Mozart, Beethoven, and Tschaikovsky: Their rich heritage of music

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MOZART, BEETHOVEN, AND TSCHAIKOVSKY:
THEIR RICH HERITAGE OF MUSIC

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By

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Abstract

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Statement of the Problem

Classical music is a part of the mandated curriculum for the State of California and yet, current textbooks do not adequately address the subject of classical composers and their music. Old World musicians such as Wolfgang Mozart, Ludwig Beethoven, and Peter Tschaikovsky, made tremendous contributions to the storehouse of written music and influenced the style and form of music.

The question this project will address is: How can classical composers and their music be integrated into the elementary curriculum? Specifically, how can the biographies and music of Mozart, Beethoven, and Tschaikovsky be taught effectively to fifth grade students?

The purposes of this project are first to examine the literature regarding both the importance of music in personal development and the significance of the three aforementioned composers, and second, to develop a four week curriculum centering on the music and lives of Mozart, Beethoven, and Tschaikovsky.

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Procedure

Current music texts for fifth grade were examined for information and teaching units related to famous musicians and their lives. Next, the whole language philosophy was reviewed regarding its relevance to the teaching field and to the process of developing a whole language unit. A review of literature was also conducted examining the importance of music appreciation as it relates to the students' comprehension of the world as a society and a culture. Finally, a four week music curriculum was developed incorporating whole language tenants.

This four week curriculum included biographical information and the historical significance of Mozart, Beethoven, and Tschaikovsky, how they fit into a historical time line, a list of literature written for children about the lives of these composers, a list of musical selections for listening, program notes for teachers to help explain the music, and a variety of activities to involve children in an enjoyable learning experience of music.

RESULTS

The results of this project indicated that current frameworks encourage students to experience a full and varied music program. However, current textbooks do not provide students with a section of biographical material.
on composers or program notes to help interpret the compositions. Some classical music is chosen as a listening experience, but it does not involve the students in learning about why or how the music was written, nor does it provide a context whereby the students could learn more about a particular composer.

Conclusions and Implications

Music is more than just singing songs or learning the notes. The appreciation of the men who wrote the music, understanding their lives, and connecting them as individuals to historical events is necessary to develop in children a sense of music and all it entails. The appreciation of art has a humanizing influence in a technological society. The arts provide a balance in developing the whole person. They are an avenue for self-discovery and a harmonization of the mind, body, and spirit.

This project intends to provide a four week curriculum for teachers which provide a basic beginning that can be used as a starting point for further exploration into the wonderful world of music.
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Statement of the Problem

Research in music theory suggests that music should be studied as a whole, including the style of the music, composers, and the composers' historical perspectives. Additionally, classical music is a part of the mandated curriculum for the State of California. Yet current textbooks do not adequately address the subject of the classical composers and their music. This project deals with the following questions: 1) How can classical composers and their music be integrated into the elementary curriculum? Specifically, how can the biographies and music of Beethoven, Mozart, and Tschaikovsky be effectively taught to fifth grade students? and 2) How can a three week curriculum be developed centered around the lives of Mozart, Beethoven, and Tschaikovsky?

This project will examine the literature regarding the importance of music in personal development and will develop a four week curriculum that emphasizes three significant composers in depth.

The four week curriculum will be based on whole language premises in which students will learn about Mozart, Beethoven, and Tschaikovsky in an integrated
thematic approach. Included under the classical music umbrella, students will be listening and analyzing musical selections, and learning about lives of each composer, and the historical events that influenced their music.

To accomplish this goal, students will use role playing, watch an opera, read literature written for children about the composers, write their own compositions, listen to a variety of musical styles, study the fashion of the day, make puppets and clay busts of composers, relate aspects of science, politics, music and art to the times of these three composers, and read actual journals, and diaries of the composers studied.

It is hoped that through their explorations of music and composers, students will have a deeper understanding of how music is made and an appreciation of the value of music.

Theoretical Foundations

Many theories exist about the most expedient way to teach children. Recent understandings about learning suggest that learners themselves create meaning out of their experiences with language - both
written and oral (Newman, 1985). The way we traditionally view the relationship between the learner and his/her ability to learn has also undergone a change. No longer do we believe that children are just passive receptors of language. They are linguistically sophisticated in their use of contextual clues and semantic aspects of language (Newman, 1985).

Because of the level of sophistication children have for language, the bits and pieces that make up the total language package no longer need to be taught and mastered as a separate entity in and of themselves. The vehicle for language development is language itself. Our experiences shape our language. Our written language enhances our ability to interact with oral language and the oral language provides resources for written language (Newman, 1985).

This project is based on some of the principals of whole language. It is my intent to make this project a useful, successful tool for teachers in elementary schools, combining music content with whole language.
Many elementary school students in classrooms today have not been exposed to the cultural heritage of their music. Great composers such as Mozart, Beethoven, and Tschaikovsky, made tremendous contributions to the world of music, and yet, they are relatively unknown to elementary school-age students. The influence of these composers is too far-reaching to be ignored.

The review of literature will show that music appreciation is hampered when an examination of music development in its totality is not undertaken. The literature review will examine three areas: 1) music curriculum of today's textbooks, 2) the importance of music in personal development, 3) whole language philosophy, and 4) conclusion.
Music Curriculum in Today's Textbooks

Musical texts for education today deal with singing songs, learning notes, teaching rhythm, and a small selection of what is called music appreciation.

Teachers usually teach what they know and are interested in, or what textbooks advise. If the music text does not give details of a composer's life, then the teacher is less likely to teach in-depth about that composer due to limited time to research different composers, listen to their compositions, and decide which composers merit attention.

A review of music textbooks published between 1958 and 1990, showed a paucity of information devoted to music appreciation.

In the 1958 series, Music of Living in Our Country, thirteen selections were chosen as listening activities which related to the musical era of the 1700's through the 1800's. These thirteen musical compositions made up about 7.5% of the textbook. In this series, there were brief footnotes printed next to each listening selections which contained basic
information about the composers and the feel or tone of the pieces.

With subsequent publications, the selections and interesting side notes about composers decreased. In some cases, the music appreciation selections increased, but information about composers was virtually eliminated.

In the 1970 series, Discovering Music Together, the listening selections increased in number. There were sixteen selections compared to thirteen from the 1958 series. However, selections shrank in length from longer listening selections to short excerpts. The teacher’s edition still had footnotes regarding each composer and piece, but they were very brief and not conducive to developing an interest in the composer himself by the teacher or the students, because very little knowledge about a composer was included in these footnotes. One such teacher note read as follows:

Ludwig van Beethoven was born in Germany. His music expresses the spirit of the new democratic societies that arose as a result of the American and French revolutions. He wrote nine symphonies, many piano pieces, and much chamber music. He is considered to be
one of the world’s greatest composers. (Discovering Music Together, 1970 p. 53).

Although this teacher’s note is about Beethoven, it is not an in depth look at him, his thoughts, or what drove him to compose. More information about these great composer’s lives and places in history would enable students to better understand their influences on music.

More recent publications of music texts also display a dearth of information about classical musicians and composers. In 1984, Holt, Rinehart and Winston, published a music text called, The Music Book. Only eight listening selections in the broad category of classical music were included. Of the eight selections, no biographical information about any composer was mentioned. The music, itself, was analyzed to the extent that it was grade appropriate, but references to composers were non-existent.

The following year a new music text was published. The Silver Burdett Music Centennials Edition (1985), had two records devoted to excerpts of larger works designed as listening selections. Again, the teacher’s edition had no information about composers, only analyses of the form and style of the music were supplied.
The next music text published five years later by Silver Burdett & Ginn (1990) changed slightly. The *World of Music* (1990) was beginning the slow process of trying to change the way music textbooks dealt with composers and classical music. Students' texts contained short biographies of composers, their pictures, and interesting information about their music. For example, the examination of Beizet's opera, *Carmen*, was accompanied by a photograph shown to motivate and interest students, as well as a short summary of the opera. Additionally, a picture of Beizet was included along with a short biographical note. The teacher's edition contained a more detailed summary of the opera and lesson plans that helped develop students' awareness of mood and tone. Although the *World of Music* (1990) featured only six composers, it did present more information than its predecessors that foster students' understandings about the complexities of writing music centuries ago.

The California State Department of Education recognizes the growing need for inclusion in the curricula of the arts. The *California State Framework of Visual and Performing Arts* focuses on developing important avenues of
perception and fundamental relationships that exist among the arts and other areas of curriculum.

Music is a language that is universal. It can express spiritual or emotional values that can be either individual or social. Music is also considered a fine art that challenges the mind, can let the spirit feel, or can communicates across cultural barriers (California State Framework of Visual and Performing Arts, 1982). "The general purpose of music education is to develop aesthetic sensitivity to music in children, that is, to heighten the quality and impact of their musical experiences." (California State Framework of Visual and Performing Arts, 1982 p. 135).

Additionally, although music is integrated to help expand other subject areas, music also needs to be taught as its own discipline by integrating other subjects into the theme of music. Furthermore, the Tanglewood Symposium pointed out that "music serves best when its integrity as an art is maintained." (California State Framework of Visual and Performing Arts, 1982 p. 137).

Since music needs to be taught as a separate discipline integrating other subjects, the actual components of the music framework need to be examined. The California
State Framework of Visual and Performing Arts (1982), has four major components relating to music education. One of these is musical heritage both historical and cultural. Within this component relationships are created between music and the lives of the listener by studying the music and composers of the world, and studying the historical periods and styles of music. Within the musical heritage component that is to be taught in order to encourage the student’s understanding of music are five concepts: 1) music is related to social and historical movement, 2) music has the power to affect human behavior, 3) social influences affect choices in music, 4) musical instruments of today have evolved from basic beginnings, and 5) music has its own stylistic periods and cultural characteristics. These five concepts are to be taught through the study of music as provided by the curriculum of the state music texts.

The Importance of Music in Personal Development

Music has personal educational value because it can provide pleasure. The enjoyment of music can augment emotional release and satisfaction. Beyond these valuable
aspects of music, children must develop an understanding of music itself, if they are to truly gain musical experiences (Music for Living: In our Country, 1958).

The integration of other subjects within a musically based curriculum is essential, therefore, music should not always be taught as an isolated subject. In order to internalize music and help children widen their cultural horizons, music must be taught, experienced, and learned in multiple settings. This integration of music with other subjects is mutually beneficial. For example, the curriculum of reading is rarely taught with music, and yet, music and reading can go hand in hand because singing is a celebration of language (Harp, 1988). When children first learn to read, a natural rhythm and melody are brought to the task. Reading is a language activity, and as such it should remain consistent with the nature of language which encompasses the accomplishment of full, accurate, and satisfying meanings by any avenue appropriate, including music (Harp, 1988).

By using music as part of a whole language program, music will be meaningful to the child. Music is natural to children, therefore, it can be used to facilitate the teaching of reading and writing. Since one of the goals of
whole language is to relate the learning directly to a child's life, music, again, is the perfect vehicle, because songs can evoke personal memories of feelings and experiences.

Music used as a vehicle to teach reading might employ the following five step plan. The first step would be to teach songs via repetition. The second step would be the reading of the lyrics in print. Third would be learning songs using only words or making song booklets. The fourth step would be comprehension and extension activities. The fifth step would involve creative writing (Harp, 1988).

Since music is considered by many to be the universal language, using music as a tool in teaching reading or language is an invaluable source that should not be overlooked (Reneger, 1986). Music and reading require several of the same skills including as auditory and visual discrimination, reception, eye-motor coordination, interpretation, and word meanings in and out of context (Reneger, 1986).

One of the most critical areas of language development is the ability to listen and discriminate between sounds (Reneger, 1986). The teaching of music gives practice in recognizing different tone qualities, and a range of
pitches. This increased discrimination can be applied to hearing initial and ending consonant sounds, or to a more sophisticated setting such as the various voices in a symphony (Reneger, 1986).

