uk/11491-L3-main3</a> (Trumpet Concerto)</li> </ul>
  <b>Plenary</b>  <i>Worksheet 3C</i>	An experience of Haydn's <i>The Creation</i> Group work, listening and describing musical extracts, and discussion <ul style="list-style-type: none"> <li>Group 1: Chaos at the beginning of creation               <ul style="list-style-type: none"> <li>• 0:00–2:00 <a href="https://www.zzed.uk/11491-L3-group1-1">zzed.uk/11491-L3-group1-1</a></li> <li>• 9:19–10:30 <a href="https://www.zzed.uk/11491-L3-group1-2">zzed.uk/11491-L3-group1-2</a></li> </ul> </li> <li>Group 2: Land and waters separated               <ul style="list-style-type: none"> <li>• 19:40–21:40 <a href="https://www.zzed.uk/11491-L3-group2">zzed.uk/11491-L3-group2</a></li> </ul> </li> <li>Group 3: Creation of the sun and stars               <ul style="list-style-type: none"> <li>• 34:38–38:32 <a href="https://www.zzed.uk/11491-L3-group3">zzed.uk/11491-L3-group3</a></li> </ul> </li> <li>Group 4: Creation of man and woman               <ul style="list-style-type: none"> <li>• 01:03:45–01:07:15 <a href="https://www.zzed.uk/11491-L3-group4">zzed.uk/11491-L3-group4</a></li> </ul> </li> </ul>
<b>Homework</b>  <i>Worksheet 3D</i>	Research task: find out why nicknames were given to Haydn's 'Drumroll' symphonies.

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## Lesson 4: Introduction to Mozart

### Aim:

To provide a general introduction to Mozart through listening and participation


### Resources:

- Access to YouTube
- Access to a computer suite and Internet OR music dictionary
- Any available instruments

### Worksheets:

- 4A: Research basic biographical details about Mozart, using true/false statements
- 4B: Familiarity with opening of Mozart's Symphony No. 40 through listening
- 4C: Introduction to a Mozart opera and some operatic conventions
- 4D: Watch extract from Mozart piano concerto and identify instruments

### Lesson plan:

<b>Starter</b>  <i>Worksheet 4A</i>	Research basic biographical details about Mozart, using true/false statements
<b>Main</b>  <i>Worksheet 4B</i>  	Familiarity with melody of opening of Mozart's Symphony No. 40 through different arrangements: <ul style="list-style-type: none"> <li>• Original: 0:00–0:47 of <a href="https://www.zzed.uk/11491-L4-main1">zzed.uk/11491-L4-main1</a></li> <li>• Guitar duo: 0:00–1:00 of <a href="https://www.zzed.uk/11491-L4-main2">zzed.uk/11491-L4-main2</a></li> <li>• Cello and guitar: 0:00–1:40 of <a href="https://www.zzed.uk/11491-L4-main3">zzed.uk/11491-L4-main3</a></li> <li>• Piano: 0:00–1:23 of <a href="https://www.zzed.uk/11491-L4-main4">zzed.uk/11491-L4-main4</a></li> <li>• Jazz: 0:00–1:03 of <a href="https://www.zzed.uk/11491-L4-main5">zzed.uk/11491-L4-main5</a></li> <li>• Metal: 0:00–1:52 of <a href="https://www.zzed.uk/11491-L4-main6">zzed.uk/11491-L4-main6</a></li> </ul> If time permits, play or sing the theme from a simple score  Extension: composing task
<b>Plenary</b>  <i>Worksheet 4C</i>	Introduction to a Mozart opera  <a href="https://www.zzed.uk/11491-L4-plenary">zzed.uk/11491-L4-plenary</a> ( <i>Don Giovanni</i> , 'Catalogue Aria')  Identify opera conventions from given questions
<b>Homework</b>  <i>Worksheet 4D</i>	Watch extract from Mozart's Piano Concerto No. 23 and identify instruments by ticking a table  <a href="https://www.zzed.uk/11491-L4-homework">zzed.uk/11491-L4-homework</a> [0:00–4:35]

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## Lesson 5: Introduction to Beethoven

### Aim:

To provide a general introduction to Beethoven through listening and participation

### Resources:

- Access to YouTube
- Access to a computer suite and Internet OR music dictionary

### Worksheets:

- 5A: Research basic biographical details about Beethoven, filling in the gaps in
- 5B: Listening exercise to opening section of Beethoven's Symphony No. 5
- 5C: Learning Beethoven's 'Ode to Joy' ('Joyful, Joyful')
- 5D: Creative response to a Beethoven sonata extract

### Lesson plan:

<b>Starter</b> <i>Worksheet 5A</i>	Research basic biographical details about Beethoven, filling in Extension information on Beethoven's importance provided
<b>Main</b> <i>Worksheet 5B</i>	Listening exercise to the opening section of Beethoven's Symph 0:17–1:37 of <a href="https://www.zzed.uk/11491-L5-main">zzed.uk/11491-L5-main</a> In the table provided, tick when described music is heard and
<b>Plenary</b> <i>Worksheet 5C</i>	Perform Beethoven's 'Ode to Joy' ('Joyful, Joyful') – melody gi Listen to two versions: <ul style="list-style-type: none"> <li>• 'Ode to Joy': <a href="https://www.zzed.uk/11491-L5-plenary1">zzed.uk/11491-L5-plenary1</a></li> <li>• <i>Sister Act</i> version: <a href="https://www.zzed.uk/11491-L5-plenary2">zzed.uk/11491-L5-plenary2</a> [0:00–1:27]</li> </ul>
<b>Homework</b> <i>Worksheet 5D</i>	Creative response to a Beethoven sonata extract <ul style="list-style-type: none"> <li>• 0:00–1:57 of <a href="https://www.zzed.uk/11491-L5-homework1">zzed.uk/11491-L5-homework1</a> (Moonlight S</li> <li>• 0:00–1:37 of <a href="https://www.zzed.uk/11491-L5-homework2">zzed.uk/11491-L5-homework2</a> (Pathétique S</li> <li>• 0:00–2:00 of <a href="https://www.zzed.uk/11491-L5-homework3">zzed.uk/11491-L5-homework3</a> (Tempest S</li> </ul> Extension: write rationale, linking music and creative response

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## Lesson 6: Iconic Classical Works and Consolidation

### Aim:

To experience some unexplored Classical works and consolidate the material covered

### Resources:

- Access to YouTube

### Worksheets:

- 6A: Classical music used in films
- 6B: Beethoven's Symphony No. 6
- 6C: Quiz questions
- 6D: Personal reflection

### Lesson plan:

<b>Starter</b>  <i>Worksheet 6A</i>	Watch a film clip from <i>The King's Speech</i> , which uses Beethoven's Symphony No. 6 <a href="https://www.zzed.uk/11491-L6-starter">zzed.uk/11491-L6-starter</a>  Discussion on the effect of music in films
<b>Main</b>  <i>Worksheet 6B</i>	Brief overview of Beethoven's Pastoral Symphony with brief overview of each movement and a creative drawing exercise for Movement 4 <ul style="list-style-type: none"><li>• Mov. 1: <a href="https://www.zzed.uk/11491-L6-main1">zzed.uk/11491-L6-main1</a></li><li>• Mov. 2: <a href="https://www.zzed.uk/11491-L6-main2">zzed.uk/11491-L6-main2</a></li><li>• Mov. 3: <a href="https://www.zzed.uk/11491-L6-main3">zzed.uk/11491-L6-main3</a></li><li>• Mov. 4: <a href="https://www.zzed.uk/11491-L6-main4">zzed.uk/11491-L6-main4</a></li><li>• Mov. 5: <a href="https://www.zzed.uk/11491-L6-main5">zzed.uk/11491-L6-main5</a></li></ul>
<b>Plenary</b>  <i>Worksheet 6C</i>	Quiz questions to be used at teacher's discretion
<b>Home</b>  <i>Worksheet 6D</i>	Personal reflection on Classical period in music

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# Lesson 1: Life in the Classical Period



## Lesson Plan

<b>Aim</b>	To provide a general introduction to Classical music through
<b>Resources</b>	Access to YouTube Percussion instruments if available
<b>Starter</b> <i>Worksheet 1A</i>	Consider the Classical era, aided by some images of art and music, followed by suggested background music – Mozart: Classical Minuet in G [zzed.uk/11491-L1-starter] – and imagination
<b>Main session</b> <i>Worksheet 1B</i>	Introduction to the Mannheim school  Mannheim crescendo  Listening exercise, questions on Stamitz work: <a href="https://www.zigzageducation.co.uk/zzed.uk/11491-L1-main">zzed.uk/11491-L1-main</a> (Sinfonia à Quattro in A)
<b>Plenary</b> <i>Worksheet 1C</i>	Experience a typical Classical piece (Mozart Minuet in F) through <a href="https://www.zigzageducation.co.uk/zzed.uk/11491-L1-plenary">zzed.uk/11491-L1-plenary</a> and seeing the score.  Clapping exercise if time permits.  Extension: performance
<b>Homework</b> <i>Worksheet 1D</i>	Listen to a short extract of a Classical work (Haydn Symphony No. 94 movement) and record personal observations  <a href="https://www.zigzageducation.co.uk/zzed.uk/11491-L1-homework">zzed.uk/11491-L1-homework</a>
<b>Success criteria</b> <i>Worksheet 1E</i>	<ul style="list-style-type: none"> <li>ALL students will be introduced to music of the Classical period</li> <li>MOST students will grasp something of mid eighteenth century life as expressed in its music</li> <li>SOME students will begin to comprehend the Classical style</li> </ul>



## Timing

60-minute lesson

0:00	Starter: discussion around pictures with background listening
0:15	Main: introduction to the Mannheim school with listening exercise
0:40	Plenary: listen and see a typical Classical piece, with clapping exercise
0:55	Homework: explained and handed out



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## Starter: Worksheet 1A

'Classical' has two different meanings in music:

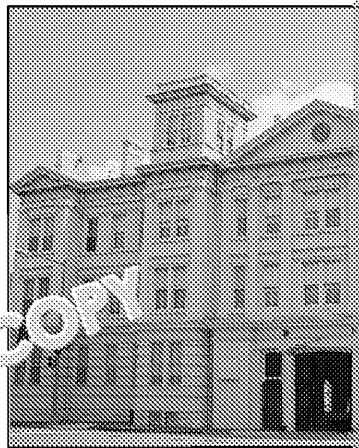
- 'classical' with a small 'c' covers all music that is not pop, jazz, ethnic, etc.
- 'Classical' with a capital 'C' refers to a period in music history.

