



Meeting Mozart

Sydney Opera House
2019 Teacher Resources



Welcome

Sydney Opera House is one of the indisputable masterpieces of human creativity and has long been a place for learning and sharing knowledge. The land on which Sydney Opera House stands was known to its traditional custodians, the Gadigal people of the Eora Nation, as **Tubowgule**, meaning “where the knowledge waters meet”. A stream carried fresh water down from what is now Pitt Street to the cove near Tubowgule, a rock promontory that at high tide became an island. The mixing of fresh and salt waters formed a perfect fishing ground. Middens of shells were a testament to Tubowgule’s long history as a place where the Gadigal gathered, feasted, sung, danced and told stories.

Did You Know...?

- The original cost estimate to build Sydney Opera House was \$7 million. The final cost was \$102 million and it was largely paid for by a State Lottery.
- There are more than 1 million roof tiles covering approximately 1.62 hectares sitting over the structure. They were made in Sweden.
- The Sydney Opera House sails were built using three tower cranes made in France for this job, costing \$100,000 each. Sydney Opera House was one of the first buildings constructed in Australia using tower cranes.
- The Playhouse was originally used as a cinema and in the late 1970s was a popular venue for surfing movies.

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Introduction

These Creative Learning Resources have been prepared to help you get the most out of *Meeting Mozart*. These resources have been collated to help prepare your students unpack the performance and gain the most from their attendance at the production.

You should use and adapt these Resources to suit the student age and stage of your class and the curriculum foci and outcomes used in your school. These Resources are written as a creative document for you to bring to life. If you have questions about exercises or provocations please feel free to make contact to talk it through. We are always open to feedback, comments and working with you to assist and learn from you. Contact details are on the back page.

Some websites are suggested throughout this resource. It is recommended that you first visit the sites and assess the suitability of the content for your particular school environment before setting the activities based on these.

The Sydney Opera House has a bank of Creative Learning Resources for you to access and use. Please have a look around our website for other resources and activities that could support your classroom learning program.

Visiting the Sydney Opera House

On the day

Arrive early

Please ensure that your group arrives at the venue 25 minutes prior to the performance start time. Latecomers may only be admitted to a performance during a suitable break, and in some cases, may be excluded. Please call Front of House on 02 9250 7134 to notify us if you are running late.

School bags

Your safety and security is paramount to us during your visit to the Opera House. Therefore, all items larger than the dimensions of a standard A4 piece of paper must be checked in to the cloakroom. As they have limited space, we ask that teachers and students do not bring large bags/backpacks to the performance.

Food and beverage

You'll find food and drinks outlets on the lower level of the concourse. Please note food and drink are permitted inside the foyers, but only bottled water in the venues.

Getting here

We are a ten minute walk from Circular Quay, the closest station for public transport via train, bus and ferry. To view timetable information and ensure your public transport needs can be met, please contact Transport NSW on 131500 or transportnsw.info.

Coach parking

Buses and coaches can't park onsite at Sydney Opera House. Large buses must disembark passengers on Macquarie Street. Please contact City of Sydney to confirm bus and coach set down areas. We recommend allowing an additional 10 minutes for walking from Macquarie Street.

At the theatre

We'd like to welcome you to the experience of attending a live performance – while we know you get all the etiquette stuff, here's a reminder of some simple information you can pass on to your students.

- We ask you to get involved in the performances by applauding and laughing at appropriate moments. If you have a question – ask your teacher at the interval/end of the show or one of the cast, if you have a chance for a Question & Answer session.
- Food and drink is not permitted in the theatre
- Live theatre is different to TV – the actors on stage can hear and see you and there are other members of the audience to think about. If you need to leave the performance for any reason, please ensure this is done quickly and quietly at an appropriate break in the action.
- Switching your phone to silent isn't the only thing to do. Please ensure that you switch off your mobile phone and leave it in your bag before the performance begins. The glow of an iPhone screen is obvious to others and is very distracting!

The Creative Learning Journey

Before you arrive

- **Begin your Creative Learning Journey**

Have your students think about the themes of the performance with information and activities in these Creative Learning Teachers Resources.

- **Preparing for your visit**

Prepare students for your visit with a Digital Tour of the Sydney Opera House prior to your theatre excursion. Introduce the story of this place so that your students begin engaging before they arrive. Free for all Australian Schools and offered throughout the year.

On the day

- **Explore the Opera House**

Book a Guided Tour, for before or after your performance, and explore the venues and spaces of the iconic Sydney Opera House with one of our expert tour guides.

- **Question the creatives**

Enjoy the event and be ready to get involved in the Q&A sessions after the performances with our education specialists, performers, directors and producers.

