

Teachers Resource Kit

MOZART

Don Giovanni: Overture



Learning & Engagement
Stages 5 & 6

***Don Giovanni: Overture* by Wolfgang Amadeus
Mozart**

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

© 2023 Sydney Symphony Orchestra Holdings Pty Limited

All rights reserved.

Except under the conditions described in the Copyright Act 1968 of Australia (the Act) and subsequent amendments, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the copyright owner.

Educational institutions copying any part of this book for educational purposes under the Act must be covered by a Copyright Agency Limited (CAL) licence for educational institutions and must have given a remuneration notice to CAL.

Licence restrictions must be adhered to. For details of the CAL licence contact:

Copyright Agency Limited, Level 11, 66 Goulburn Street, Sydney, 2000.

Telephone: (02) 9394 7600.

Facsimile: (02) 9394 7601.

Email: info@copyright.com.au

The Sydney Symphony Orchestra would like to express its gratitude to the following for their generous support of the Learning & Engagement program and the production of this resource kit:

Simone Young Chief Conductor and Artistic Director, Sydney Symphony Orchestra

Craig Whitehead Chief Executive Officer, Sydney Symphony Orchestra

Resource Development

Writer: Phil Bailey

Editor: Sonia de Freitas

Production: Daniella Pasquill, Jann Hing

Design: Amy Zhou

Contact

For information concerning the Sydney Symphony Orchestra's Learning & Engagement program, contact:

Email: education@sydneyssymphony.com

Online: www.sydneyssymphony.com

“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941 – 2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus Links

NSW Curriculum

The *Don Giovanni Overture* by Wolfgang Amadeus Mozart covers a range of topics from the NSW syllabuses:

Years 7 - 10 Mandatory and Elective

Classical Music

Music for Large Ensembles

Theatre Music

Music 1 HSC and Preliminary

Music and the Related Arts

Music for Large Ensembles

Music of the 18th century

Theatre Music

Music 2 Preliminary

Mandatory Topic: Music 1600 - 1900

Music 2 HSC

Additional Topic: Classical Music

Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for Assessment
Activity 1	5.4, 5.6, 5.8	<ul style="list-style-type: none"> • Soundscape and its inclusion of musical concepts: tone, colour, dynamics, rhythm, harmonic progression
Activity 2	5.4, 5.5, 5.6, 5.7, 5.8	<ul style="list-style-type: none"> • Melody dictation of the First Subject • Composition of 2 contrasting, but related themes
Activity 3	5.4, 5.5, 5.7, 5.9	<ul style="list-style-type: none"> • Answers to questions 1, 2, 3 on the purpose of a development and what Mozart did in this development
Activity 4	5.1, 5.2, 5.4, 5.5, 5.6, 5.9	<ul style="list-style-type: none"> • Plan for the recapitulation and coda of student composition based on study of Mozart's ideas • Written out recapitulation and coda
Activity 5	5.2, 5.5, 5.6, 5.9, 5.10	<ul style="list-style-type: none"> • Final composition – music video for Film Titles • (4) Assessment of the study of sonata form and its usefulness for composition <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • (5) Essay: The study of historical music and its usefulness for contemporary composition

Stage 6 Music 1

Activities	Outcomes	Ideas for Assessment
Activity 1	P3, P4, P6, P7, P8 H3, H4, H6, H7, H8 P11 H11	<ul style="list-style-type: none"> Aural analysis of Audio Excerpt 1 8 bar introduction demonstrating use of the music concepts studied
Activity 2	P2, P3, P4, H5 H2, H3, H4, H5 P7, P10, P11 H7, H10, H11	<ul style="list-style-type: none"> Questions 1, 2: Melody dictation and analysis: comparison of musical concepts used in two themes. Performance of composition demonstrating use of musical concepts in changes of mood.
Activity 3	P2, P3, P4, P5, P7 H2, H3, H4, H5, H7 P9, P11 H9, H11	<ul style="list-style-type: none"> Report on researching the nature and purpose of the Development section in sonata form Variations based on improvisation
Activity 4	P2, P5, P6, P7, P9 H2, H5, H6, H7, H9 P10, P11 H10, H11	<ul style="list-style-type: none"> Plan of the final section of student composition Performance of final composition
Activity 5	P3, P5, P6, P7, P9 H2, H5, H6, H7, H9 P10, P11	<ul style="list-style-type: none"> Final music video of the Film Title music demonstrating the creative visual expression of the soundscape