Music not only facilitates the learning of reading, but music also has the power to evoke memories of other experiences. Long after the words to a song have been forgotten, the listening of the selection can trigger deeply buried emotions. This is an unconscious reaction to music which can affect a person’s life. As a supplement, music adds depth and variety to the teaching of a subject or theme (Reneger, 1986).

Although music can add a tremendous variety as it is integrated into other subjects, music is too much of an integral part of children’s lives to be used exclusively for enrichment. It is not enough to integrate music, music needs to be taught as a separate subject.

One way to integrate literature into a musical curriculum would be to use thematic units. Music would be used as the theme and key points would include areas such as the study of composers, the study of musical instruments, singing, performing arts, the science of sound, cultural
songs and dances from around the world, and the rhythm and lyrics from cultures around the world.

Enjoyment of music is a personal preference and teachers need to be aware that not all music will be appreciated by all students. However, recent research shows that teachers can influence the musical preferences of students. Students are influenced by the teacher’s high energy level and enthusiasm, and a curriculum that includes movement, performance, repeated listenings and imagery listening (Hedden, 1990).

The teaching strategies involved in actually instructing the students have an influence on the student’s enjoyment of a selection. To help students become more receptive to music, research has shown that an instrumental selection is preferred over a vocal one (Hedden, 1990). Another aspect of music necessary for effective teaching is musical literacy skills. A sensitive listener will be able to understand what is being heard and have an enjoyable experience instead of being bored with the music because of a lack of understanding (Sims, 1990).

Teachers can promote good listening skills by setting an example. If students are listening to a selection, the teacher should also listen rather than taking role or doing
other duties that send the message, "I am not listening."
"Uninterrupted listening" time also fosters good listening
skills. At the end of a selection, the teacher can point
out the various themes or instruments and then replay the
music to reinforce concepts (Sims, 1990).

For a listener to properly relate to a listening
experience, comprehension must be present. To fully know a
piece, the listener must know basic facts about music, such
as tonality, symphonies, and the various major styles of
music, like Classic or Romantic. In addition to knowing the
music, the learner should also know the composer, when he
lived, what influenced him, and his background.

When listening to a selection, the listener needs to be
able to appropriately categorize a musical experience. The
listener should be able to sort and classify the pieces into
familiar groups. These categories could be by composer,
genre, or period (Jerrod, 1990). But to categorize a piece,
the listener must first be aware of who the composer was and
why he wrote that selection. This background knowledge
about the composition and composer is the catalyst that
allows the listener to classify the piece.

Although listening to music is important, music has
another purpose. It is an indispensable symbol of cultural
existence (Elliot, 1990). These symbols of music have helped to define what we as humans are. Music through the ages has taken on the attributes of the culture that fathered the particular style and genre of music.

Music is also used to transmit culture from one generation to the next. The culture could be anything from attitudes, to the beliefs that distinguish one group of people from one another. This cultural basis of music can be evidenced by the fact that people do not immediately understand, appreciate, or enjoy music of other cultures (Elliot, 1990).

In order for people to understand music, an appreciation of the work involved and the social background of the composer and the times needs to be conveyed. Understanding the master composers is important background information. Appreciation is the understanding of how and why something occurred in a given situation. So it is possible to like but not appreciate one piece and it is also possible to appreciate and yet not like another piece (Elliot, 1990). This study of music appreciation will help increase the students' overall experiences and help him/her build up a general repertoire of background information on which to draw. Music appreciation needs to address four
dimensions: 1) producer, 2) product, 3) the activity that
the producers used to develop that product, and 4) the
context in which that was produced. Since music does
involve several dimensions, they must be linked together
accordingly.

Mihalyi Csikszentmihalyi (1988), summed up the
relationship between the composer and the contextual role of
society in his statement:

We cannot study creativity by isolating individuals
and their works from the social and historical milieu
in which their actions are carried out. This is
because what we call creative is never the result of
individual action alone, it is the product of three
main shaping forces; a set of social institutions, or
field, that selects from the variations produced by
individuals those that are worth preserving; a
stable cultural domain that will preserve and transmit
the selected new ideas or forms to the following
generations; and finally the individual, who brings
about some change in the domain, a change that the
field will consider to be creative.
(Csikszentmihalyi, 1988 p. 159).
Thus, to understand music, it is not sufficient to examine the work as an autonomous entity. The study of music has to be integrated into the curriculum as a whole. To put this idea into practice, students must live and understand music within its cultural framework (Elliot, 1990).

In addition to understanding composers and contexts of music, it has been suggested that the musical experience requires that the listener use "three ears" (Elliot, 1990). One ear listens and processes the given pattern of sounds. The second ear processes those sounds into a web of socially defined meaning. The third ear combines these processes to provide the "musical experience". An example of the three ear process would be if a piece of South Indian instrumental music were played for American students expecting pop music; their socially defined meaning along with the sounds, would create confusion. The students would reject these sounds as not making sense because they would not have the necessary schema to connect this music with their own lives by being informed about the music, the composers, and the composer's lives (Elliot, 1990).

This musical ear has already been developed by children to a certain extent by the time they reach school age. When children arrive for their first day at school, they have
already discovered music as sound and silence. The teacher’s job is to encourage the musical interest and provide a rich musical environment to continue the growth (Moore, 1990).

**Whole Language Philosophy**

A modified whole language approach has been used in the development of this musical unit. Therefore, some undergirding principles of whole language will be delineated.

Whole language is an interlocking pattern of the theoretical views of language, language learning, and the stances of learning in education (Altwerger, 1991). It is based on the linguistic notion that language is in and of itself whole. Thus, to teach language, the whole spectrum must be addressed as one entity (Watson, 1989).

A single definition of whole language is impossible to specify because it is viewed differently by everyone that utilizes it. Each professional has his/her own definition, but the inherent qualities of an acceptable definition are never breached. Whole language has certain basic tenets (Watson, 1989).
One such tenant is that whole language is based on the child being at the center of education. The child is the catalyst for the curriculum and as such, becomes the defining characteristic of a particular assignment. The purpose of the assignment has intrinsic meaning for the child, it is not just another exercise (Altwerger, 1991).

Other tenants of whole language include the ideas that learning is a social process, learning is best achieved through direct engagement and experience, and learning involves hypothesis testing (Altwerger, 1991).

Additionally, the following beliefs about learning are emphasized in whole language: 1) Choice is a major contributing factor in regards to ownership in both reading and writing. 2) Students are responsible for their own learning. 3) Acceptance of errors is okay; children learn through being wrong as well as being right. 4) Assignments are focused on meaning as well as the process (Watson, 1989).

Although defining whole language is difficult, the basic assumptions and beliefs mentioned above undergird approaches to whole language. Additionally, the following ideas for practical applications of whole
language from the book, *Portraits of Whole Language Classrooms: Learning for All Ages*, are helpful in delineating classroom practices.

1. A whole language curriculum highlights authentic speech and literacy events. Teachers want to guarantee that children will encounter literacy in ways that are reflective of language in everyday use.

2. A whole language curriculum encourages risk taking. Teachers demonstrate the value of risk taking by accepting all rough draft efforts. They realize that errors or miscues are a natural part of the learning process and present important evidence regarding children's growth and development.

3. A whole language curriculum provides choice for the learner. Teachers allow children to select learning experiences from a variety of open-ended instructional invitations - invitations that ensure success for each learner at a personally challenging level.

4. A whole language curriculum is developed with a sense of trust in the learners. Teachers trust
children as capable decision makers and believe that they will learn from an experience what they are cognitively ready for (Dewey, 1938).

5. A whole language curriculum is collaboratively established. Teachers plan with, not simply for children. The teacher relies upon the children as curricular informants, viewing their "errors" and accomplishments as rich sources of information upon which to make informed curricular decisions.

6. A whole language curriculum casts teachers in a variety of supportive roles. Teachers are participants, guides, and learners in their classrooms.

7. A whole language curriculum capitalizes on the social nature of learning. Teachers provide opportunities for children to learn from one another.

8. A whole language curriculum is multimodal in nature. Teachers incorporate music, art, dance, drama, and math into the curriculum. Each form of communication is nonredundant (Eisner, 1982) and so naturally expands the communication potential of the curriculum.
9. A whole language curriculum encourages reflection. Teachers and children alike are provided opportunities to reflect upon their own learning and to monitor their own growth.

10. A whole language curriculum empowers all participants as teachers and learners. Whole language classrooms are neither teacher centered nor student centered; they are learner centered (Stephens, 1986). All participants collaborate to establish the curriculum. This explains the practical variation of whole language teaching across contexts. (Clyde, 1990, p.xxiv - xxv).

Using these basic characteristics of whole language, the teacher is then able to develop a curriculum uniquely suited for his/her particular classroom. Children become empowered as they realize they have decision making powers and the teacher is freed from the constraints of dogmatically following the course as prescribed by textbooks.

Teachers employing whole language philosophies have a greater awareness of their students. In addition, concepts such as empowerment, control,
predictability, and authenticity become operational not just buzz words (Sumara, 1991).

With independent learning, comes choice. Those who advocate whole language espouse students' freedom to choose, but it is the teacher who oversees the choices. Although the teacher allows a certain flexibility through choice, the teacher also determines the times for completing assignments, reading, films, and clearly establishing the expectations and outcomes. The student however, has the freedom to get there his own way (Sumara, 1991).

Whole language is not just a new fad. It has foundations in the theories of Piaget and Vygotsky, who indicated that children learn best from active involvement. Students need hands on activities to prepare them to do activities now that can also be replicated at a later time in their lives (Shanahan, 1990).
Planning for instruction: Thematic Teaching

A teacher can use several approaches to planning a thematic unit. However, when planning a thematic unit, the teacher must understand that a whole language philosophy focuses on "big understandings." These understandings are essential to the foundation of any planned unit (Routman, 1991). Teaching segregated, unrelated topics prescribed by a single text is slowly becoming obsolete. Research indicates that a broader scope of teaching which involves the child, leads to increased understanding (Routman, 1991).

For a teacher just entering the world of whole language, total whole language emersion may be difficult. Therefore, teachers occasionally, reformulate their instruction gradually using in-between stages (Sumara, 1991).

This project has emerged from one such in-between approach advocated by Susan Kovalik (1990) in her book *Kid's Eye View of Science*. According to Kovalik (1990) the teacher is responsible for direct teaching of certain major concepts which are called key points, but the children have the freedom to control their own
learning and experience hands-on activities during the inquiry stage.

A typical day in Kovalik's (1990) approach would look like this. The teacher would spend the first part of the day in direct instruction, teaching key concepts. Then the children and teacher would brainstorm inquiries (activities) through which exploration of the various interests the children have shown would take place. This list would be long, but some inquiries would be mandatory while in other cases students would have the opportunity to choose which ones they would personally do, and which grade they would like to receive. For example, a student who wished to make an "A" would need to complete ten inquiries, but the student who wished to make a "C", would only need to complete six.

Developing these key points is the teacher's responsibility. Key points could be stated in such a way that they create a road map for learning and as assessment criteria for evaluation. They need to be essential and unanswerable from the student's current bank of information (Kovalik, 1990).
The nine characteristics that follow describe good key points are as follows.

1. Key points clearly and concisely describe what is essential to know and students are able to apply or use them.

2. They are meaty enough to warrant the time that will be spent on them.

3. They are important enough to warrant eleven to sixteen minutes of direct instruction or an hour+ of the discovery process.

4. Key points are applicable to the real world as the students sees it.

5. They are age-appropriate.

6. They are able to be studied using "first hand" sources.

7. Key points are more conceptual that factual.

8. They are specific enough to guide both teacher and students in their planning and working.

9. They are specific enough to serve as an assessment tool for both short and long-term purposes. (Kavolik, 1991).

The second step of the implementation is the inquiry. This is the stage where the child can
explore, experience, and learn through various types of instruction. Inquiry can be anything related to the topic from writing a book report, building a mission, writing and producing a play, to video taping other children as they learn. These inquiries can be teacher suggestions, or student ideas. Using an inquiry directly involves students in assuming responsibility for their own learning (Kovalik, 1991).