The Classical period is understood to span the years 1750–1820.

While looking at some of the architecture, furniture and art works below and referring to the literature, use this music as background listening and complete the table at the end.

YouTube: [zzed.ed.uk/11491-L1-starter](#) or Spotify: [zzed.uk/11491-L1-starter-sp](#)

Here are some pictures. Look first at some architecture and observe the light colours and graceful style. The architects tried to capture the simplicity and grandeur of ancient Greece. As you hear the mixture of simplicity and grandeur in the music, too?



Look at some furniture, which is simple and elegant.

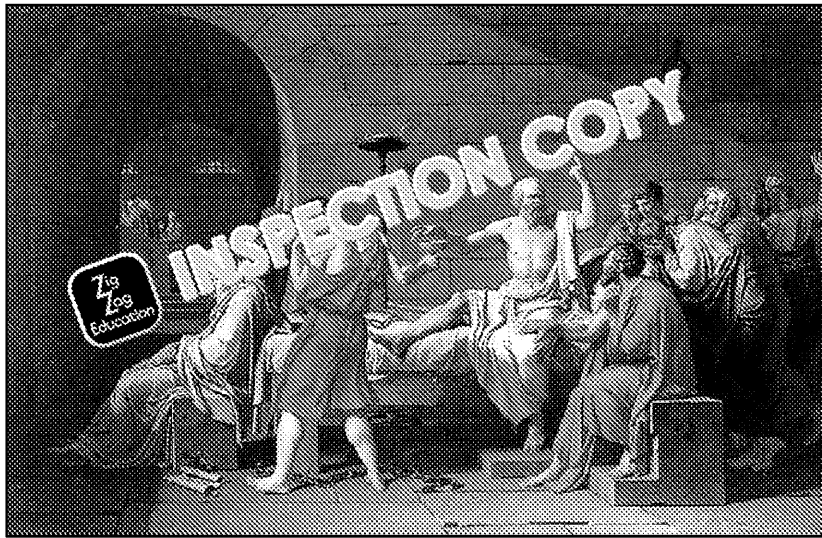


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Look at some art works. The first one by Jacques-Louis David, called *The Death of Marat*, depicts heroism and patriotism through scenes of ancient Rome. The second one, by the 19th century, depicts the graceful fashions of the day.



Below are some of the events that took place in the world at that time.

#### General

- Enormous emphasis on the power of reason
- Undermining of the authority of social and religious establishment
- Middle class struggling for their rights
- Ideas of enlightenment – closed monasteries/convents, discouraged elaborate religious practices
- Revolutions in thinking and action

#### Historical events

- |           |   |                                      |
|-----------|---|--------------------------------------|
| 1756–1763 | → | Seven Years War                      |
| 1769      | → | Watts invented the steam engine      |
| 1774–1792 | → | Louis XVI reigns in France           |
| 1776      | → | American Declaration of Independence |
| 1789      | → | Start of French Revolution           |
| 1803–1815 | → | Napoleonic Wars                      |

Political and economic power shifted from the aristocracy and Church to the middle class.

All established ideas were re-examined, even the existence of God.

#### Literature

- |           |   |                                    |
|-----------|---|------------------------------------|
| 1694–1778 | → | Voltaire (philosopher)             |
| 1712–1778 | → | Rousseau                           |
| 1808      | → | Goethe: <i>Faust</i>               |
| 1813      | → | Austen: <i>Pride and Prejudice</i> |
| 1819      | → | Scott: <i>Ivanhoe</i>              |

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## Main: Worksheet 1B

There were some important aspects to musical life in the early years of the Classical period.

One of these was the **Mannheim school**. There was a school of composers with a focus on dynamics at Mannheim in Germany, famous for its excellent playing and dynamic control. It was led by a talented violinist and composer.

The Mannheim school's influence extended far and wide as many musicians came to be influenced by them.

Sometimes it is said that the Mannheim school 'invented' the *crescendo*, but of course they were always present in music. The Mannheim school showed the effect a controlled volume could have on an audience and it was called the 'Mannheim crescendo', named after the school.

### Listen and observe

Watch the video on [zzed.uk/11491-L1-main](https://www.zzed.uk/11491-L1-main) – a five-minute work by Johann Stamitz featuring *crescendos* in the music and answer the questions below.

1. Comment on the position/posture of the players.  
.....
2. Which option below best describes the tempo (speed) and mood of the music?  
**Slow and leisurely      Fast and energetic      Medium and relaxed**
3. Which standard orchestral instruments can you recognise?  
.....
4. What keyboard instrument is playing?  
.....
5. Is there a conductor?  
.....
6. Look at the string instrument being played by the seated player in the middle of that instrument:  
.....



Find out what it is called, how many strings it has and how it differs from a guitar.  
.....  
.....  
.....

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## Plenary: Worksheet 1C

Experience a typical Classical piece of music. It is a short and simple dance, called a very young age (some say five years). You can listen to it performed on:

YouTube: [zzed.uk/11491-L1-plenary](https://www.youtube.com/watch?v=zzed.uk/11491-L1-plenary) or Spotify: [zzed.uk/11491-L1-plenary-sp](https://www.spotify.com/track/zzed.uk/11491-L1-plenary-sp)

The music is also written out for you below.

the music slows here

Try to follow the music with your finger as you listen to the recording. The top line is played by the pianist and the bottom line is played by the left hand. A piano student in the

You can hear that it is very repetitive, especially the rhythm.

### Clapping exercise if time permits:

1. All clap the rhythm of the top line (there is a slight change in bars 7 and 15).
2. All clap the rhythm of the bottom line.
3. Divide into groups, clapping both lines together.
4. If you have any percussion instruments, you can 'perform' this piece, playing instruments of your choice.

### Extension: Performing Task

Rehearse and perform the Mozart minuet written above, using any available instrument played on any high-sounding instrument (e.g. recorder, flute, violin) and the low instrument. Alternatively, it can be played as a duet by two players on a piano, keyboard.

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## Homework: Worksheet 1D

Listen to the piece of music on one of the links below – a typical Classical piece by Beethoven.  
Record your observations as listed below, which are not 'right' or 'wrong' answers.

Listen from 0:00–1:08 of **11491-L1-homework** (YouTube) or **1491-L1-homework** (SoundCloud).

1. Which description best suits the melody's tune? Underline the answer that suits it best.

**Simple and folk-like**   **Complex**   **Like a dance**

2. What instruments can you hear? Underline the answer that suits it best.

**Solo instrument**   **Orchestra**   **Band**

3. At what point on the timer do you hear a very loud chord?

.....

4. Describe the mood of the music. How does it make you feel?

.....

.....

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# Lesson 2: Instruments Used in the C