Stage 6 Music 2

Activities	Outcomes	Ideas for Assessment
Activity 1	P2, P5, P6, P7 H2, H5, H6, H7 P8, P9 H8, H9	<ul style="list-style-type: none"> • Response to 2 (a), (b), (c), (d): aural activity investigating musical concepts • Computer-generated 8-bar introduction
Activity 2	P2, P3, P4, P5 H2, H3, H4, H5 P7, P10, P12 H7, H19, H12	<ul style="list-style-type: none"> • Aural investigation of Mozart's First and Second Subject • Composition of melodies indicating inspiration from Mozart's techniques
Activity 3	P2, P4, P5, P6 H2, H4, H5, H6 P7, P10, P11, P12 H7, H10, H11, H12	<ul style="list-style-type: none"> • Response to 3(a), (b), (c), (d), (e): a study of Mozart's technique in the Development section of sonata form • Improvisation on students' own themes demonstrating use of techniques studied in Mozart
Activity 4	P2, P4, P5, P6 H2, H4, H5, H6 P8, P9, P10, P11, P12 H8, H9, H10, H11, H12	<ul style="list-style-type: none"> • Plan of the recapitulation and coda referencing Mozart's ideas • Performance of student computer-generated composition referencing Mozart's ideas adapted to a contemporary style
Activity 5	P6, P8, P9, P12 H6, H8, H9, H12	<ul style="list-style-type: none"> • Final composition with visual expression of the musical text as a Film Title or Series Title

Work: *Don Giovanni Overture (1787) K.527* By Wolfgang Amadeus Mozart

Composer Background

Wolfgang Amadeus Mozart (1756 – 1791)

“Posterity will not see such a talent again in 100 years”

– Josef Haydn, remarking on Mozart

Mozart was the superstar of the Classical Period! With more than 800 works to his name, covering every genre of his day ... and this in just 35 years that he had of life on earth!

Whether it was a symphony, a concerto, an opera, or choral piece, Mozart gave it the touch that others have recognised as the pinnacle of the genre for his time.

Wolfgang (christened Joannes Chryastomus Wolfgangus Theophilus ... even his name was epic!) watched his sister Nanerl being taught keyboard by their father, Leopold, and by the age of 5 he was competent on the keyboard and violin and even composed his first piece!

Well, Dad Leopold wasn't going to let that go to waste, so he took his little prodigy all over Europe showing him off to the world! On numerous tours his audience included aristocrats and even royalty.

By age 8, he wrote his first symphony, by 17, he was court musician at Salzburg where he wrote in every genre: symphonies, sonatas, string quartet, masses, opera, violin and piano concertos.

At 21, he left Salzburg and eventually set himself up in Vienna where he married Constanze Weber, had 6 children (only 2 survived) and kept on composing, conducting and performing there and all over Europe. Ever the superstar! At 26, he acquainted himself with the music of J.S. Bach and G.F. Handel – this influenced his compositions thereafter. At 28, he met Haydn, but never Beethoven who was 15 years his junior.

At 35, in the last year of his life, he was more productive than ever, with hits like *“The Magic Flute”* opera, his clarinet concerto, string quintets, his final piano concerto, the *Ave verum motet* and his unfinished *Requiem*.

He was at the height of his powers when he died at home of a disease no-one has even been able to definitively identify. And after that ... well, he became even more popular!

Work Background

Don Giovanni Overture (1787) K.527

"I tell you before God ... your son is the greatest composer known to me by person and repute, he has taste and what is more, the greatest skill ..."

-Josef Haydn to Wolfgang's Dad, Leopold

Wolfgang Amadeus had written some 17 operas before he found his dream team in librettist, Lorenzo Da Ponte. There followed three of his biggest operatic hits: *The Marriage of Figaro* (1785-86), *Don Giovanni* (1787) and *Così fan tutte* (1789-1790).

Mozart called *The Marriage of Figaro*, "opera buffa" or comic opera. But he called the much darker opera *Don Giovanni*, "drama giocosso" to indicate it had elements of drama as well as comedy. Here's how it goes: Don Giovanni is a dissolute nobleman who seduces an innocent woman and murders her father without regret, then when given a chance of redemption totally refuses. Not your average comedy plot! The alternate title is probably a better one: "*Il dissoluto punito ossia il Don Giovanni*", "*The Rake Punished or Don Giovanni*".

The overture did for opera goers in the 18th century what the title music does for cinematic films in ours – it lets you know the show is about to begin. But Mozart wanted to do more, so for the first time for him, he wrote an overture, which commenced with significant musical reference to a part of the opera (which happened to be the climax). It was so successful, he kept doing it for subsequent operas.

