



CMP Plan: Jupiter Symphony

Title: Symphony No. 41, mvt. 4 "Jupiter"

Composer: Wolfgang A. Mozart, arr. Gruselle

Grade Level: 4

Publisher: FJH

★ **Music Selection**

A masterpiece of Western music
An example of absolute music
Classical period bowing
Sonata-Allegro Form

★ **Analysis**

Broad Description

The finale of a classical period symphony, transcribed/arranged for string orchestra

Background information

The last movement of Mozart's final symphony. His last three symphonies were written during the summer of 1788 for a subscription concert which never materialized. These symphonies are representative of the culmination of Mozart's development of the symphonic form in the Classical era.

This last work is assumed to have been started on July 25 and finished on August 10.

The nickname "Jupiter" (king of the Roman gods) was not Mozart's, but was given to the piece later in reference to the enormity of scope.

In world history, the constitution of the U.S. was being ratified, and the French revolution was beginning

Elements of Music

Form Sonata-Allegro form

Exposition:

1-18 Theme 1 (Key of C: motive 1)

19-35 Transitional (introducing motive 2)

36-52 Fugue on motive 1

52-73 Transitional (introducing motive 3)

74-85 Theme 2 (Key of G—dominant: motives 4 and 2)

85-94 Transition/imitation

95-120 Coda

Development: 121-154 (motives 1 and 2)

Recapitulation:

156-163 Theme 1 (Key of C)

164-175 Developmental (motive 1)

176-193 Transitional (motives 4 and 2)

194-199 Theme 2 (Key of C)

200-207 Transitional (pedal on V)

207-end Coda

Rhythm

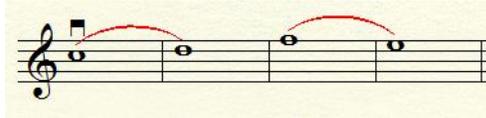
The rhythmic characters of the various motives are contrasting. Dotted rhythms in second motive suggest regal announcement or fanfare (king of gods)

Background rhythms in the homophonic sections are primarily the consistent driving subdivision of supporting voices. In the imitative and fugal areas, the overlaying rhythms result in rhythmic complexity .

Melody

5 diatonic motives are used in the original—four are used in this arrangement. They have contrasting contours. 1 and 3 suggest arches, 2 moves downward and 4 upward.

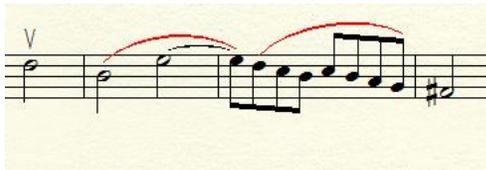
Motive 1:



Motive 2:



Motive 3:



Motive 4:



Motive 5 (in original)



Harmony

Harmonic centers are typical of the classical period. First theme is in the tonic, second theme in the dominant, both themes in the tonic for the recapitulation. The harmonic rhythm is slower in the theme areas, faster in developmental areas and relatively static preparing the recap (dominant expectation) and static at the coda.

Timbre

Off the string articulation and legato.

Texture

Areas of monophony, polyphony and homophony are strategically placed. The unisons are celebratory or fanfare-ish. The themes are introduced in a “melody with accompaniment” type of homophony, and the developmental areas are fugal or at least imitative, displaying the balance and complexity that can be constructed with the small motives.

Expression

The Classical style allowed for a wide range of affects, conversation, dialogue and tension within a piece or a movement. In this work harmonic tension occurs in the developmental areas, where our ears are bended and the journey is unpredictable. Harmonic steadiness elicits feelings of calm, anticipation and closure, while the melodic fragments suggest boldness, serenity, uneasiness, playfulness, discovery, and above all, grandeur.

Heart Statement

The heart of this piece is in the rhythmic and melodic interplay of the four motives. These motives are masterfully manipulated to create a grand and explosive work.

Introducing the piece

Students write two measures of rhythm in 4/4 time. It must be set to a text, and the text must include their name. After sharing some examples, watch video of Potter Puppet Pals: “The Mysterious Ticking Noise”. Homework assignment: write three or four contrasting two-measure rhythms also including your name.

 **Outcomes**

 **Strategies**

 **Assessments**

Skill Outcome 1: Students will correctly execute off-the-string bowings.

Strategies:

1. Students view videos of bowings from Baroque and Classical
2. Students review twinkles, playing both off and on the string versions
3. C major scale in using the bowings:
 - Half note for each pitch, slur two
 - Eight spiccato eighths for each pitch
 - Half do one, half the other and reverse

Assessment:

1. and 2. Observation in rehearsal shows skill development
3. While playing scale with eyes closed, covertly select a student or two to play detaché instead of spiccato. Students have to identify the offending students

Knowledge Outcome 1: Students will identify, describe and create motives.

Strategies

1. Identify the 4 motives in the score. In journals (notecards) describe how they are contrasting
2. Using 4 colors of highlighters, identify and mark motives in an excerpt. Begin in groups of three or four, finish as homework assignment.
3. Play a segment of the piece and have students identify their own and each other's motives

Assessment

1. and 2. Peer assessment—compare notes, pencil and paper exam
3. Observation

Knowledge Outcome 2: Student will identify and describe monophony, homophony and polyphony,

Strategies

1. Listen to recorded examples of various textures, compare and create Venn diagram
(ex.: Hallelujah chorus shows three textures in one work)
2. Identify various textures in this piece by playing excerpts, have students jot on card, or give a hand sign (sign language letters)

Assessment:

1. Written work reflects understanding
2. students identify textures in score and parts using predetermined icons for each texture type

Affective Outcome: Students will explore how a composer engages an audience without extra-musical backdrops such as text, story or dance (absolute music)

Strategies:

1. Listen to examples of programmatic vs. absolute
2. In this piece, describe the character of each motive with motions and/or text with Mozart's name (akin to Harry Potter activity)
3. Study a programmatic piece concurrently, or refer to a previously studied piece for comparison
4. Create a representation of sonata form, showing the struggle between tonic and dominant in pictures or images

Assessment:

1. Journal entries show insight
2. Performance reflects the varying characters within the single movement
3. Students will write program notes for the two contrasting pieces
4. Peer assessment and discussion of representations