- **Delve deeper**

For some events, students are able to participate in workshops with the artists and creatives at the Opera House. Check out each performance to see what is available – but space is limited!

- **Make a day of it**

Don't forget we are located close to a range of cultural institutions. The Royal Botanic Gardens, Museum of Contemporary Art, Museum of Sydney, State Library of NSW, Art Gallery of NSW and Australian Museum offer exhibitions, workshops and more for schools, all within walking distance of Sydney Opera House.

Back in the classroom

- **Continue the creative exploration**

Bring the creatives to you and participate in one of our digital workshops or digital author talks to further extend the learning journey of your students. Free for all Australian schools and offered throughout the year.

- **Listen and watch**

Use the digital content pieces on our social media channels to gain more insight into the world of Sydney Opera House and the exciting things that happen here.

Sydney Opera House Creativity Framework

These Creative Learning Resources have been written using the Sydney Opera House Creativity Framework as the pedagogy. The Framework aims to define the creative process in a way that educators can use to teach and be inspired by.

At a glance this Creativity Framework is:

Prepare

Tools and pathways

Preparing mind, body, space, materials and time.

Buy in

Presence and enthusiasm

Convincing students that they want to be there.

Imagine

The fertile unknown

Exploring a subject through arts practice. Using form to uncover content.

Allowing uncensored expression to reveal new ways of seeing a subject.

Question

Analysis, investigation and revelation

Creating new understanding by analyzing what just happened when honing the imagination.

Make

Forging from content

Putting shape to content and moving towards a project; scripts, composition, choreography, project design.

Show

Commit, frame, judgement

Performing and presenting the work.

Reflect

Remembering, Processing, exiting

Creating understanding and healthy memories from the creative process and product.

Whilst written as a sequence, the Sydney Opera House Creativity Framework is not a method or system but a way of articulating the creative process. As the Framework is applied it becomes apparent the sequence dissolves and many of the specific sections live in one exercise. These resources have been written with this in mind.

This Framework underpins the Sydney Opera House Creative Leadership in Learning program that sees schools partner with the House for three years in a program of teacher professional learning, student projects and performances. For more information please see the Sydney Opera House website.

Performance Description and Synopsis

Years K–2

Tue 15 Oct
10.30am & 12.15pm

Wed 16 Oct
10.30am & 12.15pm

\$16 per student

55 min (incl. 10 min Q&A)

Venue: Playhouse

In this presentation of Meeting Mozart students will meet renowned pianist Simon Tedeschi who assumes the persona of the musical wunderkind himself, Wolfgang Amadeus Mozart, on this journey into the music behind the man.

Joined by his wife and muse, Constanze, young music lovers will be introduced to a range of Mozart's music, from variations on 'Twinkle, Twinkle, Little Star' to his major compositions. You'll meet all the instruments in the ensemble along the way, and discover some of our best-known and loved classical music.

Topics for exploration

- Classical music
- Wolfgang Amadeus Mozart
- Historical figures

Central themes

- Relationships
- Making, understanding and enjoying music
- Comedy

Meet the Creatives

Simon Tedeschi

– Performer

Simon Tedeschi is one of Australia's most renowned and sought-after pianists, awarded several prestigious prizes including first prize in the Keyboard division of the Royal Overseas League Competition (UK), Symphony Australia's Young Performer of the Year Award, and the Legacy Award from the Creativity Foundation (USA). Also recipient of a Centenary of Federation Medal, Tedeschi has performed in major concert halls throughout Europe, North America and Asia, and for world leaders such as George W. Bush, Vladimir Putin, Nelson Mandela, and the Dalai Lama.

As soloist, Tedeschi regularly performs with orchestras around Australia and worldwide, with conductors including Richard Bonyngue, Alan Gilbert, Michael Halász, Jun Märkl and Sir William Southgate. Based in the USA for several years, since returning to Sydney in 2010, Tedeschi has performed for the Sydney and Adelaide Symphony Orchestras, Sydney Opera House, Musica Viva, Queensland Music Festival and numerous concert series around the country.

His wide-ranging discography includes highly acclaimed recordings of concerti by Grieg, Tchaikovsky and Mozart, and the highly popular solo albums, Gershwin and Me and Gershwin: Take Two (ABC Classics/UMA), both reaching no.1 on the Limelight Classical Charts. He also played the hands of acclaimed pianist David Helfgott for the Oscar-winning film Shine, directed by Scott Hicks.

Simon is an Ambassador for the Australian Children's Music Foundation, Fine Music FM, Sydney and Ryde Eisteddfods.

Michelle Doake

– Performer

Since graduating from NIDA Michelle has worked extensively as an actor, singer and voice over artist.