So Mozart changed the operatic overture from being a mere attention getting opener to being actually part of the action of the opera. He started a trend that many would follow.

Now this superstar had a serious flaw: he was also an epic procrastinator! There are variations of this story, but most of them go something like this: the night before the premier performance of the "*Don*" (which was already 2 weeks late), Mozart was out drinking with friends when he thought, "better go home and get that overture written". So he gets his wife Constanze to keep him awake telling stories and keeping him supplied with a home brew punch. He did some work, but fell asleep, woke at 5.00am, finished all the separate parts for the instruments by 7.00am, employed a copyist to do a compiled version for the conductor, and the first time the orchestra saw it was that evening!

But he was Mozart! He could famously have a night's sleep, compose a symphony in his dreams, and write it out the next day. So it happened with the *Don Giovanni* overture. Ernest Norma, Mozart's biographer wrote, "Composition for Mozart meant developing the work in his head; he found the business of writing it out rather tiresome ..."¹

¹ John P. Varineau, 2018 www.richmondsymphony.com/wp/up-conter

Instrumentation of work

Woodwind	Brass	Percussion	Strings
2 Flutes	2 Horns	Timpani	Violin 1
2 Oboes	2 Trumpets		Violin 2
2 Clarinets	3 Trombones		Viola
2 Bassoons			Cello
			Double Bass

Listening Guide

Overview:

Duration: 6 minutes

Recording

Timings in this analysis are based on:



YouTube: *Mozart - Don Giovanni Overture, K.527* / Mozart from Prague 2018

Score

The orchestral score can be obtained free of charge from:



Free-scores.com www.free-scores.com
Overtures: *Don Giovanni K.527 Wolfgang Amadeus Mozart*

Overall Structure: Sonata Form

This form came to its full maturing in the late 18th century and was used well into the 19th century.

The basic scheme is:

1. **Introduction:** optional, usually brief.
2. **Exposition:** the statement of two contrasting main themes called the First Subject and Second Subject with bridging passages connecting the two.
3. **Development:** The First and Second Subjects are presented in different keys often with variations to melody and rhythm.
4. **Recapitulation:** The First and Second Subjects are repeated, both in the tonic key usually.
5. **Coda:** a definitive ending, often using material from the First or Second Subject.

Mozart's *Don Giovanni* overture is in sonata form, with a few variations on the above general structure.

Resources



Audio Excerpts

YouTube: Mozart – *Don Giovanni, Overture, K 527*/ Mozart from Prague, 2018 – 7.10min

Number	Bars	Time	Activity	Page
1	1 - 30	0:42 – 2:42	1. The Introduction (in full)	12
2	32 - 39	2:42 – 2:49	2. Exposition – First Subject (in part)	14
3	77 - 98	3:21 – 3:41	2. Exposition – Second Subject (in full)	14
4	121 - 192	4:00 – 5:04	3. Development (in full)	16
5	193 - 284	5:04 – 6:30	4. Recapitulation and Coda	18







Score Extracts

www.free-scores.com Mozart, Wolfgang Amadeus – *K.527: Don Giovanni*

Number	Bars	Time	Activity	Page
1	1 - 31	0:42 – 2:42	1. The Introduction	12
2	32 - 120	2:42 – 4:00	2. Exposition	14
3	121 - 192	4:00 – 5:04	3. Development	16
4	193 - 259	5:04 – 6:15	4. Recapitulation	18
5	260 - 284	6:15 – 6:30	5. Coda	18

Overall Structure: Sonata Form

Sonata Form in “Don Giovanni” Overture

Section	Bar	Timing	Musical Feature/Themes
Introduction <i>Andante</i>	1 – 30	0:42 – 2:42	<p>A menacingly moody introduction commencing with syncopated violins accompanied by the full orchestra, tonic minor to dominant (bar 1 - 4)</p> <p>Rhythmic strings and sustained chords in winds and brass build anxiety over a chromatically descending bass from the cellos and double basses (bar 5 - 10)</p> <p>Tension builds with this suspenseful figure from</p> <p>Violins 1 (bars 11, 12):</p>  <p>Continuing with <i>sforzato</i> strings then foreboding ascending and descending scale passage rising in tonality to the start of the “<i>molto allegro</i>” when the suspense is broken (bar 11-30)</p>
Exposition <i>Molto Allegro</i>	32 –120	2:42 – 4:00	<p>Begins with the First Subject in the tonic major, D major (bar 32 - 55)</p> <p>First Subject (bar 32 -39) violins 1, flutes, winds/brass</p>  <p>Bridging passage, begins in dominant A and sounds like a Second Subject, but is not in the development.</p> <p>Bridging Passage (bar 56 - 57) Dominant A major</p>  <p>Second Subject, tonic D major (77 - 109)</p> <p>A playful theme, from low crotchets to high pitched ornamented quavers</p> <p>Second Subject, Violins 1 (bar 77-80)</p>  <p>A bridging passage (bar 101 - 109) leads into a codetta (bar 110 - 12) which grandly concludes the exposition and leads into the development</p>