The actual inquiries should be perceived as meaningful and worthy of time and energy. The "ABC’s" of writing inquiries are: Always start the sentence with an action verb, Be specific about what the student should do, See ("c") the outcome the students are expected to obtain. (Kovalik, 1991).

Kovalik (1990) also suggests integrating the seven intelligences: spatial, logical/mathematical, bodily-kinesthetic, musical, linguist, inter-personal, and intra-personal, into the inquiry process. This enables students to expand their repertoire of successful problem-solving approaches and is in direct contrast to the traditional school curriculum which only employs one or two of the seven intelligences (Kovalik, 1991).
Other criteria governing the way good inquiry items are designed include the following: 1) students must have a genuine choice, 2) the inquiry needs to use first hand sources in the real world context, 3) the inquiry must be clearly related to the key points, and 4) the inquiry must be worthy of the time spent on it.

Assessing or evaluating inquiries should be based on competency and mastery. If the project is not comprehensive, not correct, or not complete, then the work should be handed back to be redone. This may mean that a student will complete fewer inquiries, but what is completed will have been done well (Kovalik, 1991).

Using inquiries and key concepts is a stage between the traditional teacher control of information to be learned and the whole language approach of child centered learning. As teachers move further into the understanding of whole language, so to will the planning and ability of the teacher to let the children have more control of their learning.

Another in-between step in progressing from traditional teaching to the whole language approach is the Into, Through, and Beyond framework. This framework allows the teacher to design the unit or
lesson in such a way as to keep the strategies, language processes, content areas, and independent learning sections, focused on the child as the center of learning.

This project will use a combination of Kovalik's (1990) approach of key points and inquiries, with an Into, Through and Beyond framework in designing the unit.

Conclusion

Research has shown that the most effective way of teaching children is through a hands-on, world-relevant method. Research has also shown that music needs to be taught as a complete discipline, integrating other curricular fields. Therefore, to most effectively teach a music unit which is student-centered and relevant, holistic lessons should be at the foundation. This project is intended to design a four week unit as part of a music curriculum based on such premises.
Goals, Objectives, and Limitations

**Implementation:** This curriculum is designed for fifth grade self-contained classrooms with teachers who have little to moderate knowledge of music.

The unit is planned for a two - four hour time frame per day for four weeks. All subjects, with the exception of P.E. will be integrated to some extent within this curriculum. Each day includes direct instruction as well as time divided between segments for inquiries and a simulation game.

Evaluation can be made as part of an ongoing process by the teacher based on results of projects and observation, as well as a teacher made test.

**Goals:** The student will learn that:

1. Composers are people just like you who turn the majority of their effort into their number one interest, music.
2. Music can be appreciated - but sometimes it must first be explained.
3. Music is a statement about the culture of a particular time period.
4. Composers are individuals, and as such, their works sound like them.

Objectives: The objectives are determined by the teacher as well as the input from the students' interest. The following could serve as examples of possible objectives. The student will be able to:
1. Name five facts about each composer's life.
2. Recognize by listening, two works of each composer.
3. Put six historical events in order on a time line.
4. Locate on a map the cities of Vienna, Salzburg, Paris, Bonn, and Votkinsk.
5. Locate on a map the countries of Italy, Germany, USSR, Austria, and France.
6. Demonstrate a knowledge of fashion of the 1700's - 1800's by making a fashion doll.
7. Be involved in drama by writing a play about a composer's life. and producing the play.

Limitations: The limitations on this curriculum are two fold. First, the entire scope of studying a composer's life is too great for a fifth grader therefore an abbreviated version is presented here.
Second, time constraints and resources may reduce the scope of the unit even further.
References


Stenberg) New York: Cambridge University Press.


Harp, Bill. (1988). When the principal asks "Why are your kids singing during reading?". Reading Teacher. 41, 454-456.


Reneger, Sandra L. Ph.D. (1986). Reading and music take note. Information Analyses (070) - Viewpoints (120), Eric ED 315735.


Appendix A
<table>
<thead>
<tr>
<th>Music</th>
<th>Art</th>
<th>Lang.Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>- listen to various selections</td>
<td>- make clay busts</td>
<td>- letter writing</td>
</tr>
<tr>
<td>- make instruments</td>
<td>- make a fashion doll</td>
<td>- journals</td>
</tr>
<tr>
<td>- compose own music</td>
<td></td>
<td>- learning logs</td>
</tr>
<tr>
<td>- analyze musical forms</td>
<td></td>
<td>- research paper</td>
</tr>
<tr>
<td>- history of composers</td>
<td></td>
<td>- diary</td>
</tr>
</tbody>
</table>

**MOZART, BEETHOVEN, AND TSCHAIKOVSKY, THEIR RICH HERITAGE OF MUSIC**

<table>
<thead>
<tr>
<th>Social Studies</th>
<th>Math/Science</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>- time line from 1750-1830</td>
<td>- calculating distance on a map</td>
<td>- video tape opera</td>
</tr>
<tr>
<td>- mapping Europe</td>
<td>- compare dates</td>
<td>- video tape interviews</td>
</tr>
<tr>
<td>- fashion of the 18th century</td>
<td>- explain how sound works</td>
<td>- act out play</td>
</tr>
</tbody>
</table>
Appendix B
MOZART, BEETHOVEN, AND TSCHAIKOVSKY
THEIR RICH HERITAGE OF MUSIC

A Four Week Whole Language Curriculum

Prepared by Rebecca Georgiades
Implementation, Goals, and Objectives

Implementation: This curriculum is designed for fifth grade self-contained classrooms with teachers who have little to moderate knowledge of music.

The unit is planned for a two - four hour time frame per day for four weeks. All subjects, with the exception of P.E. will be integrated to some extent within this curriculum. Each day includes direct instruction as well as time divided between segments for inquiries and a simulation game.

Evaluation can be made as part of an ongoing process by the teacher based on results of projects and observation, as well as a teacher made test.

Goals: The student will learn that:

1. Composers are people just like you who turn the majority of their effort into their number one interest, music.

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4. Composers are individuals, and as such, their works sound like them.

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1. Name five facts about each composer's life.
2. Recognize by listening, two works of each composer.
3. Put six historical events in order on a time line.
4. Locate on a map the cities of Vienna, Salzburg, Paris, Bonn, and Votkinsk.
5. Locate on a map the countries of Italy, Germany, USSR, Austria, and France.
6. Demonstrate a knowledge of fashion of the 1700's - 1800's by making a fashion doll.
7. Be involved in drama by writing a play about a composer's life. and producing the play.

Limitations: The limitations on this curriculum are two fold. First, the entire scope of studying a
composer's life is too great for a fifth grader therefore an abbreviated version is presented here. Second, time constraints and resources may reduce the scope of the unit even further.
Key Points

* Wolfgang Amadeus Mozart was born in Salzburg, Austria, 1756-1791. He was a musical genius who, composed at age five, and died a pauper.

* Ludwig van Beethoven was born in Bonn, Germany, 1770-1827. Beethoven was good but not a child genius like Mozart. He went deaf, but was still able to compose. He felt very strongly about an individual's right for freedom.

* Peter Ilitch Tschaikovsky was born in Votkinsk, Russia, 1840-1893. Tschaikovsky became obsessed with music. He started as a mediocre composer, but with training, became a great composer.

* From 1754-1893 many important events took place: steam engine-1769, first auto in France-1770, American Revolution-1776, Franklin invented bifocals-1780, French Revolution-1789, Smallpox vaccine-1796, Napoleon-1799, War of 1812, telegraph invented-1837,
Industrial Revolution-1800’s, American Civil War 1861-1865, Bell’s phone-1876, and Edison’s light bulb-1879.

* On a European map label Switzerland, Germany, Austria, Russia and the birthplace of Mozart, Beethoven, and Tschaikovsky.

* Clothing fashion from 1754-1893 was as important and interesting for men as it was for women. Your station in life could be told by your clothes. There were classes of people based on a scale from very wealthy to very poor. Also not everyone had rights or personal freedoms.

* The nobility were at the top of the class. Education was for the wealthy. Music and art were as important as reading. Tutors were hired to teach. Only wealthy people who could pay a musician could hear music or those that attended church.

* Musical terms to know: fugue, variation, theme, motif, voice, phrase, and orchestra
Musicians had to be paid by a wealthy patron in order to have money to be able to compose and live.
Inquiries

1. Read a biography about Mozart and video tape an oral presentation about his life. (Camera may be run by a student during class.)

2. Read a biography about Beethoven and write a one page report about his life.

3. Read a biography about Tschaikovsky and compare him to Mozart and Beethoven.

4. Make a time line including the dates and events from the key points.

5. Draw a map of Europe and Asia and label it with the birthplaces of all three composers.

6. Trace the route of Mozart’s first journey on a map.
7. Listen to a work of Mozart and Tschaikovsky. Compare how they make you feel.

8. Make a musical instrument that works.

9. Explain how sound travels through an instrument - use water glasses, metal tubes, or rubber bands. Does length or density make a difference?

10. Form a group of 3-4 students and write a short skit about one composer's life. Video tape the performance.

11. Design a crossword puzzle for other students in the class to complete.

12. Pretend you are a composer. Write a one week diary telling of your struggle to compose and perform your work.

13. Plan a trip to the home cities of each composer from our school. Call travel agents or write to gather information about the most economical way to travel -
ship, plane, boat. Calculate the cost and distance. This could also be expanded to cover the languages and customs of the country visited.

14. Make a fact sheet of who lived longest, who would be oldest if alive today, who died the youngest, by how much and other interesting facts. (Extra points will be awarded if you come up with very interesting questions of age.)

15. Make a fashion doll.

16. Make a clay bust of one of the composers.

17. Compose your own music using a piano/keyboard, tape player for recording the composition, or just write it down.

18. Write a newspaper article comparing the home lives of Mozart, Beethoven, and Tschaikovsky.

19. Do a medical fact sheet on cholera. This is the disease that Tschaikovsky died of.
20. Paint a portrait of Mozart, Beethoven, or Tschaikovsky.
# THEMATIC UNIT LESSON PLAN #1

**GRADE LEVEL : 5TH**  
**UNIT TITLE : MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC**  
**SUBJECT : MUSIC  TIME : 2-4 HOURS**  
**AIM: INTRODUCE THE FOUR WEEK UNIT ON MOZART, BEETHOVEN, AND TSCHAIKOVSKY.**

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
</table>
| *Into the Music*  
*intro. 3 composers name, place, dates, and pictures* | *listening*  
*viewing* | *discussion* | pictures, construction paper, butcher paper |
| *Through the Music*  
*Who are Mozart, Beet. & Tsch?*  
*explain format*  
*make a folder*  
*start a learning log* | *discussing listening*  
*writing* | *activate prior knowledge* | *KWL* |
| *Beyond the Music*  
*Inquiries*  
*start Mozart bio.* | *listening writing discussing* | *exploration* | |

1- Minute Review: Today we were introduced to 3 great composers: Mozart, Beethoven, and Tschaikovsky.

Independent Reading: Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.  
(Andis 1992)
THEMATIC UNIT LESSON PLAN # 2

GRADE LEVEL: 5TH
UNIT TITLE: MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT: MUSIC  TIME: 2-4 HOURS
AIM: LEARN AT LEAST FIVE FACTS ABOUT MOZART’S LIFE.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*listening</td>
<td>* prior knowledge</td>
<td>*cassette of Great Composers</td>
</tr>
<tr>
<td>* review the KWL chart</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through the Music</td>
<td>*listening</td>
<td>* direct instruction</td>
<td>butcher paper</td>
</tr>
<tr>
<td>* listen to the taped biography of Mozart</td>
<td>discussing</td>
<td>* brainstorming</td>
<td></td>
</tr>
<tr>
<td>* add to the kwl chart and make a separate Mozart kwl chart</td>
<td></td>
<td>*kwl</td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening</td>
<td>* exploration</td>
<td></td>
</tr>
<tr>
<td>*Inquiries</td>
<td>*writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*continue Mozart bio.</td>
<td>*discussing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1-Minute Review: Reread the chart of brainstorming about Mozart’s life.