## Lesson Plan

<b>Aims</b>	<ul style="list-style-type: none"> <li>To give students an understanding of the instruments of Classical music</li> <li>To interact with Classical music</li> <li>To develop listening skills</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li>Computer, speakers</li> <li>Access to YouTube</li> <li>Access to a computer suite and Internet OR music dictionary</li> <li>Instruments, where available</li> <li>Manuscript paper</li> </ul>
<b>Starter</b> <i>Worksheet 2A</i>	<p>Introduction to the piano, record own observations</p> <ul style="list-style-type: none"> <li>Fortepiano: <a href="https://www.zzed.uk/11491-L2-starter1">zzed.uk/11491-L2-starter1</a></li> <li>Piano: <a href="https://www.zzed.uk/11491-L2-starter2">zzed.uk/11491-L2-starter2</a></li> </ul>
<b>Main Session</b> <i>Worksheet 2B</i>	<p>The orchestra in the Classical period. Research and listening work in groups</p> <p>Group 1: flute and piccolo</p> <ul style="list-style-type: none"> <li><a href="https://www.zzed.uk/11491-L2-group1-1">zzed.uk/11491-L2-group1-1</a> (flute covers of popular songs)</li> <li><a href="https://www.zzed.uk/11491-L2-group1-2">zzed.uk/11491-L2-group1-2</a> (piccolo demonstration)</li> </ul> <p>Group 2: clarinet and oboe</p> <ul style="list-style-type: none"> <li><a href="https://www.zzed.uk/11491-L2-group2-1">zzed.uk/11491-L2-group2-1</a> (Poulenc sonata)</li> <li><a href="https://www.zzed.uk/11491-L2-group2-2">zzed.uk/11491-L2-group2-2</a> (Gabriel's Oboe)</li> </ul> <p>Group 3: bassoon</p> <ul style="list-style-type: none"> <li><a href="https://www.zzed.uk/11491-L2-group3">zzed.uk/11491-L2-group3</a> (Mozart Bassoon Concerto)</li> </ul> <p>Group 4: French horn and trumpet</p> <ul style="list-style-type: none"> <li><a href="https://www.zzed.uk/11491-L2-group4-1">zzed.uk/11491-L2-group4-1</a> (horn master class)</li> <li><a href="https://www.zzed.uk/11491-L2-group4-2">zzed.uk/11491-L2-group4-2</a> (Star Trek trumpet solo)</li> </ul> <p>Group 5: violin and viola</p> <ul style="list-style-type: none"> <li><a href="https://www.zzed.uk/11491-L2-group5">zzed.uk/11491-L2-group5</a> (violin and viola duo)</li> </ul> <p>Group 6: cello and double bass</p> <ul style="list-style-type: none"> <li><a href="https://www.zzed.uk/11491-L2-group6">zzed.uk/11491-L2-group6</a> (Rossini's 'Duetto' for cello and double bass)</li> </ul> <p>Group 7: timpani</p> <ul style="list-style-type: none"> <li><a href="https://www.zzed.uk/11491-L2-group7">zzed.uk/11491-L2-group7</a> (timpani solo)</li> </ul>
<b>Plenary</b> <i>Worksheet 2C</i>	<p>Performance task: play/sing a simple arrangement of Haydn's 'Surprise' (2<sup>nd</sup> movement). Parts can be taught by rote or read from the score</p>
<b>Extension /Homework</b> <i>Worksheet 2D</i>	<p>Practice in writing music notation. Theme used in Plenary session used on staves for copying.</p> <p>Extension: more challenging notation task</p> <p>Extension: composing task</p>
<b>Success Criteria</b>	<ul style="list-style-type: none"> <li>ALL students will gain a perspective of typical Classical instruments</li> <li>MOST students will learn to recognise different instruments and their parts</li> <li>SOME students will begin to apply their knowledge and recognise the instruments in a piece of music</li> </ul>



60 minutes lesson

0:00	Starter: introduction to the piano
0:15	Main: the orchestra in the Classical period; group work
0:45	Plenary: perform a piece of Classical music, using instruments/voices
0:55	Extension/homework: music notation task – hand out and explain

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## Starter: Worksheet 2G: The Invention of

One of the most important 'new sounds' of the Classical period was the piano, with the Baroque era.

An Italian, Cristofori, invented an instrument around 1700 called the **fortepiano**. It was played by the plucking of the strings, while the fortepiano 'used' hammers to hit the strings. It was called 'loud-soft' because one of the main features of the new instrument was its ability to play with dynamics. Later it was called the pianoforte ('soft-loud'), and we usually call it simply piano.

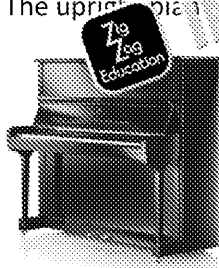


Pianos are built in two main shapes, though with a variety of sizes for each:

- (a) The grand piano, often used for performance, has the strings placed horizontally.



- (b) The upright piano is usually a more convenient size for homes, has vertical strings.



### Activity

Listen to a famous piece of Classical music, *Fur Elise*, by Beethoven, played first on a harpsichord: [zzed.uk/11491-L2-starter1](https://www.youtube.com/watch?v=ZZed-uk/11491-L2-starter1)

and then on a piano:

YouTube: [zzed.uk/11491-L2-starter2](https://www.youtube.com/watch?v=ZZed-uk/11491-L2-starter2) or Spotify: [4 1-L2-starter2-sp](https://open.spotify.com/track/41-L2-starter2-sp)

1. What do you notice about the size of the keyboards?

.....

2. What do you notice about the colour of the keys?

.....

3. Which sound do you like best? Discuss different opinions.

.....

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## Main: Worksheet 2B

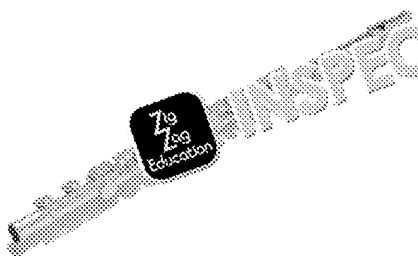
The standard symphony orchestra became established during the Classical period and a few more instruments were added.

It looked like this:

Instrumental group	At the beginning of the Classical era	Instruments
Woodwind	<ul style="list-style-type: none"> <li>• 1 flute</li> <li>• 2 oboes</li> <li>• 2 bassoons</li> </ul>	<ul style="list-style-type: none"> <li>• piccolo</li> <li>• clarinet</li> <li>• contrabassoon</li> </ul>
Brass	<ul style="list-style-type: none"> <li>• 2 French horns</li> <li>• 2 trumpets</li> </ul>	<ul style="list-style-type: none"> <li>• trombone</li> </ul>
Percussion	<ul style="list-style-type: none"> <li>• Timpani</li> </ul>	
Strings	<ul style="list-style-type: none"> <li>• 1<sup>st</sup> violins</li> <li>• 2<sup>nd</sup> violins</li> <li>• violas</li> <li>• cellos</li> <li>• double basses</li> </ul>	

Do some research in groups, as described below. Report your findings back to the class about the idea of the different instruments.

### Group 1: flutes and piccolos



Flute

Piccolo

1. What are they made of?

.....

2. How are they held?

.....

3. How is the sound produced?

.....

4. Listen to the track of [zzed.uk/11491-L2-group1-1](https://www.zzed.uk/11491-L2-group1-1) (flute) and 0:00 to 0:20 of [zzed.uk/11491-L2-group1-2](https://www.zzed.uk/11491-L2-group1-2) (piccolo) and describe the sound.

.....

.....

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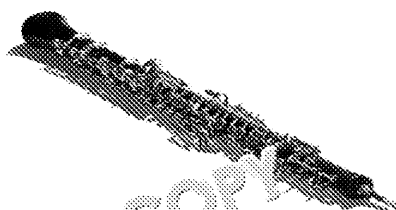
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## Group 2: clarinets and oboes



Clarinet



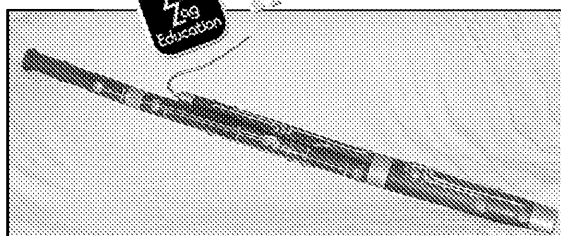
Oboe

1. What are they?  
.....
2. Which has a single reed, and which has a double reed?  
.....
3. How is the sound produced?  
.....
4. Listen to the first 32 seconds of [zzed.uk/11491-L2-group2-1](https://www.zzed.uk/11491-L2-group2-1) (clarinet) and find out what *Gabriel's Oboe* on [zzed.uk/11491-L2-group2-2](https://www.zzed.uk/11491-L2-group2-2) (YouTube) or [zzed.uk/11491-L2-group2-2](https://www.zzed.uk/11491-L2-group2-2) (Spotify) where a bassoon soloist plays with the orchestra. Describe the sound of these two instruments.

Describe the sound of these two instruments.

.....  
.....

## Group 3: bassoon



Bassoon

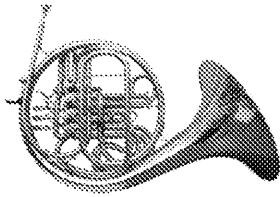
1. What is it made of?  
.....
2. Find out its approximate length.  
.....
3. How is the sound produced?  
.....
4. Listen to the extract 1:38–2:55 of [zzed.uk/11491-L2-group3](https://www.zzed.uk/11491-L2-group3) (YouTube) or [zzed.uk/11491-L2-group3](https://www.zzed.uk/11491-L2-group3) (Spotify) where a bassoon soloist plays with the orchestra. Describe the sound of the bassoon.

.....  
.....

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## Group 4: French horn and trumpet

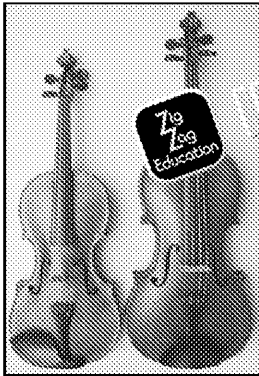


### French horn

### Trumpet

1. What are they made of?  
.....
2. How do players hold these instruments?  
.....
3. How is the sound produced?  
.....
4. Listen to the extract from 7:23–7:40 of [zzed.uk/11491-L2-group4-1](https://www.zzed.uk/11491-L2-group4-1) (French horn) and [zzed.uk/11491-L2-group4-2](https://www.zzed.uk/11491-L2-group4-2) (trumpet). Describe the sound of these instruments.  
.....  
.....