	121 -192	4:00 – 5:04	<p>The Development commences with the Second Subject starting on the tonic and quickly moving to the relative minor, B minor with the first and second halves of the theme in polyphonic overlay in strings and winds.</p> <p>The First Subject makes an appearance at bar 141, landing on the subdominant, G major (bar 117) and ending in B flat major (bar 158).</p> <p>The Second Subject makes an appearance at bar 157 landing on the subdominant, G major (bar 117) and ending in B flat major (bar 158).</p> <p>The Second Subject makes another appearance at bar 159, modulating to G minor (bar 166) and proceeding in fragmentary variations through more modulations.</p> <p>The Development concludes with a descending scale from Violins I, II in D major (bar 191-192).</p>
Recapitulation	193 - 273	5:04 – 6:15	<p>The Recapitulation proceeds as an almost entire repeat of the exposition. The Bridge Passage in the tonic, the Second Subject in the tonic as well.</p>
Coda	273 - 284	6:15 – 6:30	<p>A short, sunny, climactic coda typical of Mozart brings us to a satisfying finish!</p>

Learning Activities

Activity 1: Aural, Experimentation and Composition

The Introduction

By the end of this activity, students will be able to:

- Identify and use tone colour to create an effect/mood
 - Identify and use harmonic progressions to create an effect/mood
 - Identify and use dynamics to create an effect/mood
 - Identify and use rhythm to create an effect/mood
-

The Plan: Sonata Form

Mozart had a plan for his overture to the opera *Don Giovanni*. His plan included:

- musical form: he used sonata form
- purpose: he wanted his music to be part of the operatic narrative
- mood/effect: he wanted his music to do something in those who listened

In these five activities, you will explore the devices that Mozart used in his:

- (i) Introduction
- (ii) Exposition
- (iii) Development
- (iv) Recapitulation
- (v) Coda

to create this overture. Then you will use ideas from Mozart for your own composition.

1. The Introduction

- (a) Listen to **Audio Excerpt 1**, the Introduction twice and state what atmospheric mood it creates for you.
- (b) Listen to **Audio Excerpt 1** again to try to determine the tone colour/timbre/ sound quality of the music. Write down what you hear.
- (c) Listen to **Audio Excerpt 1** yet again and draw a “dynamics map” to show changes in the sound intensity.
- (d) Listen to **Audio Excerpt 1** and write out any rhythms that stand out as important in creating the mood of this introduction.

2. The Purpose: Part of the Opera

Now let's see how Mozart made this music part of the narrative of the opera.

The story: Don Giovanni seduces a girl, then murders her father and near the end of the story, the father's commemorative statue comes to life. This freaks Don right out. The ghost offers Don a chance at redemption which Don (stupidly!) refuses.



Use the QR code to watch on YouTube: Don Giovanni-Commendatore Scene

- (a) Where do you hear this music in the introduction you have listened to?
- (b) Imagine you've turned up to the opera, you know the story of Don Giovanni, what effect do you think the introduction would have on you?
- (c) The introduction was also used in a (largely fictitious) stage play and film about Mozart called Amadeus.



Use the QR code to watch on YouTube: Amadeus – 1984 – Opening Scene 1080p Enhanced studio audio (4.10s)

What role does Mozart's music play in the first minute?

3. Your "Introduction"

- (a) A talent scout has targeted you as an up-and-coming composer and seeks out your talent to create the title music for their next film. It is a film series on the back-story of various movie villains: Thanos; Loki; Sauron; Voldemort.

Choose your villain and plan an **8-bar Soundscape** using a computer program. Experiment with **Tone, Colour, Dynamics, Rhythms, Harmonic Progressions** within a minor tonality. Your investigation in 2(a) – (d) will give you ideas.

- (b) Describe the tone, colour, dynamics, rhythm, harmonic progression you have incorporated in your soundscape.
- (c) When you have your final 8-bar **Introduction**, play it back to your class and seek audience reaction. Make notes on what others like and do not like about your music.
- (d) Improve your **Introduction** according to audience feedback.