She is well known on the Australian stage with theatre credits including *Arcadia*, *Dead White Males*, *The Wharf Review*, *The Wonderful World of Dissocia* and *After Dinner* for Sydney Theatre Company; *A Little Night Music* for Melbourne Theatre Company and *Img; The Winter's Tale (1997 & 2014)*, *A Midsummer Night's Dream*, *Measure for Measure*, *The Merchant of Venice*, *Macbeth* and *Romeo and Juliet* for the Bell Shakespeare Company; *Japes*, *Birthrights*, *Warning: Explicit Material*, *Camp*, *Cruise Control* and *Absent Friends* for Ensemble Theatre; Nine productions for Marian Street Theatre including *Mrs Warren's Profession*, *Separation*, *Talking Heads And Crimes Of The Heart*; *Stories From Suburban Road* and *The Corporal's Wife* for Perth Theatre Company; *Mack And Mabel* at the State Theatre and *Falling From Grace* for Playbox. Other productions include *The Venetian Twins*, *Elegies*, *The Villain Of Flowers*, *Follies In Concert*, *Lounge Room Culture*, *The King Of Laughter* and *After Dinner* for the Edinburgh Festival, *The One Day Of The Year*, *The Cat Lady Of Bexley* and *Sydney Opera House Babies Proms: Meeting Mozart* for CDP and UAE and China tour, the Australian musical *The Hatpin* for White Box/Neil Gooding Productions and *The Hansard Monologues* for the Seymour Centre.



Pre Performance Activities

Twinkle Twinkle Little Star

- Revise with the students the tune and words of 'Twinkle Twinkle Little Star'
- Ask the students if they recognise the tune as belonging to another nursery rhyme ('Baa Baa Black Sheep').
- Ask the students how they could vary or change the way the class could sing 'Twinkle Twinkle Little Star'. Choose 2-3 students to come and conduct the class singing the nursery rhyme changing how it is performed. Experiment with making it louder, softer, slower, faster.
- Discuss with the students how you could vary how it is performed by making the following changes e.g.:
 - Repeat the word twinkle four times in the time it would normally take to sing it twice, every time it occurs.
 - On the last word of every line - instead of singing it as one long

note - sing it as 3 syllables - using the original note, the one above it and back to the original note - e.g. sta-a- ar (F, G, F).

- Change the direction of the pitch - when you would normally sing the line in an ascending pitch, sing it in a descending pitch and vice versa.
- Change the words so that it is no longer 'twinkle twinkle little star, how I wonder what you are' e.g. 'twinkle twinkle little bat, how I wonder what you're at.'
- Divide the class into groups and encourage them to develop their own way of varying this well-known nursery rhyme. Let each group perform for the class and discuss what they changed to make their 'variation'.
- Explain that the composer Wolfgang Amadeus Mozart arranged the tune of

a well-known French nursery rhyme - 'Ah vous dirai-je, Maman', when he was around 25 years old (in 1781 or 1782) into a set of twelve variations. Listen to the solo piano variations on YouTube using the following clip and compare them to the classes variations: www.youtube.com/watch?v=im_tJLeo2qU

- Discuss with the children how clever Mozart was and how he made each variation different and appealing. Explain that in the Primary Proms concert 'Meeting Mozart' they will hear these variations played by Simon Tedeschi who will be playing the character of the composer Mozart.

Simon Tedeschi has a website where more information can be found out about Simon and what he plays outside the music of Mozart simontedeschi.com

Twin-kle, twin-kle, lit - tle star, how I won - der what you are!

Up a - bove the world so high, like a dia-mond in the sky.

Twin-kle, twin-kle, lit - tle star, how I won - der what you are!

Attributed to Helix84

Getting to know The Mozart Orchestra

In the performance of 'Meeting Mozart' you will meet the string family of the orchestra. In the performance you will hear them playing on their own and as part of a string quintet accompanying the piano.

String instruments are made with a resonating box made of wood, which has strings stretched over a bridge that keeps the strings away from the wood. These strings can be bowed with a bow made from horsehair, or plucked by the fingers.

The MSO Learn App for iPad and iPhone is a great way to explore different instruments of the orchestra:
itunes.apple.com/au/app/mso-learn/id441422027?mt=8

- There are four different kinds of string instruments in an orchestra – Violins (the highest sounding instrument in the family and the smallest), Violas (the next biggest), Cellos (the third biggest) and Double Basses (the very biggest).
- Discuss with the students how as the instrument gets bigger the sounds get lower and how you have to bow or pluck the strings on the instruments to make a sound.
- Encourage the students to experiment

with making their own string instruments out of a box and some elastic bands:
youtube.com/watch?v=b-Oocwv_HUU

or a tube-tar:
youtube.com/watch?v=IJJulwU3TJ4

In the Meeting Mozart performance you will hear 5 string instruments – 2 Violins, a Viola, a Cello and a Double bass. This is called a String Quintet.