Independent Reading: Ten minutes silent reading from our "music library". Jot down impressions in learning log.

Culminating Project Activity for This Lesson: Composers - a Simulation Game.
(Andis 1992)
### THEMATIC UNIT LESSON PLAN # 3

**GRADE LEVEL**: 5TH  
**UNIT TITLE**: MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC  
**SUBJECT**: MUSIC  
**TIME**: 2-4 HOURS  
**AIM**: REVIEW MOZART'S LIFE AND EXPLORE THE FASHION OF THE DAY.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Into the Music</strong></td>
<td><em>discussing</em></td>
<td><em>discussion</em></td>
<td><em>Mozart, the video, (55min.)</em></td>
</tr>
<tr>
<td><em>discuss how people dressed in the 1700's</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Through the Music</strong></td>
<td><em>viewing discussing</em></td>
<td><em>guided viewing brainstorm</em></td>
<td><em>Chart Paper &amp; Pens</em></td>
</tr>
<tr>
<td><em>Watch a Mozart video</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>watch the fashion</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>brainstorm the thoughts of clothing</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Beyond the Music</strong></td>
<td><em>listening writing discussing</em></td>
<td><em>exploration</em></td>
<td></td>
</tr>
<tr>
<td><em>inquiries</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>finish Mozart’s bio due tomorrow</em></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: We have reinforced our ideas that Mozart was a genius and had access to all the wealthy families of the day. Also the dress of the 1700’s was quite different form what we wore today.

Independent Reading: Ten minutes group reading for fashion books and discussion among the groups.

Culminating Project Activity for This Lesson: Composers - a Simulation Game.  
Andis 1992
**THEMATiC UNIT LESSON PLAN # 4**

GRADE LEVEL : 5TH
UNIT TITLE : MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT : MUSIC TIME : 2-4 HOURS
Aim: Learn the terms: fugue, variation, symphony, and opera.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*writing reading discussion</td>
<td>* cooperative groups</td>
<td>*cassettes of Moz.'s music</td>
</tr>
<tr>
<td>*Share learning logs with a partner</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through the Music</td>
<td>*listening discussing</td>
<td>* guided listening</td>
<td></td>
</tr>
<tr>
<td>*listen to &quot;Magic flute&quot;and &quot;variationen in c&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*learn definition of fugue, variation symphony, and opera</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*dis.feel of music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening writing discussing</td>
<td>* exploration</td>
<td></td>
</tr>
<tr>
<td>*inquiry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*complete Mozart bio. on tape. Put in music library</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Mozart made contributions to music in the form of fugue, symphonies, operas, and variations.

Independent Reading: Using the tape players, divide into groups and listen for ten minutes to a Mozart selection of your choice.

Culminating Project Activity for This Lesson: Composers - a Simulation Game. (Andis 1992)
THEMATIC UNIT LESSON PLAN # 5

GRADE LEVEL: 5TH
UNIT TITLE: MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT: MUSIC  TIME: 2-4 HOURS
AIM: REVIEW MOZART'S CONTRIBUTIONS.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*viewing</td>
<td>*guided viewing</td>
<td>*kwl chart</td>
</tr>
<tr>
<td>*Watch the taped Mozart’s bios.</td>
<td></td>
<td></td>
<td>*tape of Mozart bio</td>
</tr>
<tr>
<td>Through the Music</td>
<td>*discussion</td>
<td>*activate prior knowledge</td>
<td>*music cass of &quot;Magic Flute&quot;</td>
</tr>
<tr>
<td>*review Mozart’s life respond to new input</td>
<td>*writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*write in learning logs re: Mozart</td>
<td>*listening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*listen to &quot;Magic Flute&quot;, discuss</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td>*inquiry</td>
<td>*writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>*discussing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Mozart changed the music with his visions of sound and ability to compose so many pieces so fast.

Independent Reading: Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
### THEMATIC UNIT LESSON PLAN # 6

**GRADE LEVEL:** 5TH  
**UNIT TITLE:** MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC  
**SUBJECT:** MUSIC  
**TIME:** 2-4 HOURS  
**AIM:** HOW DOES MOZART FIT INTO HISTORY AND WHERE IN EUROPE DID HE TRAVEL?

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td><em>discussing viewing</em></td>
<td><em>Prior knowledge</em></td>
<td><em>European Maps - class set</em></td>
</tr>
<tr>
<td><em>Review countries in Europe and dates of Mozart’s life.</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through the Music</td>
<td><em>discussing writing</em></td>
<td><em>synthesize info.</em></td>
<td><em>blank paper for timelines</em></td>
</tr>
<tr>
<td><em>brainstorm events in history 1750-1830</em></td>
<td></td>
<td></td>
<td><em>teacher’s time line</em></td>
</tr>
<tr>
<td><em>make a timeline do research if necessary</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>discuss society - classes/poor/rich</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>plot Moz. travels</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td><em>listening writing discussing</em></td>
<td><em>exploration</em></td>
<td></td>
</tr>
<tr>
<td><em>inquiry</em></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Mozart lived during the time of a class society and slaves. Musicians were still considered lower class, and a type of slave. Historically, several events were taking place all around the world ie) American Revolution.

Independent Reading: Ten minutes silent reading from our “music library”.

Culminating Project Activity for This Lesson: Composers - a Simulation Game. (Andis 1992)
THEMATIC UNIT LESSON PLAN # 7

GRADE LEVEL : 5TH
UNIT TITLE : MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT : MUSIC TIME : 2-4 HOURS
AIM: CULMINATING ACTIVITY ON MOZART’S LIFE.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/ Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music *Review Mozart’s chart - what’s new?</td>
<td>*discussing</td>
<td>*prior knowledge</td>
<td>*&quot;Amadeus&quot; the movie</td>
</tr>
<tr>
<td>Through the Music *Watch &quot;Amadeus&quot; *write in learning logs new info. re: Mozart</td>
<td>*viewing</td>
<td>*guided viewing</td>
<td></td>
</tr>
<tr>
<td>Beyond the Music *inquiry</td>
<td>*listening writing discussing</td>
<td>*exploration</td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Mozart was truly a musical genius.

Independent Reading : Ten minutes silent reading from our"music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
TMEMATIC UNIT LESSON PLAN # 8

GRADE LEVEL : 5TH
UNIT TITLE : MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT : MUSIC TIME : 2-4 HOURS
AIM: INTRODUCE BEETHOVEN'S LIFE.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music *introduce Beethoven</td>
<td>*listening</td>
<td>*direct instruction</td>
<td>*filmstrip Walt Disney Great Composers.</td>
</tr>
<tr>
<td>Through the Music *view Beet.filmstrip *compare to Mozart *start a kwl chart for Beethoven</td>
<td>*viewing discussing</td>
<td>*guided viewing *kwl</td>
<td>*butcher paper</td>
</tr>
<tr>
<td>Beyond the Music *inquiry</td>
<td>*listening writing discussing</td>
<td>*exploration</td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Beethoven was a great musician, but not quite the genius that Mozart was.

Independent Reading : Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
# THEMATIC UNIT LESSON PLAN # 9

**GRADE LEVEL:** 5TH  
**UNIT TITLE:** MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC  
**SUBJECT:** MUSIC  
**TIME:** 2-4 HOURS  
**AIM:** LEARN AT LEAST FIVE FACTS ABOUT BEETHOVEN’S LIFE.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*discussion</td>
<td>*prior knowledge</td>
<td>**&quot;Great Composers&quot; cass. &amp; *Famous Composers and their music&quot; filmstrip</td>
</tr>
<tr>
<td>*review the kwl chart</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through the Music</td>
<td>*viewing</td>
<td>*guided</td>
<td></td>
</tr>
<tr>
<td>*Watch the filmstrip</td>
<td>*listening</td>
<td>*cooperative groups</td>
<td></td>
</tr>
<tr>
<td>and listen to the</td>
<td>*discussing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cassette.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*assign Beethoven</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>bios. work in groups</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>of 2-3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td>*inquiry</td>
<td>*writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>*discussing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**1- Minute Review:** Beethoven did not live the same kind of life that Mozart did.

**Independent Reading:** Ten minutes silent reading from our "music library".

**Culminating Project Activity for This Lesson:** Composers - a Simulation Game.

(Andis 1992)
THEMATIC UNIT LESSON PLAN # 10

GRADE LEVEL: 5TH
UNIT TITLE: MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT: MUSIC  TIME: 2-4 HOURS
AIM: HOW WAS BEETHOVEN'S MUSIC DIFFERENT FROM MOZART'S?

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*discussion</td>
<td>*summarize</td>
<td>*overhead scores on 5th</td>
</tr>
<tr>
<td>*Discuss Beethoven's life</td>
<td></td>
<td></td>
<td>*program notes</td>
</tr>
<tr>
<td>Through the Music</td>
<td>*listening viewing discussing</td>
<td>*guided listening</td>
<td>*cass. of Beethoven</td>
</tr>
<tr>
<td>*Listen to the 5th.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*read the program notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*discuss the feelings evoked by Beethoven</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening writing discussing</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td>*inquiry</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1-Minute Review: The 5th symphony is an exciting symphony which can be broken down into a theme.

Independent Reading: Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
THEMATIC UNIT LESSON PLAN # 11

GRADE LEVEL: 5TH
UNIT TITLE: MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT: MUSIC TIME: 2-4 HOURS
AIM: HOW DOES THE 6TH SYMPHONY COMPARE TO THE 5TH?

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*listening</td>
<td>*guided listening</td>
<td>*program notes on the 6th</td>
</tr>
<tr>
<td>*Listen to the 5th</td>
<td></td>
<td></td>
<td>*overhead scores of the 6th</td>
</tr>
<tr>
<td>symphony for review.</td>
<td></td>
<td></td>
<td>*cass. of the 6th</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through the Music</td>
<td>*listening</td>
<td>*guided listening</td>
<td></td>
</tr>
<tr>
<td>*Listen to the 6th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Read the program</td>
<td>*listening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>notes.</td>
<td>discussing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*discuss the 6th</td>
<td>writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*draw a picture of</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>how the music feels</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*inquiry</td>
<td>writing</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td></td>
<td>discussing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: The 6th symphony is similar to a walk in the open fields.

Independent Reading: Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
THEMATIC UNIT LESSON PLAN # 12

GRADE LEVEL : 5TH
UNIT TITLE : MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT : MUSIC  TIME : 2-4 HOURS
AIM: WHERE DOES BEETHOVEN BELONG IN HISTORY?

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/ Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*discussing</td>
<td>*prior knowledge</td>
<td>*BBC recording of Beethoven</td>
</tr>
<tr>
<td>*Review Beethoven’s chart and revise</td>
<td></td>
<td></td>
<td>*teacher’s time line</td>
</tr>
<tr>
<td>Through the Music</td>
<td>*discussing</td>
<td>*guided viewing</td>
<td>*blank paper for student’s timeline</td>
</tr>
<tr>
<td>*discuss events in history from 1800-1840.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*watch the video</td>
<td>*discussing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td>*inquiry</td>
<td>writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>discussing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Beethoven lived during the era of Napoleon and he believed in individual freedom.