Activity 2: Aural and Composition

Exposition

By the end of this activity, students will be able to:

- Listen to a melody and notate pitch and rhythm
- Listen to a melody and determine tonality
- Read an orchestral score and determine the role of instruments
- Analyse the structure of a melody and compose two themes for the Film Title project.

1. The Film - Title Project

Working to Mozart's plan in the *Don Giovanni* overture

- (a) You have composed/created an introduction in sombre, perhaps scary mood.
- (b) Now you need the equivalent of an 8-bar "First Subject": a bright, sunny, joke kind of melody; your villain is also a larrikin!
- (c) Mozart and Da Pont called this opera *drama giocoso*. Find the meaning of this term.

2. A Humorous Melody – the First Subject

- (a) Listen to **Audio Excerpt 2** five times and complete the melody line below. This is the **First Subject**.

- (b) Listen to **Audio Excerpt 2** two more times and check your **pitch** and **rhythm**.
- (c) Listen to **Audio Excerpt 2** a further two times and write in markings for **dynamics** and **articulation**.
- (d) Mark which instruments you can hear playing the different parts of the melody.
- (e) Describe the change of **mood** this melody brings after the introduction and **list the concepts** of music that help achieve this change.

3. The Second Subject

- (a) Listen to **Audio Excerpt 3** five times while following the melody of the Second Subject below:

- (b) Describe how the Second Subject contrasts with the First Subject, yet retains the same cheerful, humorous mood.

Refer particularly to:

- pitch/melody
- duration/rhythm
- dynamics
- articulation
- instrumentation

- (c) Explain the meaning of the symbols/markings:



- (d) How is the tonality different to the First Subject? Give reasons for your answer.
N.B. This is also an 8-bar melody, because it is exactly repeated.

4. Your “First and Second Subject”

- Use what you have investigated in the musical concepts that characterise Mozart’s First and Second Subjects to compose your own First and Second Subject.
- Use appropriate digital media to generate a track of your compositions.
- Choose the sounds you think best suit each Subject.
- Join your Introduction to your two new 8-bar melodies and play them back to student colleagues. Issue a suitable survey form that seeks a response on the two contrasting sections and whether they achieve the change of mood you intend.
- Analyse responses and make adjustments to your two 8-bar melodies to improve your composition.

Activity 3: Score Reading, Improvising and Musicology

Development

By the end of this activity, students will be able to:

- Read a section of an orchestral score and analyse the musical concepts in that section.
 - State the purpose of the “development” section in sonata form
 - Improvise on their own theme to create variations
 - Select an appropriate medium for the performance of the theme and variations created
 - Perform the theme and at least one variation.
-

1. The Development

- (a) So, the **Exposition** in **Sonata Form** is about stating your main themes (First and Second Subject). What is the **Development** section in sonata form? What happens there and why? Do some research to answer these questions.
- (b) From your research on the **Development** section of **Sonata Form**, list ways in which a composer can treat a melody to make “variations” based on the original.

2. Mozart’s Development: The Score

- (a) Before you listen to Audio Excerpt 4, examine the orchestral score of the beginning of Mozart’s **Development** section.
- (b) With which Subject from the Exposition does Mozart begin his Development? List any differences or similarities here compared to the original in bars 121 - 128.
- (c) Now look at bars 129 -140.

Every time you see the first 2 bars of the Second Subject, circle it in red.
Every time you see the last 2 bars of the Second Subject, circle it in blue.
- (d) Comment on how Mozart has treated the Second Subject in this section.
- (e) **Some Information!** Around the time Wolfgang wrote his D.G. Overture, he discovered the music of Johann Sebastian Bach and studied it intently. Have you found anything that could suggest evidence of Bach’s influence on Mozart here in bars 129 - 140?
- (f) In bars 142 - 155 Mozart has quoted the First Subject. How is it similar and how is it different to its original statement in the Exposition?

3. Mozart's Development: Score and Performance

- (a) Now follow the **Score Extract 3** as you listen to **Audio Excerpt 4**.

List any surprises you heard, aspects you did not expect after your investigation of the original score.

- (b) List ways in which Mozart varied his First and Second Subject based on your listening with the orchestral score.

4. Your "Development"

Just as Mozart studied Bach and applied what he learned to his own composition, take what you have learned from Mozart and apply it to your own First and Second Themes.

- (a) How could you vary your own themes?

List some ideas.

- (b) Instead of technically working out variations, take your melodies and try different ways of changing them by **improvising**. Not every attempt will be successful, but keep at it until you're pleased with the variations (**Note**: You could use YouTube to find examples of how jazz musicians improvise).