## Group 5: violin and viola



### Violin and viola, showing respective sizes

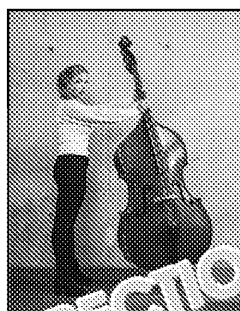
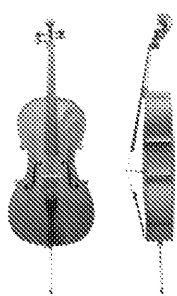
1. What are they made of? (Instruments and bow)  
.....
2. How do the players hold these instruments?  
.....
3. How is the sound produced?  
.....
4. Listen to 0:00–1:15 of [zzed.uk/11491-L2-group5](https://www.zzed.uk/11491-L2-group5) (violin and viola duo) and describe the sound of the two instruments.  
.....  
.....

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## Group 6: cello and double bass



### Cello

### Double bass

- Find out the approximate height of each of these instruments.  
.....
- How do the players sit or stand when they play?  
.....
- How is the sound produced?  
.....
- Listen to 0:35–1:18 of [zzed.uk/11491-L2-group6](https://www.zzed.uk/11491-L2-group6) (cello and double bass due to these two instruments).  
.....  
.....

## Group 7: timpani



### Two timpani

- What are they made of?  
.....
- What are the mallets made of?  
.....
- How is the sound produced?  
.....
- Listen to 0:11–1:08 of [zzed.uk/11491-L2-group7](https://www.zzed.uk/11491-L2-group7) (set of four timpani) and describe these instruments.  
.....  
.....

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## Plenary: Worksheet 2C

Perform a piece of Classical music.

Below is a simple arrangement of the piece you listened to in Lesson 1D. The two students or groups, or the top line can be sung. The lower line may be taught by music. It can be played on any suitable instrument.

Note that bars 1–7 are the same as bars 1–7, with bars 8 and 16 being slightly different.

When you have learned the notes, play the piece very softly and play the last note

Melody

soft

Accompaniment:  
play an octave lower

soft

9

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# Homework/Extension: Worksheet

Practise your writing of music notation! The music below is the melody of the piece. Copy it out on the given empty stave, trying to get your notes as neat and uniform as possible. Pay attention to the details like the dots under the notes.

Violin 1

Andante

*p*

9

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## Extension

Take the above exercise further by adding the cello line and more detail as shown below.

Find out what the terms *pizz.* and *arco* mean.

Violin 1

Andante

*p*

9

*pp*

*pizz.*

*pp*

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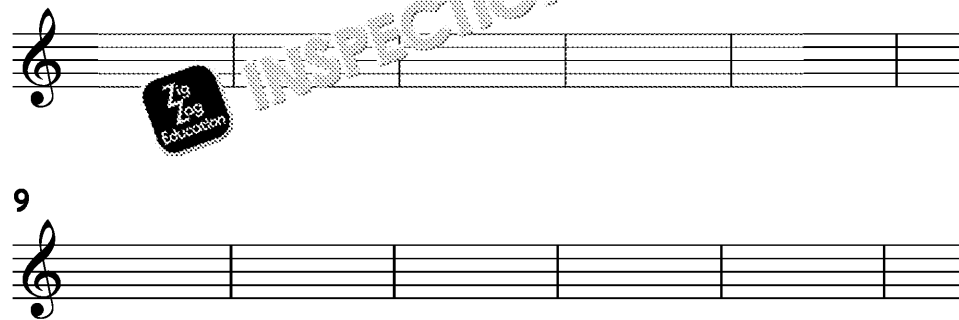


## Extension: Composing Task

Look at how Haydn's melody on the previous page is constructed:

Bars 1–2 are repeated in bars 5–6, 9–10 and 13–14, and bars 3–4 are repeated in bars 7–8 and 11–12. A simple musical idea is made into a complete melody by lots of repetition.

Using Haydn's simple melody as inspiration, compose your own 16-bar melody on the principle of repetition.



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# Lesson 3: Introduction To Haydn



## Lesson Plan

<b>Aim</b>	To provide a general introduction to the music of Haydn as a composer of the Classical music
<b>Resources</b>	<ul style="list-style-type: none"> <li>Access to a computer</li> <li>Access to a computer suite and Internet OR music dictionary</li> </ul>
<b>Starters</b>  <i>Worksheet 3A</i>	Research some brief biographical details about Haydn. Read the patronage system.
<b>Main Session</b> <i>Worksheet 3B</i>	Overview of some of Haydn's most important instrumental music Guided listening: Sonata: <a href="https://www.zzed.uk/11491-L3-main1">zzed.uk/11491-L3-main1</a> (Piano Sonata in C, Hob. X) Symphony: <a href="https://www.zzed.uk/11491-L3-main2">zzed.uk/11491-L3-main2</a> ('Clock' Symphony) Concerto: <a href="https://www.zzed.uk/11491-L3-main3">zzed.uk/11491-L3-main3</a> (Trumpet Concerto in E)
<b>Plenary</b> <i>Worksheet 3C</i> 	An experience of Haydn's <i>The Creation</i>  Group work, listening and describing musical extracts, and recording responses  <b>Group 1: Chaos at the beginning of creation</b> <ul style="list-style-type: none"> <li>0:00–2:00 <a href="https://www.zzed.uk/11491-L3-group1-1">zzed.uk/11491-L3-group1-1</a></li> <li>9:19–10:30 <a href="https://www.zzed.uk/11491-L3-group1-2">zzed.uk/11491-L3-group1-2</a></li> </ul> <b>Group 2: Land and waters separate</b> <ul style="list-style-type: none"> <li>19:40–21:40 <a href="https://www.zzed.uk/11491-L3-group2">zzed.uk/11491-L3-group2</a></li> </ul> <b>Group 3: Creation of the sun and stars</b> <ul style="list-style-type: none"> <li>28:08–38:32 <a href="https://www.zzed.uk/11491-L3-group3">zzed.uk/11491-L3-group3</a></li> </ul> <b>Group 4: Creation of man and woman</b> <ul style="list-style-type: none"> <li>01:03:45–01:07:15 <a href="https://www.zzed.uk/11491-L3-group4">zzed.uk/11491-L3-group4</a></li> </ul>
<b>Homework</b> <i>Worksheet 3D</i>	Research task: find out why nicknames were given to Haydn's 'Drumroll' symphonies
<b>Success Criteria</b>	<ul style="list-style-type: none"> <li>ALL students will be introduced to Joseph Haydn and will identify his music</li> <li>MOST students will grasp something of the early Classical style of Haydn's music</li> <li>SOME students will appreciate Haydn's contribution to the Classical style</li> </ul>



## Timing

60-minute lesson

0:00	Starters: introduction to Haydn and the patronage system
0:15	Main: introduction to some of Haydn's instrumental music
0:40	Plenary: an experience of parts of Haydn's <i>The Creation</i> , group work
0:55	Homework: explained and handed out

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## Starter: Worksheet 3G

### Meet Mr Haydn!

Do some research and find the answers to these statements. Underline the correct answer.

1. Haydn was born in:

Germany

Austria

France

2. Haydn's first name was:

Johann

Joseph

Julius

3. Haydn's birth and death dates were:

1732–1809

1756–1791

1740–1801

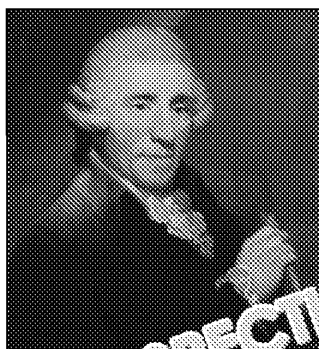
4. Towards the end of his life, Haydn made two important visits to:

Paris

Mannheim

London

5. Which picture depicts Haydn? Tick the correct answer.

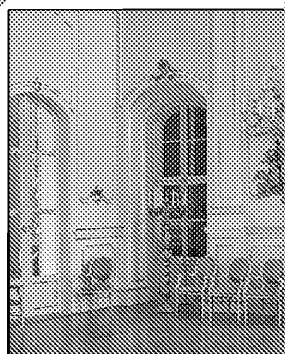
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Haydn's musical experience and life situation had a direct bearing on his music.

At the age of 29 he was employed by the Esterházy family – this was called the post-chamberlain. The musician was given a full-time position and expected to meet the musical needs of the family. The family was rich and powerful and they had a permanent orchestra and choir as well as two concert halls. Haydn's job was to look after the instruments, the music, and the concerts – often two concerts and opera performances a week and daily chamber music.

This meant that Haydn was free to develop his own musical skills. Haydn himself wrote: 'I received the encouragement of constant approval, but as conductor of an orchestra I could not produce an effect and what weakened it, and was thus in a position to improve omissions, and be as bold as I pleased. I was cut off from the world; there was no one to compare me with and I was forced to become original.'

Here are pictures of the Esterházy palace and the music hall.



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## Main: Worksheet 3B

Because Haydn worked under the patronage system, his output was enormous.

In this session we will look at three of the different types of **instrumental music** and a sample of each.

### Sonata

He wrote many pieces for solo piano, including many **sonatas**.

A sonata is a work for solo piano, usually written in **four contrasting movements: fast-slow-dance-fast**.

