



OVERTURE ('SINFONIE') IN C MAJOR – ALLEGRO CON SPIRITO (1ST MVT) BY MARIANNE VON MARTINEZ

PRIMARY CLASSROOM LESSON PLAN by Andrea Price

[WATCH THE FILM](#) | [LISTEN TO THE AUDIO](#)

For:

- National Curriculum in **ENGLAND (KS2)**
- Curriculum for **WALES**: Expressive Arts (Progression Step 3)
- **SCOTLAND** Curriculum for Excellence (Second Level)
- **NORTHERN IRELAND** Primary Curriculum (KS2)

Background

The composer: **MARIANNE VON MARTINEZ**

Pronounced: *marr-i-ANN von mar-TEE-ness*
[-arr as in marry, -ee as in street, -ess as in dress]

- Austrian composer who lived in Vienna over 250 years ago.
- Marianne von Martínez was lucky enough to have some very talented musical neighbours! One of her neighbours in her apartment building was the young composer Joseph Haydn, who she received keyboard lessons from, quickly becoming good enough to perform at the Imperial court.
- Although Marianne von Martínez became a highly regarded musical talent in Vienna, women were not allowed to work professionally and so she did not become as well-known as her contemporaries, Haydn and Mozart.
- Marianne von Martínez wrote over 200 pieces of music for voices and keyboard, but this symphony is her only surviving piece for orchestra.

The music: **OVERTURE ('SINFONIE') IN C MAJOR – ALLEGRO CON SPIRITO (1ST MVT)**

Pronounced: *a-LAY-groh con SPEE-REE-toh*
[-ay as in face, -oh as in goat, -ee as in street]

- Marianne von Martínez is credited with being the first woman composer to compose a symphony, which at the time was called an 'Overture'.
- A Symphony is a long piece of music composed for an orchestra. It usually has four contrasting sections (movements).
- *Allegro con spirito* is the name of the first section (movement) of this symphony. This is Italian, and means that the music should be played fast, lively, and with lots of spirit!
- "In C" means that the music is in the [key](#) of C major, a bright and happy-sounding key. The note 'C' will be very important in this music.
- This type of music (classical music) is all about contrast. Listen out for contrasting loud and quiet ideas, major and minor ideas, and different instruments being featured.

Learning outcomes

Learners will:

- Listen to and reflect on a piece of orchestral music
- Move with purpose in response to the music
- Create their own piece/s of music using instruments and voice
- Perform as an ensemble
- Learn musical language appropriate to the activities

Resources required:

- Classroom percussion instruments (tuned and untuned)

Curriculum checklist

National Curriculum in ENGLAND (KS2)

- Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression
- Listen with attention to detail and recall sounds with increasing aural memory
- Compose music for a range of purposes using the interrelated dimensions of music

SCOTLAND Curriculum for Excellence (Second Level)

- I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics
- Use voice, instruments and technology to create music, experimenting with timbre
- Perform on instruments, individually or as part of a group, to communicate the mood and character of a piece of music

Curriculum for WALES: Expressive Arts (Progression Step 3)

- I can apply knowledge and understanding of context, and make connections between my own creative work and creative work by other people and from other places and times

- I can explore and describe how artists and creative work communicate mood, feelings and ideas and the impact they have on an audience
- I can identify and respond creatively to challenges with resilience and flexibility

NORTHERN IRELAND Primary Curriculum (KS2)

- Sing and perform with simple instruments from memory, by ear or from notation to develop vocal and instrumental skills
- Work creatively with sound by creating musical stories, pictures, patterns, conversations, accompaniments and by investigating ways of preserving the music they have created

The lessons at a glance

This scheme of work is plotted out over four lessons. You may wish to adapt it to suit your children and the time/resources you have available.

If you are not familiar with music notation you may wish to read [this guide on BBC Bitesize](#) before beginning this scheme of work.

LESSON 1:

Activities:	Music and movement activities Listening and discussion activities
Learning intention:	Listen actively to a piece of orchestral music Explore contrasting musical characters through movement and body percussion

LESSON 2:

Activities:	Learning a piece of music by exploring rhythm and pitch notation Performing a piece of music in a large group
Learning intention:	Read and play short rhythmic phrases, using conventional symbols for note durations Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation using notes within an octave.