- (c) Use 4 - 8 bars of each variation and add them to your composition. "Perform" (play back) your film music thus far: Introduction – Theme 1 – Theme 2 – Variations of Themes. Seek responses from your student colleagues.

- (d) Alter your improvisation section in response to audience response and suggestions.

Activity 4: Musicology, Aural and Composition

Recapitulation and Coda

By the end of this activity, students will be able to:

- Give an account of the purpose of a recapitulation in sonata form
 - Define the term Coda as it is used in music
 - Use the idea of recapitulation and coda in a composition
 - Select appropriate sound sources for performance
-

1. Recapitulation and Coda

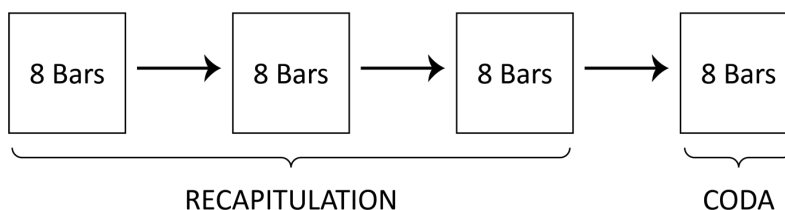
These are the final two sections in **Sonata Form**, giving ideas of structure and movement for your composition.

Listen to Wolfgang Amadeus' finish to his *Dom Giovanni Overture*, the **Recapitulation** and **Coda** in **Audio Excerpt 5**.

- How does the Recapitulation compare to the exposition?
List similarities and differences by comparing this with **Audio Excerpt 2 & 3**.
- What do you think is the purpose of the **Recapitulation** in sonata form?
- Listen to the **Coda** in **Audio Excerpt 5**.
Describe the effect the Coda has on you as an ending to this overture.
- What do you think is the purpose of a **Coda** in a musical work?
- Do some research online or in the School Library on the meaning, purpose and structure of **Recapitulation** and **Coda** in sonata form.
Find some examples to listen to from at least two composers.

2. The plan for your “Recapitulation” and “Coda”

Plan the final sections of your **Film Title** composition using the ideas you have both heard and read about to give your **Film Title** a dramatic, exciting finish.



e.g. **Recapitulation** and **Coda**

3. Completing your Film Title music

- Write out your “Recapitulation and Coda” in full.
- On your manuscript, circle parts of it with your intention for the music.
e.g. “building exciting”, “summing up action”, “big climax”, “dramatic finish”, “unexpected ending” etc.

- (c) Add this recapitulation and coda to your digital composition.
- (d) Playback your completed Film Title music from the beginning, making sure it easily moves from section to section to make a complete entity.
- (e) Self-evaluate and make adjustments as needed.

Activity 5: Creative Technology and Performance

The complete Film Title music with visuals

By the end of this activity, students will be able to:

- Use digital technology to make a complete expressive, purpose-built musical composition
 - Express musical composition in an accompanying visual medium.
-

1. Music and Visual Media

In an opera, the **Overture** has various visuals:

- a closed curtain
- a bare stage setting
- modern productions have fully acted out, completely entertaining action to accompany it.

e.g. Opera Australia's recent production of Rossini's "Barber of Seville"

N.B. Visuals are essential for Film Title music!

- (a) Choose your 3 favourite movies or online series and make notes about the visuals behind the movie or series title music.
- (b) Do any of these have obvious elements from traditional, historic, classical music? Give details.

2. Visuals for your Film Title

Use appropriate sources to assemble a visual background that expresses your Film Title composition and adds to its effectiveness as a Mozart-like "part of the action" musical opener.

3. Final Performance

- (a) Perform this for your colleagues and do a final assessment of your composition yourself.
 - What worked?
 - What didn't work?
 - What would you add to improve?
 - What would you delete to improve?
 - Is **Film Composition** something you could enjoy as a career?

4. Sonata Form and Contemporary Music

- (a) Assess how much the study of sonata form as Mozart used it in his *Don Giovanni Overture* contributed to the success of your Film Title music. Write a Report on your assessment.
- (b) **Essay Topic**
"The study of form and structure in the compositions of the classical period can make a significant contribution to contemporary popular idioms in music." Discuss, using evidence from your own and other's experience.