Independent Reading: Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
THEMATIC UNIT LESSON PLAN # 13

GRADE LEVEL: 5TH
UNIT TITLE: MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT: MUSIC TIME: 2-4 HOURS
AIM: COMPARE THE MUSIC OF BEETHOVEN AND MOZART.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Review the terms fugue, opera, variations, and symphony</td>
<td>*listening discussing</td>
<td>*prior knowledge</td>
<td>*cassettes of Mozart and Beethoven</td>
</tr>
<tr>
<td>Through the Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Play several selections from the tapes, let them guess who is the composer.</td>
<td>*listening</td>
<td>*guided listening</td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*inquiry</td>
<td>*listening viewing discussing</td>
<td>*exploration</td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Beethoven and Mozart both contributed major works to the library of music.

Independent Reading: Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
### THEMATIC UNIT LESSON PLAN # 14

**GRADE LEVEL:** 5TH  
**UNIT TITLE:** MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC  
**SUBJECT:** MUSIC  
**TIME:** 2-4 HOURS  
**AIM:** INTRODUCE THE LIFE OF PETER TSCHAIKOVSKY.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*viewing discussing</td>
<td>*direct instruction</td>
<td>*Walt Disney filmstrip</td>
</tr>
<tr>
<td>*Show picture of Tschaikovsky. Discuss his obvious differences of time.</td>
<td></td>
<td></td>
<td>*&quot;Great Composers&quot;</td>
</tr>
<tr>
<td>Through the Music</td>
<td>*listening viewing writing</td>
<td>*guided viewing</td>
<td></td>
</tr>
<tr>
<td>*Listen to the filmstrip of Tsch. *Write a page of how you would have felt if you had heard voices and couldn’t stop them.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening viewing writing</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td>*Inquiry *Write in learning log.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1- Minute Review:
Peter Tschaikovsky was quite different from either Mozart or Beethoven. He was born to a wealthy family, went to university, lived in Russia, not Europe, and was about 50 years later.

### Independent Reading:
Ten minutes silent reading from our "music library".

### Culminating Project Activity for This Lesson:
Composers - a Simulation Game.  
(Andis 1992)
THEMATIC UNIT LESSON PLAN # 15

GRADE LEVEL : 5TH
UNIT TITLE : MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT : MUSIC TIME : 2-4 HOURS
AIM: CONTINUE THE LIFE OF PETER TSCHAIKOVSKY.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/ Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*discussing</td>
<td>*prior knowledge</td>
<td>*BBC video of Tschaik.</td>
</tr>
<tr>
<td>*Discuss Tschaikovsky and make a kwl chart</td>
<td></td>
<td></td>
<td>*cassette of &quot;Great Composers&quot;</td>
</tr>
<tr>
<td>Through the Music</td>
<td>*listening</td>
<td>*guided listening &amp; viewing</td>
<td></td>
</tr>
<tr>
<td>*Listen to the cass. *Watch the film. *Discuss &amp; compare Moz., Beet, &amp; Tsch.</td>
<td>*viewing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*inquiry</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td>*Inquiry</td>
<td>*listening</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>*viewing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>*discussing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Tschaikovsky grew as a composer. He didn’t start out as a great composer like Mozart and Beethoven.

Independent Reading: Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
### THEMATIC UNIT LESSON PLAN # 16

**GRADE LEVEL:** 5TH  
**UNIT TITLE:** MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC  
**SUBJECT:** MUSIC  
**TIME:** 2-4 HOURS  
**AIM:** EXPLORE TSCHAIKOVSKY’S MUSIC.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Into the Music</strong></td>
<td><em>listening viewing</em></td>
<td><em>setting the stage</em></td>
<td><em>recording of &quot;Nutcracker&quot; &amp; &quot;1812 Overture</em></td>
</tr>
<tr>
<td>*Read the book <em>Nutcracker Suite</em></td>
<td></td>
<td></td>
<td><em>program notes</em></td>
</tr>
<tr>
<td><strong>Through the Music</strong></td>
<td><em>listening discussing</em></td>
<td><em>guided listening</em></td>
<td><em>overhead scores</em></td>
</tr>
<tr>
<td><em>listen to the music Nutcracker &amp; 1812.</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>read the program notes</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>discuss the music and its feelings.</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Beyond the Music</strong></td>
<td><em>listening discussing writing</em></td>
<td><em>exploration</em></td>
<td></td>
</tr>
<tr>
<td><em>inquiry</em></td>
<td></td>
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</tbody>
</table>

1- Minute Review: Tschaikovsky composed very emotion filled music. He also reflected his time in history.

Independent Reading : Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.

(Andis 1992)
THEMATIC UNIT LESSON PLAN # 17

GRADE LEVEL : 5TH
UNIT TITLE : MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT : MUSIC _ TIME : 2-4 HOURS
AIM: PUT TSCHAIKOVSKY IN HISTORICAL PERSPECTIVE.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music *review the kwl chart.</td>
<td>*discussing</td>
<td>* prior knowledge</td>
<td>*blank paper for student’s timeline</td>
</tr>
<tr>
<td>Through the Music *Make a time line from 1840-1900. *Review the timeline from Mozart to Tsch. *Brainstorm how they were alike and diff. Discuss how music changed.</td>
<td>*discussing writing</td>
<td>*summarize</td>
<td>*teacher’s timeline</td>
</tr>
<tr>
<td>Beyond the Music *inquiry</td>
<td>*listening viewing writing discussing</td>
<td>*exploration</td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Tschaikovsky lived in a time when music was more public. People did not have to listen only in churches or in wealthy patron’s houses. Tschaikovsky also lived amid great strides in history.

Independent Reading : Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game. (Andis 1992)
**THEMATIC UNIT LESSON PLAN # 18**

GRADE LEVEL : 5TH  
UNIT TITLE : MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC  
SUBJECT : MUSIC  TIME : 2-4 HOURS  
AIM: MOZART, BEETHOVEN, AND TSCHAIKOVSKY ARE PEOPLE JUST LIKE YOU.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/ Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*discussing</td>
<td>*prior knowledge</td>
<td>*paper</td>
</tr>
<tr>
<td>*review kwl charts for all 3 composers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through the Music</td>
<td>*discussing</td>
<td>*cooperative groups</td>
<td></td>
</tr>
<tr>
<td>*divide the class into small groups of 2-3. Choose a composer and one scene of his life. Work on a short play present to class and let class guess who.</td>
<td>*listening writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td>*inquiry</td>
<td>viewing writing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: We have learned much about our three composers. They are people just like us - but they put their energies into music.

Independent Reading : Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game.  
(Andis 1992)
THEMATIC UNIT LESSON PLAN # 19

GRADE LEVEL: 5TH
UNIT TITLE: MOZART, BEETHOVEN, AND TSCHAIKOVSKY: THEIR RICH HERITAGE OF MUSIC
SUBJECT: MUSIC  TIME: 2-4 HOURS
AIM: CONCLUDE THE IMPACT OF MOZART, BEETHOVEN, AND TSCHAIKOVSKY.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the Music</td>
<td>*listening</td>
<td>*guided listening</td>
<td>*cassette of Mozt., Beet., &amp;Tsc</td>
</tr>
<tr>
<td>*Listen to one excerpt from each.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through the Music</td>
<td>*writing</td>
<td>*prior knowledge</td>
<td></td>
</tr>
<tr>
<td>*Write 2 paragraphs about what you found most interesting about each composer.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*share the paragraphs with the class.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the Music</td>
<td>*listening</td>
<td>*exploration</td>
<td></td>
</tr>
<tr>
<td>*inquiry- these must be completed by next session.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*listening writing discussing</td>
<td></td>
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</tbody>
</table>

1- Minute Review: We have learned quite a bit about what it takes to compose music. Also we have learned a bit about three of the greatest composers in the world.

Independent Reading: Ten minutes silent reading from our "music library".

Culminating Project Activity for This Lesson: Composers - a Simulation Game. This should be the last day of Composers. (Andis 1992)
# THEMATIC UNIT LESSON PLAN # 20

**GRADE LEVEL:** 5TH  
**UNIT TITLE:** MOZART, BEETHOVEN, AND TSCHAIKOVSKY; THEIR RICH HERITAGE OF MUSIC  
**SUBJECT:** MUSIC  
**TIME:** 2-4 HOURS  
**AIM:** BRING THE UNIT TO A CONCLUSION.

<table>
<thead>
<tr>
<th>Instructional Content</th>
<th>Language Process</th>
<th>Strategy/ Technique</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Into the Music</strong></td>
<td>*discussing</td>
<td>*summarize</td>
<td>*Field Trip</td>
</tr>
<tr>
<td>*share all inquiries</td>
<td>viewing</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Through the Music</strong></td>
<td>*listening</td>
<td>*guided listening</td>
<td></td>
</tr>
<tr>
<td>*Attend a concert - or have the concert come to you.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Beyond the Music</strong></td>
<td>*listening</td>
<td>*summarize</td>
<td>*prizes</td>
</tr>
<tr>
<td>*have a ceremony to congratulate the winners of Composers</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1- Minute Review: Well, who was your favorite— or did you like all of them the same? Would you like to listen to their music if I didn’t make you?  

(Andis 1992)
Appendix C
Wolfgang Amadeus Mozart

1756-1791
Salzburg, Austria

Wolfgang Amadeus Mozart was born to Leopold Mozart on January 27, 1756. His father was the official musician to the archbishop of Salzburg.

Mozart was a "boy wonder". At age five he wrote a piano concerto that was too difficult for most people to play. At age 7, Mozart, his sister, and his father went on a tour of Europe. The purpose of this tour was to show off the children and make money. The Mozarts played for kings and queens. They toured Munich, Hildelburg, Frankfort, France, London, and Holland.

At this time, music was not played for the people, it was played for royalty or whoever could pay the money. Music was only for a selected few.

Mozart began to work for the same archbishop his father did. He played and composed music - only he didn’t get paid, because he was too young. He finally left Salzburg and went to Paris on another tour, this time with his mother. However, he was older now and the people didn’t want to hire an older musician. He was forced to give private lessons. He did not make much money doing this which discouraged him. While in Paris, his mother got sick and died. At this time Mozart decided to return to Salzburg and work for the archbishop again.

During these middle years of Mozart’s life, he wrote constantly. At age 25, he had had enough of the insensitive archbishop. He left for Vienna. In Vienna, he met and married Konstanze (Constance von Weber). His time in Vienna was where he wrote his best music. He wrote the operas, La Seraglio, The Marriage of Figaro, Don Giovanni, and The Magic Flute.
Mozart had some recognition, but he was never famous or rich. He and his wife had enough money to eat, but they were constantly owing money.

Mozart died when he was only 35 and he had $38 of worldly goods left. He had to have a paupers funeral. It was cold and rainy on the day of his burial, so no one stayed to see him buried except the grave diggers. When his wife returned a few days later to see his grave, the caretaker had no idea who or where Mozart was.

His genius was awesome. He composed every note in his head before he wrote it down.

Interesting facts: He and his wife would waltz around the room to keep warm because they had no money for coal. His wife would cut his meat in case he injured his hands with the knife.

Compositions: 23 operas, 20 masses, 49 symphonies, 27 pianoforte concertos, hundreds of songs, organ, violin, and piano sonatas, and quartets.
Ludwig Van Beethoven
1770-1827
Bonn, Germany

Ludwig van Beethoven had a drunk for a father and a cook for a mother. His grandfather and father played violins and were very good musicians. Although his mother was well-loved by Beethoven, she couldn’t protect him from his father. He would come home after work late at night, and drag Beethoven from bed and make him practice the piano. Beethoven was so young, he would have to stand on a stool to reach the piano.

At age 8, Beethoven was taken on a tour by his father. His father wanted him to be great like Mozart and get rich. His father even lied about his age since he was older than Mozart had been when Mozart had gone on tour. On his first concert, Beethoven did not do well and his father was so disappointed that he took him straight home to continue his lessons.

At age 16, he tried to go to Vienna and take lessons from Mozart, but it didn’t work out so he had to go back to Bonn.

After several years passed, Beethoven again went to Vienna to try to make it on his own. However, in 1800, when he was only 30, he realized he was going deaf. He left Vienna and went to the country and wrote music that felt like he did - depressed and confused. He became totally deaf, but still he could write symphonies in his mind and later put them down on paper.