LESSON 3:

Activities:	Group composition – creating a piece of music to suit a character Listening to and reflecting on the work of others
-------------	--

Learning intention: Experiment with [tempo](#), [dynamics](#), and key to create contrast
Explore classical composing techniques

LESSON 4:

Activities: Exploring musical form by creating a '[Rondo](#)'
Reflecting on musical contrast and character

Learning intention: Create a 'Rondo' by combining performing and composing work from previous lessons.
Deepen understanding of musical contrast through reflection and discussion

LESSON 1

Watching, listening, and moving!

Learning intention

- Listen actively to a piece of orchestral music
- Explore contrasting musical characters through movement and body percussion

1. Prepare your class

Explain to the class that you are going to begin a music project focusing on an exciting piece of music by Marianne von Martínez, a talented composer who lived in Vienna, Austria, over 250 years ago. The piece is called Overture ('Sinfonie') in C major and we are going to listen to the first movement (section), called Allegro con Spirito. Let's go back in time and discover the sounds and sights of bustling Vienna!

2. [Watch the introduction film](#) and have a discussion about it. This could tie in effectively with history topics, International Women's Day, or PSE / PSHE topics about equality. Question prompts:
 - a. What were the good things about living in this community at this time?
 - b. What were the bad things about living in this community at this time?
 - c. Did you recognise any of the other characters we encountered? (*Mozart perhaps?*)
3. **Move into a larger space** or clear space in the classroom. Explain that you are going to play a game about the four characters we have met so far. This game will help to show how important contrast is in the music.

Martínez is going to express her anger at not being treated fairly by society.

Mozart is going to show off his playful side – he loves to party!

Haydn is going to create a sense of calm and wisdom – the wise teacher.

Empress Maria Theresa is going to demonstrate the solemnity of life at court.

You may refer to the suggested movements / rhythm patterns below, but you may also like to ask the children to move freely around the space at first while the music plays, and then start to devise their own movements and body percussion sounds to represent these characters.

Suggested movement / rhythm patterns:

This activity can be made more challenging by having multiple characters performing at once. How many characters can the class perform at once? Try it with and without the orchestral performance in the background.

Empress

Martines

Haydn

Mozart

bow* (2) (3) (4) (5) (6) (7) (8)

stomp stomp stomp sniff stomp stomp stomp sniff

glide glide glide turn

knees clap clap clap clap knees_____ knees clap clap clap clap knees_____

The Empress can either bow or curtsy. To explore these formal movements further, visit [BBC Select's Royal Guide to Bowing and Curtsying \(YouTube\)](#).

Mozart's rhythm is particularly tricky, showing both his incredible talent as a composer and his playful personality!

If performing all parts together in a large space, the children performing Mozart and the Empress might stand at the sides or in a large circle, whilst the children performing Mart nez and Haydn might walk around the middle of the room.

Swapping parts creates additional challenge!

4. **To take this activity further**, the class can be split into smaller groups and continue to work on an ensemble performance of these rhythms using un-pitched classroom percussion.
5. **Reflect on the character game** by [listening to the orchestral performance](#), and seeing if the children can spot features that sound like any of the characters discussed in the lesson.
6. **Optional Quiz**


Where did both Mart�nez and Mozart live?	Vienna, Austria
What is a movement?	A section of a longer piece of music structure used to divide up a longer musical composition such as a symphony which might have 3 or 4 movements
What is rhythm?	A pattern of sounds of different lengths

LESSON 2

Becoming the orchestra - performing together

Learning intention

- Read and play short rhythmic phrases, using conventional symbols for note durations
- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation using notes within an octave.

1. **Recap** the project so far by [listening to the orchestral performance](#) of Overture ('Sinfonie') in C major – Allegro con spirito (1st mvt), and asking the children to discuss any of the characters that they can remember from the previous lesson.
2. **Explain** that you are going to learn and perform a short piece of music as a class, which will be used again later in the project alongside their own compositions. Work on the rhythms first, then sing the parts using note names before moving onto tuned percussion / keyboards / other instruments. Work up to splitting into parts. The repeat sign  shows that the music should be played twice. This piece of music will be known as the "Rondo Theme". This will be explained later in the project.