Suggested Answers and Teaching Notes

Activity 1: Aural, Experimentation and Composition

The Introduction

Teaching Notes

- The theme of the Activities 1-5 is “**Form and Composition**”. The activities are designed to be a full-scale investigation of **Sonata Form** with a view to using this form as a basis for original student composition.
- Because this is an operatic overture, music that announces the start of a story, the parallel is drawn between this and Title theme music for films or film series.
- The student composition is built up from Activity 1-5: title music for a film using the structure of sonata form to create computer-generated music; finally, a visual representation of the film is assembled to complement the soundscape as a music video.
- Activity 1 introduces **Sonata Form** and concentrates on the purpose and structure of the **Introduction** in the *Don Giovanni Overture*.
- Students compose an atmospheric soundscape to depict a sinister character and sinister events parallel to the introduction Mozart wrote for his overture.
- This composing activity is designed for individual students each working at a computer. However, it would probably work well with pairs of students working at a computer.

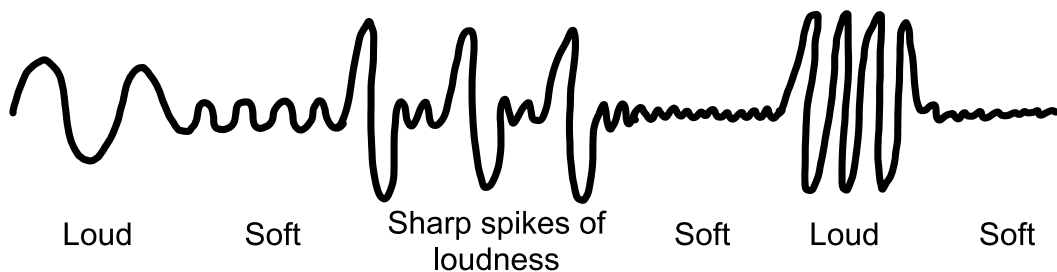
1. No answer required.

2.

(a) Student response, which could include horror, danger, intimidating, dark, gloomy ..

(b) Student response which could include a rumble, a growl, coarse, harsh

(c) Dynamics map



(d)

violins strings dotted rhythm syncopated violins scale passages

3.

- (a) The first part of the introduction – the first 10-12 bars
- (b) Student response ... which could include suspense, dread, expectancy of something disastrous.
- (c) Arrests your attention that something terrible may happen

4. (a) – (d) Student activity

Activity 2: Aural and Composition

Exposition

Teaching Notes

- This activity investigates the structure and musical concepts in the Exposition: particularly the First and Second subjects.
- An aural exercise is used to investigate the First Subject. A score reading exercise investigates the Second Subject. These are activities requiring individual responses.
- The remaining investigation of the First and Second Subjects could be an individual or group activity.
- Students could work individually or in pairs to complete the composition of their own two contrasting themes to portray light-hearted “*drama giocoso*”.

1. (a) (b) No response required.

(b) “*drama giocoso*”: literally drama with jokes; it is an abbreviation of the term “*drama giocosa per musica*” meaning “a serious opera with jokes” which may also include farce.

2. (a), (b), (c), (d)

The image shows two staves of musical notation. The top staff is labeled 'Violins' and features a single melodic line in treble clef with a key signature of one sharp (F#). It consists of a long slur over a series of notes, including a half note, a quarter note, and a dotted quarter note. The bottom staff is labeled 'Winds, brass' and features a rhythmic accompaniment in treble clef with the same key signature. It starts with a series of eighth notes, followed by a descending staccato passage, and ends with a rising passage of eighth notes.

(e) student response which could include ...

- dark and mysterious – slow tempo, menacing slow, dotted rhythms, almost no melody
- to
- light and freely moving – fast tempo, even beats, descending staccato passages followed by matching rising passages.


3.

(a) No response required.

(b) Second Subject contrasts


- no extended scale passages
- very low phrase (to the lowest violin notes) to more than an octave above
- second half of the melody centres on one note

- dynamics are similar but reversed – loud phrase followed by a soft phrase
- articulation – use of staccato to add to the light mood
- instrumentation – similar, first phrase strings, second phrase winds

(c)  *alla breve*, half common time, 2/2

sf *sforzando*, sudden accent

p *piano*, soft

 *acciaccatura*, a 'grace' note performed quickly before a note that is part of the melody.

(d) The First Subject is in the tonic key, D major. The Second Subject is in the dominant key, A major (indicated by the G#).