He died a poor man. He was returning to his home after visiting his brother when he caught a cold which led to pneumonia.
Beethoven was not a child prodigy, he was a mature musician looking for a way to express his feelings. Beethoven’s home life was tough. When his mother died, Beethoven at age 16, had to take over the running of the house, for his drunk father and 2 younger brothers.

Beethoven found a friend, Price Carl Lichnowsky. The Prince paid him a salary of $300 a year. When Beethoven first tried to compose, people thought it was terrible, but they loved to hear him play other people’s songs. As a pianist and organist, Beethoven probably had no equal.

Beethoven was a changer. During his lifetime music changed from the classic, to the romantic. As he grew, older and totally deaf, he lived only for his music, to create and write new music.

Interesting Facts: Once, Beethoven’s brother was bragging about his wealth and sent Beethoven a card saying "Johann - Landowner". Beethoven turned the card over and sent it back to him with the words "Ludwig - brainowner". Beethoven never married, but he had to take care of his nephew for several years. He directed his last concert in 1825, the ninth symphony. The orchestra had to watch the concert master because Beethoven couldn’t hear to direct properly. When it was over and everyone began clapping, Beethoven was still directing. He had to be turned around to see the clapping.

Compositions: 2 masses, 10 cantatas, 1 opera, over 250 songs, 1 oratorio, 9 symphonies, 6 overtures, 5 concertos for piano, 30 various pieces for strings, about 50 sonatas and over 100 smaller pieces.
Peter Ilitch Tschaikovsky

May 7, 1840-Nov. 6, 1893

Peter Ilitch Tschaikovsky was born in Votkinsk, Russia to wealthy parents. His father was a mining manager and he indulged Peter's every want.

Peter had become obsessed with music, and loved more than anything else to listen to music. He claimed he heard music in his head that would not stop playing. His only way of escape was to play music or listen to music. When he was old enough, he was sent to a boarding school. At boarding school, he was lonely and miserable. His parents wanted him to become a lawyer and he did graduate from the School of Jurisprudence at 21. He pushed music to the back of his mind until one day.

On that day, he and his cousin were playing at the piano and from then on, music was all that would satisfy Peter. He took a 5 year music course at Petrograd Conservatory under Nikolai Rubinstein. For fun he once wrote 200 variations on a single theme. He got a job as a professor of harmony at the Moscow University because of that.

When Peter first started composing, his works were not good. As he matured, he began to gain a reputation as a great composer. He married when Antonia Milyukova proposed to him.

Tschaikovsky wasn't poor, but he did need money to be able to compose. Because of his beautiful music, Frau Von Meck started paying him money to compose music. He never met this woman face-to-face. They wrote letters back and forth. Once he saw her face, but they didn't speak.

Tschaikovsky was famous and well enough off to live in comfort. He was able to make a tour American cities, and the Americans loved him.
On November 6, 1893, he died. For four days he had been sick. He drank some unboiled water and contracted cholera.

Interesting Facts: Tschaikovsky was very shy and did not like the popularity he had. When he attended his own concerts, he would sit in the back, hunched over so people would not recognize him. Tschaikovsky’s name is spelled many ways: tchaikovsky, tschaikowsky, and chaikowsky. Even his middle name is spelled Ilitch, Ilich, or Ilytch.

Compositions: several operas, 2 masses, about 100 songs, 6 symphonies, several symphonic poems, 4 ballets, 3 overtures, 2 piano concertos, violin concerto, and 3 string quartets.
Program Notes

Symphony No. 5 in C Minor Op. 67

by Ludwig Van Beethoven

The 5th symphony has 4 movements. The symphony was written in 1809. When Beethoven wrote this symphony, it was dedicated to two of his patrons—Prince Lobkowitz and Count Andreas Rasoumowsky. The Count Franz von Oppersdorff was the one who actually commissioned the symphony.

The 5th was first performed in Vienna on Dec. 22, 1808 along with the 6th symphony. An interesting fact is that on the program, the 5th was called the 6th and the 6th was called the 5th.

This 5th symphony was where Beethoven's most original work came out. He used such imagination and feeling in the theme that ran throughout the symphony.

The theme of ba-ba-ba-boom, can be heard everywhere in the symphony. This also relates to a joke. What is Beethoven's favorite fruit? Ba-na-na-na.
Program Notes

Symphony No. 6 (The Pastoral) in F Major Op. 68

by Ludwig Van Beethoven

The 6th symphony has 5 movements. The entire symphony is about being in the country. The first movement is about "cheerful impressions, on arriving in the country." The second movement is "beside the brook". The third movement is about the "peasants merry making." The fourth movement is "the storm", and the fifth movement is the "Shepherds Hymn".

The 6th symphony was also dedicated to Beethoven’s friends - Prince Lobkowitz, and Count Andreas Rasoumowsky.

The 6th symphony was first performed in Vienna on Dec. 22, 1808. The critics of the symphony said it was too long. There were even some who tried to perform this symphony using scenery and having people move around the stage, but that idea didn’t work.
Program Notes

Zwoii Variationen in C
(AKA Twinkle, Twinkle, Little Star)

by Wolfgang Amadeus Mozart

Mozart was a master at playing one theme and developing variations on that theme. This theme has 14 variations. Over the years, this song has become known as a children’s song.

As much as this song is sung, not many people know Mozart was the composer. Mozart could write simple songs for piano or compose full operatic orchestrations.

Twinkle, Twinkle, Little Star, is not one of Mozart’s best works. In fact it is just another piano variation buried within books full of piano pieces. However, the simple catching melody has stood the test of time.
Program Notes

The Nutcracker Suite

by Peter Ilitch Tschaikovsky

The Nutcracker is a ballet based on a German tale called "Nutcracker and the Mouseking". The Nutcracker was known as "The Nutcracker Suite" because it had only 8 numbers taken from the whole score. The entire ballet is quite extensive.

When the Nutcracker was first performed in 1892, one year before Tschaikovsky died, people did not like it. It wasn’t until 1934, that the Nutcracker was presented in the West.

Today the Nutcracker Suite is probably the most popular ballet. Every Christmas the ballet is performed around the world.
Program Notes

'1812' Overture

by Peter Ilitch Tschaikovsky

The 1812 Overture was written in 1876 during a very patriotic time in Russia. Tschaikovsky had previously composed the Slavic March based on Serbian tunes which had a national flavor. When the Serbo-Turkish War of 1876 started, national feeling was high.

Tschaikovsky wrote the '1812' Overture to express his feelings and emotions about the war. During the performance of the overture, a live cannon shot is written in the score.

The overture was played at the inauguration of Alexander III as the new Russian Czar. Everyone loved it. Everywhere the overture was played, people loved it. Tschaikovsky was one of the few composers who was popular while he was still living.
Symphonie №6

I. Erwachen heiterer Gefühle bei der Ankunft auf dem Lande

EXPOSITION

L.van Beethoven, Op.68

Allegro ma non troppo (f: 60)

2 Flöten
2 Hörner in F
1. Violinen
2. Violinen
Bratschen
Violoncelli
Kontrabässe

PRINCIPAL THEME—PART I

PRINCIPAL THEME—PART II
Danse des Mirlitons

Moderato assai

Flauto I. II

Flauto III

Oboi I. II

Cornetto I in A

Cornetto II in A

Clar. Basso in B

Fagotti I. II

Corni in F

Trombe in A

Tromb. Tenori

Tr. Basso e Tuba

Timp. Fls. Gis. D

Piai

Violini I

Violini II

Viole

Celli

C-Bassi
Allegro

No. 13. Aria

sempre pp possibile

Monostatos

1. Alle
2. Drum so
1. All the
2. This is

I feel the Lie be full of lovers, Man and maid-en, bird and bee.

Why am I don't

Freuden, schnabell, tändelt, herzt und kisst, und ich

I love you, I kiss you.

und ich

Lieber

I love you.

die Liebe meiden, weil ein Schwarzerhäßlich ist, weil ein Schwarzerhäßlich

I don't like the other.

meiden, weil ein Schwarzerhäßlich ist, weil ein Schwarzerhäßlich

Me I do not want to use persuasion.

ist.

It's too much.

All I do is steal a kiss.

Why should I look at you?

I'm a

I'm in love with a blackachtful.
ZWOlf Variationen III. C
über das französische Lied «Ah, vous dirai-je Maman»
KV 265 (300e)

Thema

Endstanden wahrscheinlich Paris, 1778
Great Compositions by Beethoven

Vocal:
Mass in C.
Mass in D (Missa Solemnis).
10 Cantatas.
Opera, Fidelio.
Over 250 Songs, including An die Hoffnung, An die Ferne Geliebte, Adelaide, In Questa Tomba.
Oratorio, Christ on the Mount of Olives.

Instrumental:
9 Symphonies, in the following keys: C, D, E flat (Eroica), B flat, C minor, F (Pastoral), A, F, D minor (Choral, so called because the fourth movement of this Ninth Symphony contains a Choral passage).
Overtures to Egmont, Coriolanus, Fidelio, King Stephen, Ruins of Athens, Leonore (1–4).
5 Concertos for the piano.
Concerto for the violin.
16 Quartets for strings.
Sextet for strings and winds.
13 trios.
About 50 Sonatas and over 100 smaller pieces.

Great Compositions by Mozart

Vocal:
15 Masses.
Requiem (completed by his pupil Süssmayr).
Several Cantatas, including Davide Penitente, Miserere, etc.
Various Arias, Songs, Canons, etc.

Instrumental:
41 Symphonies, including the Jupiter Symphony, the Haffner Symphony, the Prague Symphony, the Symphony in C minor.
9 Marches, 25 Dances, 31 Serenades.
6 Concertos for the violin.
25 Concertos for the piano.
Various Concertos for the flute, the horn, the clarinet.
About 25 String Quartets.
Eine Kleine Nachtmusik.
Fantasies, Fugues, Variations, Minuets, Rondos, etc.

Great Compositions by Tchaikovsky

Vocal:
Several Operas, including Eugen Oniegin, Pique Dame, Jeanne d'Arc.
Coronation Cantata.
2 Masses.
About 100 Songs.

Instrumental:
6 Symphonies, of which the last 3 are the most famous.
Several Symphonic Poems, including Romeo and Juliet, Manfred, Hamlet, Francesca da Rimini, The Tempest.
Overtures: Marche Slave, Hungarian Dance, Italian Caprice.

2 Piano Concertos.
Violin Concerto.
3 String Quartets.
Souvenir de Florence.
(Hansl, 1932)
(Hansl, 1932)
P. Tchaikovsky.

(Hansl, 1932)
Appendix D
COMPOSERS
A SIMULATION GAME
INSPIRED BY INTERACT GAMES

BY Rebecca Georgiades
TEACHER GUIDE

Purpose

During Composers, students will participate in an adventure which parallels that of eighteenth century composers. As a group of musicians traveling from city to city trying to get an audience with the royal courts they face adversity from the cost of traveling, the difficulty of composing while on the road, the search for a master teacher to help train them, and the security of a rich patron. The student composer must analyze various routes to Vienna and decide which is the most advantageous for them to take. Once this decision has been made, the students will face events that will give them a realistic view of problems that composers and musicians faced. Sessions combined with fate bulletins simulate situations that could arise when composing. This simulation provides a basic outline of the history of musicians and music during the 1750 - 1800.

During the simulation, the student should experience the following:

Knowledge:
1. understanding that composers are people just you, but they pour all their energies into their music.
2. music can be appreciated - but sometimes it must be explained first.
3. music is a statement about the culture of that day.
4. composers are individuals, and as such their works are individual.

Feelings
1. empathy for the frustrations of early composers.
2. the difficulty of getting a sponsor.
3. the exhilaration of performing your own compositions for an appreciative audience.