The musical score is for a piece in 4/4 time, consisting of six parts arranged in three systems. Each system has a pitched part and an un-pitched part. The score includes note names (g, a, c, e, f) and rhythmic patterns with repeat signs.

Part 3 (pitched): g g e c | a a e c | a a a b | c g e c |

Part 3 (un-pitched): 1 2 & 3 rest | 1 2 & 3 rest | 1 2 & 3 rest | 1 2 & 3 rest |

Part 2 (pitched): g | g g | a | a a | a a a g | g g | g |

Part 2 (un-pitched): 1 rest rest 4 & | 1 rest rest 4 & | 1 2 & 3 4 & | 1 rest rest rest |

Part 1 (pitched - high): c e g | a c e | f | g | c c c |

Part 1 (pitched - low): c e g | a c e | f | g | c c c |

Part 1 (un-pitched): 1 2 3 rest | 1 2 3 rest | 1 rest 3 rest | 1 2 3 rest |

3. **To take this activity further**, develop the idea of contrast by performing this music in different ways. How can you make this music sound *Allegro con Spirito*? Can you now make the music sound calm and quiet?
4. **Reflect** on your performance by [listening to the orchestral performance again](#), and see if the children can spot any similarities between the music the orchestra are playing and the music they have played. What skills are needed to play music in a group?

5. Optional Quiz

What is a musical phrase?	A group of bars that form a musical sentence, usually 2 or 4 bars.
What is a bar?	A way of organising written music
Can you name some types of beat you might find in a bar of music?	Quavers, crochet, minim
Can you name some elements of staff notation in music?	The stave (5 horizontal lines) and 4 spaces that represent a different musical pitch, time signatures, repeat sign, clefs

LESSON 3

Composing with Contrast

Learning intention

- Experiment with tempo, dynamics, and key to create contrast
 - Explore classical composing techniques
1. **Recap** the project so far by [watching the film](#), and discuss the characters they have encountered: Martínez, Haydn, Mozart, and the Empress.
 2. **Explain** that you are going to create pieces of music in groups that suit each character. Divide the class into **four** groups, and assign one of the above characters to each group. Recap the personalities of each character:

Martínez is going to express her anger at not being treated fairly by society.
Mozart is going to show off his playful side – he loves to party!
Haydn is going to create a sense of calm and wisdom – the wise teacher.
Empress Maria Theresa is going to demonstrate the solemnity of life at court.
 3. **Before** giving the groups time to experiment with instruments, ask each group to discuss **how** they will make their music contrasting to the other groups / characters.

Tempo – should the music be fast, moderate, or slow?

Dynamics – should the music be loud, moderate, or quiet?

Key – should the music be a happy major or solemn minor?

To create a major key, use the notes **C, D, E, F, G** with C as the most important note:



To create a minor key, use the notes **A, B, C, D, E** with A as the most important note:

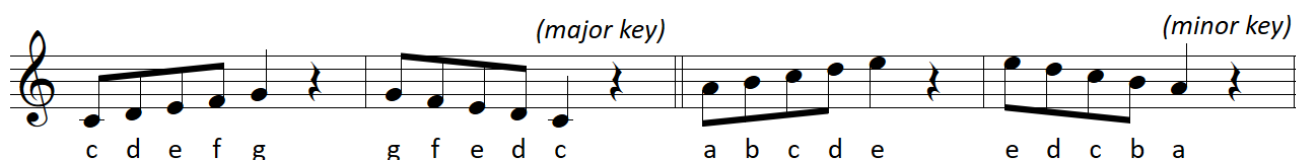


4. **Give the four groups** some time to practise and develop ideas. Below are some ideas to prompt and support the composing process. You might choose to go through the ideas

before the start of the composing task, or give the groups some time to experiment freely first.