Listen to an extract from a sonata at 0:24–1:12 of [zzed.uk/11491-L3-main1](https://www.zzed.uk/11491-L3-main1) (YouTube) or [zzed.uk/11491-L3-main1-sp](https://www.zzed.uk/11491-L3-main1-sp) (Spotify) and write down one thing that you like.

.....

.....

.....

### Symphony

He also wrote 104 **symphonies**, large instrumental works for orchestra, also in four movements like the sonata but on a larger scale. Many of his symphonies have nicknames – list one of them – ‘The Clock’ – where the low instruments imitate the sound of a ticking clock. Listen to an extract from the first movement at [zzed.uk/11491-L3-main2](https://www.zzed.uk/11491-L3-main2) (YouTube) or [zzed.uk/11491-L3-main2-sp](https://www.zzed.uk/11491-L3-main2-sp) (Spotify).

A **symphony** is a work for orchestra, usually written in **four movements: fast-slow-fast**.

Can you identify the instruments that create the ‘tick-tock’ effect?

.....

.....

.....

### Concerto

He wrote a large number of **concertos**, which are works for solo instrument plus orchestra, usually in three movements: fast-slow-fast.

Listen to the extract 1:26–2:51 of [zzed.uk/11491-L3-main3](https://www.zzed.uk/11491-L3-main3) (YouTube) or [zzed.uk/11491-L3-main3-sp](https://www.zzed.uk/11491-L3-main3-sp) (Spotify) from the first movement of Haydn’s Trumpet Concerto. Listen out for the dialogue between the soloist and the orchestra.

A **concerto** is a work for orchestra and soloist, usually written in **three movements: fast-slow-fast**.

Write down one thing you liked about his piece.

.....

.....

.....

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## Plenary: Worksheet 3C


Haydn wrote a work called *The Creation* which is an **oratorio**. In the music he portrays the world, based on biblical and other poetic sources.

**An oratorio is a large-scale work for orchestra, choir and vocal soloists, often based on a story.**

Divide into groups, do your individual tasks and then present your findings back to the class. Together you will grasp the story as a whole.

### Group 1

Listen to the opening music of the oratorio, where chaos before creation is depicted.

0:00–2:00  [zzed.uk/11491-L3-group1-1](https://www.zzed.uk/11491-L3-group1-1) (YouTube) or [zzed.uk/11491-L3-group1-1](https://www.zzed.uk/11491-L3-group1-1) (SoundCloud)

9:19–10:30 [zzed.uk/11491-L3-group1-2](https://www.zzed.uk/11491-L3-group1-2) (YouTube) or [zzed.uk/11491-L3-group1-2](https://www.zzed.uk/11491-L3-group1-2) (SoundCloud)

*And the Spirit of God moved upon the face of the waters. And God said 'Let there be light.'*

Describe the tempo (speed) of this music and explain what happens on the last word.

.....

.....

### Group 2

Listen to the part of the oratorio where the land and waters are separated:

19:40–21:40 [zzed.uk/11491-L3-group2](https://www.zzed.uk/11491-L3-group2) (YouTube) or [zzed.uk/11491-L3-group2](https://www.zzed.uk/11491-L3-group2) (SoundCloud)

*Rolling in foaming billows, uplifted roars the boisterous sea. Mountains and rocks the clouds ascend. Through the open plain the sun is stretching wide in serpent error.*

Briefly describe the mood of this music.

.....

.....

### Group 3

Listen to the magnificent chorus praising the creation of the sun and stars:

34:38–38:32 [zzed.uk/11491-L3-group3](https://www.zzed.uk/11491-L3-group3) (YouTube) or [zzed.uk/11491-L3-group3](https://www.zzed.uk/11491-L3-group3) (SoundCloud)

*The heavens are telling the glory of God, the wonder of his work displays the firmament.*

How does the music describe the wonder of the creation?

.....

.....

### Group 4

Listen to the music depicting the creation of man and woman:

01:03:45–01:07:15 [zzed.uk/11491-L3-group4](https://www.zzed.uk/11491-L3-group4) (YouTube) or [zzed.uk/11491-L3-group4](https://www.zzed.uk/11491-L3-group4) (SoundCloud)

*In native wilds and honour clad... a man, the lord and king of nature all... the soul of God... The power for him formed, a woman, fair and gracious spouse... bespeak the bliss of love.*

Briefly describe the mood of this music.

.....

.....

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## Homework: Worksheet 3D

Some of Haydn's symphonies have names as well as titles. Research the three symphonies and out why they were given these nicknames.

1. 'Farewell' Symphony

.....

.....

.....

.....

2. 'Miracle' Symphony

.....

.....

.....

.....

3. 'Drumroll' Symphony

.....

.....

.....

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# Lesson 4: Introduction to Mozart

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## Lesson Plan

<b>Starter</b> <i>Worksheet 4A</i>	Research basic biographical details about Mozart, using true
<b>Main</b> <i>Worksheet 4B</i>	<p>Familiarity with melody of opening of Mozart's Symphony No. 40</p> <p>Music arrangements:</p> <ul style="list-style-type: none"> <li>• Original: 0:00–0:47 of <a href="https://www.zzed.uk/11491-L4-main1">zzed.uk/11491-L4-main1</a></li> <li>• Guitar duo: 0:00–1:00 of <a href="https://www.zzed.uk/11491-L4-main2">zzed.uk/11491-L4-main2</a></li> <li>• Cello and guitar: 0:00–1:40 of <a href="https://www.zzed.uk/11491-L4-main3">zzed.uk/11491-L4-main3</a></li> <li>• Piano: 0:00–1:23 of <a href="https://www.zzed.uk/11491-L4-main4">zzed.uk/11491-L4-main4</a></li> <li>• Jazz: 0:00–1:03 of <a href="https://www.zzed.uk/11491-L4-main5">zzed.uk/11491-L4-main5</a></li> <li>• Metal: 0:00–0:52 of <a href="https://www.zzed.uk/11491-L4-main6">zzed.uk/11491-L4-main6</a></li> </ul> <p>If time permits, play or sing the theme from a simple score</p> <p>Extension: composing task</p>
<b>Plenary</b> <i>Worksheet 4C</i>	<p>Introduction to a Mozart opera</p> <p><a href="https://www.zzed.uk/11491-L4-plenary">zzed.uk/11491-L4-plenary</a> (<i>Don Giovanni</i>, 'Catalogue Aria')</p> <p>Identify opera conventions from video questions</p>
<b>Homework</b> <i>Worksheet 4D</i>	<p>Watch extract from Mozart's Piano Concerto No. 23 and identify key features</p> <p><a href="https://www.zzed.uk/11491-L4-homework">zzed.uk/11491-L4-homework</a> [0:00–4:35]</p>
<b>Success criteria</b>	<p>ALL students will be introduced to and interact with the Classical style</p> <ul style="list-style-type: none"> <li>• MOST students will deepen their understanding of the Classical style</li> <li>• SOME students will appreciate Mozart's contribution to the Classical style</li> </ul>



## Timing

60-minute lesson

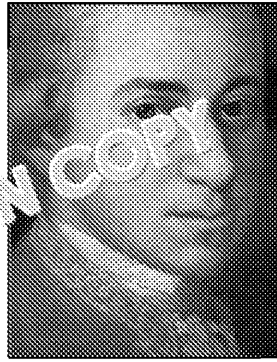
0:00	Starter: research basic biographical details about Mozart, using true
0:15	Main: familiarity with melody of opening of Mozart's Symphony No. 40
0:40	Plenary: introduction to a Mozart opera and some opera characters
0:55	Homework: explain and learn about the Classical style



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## Starter: Worksheet 4A



Here are a number of statements about Mozart – find out whether they are true

1. He wrote his first symphony at the age of eight, and his first opera at the age of 11.  
**True      False**
2. He met Marie Antoinette.  
**True      False**
3. He had a pet starling.  
**True      False**
4. He had six children, but only two survived.  
**True      False**
5. He was friends with the famous doctor, Dr. Jekyll.  
**True      False**
6. A film based on his life is called *Amadeus*.  
**True      False**
7. He died at the age of 35.  
**True      False**
8. He was buried in an unmarked grave and no one knows where it is.  
**True      False**
9. He began in the patronage system but could not 'make it', so left.  
**True      False**
10. He was not recognised as a genius in his lifetime and, therefore, was always desperately seeking the best composers for commissions.  
**True      False**

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## Main: Worksheet 4B

Mozart excelled in ALL forms of composition and wrote masterpieces in all styles and his works all show balance and perfect proportions. His music sounds easy to play, combining both power and elegance.

He wrote quickly and easily, e.g. his last three symphonies were composed in six weeks in his mind and just had to commit it to paper.

He wrote more than 600 works, of which 10 were catalogued after his death by Ludwig Köchel and have a 'K' number.

We are going to concentrate on one of his most famous works – his Symphony No. 40. The melody of the first movement of this piece has been used in a variety of different popular mobile ring tones.

Listen to it as Mozart wrote it, for orchestra, wonderfully conducted by Simon Rattle. 0:00–0:47 of [zzed.uk/11491-L4-main1](https://www.zzed.uk/11491-L4-main1) (YouTube) or [zzed.uk/11491-L4-main1-sp](https://www.zzed.uk/11491-L4-main1-sp)

1. How many beats per bar do you hear?

.....