Skills
1. map reading
2. letter writing
3. composing music
4. listening to music

OVERVIEW

Composers begins in European cities. Four or five groups of musicians want to become famous composers and performers. They need to travel from their home city to Vienna, the cultural capital of the world at that time. Each group must decide how to get to Vienna. All routes
have some natural difficulties such as mountainous terrain or advantages, such as master teachers who could help, or cities in which to rest.

Each group must decide how to reach Vienna and write a justification of why it was chosen. During the journey each student must write a journal entry about his/her feelings of leaving the security of home for the uncertainty of fame and fortune. As the students stop in a town along the way, they are commissioned to write a solo for a celebration. Each student must compose a solo to see if they are good enough to be paid and if people appreciate their music. During this time of composing, students will study biographical sketches of Mozart, Beethoven, and Tschaikovsky. Before leaving the city, the students must each write a letter to a member of royalty to ask for an audience.

PHASE II: This phase begins after each group has reached Vienna. Game activity becomes more competitive. Groups need to gain audience approval. Approval is derived by scores made on five question quizzes based on earlier lessons.

The group that can acquire the most money and fame at the end of 10 quizzes, will be declared the winner.

SET-UP DIRECTIONS

2. Have the students help make a large classroom wall map of Europe from the map found in the Student Guide. Make a transparency of the map. Project the map onto a butcher paper attached to a wall and trace the map’s outline and details.
3. Make a duplicate of each of the following forms for each student:
   * Background history of 18th century music and society.
   * Journal Entry 1
   * Map Lesson
   * Mini Lesson
   * Composition #1
   * Letter to sponsor
   * Biographical sketches
   * Composition #2
   * Audience Approval Quizzes
4. Duplicate one copy of the Phase I Move Sheet and the Phase II Move Sheet.
5. Cut up squares of paper and put the numbers 1-28, one number on each card for fate bulletins.
6. Obtain as many resource materials related to eighteenth century music as possible - books on composers, pictures of the fashion of the day, maps of Europe, instruments, etc. Place these around the room to stimulate student interest and provide material for research.
DAILY LESSON PLANS

These lesson plans are intended only as a guide. You, as the teacher, know the interests, abilities, and limitations of your students, therefore you may need to modify these plans to meet your student’s needs.

HOUR 1

OBJECTIVE:
1. The students will read the INTRODUCTION in the Student Guide and participate in a class discussion concerning the historical period and the simulation.

MATERIALS:
1. Class set of Student Guides.
2. Any related material you have available.

PROCEDURE:
1. Have the students read the INTRODUCTION. You may choose at your own discretion to read and discuss it with them as you proceed.
2. Follow the reading with a class discussion of the material covered in the INTRODUCTION.

HOUR 2

OBJECTIVES:
1. The students will learn how to describe a route.
2. The students will be placed into "composing" teams.
3. The students will study the map and make a route decision.

MATERIALS:
1. Class set of the map.
2. Team copy of ROUTE DECISION SHEET.

PROCEDURE:
1. Review the INTRODUCTION to cover any unanswered or new questions.
2. Place the students into groups of composers. It is not necessary to have the same number of students in each group. There needs to be 5-7 groups.
3. After the composing teams are established, have each student sign his/her name on the PHASE I MOVE SHEET.
4. Have each team name its group and make a journey - movement pin. The pin should be about the size of a quarter. This marker is then put on the map to show the team’s location.
5. Place the names BONN, PARIS, and ROME on separate pieces of paper. Have one member of the team pick one out of a box. That city will be starting destination of that group of composers.
6. Have each team study the map and fill out the ROUTE DECISION SHEET. Allow each team time to discuss the best way to arrive in Vienna. It is not necessary for each student to fill out this form as it is a group decision. The team turns in his/her group’s sheet for evaluation at the end of the hour.
7. Evaluate the ROUTE DECISION SHEET. Allow one mile for each acceptable advantage or disadvantage listed on the sheet. The maximum number of moves for this round is 12. The moves will not be made on the wall map until the next hour.

HOUR 3

OBJECTIVES:
1. The students will read the Background History of 18th Century Music and Society.
2. The Route Decision sheets will be returned.

MATERIALS:
1. Class sets of the Background History of 18th Century Music and Society.
2. Evaluated Route Decision Sheets.

PROCEDURE:
1. Have the students read the Background History of 18th Century Music and Society. You may choose at your discretion to read it in class and discuss as you proceed.
2. Follow the reading with a class discussion on the material covered. Again, you may supplement the discussion with any appropriate material you have available.
3. Pass back the evaluated Route Decision Sheets and allow the teams time to record the scores on the Phase I Move Sheet.
4. Each day movement is made on the map, you will read Fate Bulletins to simulate events that might occur on the voyage. These fates are important if you wish to have the game continue to be a realistic simulation. Students love Fate Bulletins, regarding them often as the highlight of the simulation. Feel free to add fates of your own to increase your control of events and movement.
5. Pick a card to determine the fate of your team. Record and move on the wall map accordingly.

HOUR 4

OBJECTIVES:
1. Review Background History of 18th Century Music and Society.
2. The students will complete the Journal Entry #1.
MATERIALS:
1. Class set of Journal Entry #1.

PROCEDURE:
1. Review Background History of 18th Century Music and Society to cover any unanswered or new questions.
2. Pass out the Journal Entry #1. Discuss the entry with the students. Briefly answer any questions that arise. Allow each student approximately 30 minutes to write the entry.
3. Collect the entries. Grade the entries on the basis of their originality and completeness. Ask yourself: Did they meet the requested requirements? This assignment and all future assignments are graded on a scale of 1-20, with 20 being the highest grade. Normal progress to the groups is based on the average student receiving 12-14 points on each assignment.
4. Pick a card to determine the fate for each group. Record and move the miles on the wall map accordingly.
5. Collect the Journal Entry #1.

HOUR 5

OBJECTIVES:
1. Return the Journal Entry #1.
2. The students will complete the Map Lesson.

MATERIALS:
1. Evaluated Journal Entry #1.
2. Class sets of the Map Lesson.

PROCEDURE:
1. Return the evaluated Journal Entry #1 to the students. You may decide to post some of the better ones on a bulletin board or to read some out loud to the class. This will give the other students something to shoot at in the upcoming Journal Entries.
2. Allow the groups time to record the Journal Entries scores on their Phase I Move Sheet. The final score should be divided by the number of team members that were assigned to write the entry. Of course, adjustment may have to be made for absent group members; however, an entry that simply was not completed should receive a zero and the zero should then be counted into the average.
3. Pick a card to determine the fate for each team. Record and move the appropriate numbers of miles on the wall map.
4. The students will now work on the Map Lesson. They should be able to work this out for themselves. Encourage each student to do his/her own work. Collect the assignments at the end of the hour.
HOUR 6

OBJECTIVES:
1. Return graded Map Lessons.
2. The student will read and discuss the Mini Lesson.

MATERIALS:
1. Corrected Map Lesson.
2. Class set of Mini Lesson.

PROCEDURE:
1. Pass back the graded Map Lesson. Record and compute the average score.
2. Pick a card to determine the fate for each group. Record and move the miles on the wall map.
3. Read and discuss the Mini Lesson. A discussion should follow to clarify any questions about the lesson.

HOURS 7 - 8

OBJECTIVE:
1. Read and discuss Biographical Sketches of Musical Composers.

MATERIALS:
1. Class set of Biographical Sketches of Musical Composers.

PROCEDURE:
1. Pass out the Biographical Sketches of Musical Composers. You may again choose at your own discretion to read these with the class. The students should use these and the other lessons already received to study for Phase II of the simulation. Explain that knowing all information met in Phase I will help them pass the Phase II quizzes.
2. Pick a card to determine the fate for each group. Record and move the correct miles on the wall map.

HOUR 9

OBJECTIVES:
2. Write Composition #1.

MATERIALS:
1. Class sets of Composition #1.
2. Various instruments - anything you can find. Examples would be keyboard, drums, cans, spoons, flutes, rattles, bells, etc.

PROCEDURE:
1. Pick a card to determine the fate for the groups. Record and move the appropriate miles on the wall map.
2. Pass out the Composition #1 handouts. Read and discuss directions for writing a composition.
3. Begin writing the composition. Allow 30-45 minutes to complete.

HOUR 10

OBJECTIVES:
2. Write Journal Entry #2.
MATERIALS:
1. Class sets of Journal Entry #2.

PROCEDURE:
1. Review Biographical Sketches.
2. Pick a card to determine the fate for the groups. Record and move the appropriate miles on the wall map.
3. Pass out the Journal Entry #2. Allow 30 minutes to complete.

HOUR 11

OBJECTIVE:
1. Perform Composition #1.

MATERIALS:
1. Various instruments
2. Evaluated Composition #1.

PROCEDURE:
1. The evaluated Composition #1 is passed back. Results are recorded and the journey pin is moved accordingly.
2. The students have the opportunity to perform their composition. They may elect to use instruments to play, sing, or have another friend or the teacher perform the composition. Correct audience protocol should be addressed. No booing, laughing, or interrupting. Clapping is saved for the end of the piece.
3. Pick a card to determine the fate for the groups. Record and move the miles on the wall map.

HOUR 12

OBJECTIVE:
1. The student will write a second composition.

MATERIALS:
1. Class set of Composition #2.
2. Various instruments

PROCEDURE:
1. Pass out the Composition #2. Allow 30-45 minutes to complete.
2. Pick a card to determine the fate for each group. Record and move the miles on the wall map.

HOUR 13

Same as HOUR 11 only use the Composition #2.

This last composition should generate enough miles to have the groups reach Vienna. If the teams have extra mileage, it is to be saved for bonus points in the Phase II. If a team has not reached Vienna, they must complete an extra assignment. This is to be determined by the teacher.
HOUR 14

OBJECTIVES:
1. The students will read and discuss Phase II rules.
2. The students will receive Phase II Record Sheets.
3. The student will prepare themselves for the audience approval quizzes.

MATERIALS:
1. Class set of Phase II Rules.
2. Team set of Phase II Move Sheets.

PROCEDURE:
1. Pass out Phase II rules. Read aloud and discuss.
2. Pass out Phase II Move Sheet. Add any bonus miles to the Phase II Move Sheet.
3. Review the Background History, Mini Lesson, and Biographical Sketches, to prepare for the upcoming quizzes.
4. There will be no more fate bulletins. Your team's chance of winning are based solely on how well it does on the Audience Approval Quizzes.

HOUR 15

OBJECTIVE:
1. The students will take an Audience Approval Quiz consisting of 5 questions each quiz.

MATERIALS:
1. Class set of Audience Approval Quiz.
2. A large line graph chart to show each team's Audience Approval rating and progress.

PROCEDURE:
1. Make a chart to show each team's progress as they take the Audience Approval Quiz.
2. Pass out and the Audience Approval Quiz.
3. Correct the quizzes immediately. Record the points on the Phase II Move Sheet.
4. Graph the points for each team.

HOUR 16

Same as HOUR 15 only take 2 quizzes instead of just 1.

HOUR 17

Same as HOUR 16

HOUR 18

Same as HOUR 16

HOUR 19

Same as HOUR 16

This is the last quiz. Whoever has the most points wins. Prizes should be decided before hand for 1st, 2nd, and 3rd place winners. Grades, candy, fruit,
privileges, etc. may be used. They will be awarded in Hour 20.

HOUR 20

OBJECTIVES:
1. Congratulate the winners and award prizes.
2. The student will evaluate Composers by sharing their experiences.

MATERIALS:
1. Prizes.