Martínez, Haydn, and Mozart all used these techniques to compose their music:

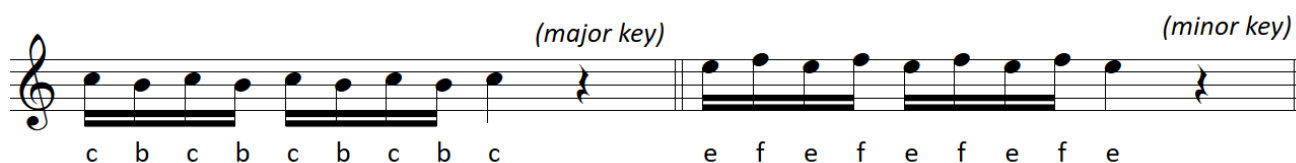
Scales - moving up or down the notes in order.



Arpeggios - jumping up or down.



Trills - moving quickly between two notes that are next to each other.



Imagine how much contrast you can create if you use some of these ideas, **and** experiment with the tempo and dynamics!

5. **Bring the class back together** and listen to each other's work. Ask the rest of the class to listen carefully and give some feedback. Question prompts:
 - a. Can you tell / guess which character is being represented?
 - b. How have the different groups created contrast?
 - c. What features can you hear? (loud, quiet, fast, slow, major, minor, [scales](#), [arpeggios](#), [trills](#))
6. **Recap** the musical language explored today by [listening to the orchestral performance](#) of Overture ('Sinfonie') in C major – Allegro con spirito (1st mvt) again and seeing if the children can point out any features of dynamics (loud/quiet), key (major/minor), or any features of melody (scales, arpeggios, trills). Remind the class that the movement is called Allegro con spirito and ask what that means.

7. Optional Quiz

What is the speed of the music called?	The Tempo
What are dynamics in music?	How loud or quiet the music should be
What are the two types of key?	Major (bright) and Minor (solemn)

LESSON 4

The Grand Finale – creating a 'Rondo'

Learning intention

- Create a 'Rondo' by combining the performing and composing work from previous lessons.
 - Deepen understanding of musical contrast through reflection and discussion
1. **Recap** the performance activity from lesson 2 and the composition activity from lesson 3, either through discussion or playing any recordings you have made.
 2. **Explain** that you are going to combine your performing and composing work into a longer piece of music called a 'Rondo'. This is a very common musical structure used in symphonies. In a 'Rondo', the main theme keeps returning, with different contrasting sections between each theme, a bit like a television programme that has the same opening credits before a different episode.
 3. **Rehearse** the 'Rondo theme' that you worked on during lesson 2.
 4. **Give each group** some time to recap and further improve on their character compositions from the previous lesson.
 5. **Bring the class back together** and perform the entire 'Rondo' as follows:

A - Rondo Theme

B – Marianne von Martínez character composition

A – Rondo Theme

C – Mozart character composition

A – Rondo Theme

D – Haydn character composition

A – Rondo Theme

E – Empress Maria Theresa character composition

A – Rondo Theme

6. **Reflect** on the experience of performing such a long and complicated piece of music together. [Watch the orchestral performance](#) one last time and think about all of the skills that have gone into composing and playing such wonderful music! Keep listening out for contrast and character.

TAKING IT FURTHER

Cross-curricular activities

- **LITERACY:** Write a short story from the perspective of one of the characters from the project, e.g. “A day in the life of Marianne / Mr Mozart / Mr Haydn / The Empress”. In the most successful stories, the characters will interact with each other and explore music together.
- **ARTWORK:** Draw (or design and build!) a house with four rooms, and decorate each room to suit the personality of each character.

GLOSSARY OF MUSICAL TERMS USED

TERM	DEFINITION
Arpeggio	A melodic pattern that ‘jumps’ over notes
Dynamics	The volume of the music
Key	Whether the music is a bright, happy major or solemn minor. Different scales and notes are used for different keys.
Rondo	A musical structure with a returning theme and contrasting episodes.
Scale	A melodic pattern of consecutive notes (moving by step)
Tempo	The speed of the music
Trill	Quickly moving between two notes that are next to each other