2. List the string instruments you see/hear in this extract.

.....

.....

Mozart's music works well when it is arranged for different instrumental combinations and record your personal impressions of each.

Arrangement for guitar: 0:00–1:00 of [zzed.uk/11491-L4-main2](https://www.zzed.uk/11491-L4-main2)

3. What type of guitar is used here, and how many strings are there on each guitar?

.....

Arrangements for cello and guitar, with each instrument having a turn to play the theme: 0:00–1:00 of [zzed.uk/11491-L4-main3](https://www.zzed.uk/11491-L4-main3)

4. Which instrument plays the Mozart theme first?

.....

Arrangement for piano, played at a leisurely pace: 0:00–1:23 of [zzed.uk/11491-L4-main4](https://www.zzed.uk/11491-L4-main4)

5. Is the pianist playing the Mozart theme with her right hand or her left hand?

.....

Jazz arrangement: 0:00–1:23 of [zzed.uk/11491-L4-main5](https://www.zzed.uk/11491-L4-main5)

6. How has (a) the melody and (b) the rhythm been altered in this version?

(a) .....

(b) .....

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\_\_\_\_\_, create a melody that you would enjoy as a

On the staff below, create a melody that you would enjoy as a mobile ringtone



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## Plenary: Worksheet 4C

### Introduction to a Mozart Opera

Mozart wrote many operas, which are still performed regularly today. He had an eye for drama and music, combined with superb melodies.

In his opera *Don Giovanni*, Mozart included a 'Catalogue of Don Giovanni's servant, Leporello, lists all his master's female conquests!

He sings this to Donna Elvira, an earlier lover, who appears shocked at this revelation.

Listen to it on YouTube: [L4-plenary](#) (YouTube)

The translation is given below:

From this single excerpt, you can pick up the following opera conventions by answering the questions below:

1. Are costumes used in opera?  
YES / NO
2. Are props / stage sets used in opera?  
YES / NO
3. Are microphones used to amplify the voice?  
YES / NO
4. Does the singer memorise the words?  
YES / NO
5. Do the characters stand still or move around?

.....

6. What accompanies the singing?

.....

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## Homework: Worksheet 40

One of Mozart's best-loved piano concertos is No. 23 in A major. Watch part of girl, Umi, playing the piano part on [zzed.uk/11491-L4-homework](https://www.zzed.uk/11491-L4-homework) [0:00–4:35] or [zzed.uk/11491-L4-homework-sp](https://www.zzed.uk/11491-L4-homework-sp)

Look at her beautiful posture and hand position!

Note that the orchestra first plays the themes, followed by the same themes on

Identify the instruments in this recording, by ticking in the correct column.

Instrument	Yes	No
Violin		
Cello		
Double bass		
Guitar		
Flute		
Clarinet		
Oboe		
Bassoon		
Trumpet		
French horn		
Trombone		
Harpsichord		

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# Lesson 5: Introduction to Beethoven



## Lesson Plan

<b>Starter</b> <i>Worksheet 5A</i>	Research basic biographical details about Beethoven, filling in Extension: information on Beethoven's importance provided
<b>Main</b> <i>Worksheet 5B</i>	Listening exercise to the opening section of Beethoven's Symphony No. 5 0:17–1:37 of <a href="https://www.zzed.uk/11491-L5-main">zzed.uk/11491-L5-main</a> In the table provided, tick when described music is heard and
<b>Plenary</b> <i>Worksheet 5C</i>	Perform Beethoven's 'Ode to Joy' ('Joyful, Joyful') – melody given Listen to two versions: <ul style="list-style-type: none"> <li>'Ode to Joy': <a href="https://www.zzed.uk/11491-L5-plenary1">zzed.uk/11491-L5-plenary1</a></li> <li>Sister Act version: <a href="https://www.zzed.uk/11491-L5-plenary2">zzed.uk/11491-L5-plenary2</a> [0:00–1:27]</li> </ul>
<b>Homework</b> <i>Worksheet 5D</i>	Creative response to a Beethoven sonata extract 0:00–1:57 of <a href="https://www.zzed.uk/11491-L5-homework1">zzed.uk/11491-L5-homework1</a> (Moonlight Sonata) 0:00–1:37 of <a href="https://www.zzed.uk/11491-L5-homework2">zzed.uk/11491-L5-homework2</a> (Pathétique Sonata) 0:00–2:00 of <a href="https://www.zzed.uk/11491-L5-homework3">zzed.uk/11491-L5-homework3</a> (Tempest Sonata) Extension: write rating and linking music and creative response
<b>Success criteria</b>	<ul style="list-style-type: none"> <li>All students will be introduced to Beethoven's music and</li> <li>Most students will further understand aspects of the Classical style</li> <li>SOME students will appreciate the contribution of Beethoven to the Classical style</li> </ul>



## Timing

60-minute lesson

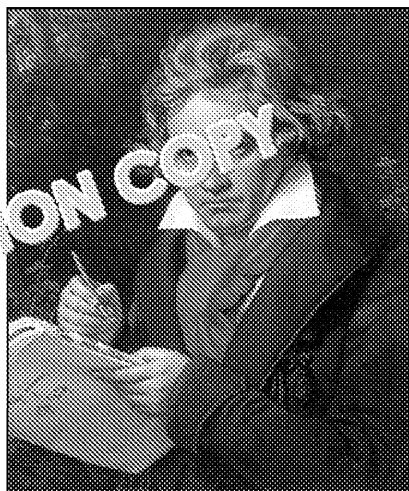
0:00	Starter: research basic biographical details about Beethoven, filling in
0:15	Main: listening exercise to opening section of Beethoven's Symphony No. 5
0:35	Plenary: perform 'Ode to Joy' ('Joyful, Joyful')
0:55	Homework: explain and hand out



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## Starter: Worksheet 5A



Do some research and fill in the gaps below.

Beethoven was born in the country of \_\_\_\_\_ in the year \_\_\_\_\_

Before the age of four he was learning to play the \_\_\_\_\_ and \_\_\_\_\_

He had music lessons with two famous composers: \_\_\_\_\_ and \_\_\_\_\_

By the age of 28 he began to suffer from \_\_\_\_\_.

He wrote \_\_\_\_\_ symphonies, \_\_\_\_\_ oratorio/s, \_\_\_\_\_ opera/s

\_\_\_\_\_ piano concertos, and a famous Mass in \_\_\_\_\_.

He died in \_\_\_\_\_ at the age of \_\_\_\_\_.

### Extension information on Beethoven

His role in history is important: Haydn established the Classical orchestra, the Classical forms; Mozart then took these to new heights, almost perfecting them; Beethoven took these traditions with new power and intensity. It is often said that Beethoven did everything that his predecessors did, but with more tension in his works, used a greater range of musical contrasts of mood, used enormous climaxes and often used small musical sections. Tempo, dynamic and expressive indications are marked much more clearly than earlier composers. Because he infused so much emotion into his works, Beethoven is the bridge between the Classical and Romantic periods. His early works are clearly Classical, and his later works are clearly Romantic in style.

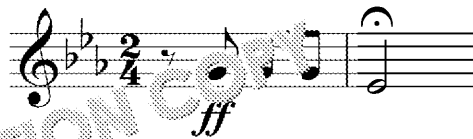
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## Main: Worksheet 5B

One of the most famous and recognisable fragments of music is the opening of Beethoven's 5th Symphony. It starts with the sound 'da-da-dah'! It looks like this in music notation:



Listen to the opening section of the work:

0:17–1:37 of [zzed.uk/4-115-main](https://www.youtube.com/watch?v=4-115-main) (YouTube) or [zzed.uk/11491-L5-main-sp](https://www.zzed.uk/11491-L5-main-sp) (SoundCloud)

The listening guide below describes what happens in this 1'20" of music. Listen to the music and then tick off each block as you hear it.

### Extension

Add the timings to each block.

Description
Opening fragment played by strings: 
This quickly develops into many repeats of the same fragment: 
Opening fragment played by full orchestra
French horns play this: 
Steady melody in crotchets: 
The music gets louder
A new melody played by the violin: 
Rhythm of opening fragment played by winds and horns

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## Plenary: Worksheet 5C

Perform a Beethoven theme.

Beethoven did something new in his ninth and final symphony – he added the human voice. He wrote for four solo voices and a choir, as another tone quality to add to the whole.

Listen to it on [zzed.uk/11491-L5-plenary1](https://www.zzed.uk/11491-L5-plenary1) (YouTube) [singing starts at 1:38] or [zzed.uk/11491-L5-plenary2](https://www.zzed.uk/11491-L5-plenary2) (Spotify).

This famous 'Ode to Joy', originally sung in German, became enormous in popularity. Listen to it on [zzed.uk/11491-L5-plenary2](https://www.zzed.uk/11491-L5-plenary2) (YouTube) or [zzed.uk/11491-L5-plenary2-sp](https://www.zzed.uk/11491-L5-plenary2-sp) (Spotify).

It is notated below in simple format. You can hear that some freedom is used in

Make it your own piece by having some students playing or singing this melody, on instruments or body percussion (clicking, stamping, clapping, beat boxing, etc.). You can also use your own lyrics.



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## Homework: Worksheet 50

Creative response to Beethoven's music.