PROCEDURE:
1. An awards ceremony will be held in the class for the winners.
2. Discussion from all students will take place regarding their reactions, feelings, and experiences. Some questions to ask are:

* Did you gain an appreciation for 18th Century Composers?
* What knowledge do you wish you had had to make your Journal Entries more realistic?
* How effectively did your team make decisions?
* Why did the winning team win? Was it because of luck? skill? or what?
* What was the most interesting thing you learned about this historical period?
* Should next year's students play this simulation? Why or why not?
## UNIT TIME LINE CHART

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*FB = fate bulletin
BACKGROUND INFORMATION OF EIGHTEENTH CENTURY MUSIC AND COMPOSERS

INTRODUCTION

By 1250, the method of writing music had developed into an accurate system. The musician was able to sit down in front of a blank piece of paper and compose music. The first singers were wandering minstrels who sang for great heroes. The minstrels would sing only for kings or noblemen.

During the fourteenth and fifteenth centuries, the royal courts of Italy and France became centers of artistic and musical activity.

Music was written by musicians employed by the King or church musicians. The ordinary people of towns and villages rarely had the opportunity to hear the music of cathedrals. The minstrels began singing for the common folk around the end of the eighteenth century.

MUSICAL COMPOSITION

In 1501, the first printed music was published by an Italian called Petrucci. Music became very fashionable as a recreation for wealthy businessman of Europe. Many great houses employed their own composers and musicians.

GROWTH OF THE ORCHESTRA

By the nineteenth century, concert going had left the halls of the rich and famous, and became a popular, middle class activity. Concert halls were built and permanent orchestras were established. Composers wrote symphonies and concertos for these new orchestras.

COMPOSERS

Hayden and Mozart wrote some of the first notable symphonies. Beethoven, Schubert, Brahms, and Tschaikovsky also were great composers.
SOCIETY

Society in Europe in the eighteenth century was very class oriented. The rich were above the poor, and would not associate with them. The poor had to give homage to the rich by bowing or walking on the other side of the street. Music was played by the rich who hired master teachers to tutor them. Composers had to have rich families sponsor them in order for the composer to eat while he composed. Most composers were told what type of music to write. They had to stay within a certain guideline such as music for a funeral or a daughter’s wedding.
MINI LESSON

Orchestra
During the seventeenth century, tales from Ancient Greece were set to music and actions. These entertainments were called Operas. From these operas, violins, flutes, oboes, and bassoons were first heard. This was the beginning of the orchestra.

Classical Period
The Classical Period went from 1750-1820. This seventy year period of music saw huge strides made. Instrumental music was especially affected. Classical music stressed clarity, control, balance, harmony, and simplicity. Vienna was the musical capital of the world at this time. Mozart was one of the greatest composers of the classical period.

Romantic Era
The Romantic Era of music ranged from 1820-1900. This period of music was characterized by emotion, freedom of the individual, and mystery. The personality of the composer became part of his composition as he created moods through music.

Opera
The first operas were for the aristocracy, and the common man not only couldn't attend, but he didn't understand them. Mozart made the first "listenable" opera with his "Marriage of Figaro". The opera had a story line, action, and good, easily remembered tunes.

Ballet
Ballet is a display of dancing based on a story and accompanied by a full scale orchestra. Ballet was first produced for the nobility. In the late nineteenth century, Russian composers such as Tschaikovsky took the lead in ballet and produced such ballets as "The Nutcracker Suite" and "Sleeping Beauty".

Terms
symphony - a lengthy composition for a full orchestra in sonata form.

keyboard - a piano

fugue - a type of round

variation - on theme written several ways with a slight change each time.
YOU AND YOUR GROUP OF COMPOSERS

It is almost time for you to be assigned to a group of composers. There will be four to six different groups of composers trying to get to Vienna, Austria.

TRAVELING WITH YOUR GROUP

Your group will travel from a predetermined city to Vienna. You must calculate the number of miles, and the best route. The first goal in Phase I is to have your group reach Vienna with extra miles. The better your group works on the assignments, the faster you will travel. The journey will be penalized for any group member’s uncompleted or poorly done assignment.

FATE BULLETINS

As you travel, each day, each group will choose a card that has a number. That number will correspond to a fate on the fate bulletin. Some of the bulletins represent good things, such as audience approval. Others will represent hard luck, such as a broken wheel, or sickness.

WINNING THE SIMULATION

Once all groups of composers have reached Vienna, Phase II begins. To win, your group must accumulate the most points on the Audience Approval Quizzes. All information for the quizzes comes from the lessons in Phase I.

ROUTE DECISION

Now you must form groups of composers. After you have done so, fill out the Phase I Move Sheet. Then you will draw your starting city. Next you must decide which route you will take. The route you choose is very important. Discuss among yourselves: distance, terrain, and cities to stop for rest and food. While making your decision, fill in the Route Decision Sheet as thoroughly as possible. How far you go on your first turn will be determined by how thoughtfully and neatly you fill out his sheet.
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<th>Composer’s Names</th>
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<th>Why Chosen:</th>
<th>Advantages</th>
<th>Disadvantages</th>
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PHASE I MOVE SHEET

Directions: Enter the points each of you earns for each activity. (The Route Decision is a group score). Then total your points, take the average, add or subtract the fate bulletins and you will have your miles earned.

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<tr>
<th>GROUP OF ROUTE JRNL. MAP COMP. JRNL. COMPOSITION COMPOSERS</th>
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JOURNAL ENTRY #1

You are a young, struggling musician who has just joined a group of musicians who are off to Vienna to find fame and fortune. You think you are very talented, but after hearing the other members of your group, you aren't so sure anymore.

You love to compose songs to play, and hope you can compose songs for the King too.

Directions: Begin your entry by telling about your feelings of leaving home and friends. Describe your group of composers. What instrument do you play? What instrument do they play? What do you hope to achieve when you reach Vienna? What are some of your concerns on this long journey? Be descriptive. The better the journal the more miles your group will get.
COMPOSITION #1 OR #2

NOTES  = Quarter note  = 1/4
       = eighth note    = 1/8
       = half note      = 1/2
       = whole note     = 1

For each measure, make sure your total notes equal 1. Each note must be on a line or space of the staff.
MAP LESSON

Using the map, fill in the following:

1. Pyrenees Mountains
2. The Alps
3. Geneva, Switzerland
4. The English Channel
5. Africa
6. Draw latitude and longitude lines in increments of 10 degrees.
7. How many miles from Madrid, Spain to Paris, France?
8. Draw a free hand map of Europe below.
You have been traveling for weeks now. You know your group very well. You have composed a wonderful song and wish to perform it for someone in royalty when you reach Vienna.

Directions: Begin your entry by writing a letter to a noble man asking for an audience for his home for your music. You will need to name your noble, make up his address, tell why he should listen to you, how much money or food and board you expect to receive, how long you plan to stay etc. Be creative and persuasive. Write the best letter you can.

________________________________________________________
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FATE BULLETINS

1. Your music was accepted by the town you visited. Flip a coin three times. Add five miles for every head.

2. Your wagon got mired down in the mud after torrential rains. Roll one dice. Multiply by four. This represents how many miles you lose.

3. Your request for an audience with the King has been granted. Pitch a coin at the wall from three meters away. If you are within 10 cm. add 20 miles. If you are within 20 cm. add 10 miles.

4. One of your members broke his violin. Lose your next turn for a Fate Bulletin.

5. If you are not in a city, you are caught in a severe thunder storm and get sick. Roll the dice. That number is how many miles you lose.

6. Same as #3.

7. Same as #2.

8. Same as #1.

9. Same as #4.

10. Same as #5.

11. The audience loves your music. Wad a piece of paper and have one of your group throw it at the trash can from four meters away. Each basket adds five miles. You get three chances.

12. Same as #11.

13. Same as #11 except throw form five meters away.

14. Same as #2.

15. Members of your group are starting to bicker about the traveling conditions. Some want to turn back. Throw a dice. If it is 1, 2, or 3, you must lose 35 miles. If it is a 4, 5, or 6, nothing happens.
16. Same as #1.
17. Same as #5.
18. Same as #15.
19. Same as #11.
20. Same as #2.
AUDIENCE APPROVAL QUIZ #1

Name ____________________  Group ____________________

1. Mozart
   A. Dancing to music
2. Beethoven
   B. Salzburg
3. Tschaikovsky
   C. Votkinsk
4. Opera
   D. Musical story
5. Ballet
   E. Bonn

AUDIENCE APPROVAL QUIZ #2

Name ____________________  Group ____________________

T or F

1. Every man could listen to good music in the eighteenth century.
2. Mozart was a classical composer.
3. Minstrels were famous preachers.
4. The method of writing music down has always been known.
5. Musicians worked for themselves.

AUDIENCE APPROVAL QUIZ #3

Name ____________________  Group ____________________

1. Petrucci
   A. a changed theme
2. symphony
   B. type of round
3. keyboard
   C. a lengthy composition for orchestra
4. fugue
   D. piano
5. variation
   E. Italian who first printed music
AUDIENCE APPROVAL QUIZ #4

Name ___________________________ Group __________________

1. ______________ is a group of instruments which include brass, strings, flutes, oboes, and violins.

2. The ______________ Period was from 1750-1820.

3. The ______________ Period was from 1820-1900.

4. ______________ was considered the musical capital of the world in the eighteenth century.

5. Romantic music was characterized by ______________.

---

AUDIENCE APPROVAL QUIZ #5

Name ___________________________ Group ______________

T or F

____1. The first operas were for the poor people.
____2. All men were equal in the eighteenth century.
____3. Composers could compose whatever they wanted.
____4. Ballet is a form of dancing to music.
____5. One ballet is "The Nutcracker Suite".

---
AUDIENCE APPROVAL QUIZ #6

Name ________________________ Group ____________________

1. ___________________________ was Mozart’s full name.

2. Mozart was _________ years old when his father took him on a tour of Europe.

3. Mozart was considered a ________________ at age 5.

4. Mozart got a job with the ________________ after his tours.

5. Mozart died when he was ________________.

-----------------------------

AUDIENCE APPROVAL #7

Name ________________________ Group ____________________

1. At night, Beethoven’s father would drag him out of bed and make him ________________________.

2. Beethoven tried to take lessons from this famous man. ________________

3. Beethoven had a physical ailment as he grew older. He lost his ____________________.

4. Beethoven died from ____________________.

5. Beethoven was a great player of the _____________ and ________________.

-----------------------------
AUDIENCE APPROVAL #8

Name __________________________ Group ________________________

T or F

1. Tschaikovsky was born in Europe.
2. Tschaikovsky was born to poor parents.
3. Tschaikovsky could hear music in his head that wouldn’t go away.
4. Tschaikovsky was a good composer from birth.
5. Tschaikovsky was able to tour in America.

AUDIENCE APPROVAL #9

Name __________________________ Group ________________________

1. Mozart A. "The Nutcracker Suite"
2. Beethoven B. "The Magic Flute"
3. Tschaikovsky C. The 5th symphony
4. Eine Klien
   Natchmusin D. Mozart
5. 1812 Overture E. Tschaikovsky

AUDIENCE APPROVAL #10

Name __________________________ Group ________________________

1. Bonn A. Russia
2. Salzburg B. Austria
3. Votkinsk C. France
4. Vienna D. Germany
5. Paris

*One letter is used twice.
Appendix E
Bibliography

Musical Scores:


Bibliography

Non-Printed Sources


More Beethoven Greatest Hits. (Cassette). Featuring selections from symphonies nos. 3,5,6,&9, Piano Concerto no. 5, Violin Concerto, Pathetique Sonata. New York: CBS "Masterworks".

Mozart. (Cassette). Symphony no. 29 in A Major, K.201, Eine Kline Nachtmusik. Performed by Mainz
Chamber Orchestra. Gunter Kehr Conductor.
Allegro. ACS 8085.


Tchaikovsky. (Cassette). '1812' Overture, Capriccio Italien, Romeo and Juliet Overture.
Performed by the Haitink Concertgebouw Orchestra. New York: PolyGram Classics.


Moreno Valley Unified District Media Center. SF 007278.

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Videos & Films

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Bernstein on Beethoven - A Tribute. (Film). 13 min. color. Moreno Valley Unified School District Media Center.


(78 min.)
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