4. (a) to (e) Student activity

Activity 3: Score Reading, Improvising and Musicology

Development

Teaching Notes

1. This activity investigates the Development section of sonata form by looking at the way Mozart varied the First and Second Subject. This could be an individual or group activity.
 2. Students arrive at ways of varying melodies from studying Mozart's variations, then attempt to make variations of their own melodies through free improvisation. Individual work using an instrument – perhaps record improvisations so they can be notated easily.
 3. At each stage of composition, students perform what they have done, seek a response and work at improving their efforts.
-
1.
 - (a) The development section involves creating changes to the subjects from the exposition. These changes may involve tonality, key, pitch, rhythm. It is a way of extending the work and using the melodies in interesting ways in order to explore the potential of the musical ideas presented in the exposition.
 - (b) Change of key/modulation, sequences, imitation, fragmenting the melody, augmentation or diminution of rhythm, inversion (lateral or vertical), new rhythms.
 2.
 - (a) The Second Subject
 - It is in D major instead of A major
 - The phrase of the first part of the melody is altered slightly in pitch.
 - (b) The Subject has been split in half and stated by different instruments at different times like a cascade of voices, a conversation in layers.
 - (c) Mozart has used almost classic Baroque polyphony.
 - (d) Yes. This section does resemble what Bach might have done with a theme.
 - (e) The First Subject now appears in the subdominant key of D major. The second time it appears, the second half is altered in pitch.
 3. Student Response
 - (a) Student responses comparing their investigation in 3. (a) to (e) to what they heard.
 4. (a) to (d) student activity.

Activity 4: Aural and Performance

Recapitulation and Coda

Teaching Notes

- Students study the **Recapitulation** and **Coda** of Mozart's *Don Giovanni Overture* and use musical concepts and the structure of this section to compose an ending for their own composition.
- Students use a flow diagram to plan their structure for the conclusion of their composition. They could brainstorm this as a class to get different ideas on how a plan could be constructed.
- Students work on their composition giving it some character by choosing a genre to set their ideas in.
- Students work at a way of connecting the sections so it sounds like one work considering background harmonies and/or rhythms as a way of doing this. Students should work on computers individually or in pairs.

1.

- (a) The **Recapitulation** is very similar to the exposition. The only difference is that all themes are in the tonic, D major
- (b) The **Recapitulation** is meant to be a satisfying way of concluding by stating themes as they were heard at first.
- (c) The **Coda** has material not specifically related to the First and Second subjects, but which is used to build a climactic/dramatic finish.
- (d) A **Coda** gives the work a definite, usually entertaining kind of finish.
- (e) Student response, which could include that the purpose of the **Recapitulation** is a satisfying finish after the unexpected variations of the development, here is familiar ground. However, there may be some changes for dramatic effect.

Students can probably give examples from works they have played on their own instrument.

2. Student activity
3. Student activity
4. Student activity

Activity 5: Creative IT and Performance

The Complete Film Title music video

Teaching Notes

- To complete the assignment on creating **Film Title** music, this activity involves making a music video, i.e. matching the soundscape with visual effects or visual action.
- Students are encouraged to make an investigation of **Film Titles** in order to stimulate ideas and creativity.
- It is not meant to be an exhaustive activity and could easily involve simple background graphics.

This is also an exercise in the use of technology to both create music and visual effects that match the music for the purpose of entertainment and story-telling

All answers in this activity depend on student activity either individually or in pairs.

Glossary

Musical term	Definition
a2	Two instruments play the given pitch.
Accompaniment	The part of the music that is not the main theme or tune, but the musical support.
Da capo	From the beginning.
Dissonant	The term describing the sound when notes played simultaneously do not blend together but clash.
Duration	Referring to the rhythmic aspects of music, length of sounds or silence.
Dynamics and expression	Volume and choice of how the sound is made.
Expressive techniques	Ways of playing or articulating a sound often related to the interpretation of a style.
Extended Techniques	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
Forte (<i>f</i>)	Loud
Fortepiano (<i>fp</i>)	To commence a note loudly and becoming very soft immediately after.
Graphic Notation	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
Legato	Smoothly
Melody	Tune
Metre	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
Orchestra	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
Ostinato	A repeating pattern – may be rhythm only or rhythm and pitch.
Pentatonic Scale	A scale consisting of five notes only – the most common being the 1 st , 2 nd , 3 rd , 5 th , and 6 th notes of the scale.
Piano (<i>p</i>)	A dynamic marking meaning soft.
Pitch	The relative highness or lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).
Pizzicato	A technique used by string players where the sound is made by plucking the string rather than bowing it.

Program music	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
Sequence	A pattern that repeats at a higher or lower pitch.
Sforzando piano (<i>sfp</i>)	To accent the start of the note loudly, then become suddenly soft.
Soundscape	Compositions of organised sounds which describe a scene of a place.
Staccato	Playing a note so that it sounds short and detached.
Structure (form)	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
Texture	The layers of sound in a piece of music.
Timbre/Tone Colour	The particular features of a sound which distinguish one sound (instrument or singer) from another.
Tuned and Untuned percussion	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.