A sonata is an instrumental solo work, usually in three or four movements, fast–

Beethoven wrote some very expressive music in his later sonatas. Listen to these

Quiet, dreamy, introspective (No. 10, 1st Sonata)

0:00–1:57 of [zzed.uk/11491-L5-homework1](https://www.youtube.com/watch?v=11491-L5-homework1) (YouTube) or [zzed.uk/11491-L5-homework1](https://www.zzed.uk/11491-L5-homework1)

Dramatic, brilliant (Pathétique Sonata)

0:00–1:37 of [zzed.uk/11491-L5-homework2](https://www.youtube.com/watch?v=11491-L5-homework2) (YouTube) or [zzed.uk/11491-L5-homework2](https://www.zzed.uk/11491-L5-homework2)

Changing, unpredictable, moody (Tempest Sonata)

0:00–2:00 of [zzed.uk/11491-L5-homework3](https://www.youtube.com/watch?v=11491-L5-homework3) (YouTube) or [zzed.uk/11491-L5-homework3](https://www.zzed.uk/11491-L5-homework3)

Choose ONE of the above extracts, allow the music to inspire you and produce one of

- Write a poem
- Paint a picture
- Abstract design
- Choreograph a dance or series of movements

### Extension

Write a rationale, explaining what inspired your creative response, linking aspects of the poem/picture/design/dance.

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# Lesson 6: Iconic Classical Works and



## Lesson Plan

<b>Starter</b>  <i>Worksheet 6A</i>	Watch a film clip from <i>The King's Speech</i> , which uses Beethoven's <i>Heavenly Bodies</i> as background music. <a href="https://www.youtube.com/watch?v=11491-L6-main1">zzed.uk/11491-L6-main1</a>
<b>Main session</b>  <i>Worksheet 6B</i>	Brief overview of Beethoven's Pastoral Symphony with brief discussion on the effect of music in films and a creative drawing exercise for Movement 4. <ul style="list-style-type: none"> <li>Mov. 1: <a href="https://www.youtube.com/watch?v=11491-L6-main1">zzed.uk/11491-L6-main1</a></li> <li>Mov. 2: <a href="https://www.youtube.com/watch?v=11491-L6-main2">zzed.uk/11491-L6-main2</a></li> <li>Mov. 3: <a href="https://www.youtube.com/watch?v=11491-L6-main3">zzed.uk/11491-L6-main3</a></li> <li>Mov. 4: <a href="https://www.youtube.com/watch?v=11491-L6-main4">zzed.uk/11491-L6-main4</a></li> <li>Mov. 5: <a href="https://www.youtube.com/watch?v=11491-L6-main5">zzed.uk/11491-L6-main5</a></li> </ul>
<b>Plenary</b>  <i>Worksheet 6C</i>	Quiz questions to be used at teacher's discretion
<b>Homework</b>  <i>Worksheet 6D</i>	Personal reflection on Classical period in music
<b>Success criteria</b>	<ul style="list-style-type: none"> <li>ALL students will experience some iconic Classical works and consolidate their knowledge</li> <li>MOST students will have grasped the fundamentals of the Classical period and answer most of the questions</li> <li>SOME students will have a new appreciation and understanding of the Classical period and be inspired to explore it further</li> </ul>



## Timing

60-minute lesson

0:00	Starter: music used in films, and discussion
0:15	Main: programme elements in Beethoven's Pastoral Symphony, and discussion on the effect of music in films
0:30	Plenary: quiz questions, to be used at teacher's discretion
0:55	Homework: explain that students should reflect on what they have learned about the Classical period



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## Starter: Worksheet 6A

Classical music has been used in many films and television series.

For example, **Beethoven's Symphony No. 7** is used in *The King's Speech* during the King George VI speech to the nation, overcoming his stammer. Watch this scene.

### Class discussion

Imagine this scene without the music being added. Discuss what elements are added that affect the emotions of the viewer/listener. Discuss any other films where you have seen classical music used.

Use the box  to record ideas from your discussion.

Handwriting practice area with 20 horizontal lines. The area contains three 'Zig Zag Education' logos and diagonal 'INSPECTION COPY' watermarks.

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## Main: Worksheet 6B

Beethoven's Symphony No. 6 is different from his other symphonies in the way it depicts various scenes. This is called **programme music**. Listen to short extracts to see how.

The first movement is translated 'Awakening of cheerful feelings on arriving in the country', with a theme depicting a relaxed and happy village mood.

Listen to the first minute of [zzed.uk/11491-L6-main1](https://www.zzed.uk/11491-L6-main1) or Spotify: [zzed.uk/11491-L6-main1](https://www.spotify.com/track/11491-L6-main1)

The second movement, 'Scene by the brook', continues the gentle mood and includes bird calls – a nightingale played by the flute, a quail on the oboe and a cuckoo on the horn.

Listen from 0:00–1:15 of [zzed.uk/11491-L6-main2](https://www.zzed.uk/11491-L6-main2) or Spotify: [zzed.uk/11491-L6-main2](https://www.spotify.com/track/11491-L6-main2)

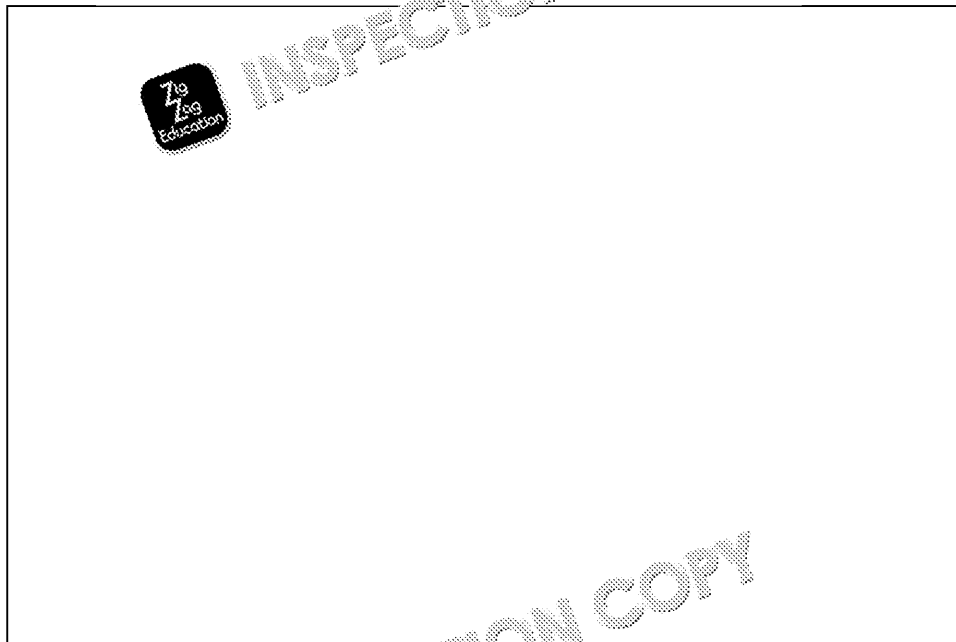
The third movement, 'Merry assembly of country folk', has a dance theme with a lively, rhythmic feel.

Listen to the first minute of [zzed.uk/11491-L6-main3](https://www.zzed.uk/11491-L6-main3) or Spotify: [zzed.uk/11491-L6-main3](https://www.spotify.com/track/11491-L6-main3)

The **fourth movement**, 'Thunderstorm' is the most dramatic, starting with raindrops, progressing to a full storm with thunder, lightning and wind, culminating in a long, slow section as the storm subsides, a melody suggests a rainbow.

Listen to the fourth movement at [zzed.uk/11491-L6-main4](https://www.zzed.uk/11491-L6-main4) or Spotify: [zzed.uk/11491-L6-main4](https://www.spotify.com/track/11491-L6-main4)

While listening to this movement, draw a picture in the box below. Draw the images suggested by the music.



### Discussion

How effectively does Beethoven's portrayal of the rain, wind, lightning and thunder? How would you portray these elements of nature?

The fifth and last movement, 'Happy and thankful feelings after the storm', depicts a bright and relaxed mood.

Listen to the first minute of [zzed.uk/11491-L6-main5](https://www.zzed.uk/11491-L6-main5) or Spotify: [zzed.uk/11491-L6-main5](https://www.spotify.com/track/11491-L6-main5)

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# Plenary: Worksheet 6C

## Class quiz

These quiz questions can either be done competitively in teams, or may be used for learning of this resource.

- Which of the following are Classical composers? Tick the correct answers.  
**Mozart      Handel      Chopin      Haydn      Beethoven**
- What nationality was Mozart?  
.....
- What was Beethoven's first name?  
.....
- Which of these instruments was added to the orchestra during the Classical era?  
**Cello      Clarinet      Trombone      Oboe**
- Name the percussion instrument commonly used in Classical music.  
.....
- What instrument was replaced by the piano?  
.....
- Name the German orchestra, led by Stamitz, that had a powerful influence on the Classical era.  
.....
- What is a symphony? Underline the correct definition.  
**Work for orchestra and soloist      Solo work in three movements      Orchestral work in three movements**
- Name the Austrian composer of Classical opera.  
.....
- How many movements are there in a sonata?  
.....
- Which composer wrote 104 symphonies, some with nicknames?  
.....
- Name a composer who lost his hearing.  
.....
- Complete the table below by ticking 'yes' to Classical characteristics and 'no' to non-Classical characteristics.

More dynamic contrasts than in music of previous centuries	
Highly emotional and expressive	
Elegant and refined	
Regular and set structures/forms	
Descriptive of nature, scenes, emotions	
Works mainly used major and minor keys	
Melodies have a very wide range	
Classical operas involved singing, acting, costumes and scenery	
There were major changes to the string section of the orchestra	

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## Homework: Worksheet 6D

Write a personal reflection on what you have learned about the Classical period and/or composers that have impressed you. Comment on aspects that you part


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## Additional Consolidation Questions

(Use any or all of these questions as a test or as a quiz in teams in class; the order of questions is not necessarily sequential)

1. What is the difference between 'classical' and 'Classical'?
  2. What years span the Classical period?
  3. Which two ancient styles were recaptured in the architecture of the Classical period?
  4. Name three historical events that took place during the Classical period in music.
  5. What was the name of the German school famous for its early Classical orchestra?
  6. What was the name of this school's leader?
  7. What type of instrument is the lute?
  8. What is a minuet?
  9. Who wrote the 'Surprise' Symphony?
  10. What instrument was replaced by the piano?
  11. Name two woodwind instruments used in early Classical music.
  12. Name two brass instruments used in early Classical music.
  13. What is the name of an instrument that is a small version of the flute?
  14. Name two string instruments that are held under the chin.
  15. What is timpani?
  16. What nationality was Haydn?
  17. What was the patronage system?
  18. What instruments would you find in a string quartet?
  19. What is a symphony?
  20. What is a concerto?
  21. What is an oratorio?
  22. What is an opera?
  23. Who wrote *The Creation*?
  24. What nationality was Mozart?
  25. Who wrote the music shown on the staff below?
- 
26. What nationality was the composer of the music shown above?
  27. What physical disability affected Beethoven?
  28. Who wrote the Pastoral Symphony?
  29. What new feature did Beethoven include in his Symphony No. 9?
  30. Who wrote the 'Catalogue Aria'?

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# Answers

## 1A

They may need prompting to think of aspects such as clothing, transport, technology, education, etc.

## 1B

1. Most of them play while standing; few are seated
2. Fast and energetic
3. Violins, violas, cellos, double basses
4. Harpsichord
5. No
6. Lute, usually 15 strings, body of instrument is pear-shaped, has more strings

## 1D

1. Simple and folk-like
2. Orchestra
3. 0:34
4. Allow for a variety of responses, possibly a reminder of a nursery rhyme or a

## 2A

1. Keyboard of the fortepiano is much shorter than that of the piano
2. Black and white colours are reversed
3. Different opinions can be discussed

## 2B

### Group 1:

1. Flute: hardwood or plastic; piccolo: wood or plastic
2. Against the mouth, horizontally
3. Vibration set up by blowing over the hole; covering the holes changes the vibration
4. Individual responses: flute might be sweet, gentle, melodious; piccolo might be

### Group 2:

1. Clarinet: hardwood or plastic; oboe: wood (grenadilla) or plastic
2. Clarinet has a single reed; oboe has a double reed
3. Vibration set up by blowing reed/s; covering the holes changes the vibrating
4. Individual responses: clarinet might be plaintive, warm; oboe might be nasal

### Group 3:

1. Bassoon: hardwood (maple); contrabassoon: tubes of wood with connecting
2. Bassoon: 4.5 feet; contrabassoon: 18 feet
3. Vibration set up by blowing reed/s; covering the holes changes the vibrating
4. Individual responses: bassoon might be plaintive, comical; contrabassoon might be

### Group 4:

1. French horn and trumpet: brass
2. French horn: mouthpiece at the top with coils alongside body, supported by hand; trumpet: mouthpiece from mouth
3. Vibration set up by lip vibration; pressing the valves (buttons) changes the vibration
4. Individual responses: French horn might be warm, comical; trumpet might be

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**Group 5:**

1. Body: wood; strings: nylon or steel; bow: wood, and hair from horse tail
2. Instrument held under the chin with left hand on fingerboard, right hand holds bow
3. Vibrations set up by bow moving across strings, amplified in hollow body
4. Individual responses: violin might be sweet, expressive, capable of very high notes; viola might be sweeter, more expressive, gentle, etc.

**Group 6:**

1. Cello: 5 feet (or taller); double bass: 6 feet (or taller)
2. Cello: rests on floor, held between knees, bow played with right hand; double bass: held upright, bow played with right hand; double bass: high stool
3. Vibrations set up by bow moving across strings, amplified in hollow body
4. Individual responses: cello might be sweet, expressive, warm; double bass might be deep, heavy, powerful, hollow, etc.

**Group 7:**

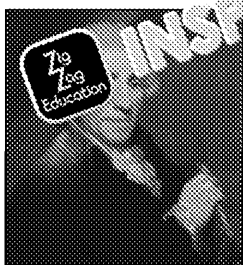
1. Copper hemisphere, covered with plastic membrane
2. Sticks made of hardwood/bamboo, heads of felt
3. Striking the drum and setting up vibrations; different tension gives different sounds
4. Individual responses: might be deep, heavy, powerful, hollow, etc.

**2D Extension**

- *pizz.* is the abbreviation for *pizzicato*, an instruction to pluck the strings
- *arco* means to play with the bow

**3A**

1. Austria
2. Joseph
3. 1732–1809
4. London



5. ☒

**3B**

1. Expression of personal opinion/discussion
2. Cellos, double basses, bassoons
3. Expression of personal opinion/discussion

**3C**

- Group 1: Very slow; sudden explosion of music on the last word
- Group 2: Busy and restless; stresses movement and energy
- Group 3: The music is joyful, powerful and dramatic
- Group 4: The music is quietly joyful and expectant, expressing contentment

**3D**

1. Farewell: musicians needed time off, so Haydn made a statement by getting off stage as their parts in the last movement were completed, leaving only two violins
2. Miracle: during the premiere, a chandelier fell down from the ceiling, but no one was hurt
3. Drumroll: the work starts with an extended roll on the timpani

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#### 4A

Each statement is true

#### 4B

1. Four beats (accept two as an alternative answer)
2. Violins, violas, cellos, double basses
3. Acoustic guitar; six strings and eight strings
4. Guitar
5. Right hand
6. (a) Melody decorated, e
7. New rhythms added,
8. Electric guitar

#### 4C

1. Yes
2. Yes
3. No
4. Yes
- 5.
- 6.

#### 4D

Instrument	Yes	No
Violin	✓	
Cello	✓	
Double bass	✓	
Guitar		✓
Flute	✓	
Clarinet	✓	
Oboe		✓
Bassoon	✓	
Trumpet		✓
French horn	✓	
Trombone		
Harpsichord		

#### 5A


- Beethoven was born in the country of **Germany** in the year **1770**.
- Before the age of four he was learning to play the **piano** and **violin**.
- He had music lessons with two famous composers: **Haydn** and **Mozart**.
- By the age of 28 he began to suffer from **hearing loss / deafness**.
- He wrote **nine** symphonies, **one** oratorio/s, **one** opera/s, **five** piano concertos
- He died in **1827** at the age of **56**.

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5B

Description
Opening fragment played by strings: 
This quickly develops into many repeats of the same fragment: 
Opening fragment played by full orchestra French horns play this: 
Steady melody in crotchets: 
The music gets louder A new melody played by the violins: 
Rhythm of opening fragment played by winds and brass

6C

- |                             |                       |
|-----------------------------|-----------------------|
| 1. Mozart, Haydn, Beethoven | 7. Mannheim school    |
| 2. Austria                  | 8. Orchestral work in |
| 3. Ludwig van Beethoven     | 9. Mozart             |
| 4. Clarinet, trombone       | 10. Three             |
| 5. Timpani                  | 11. Haydn             |
| 6. Harpsichord              | 12. Beethoven         |

13.

More dynamic contrasts than music of previous centuries
Highly emotional expression
Elegant and balanced
Regularly used set structures/forms
Descriptive of nature, scenes, emotions
Works mainly used major and minor keys
Melodies have a very wide range
Classical operas involved singing, costumes and scenery
There were major changes to the string section of the orchestra

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## 6D

Allow for a variety of answers. Could mention Haydn, Beethoven, Mozart or Stravinsky works covered.

### Additional consolidation questions

1. 'classical' is a general description for music that is not pop, jazz, etc.; 'Classical' period
2. Approximately 1750–1820
3. Greek and Roman
4. Seven Years' War; Louis XVI (France); American Declaration of Independence Wars [or other relevant answers]
5. Mannheim school
6. Johann Sebastian Bach
7. String instrument, like a guitar
8. Stately dance in triple metre
9. Haydn
10. Harpsichord
11. Flute, oboe or bassoon
12. French horn and trumpet
13. Piccolo
14. Violin and viola
15. Pitched kettle drums, percussion
16. Austrian
17. Where a composer had a permanent position with a wealthy nobleman, employed in the household
18. Violins (×2), viola, cello
19. Large-scale orchestral work, usually in four movements
20. Large-scale work for soloist/s and orchestra, usually in three movements
21. Large-scale work for vocal soloist/s and orchestra
22. Large-scale dramatic work involving soloists, chorus, stage sets, costumes, and acting
23. Haydn
24. Austrian
25. Beethoven
26. German
27. Deafness
28. Beethoven
29. Vocal soloists and choir
30. Mozart

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