Piano Concerto No. 21 – The Elvira Madigan Movement

Play the students the slow movement of Mozart's Piano Concerto No. 21 from this YouTube clip: <http://www.youtube.com/watch?v=df-eLzao63I>

This beautiful slow piece of music is divided into three distinct parts:

- Discuss with the students how in this recording the first time you hear the main theme it is played by the instruments of the orchestra and the piano together.
- The second time the theme is played mainly on the piano with the orchestra playing an accompanying role. The piano introduces new material and the piece changes key.

-The third section is when the main theme returns in both the piano and orchestra again in a different key, both sharing the melody and the accompaniment role.

-The theme is a series of lovely long phrases. Divide the class into three groups –one to depict the piano part, one the string instruments and one the woodwind instruments. Play a game with the students:

Hand out multi coloured scarves and encourage the students to find a space in the room and move their scarves in long arcs as each new phrase is heard in either the piano or the orchestral instruments. Allocate each group either the piano, woodwind or string part. When

their instrument/s are not playing, they must stand still. If they move, they have to sit out and become a judge for who is moving at the right time.

-Explain that the slow movement, or 2nd movement, of this concerto was used in a 1967 Swedish film called 'Elvira Madigan' and has since then has been known as the 'Elvira Madigan' Concerto.

Post Performance Activities

Dancing a Minuet

- In the performance of the Meeting Mozart you heard the first piece the clever young four-year-old Mozart wrote. This piece is the dance music of Mozart's time. It is called a Minuet. In the performance, you all got to dance a version of this dance with Constanze (Mozart's wife).
- Watch this YouTube clip of dancing a minuet with the class, [youtube.com/watch?v=doJ9bpHxxKU](https://www.youtube.com/watch?v=doJ9bpHxxKU)
- Discuss the main features of the Minuet: it is slow and stately, the partners sometimes hold hands, step towards each other and then away, bow and curtsy to each other and sometimes they change partners.
- If not able to do the more complicated Minuet, try dancing a simple version with this youtube recording [youtube.com/watch?v=FejHZUyj_Lw](https://www.youtube.com/watch?v=FejHZUyj_Lw)
- Divide the students into pairs, place them in lines facing each other holding hands, encourage them to devise their own 'Minuet' style movements
 - stepping together and away in a simple side step along with the music,
 - bowing or curtsying to each other,
 - promenading in pairs around in a circle or changing partners with the pair next to them.
- Have each group perform their dance with Mozart's minuet.
- Discuss how the clothing of the day dictated the dance steps. It could not be too complicated as the women had dresses with lots of petticoats that made them difficult to move quickly in.

Eine kleine nachtmusik

This piece by Mozart, Eine Kleine Nachtmusik, Allegro, 1st movement, is written for the string quintet and is one of his most famous pieces.

- Listen to the first movement using the following youtube clip https://www.youtube.com/watch?v=Qb_jQBgzU-I Explain that Allegro (which is the title of the movement) means fast in Italian.
- Encourage the students to listen to the first section before it repeats (0.00-1.57). On the repeat encourage them to conduct any of the four instruments – the violin, the viola, the cello or the double bass part (1.58-3.27).
- Encourage the students to listen from the beginning of the next section (3.28) through to the end. This section develops the themes presented in the first section in interesting ways. Listen for the dynamic changes as it goes from loud to soft.
- On a second playing encourage the students to draw a small shape when they hear a soft passage, and a big shape for the loud. Compare pictures with their neighbour to see if they got the same amount of large and small shapes.
- Discuss the effect this sudden change in dynamics creates (e.g. makes you listen harder!).
- Experiment with a tune, or a piece the students are already familiar with playing on the instruments you have available in class. Choose one student

to be the conductor and have them conduct the class playing the tune/piece loudly and then suddenly softly. Try this with a few conductors.

After enjoying going to Sydney Opera house to see Meeting Mozart it is a good idea to spend some time with your class reflecting on the experience and what it meant to them.

Reflecting On The Experience

- Ask students to recount the performance and identify and describe which part of the performance they enjoyed the most.
- Discuss with the students what they learned about Mozart, his life and his music. List on the board the pieces of music heard in the performance and what the class remembers about each one:
- Elvira Madigan (Piano Concerto No. 21 C major), 2nd movement
[youtube.com/watch?v=df-eLzao63I](https://www.youtube.com/watch?v=df-eLzao63I)
- Twinkle Twinkle Little star'
[youtube.com/watch?v=im_tJLeo2qU](https://www.youtube.com/watch?v=im_tJLeo2qU)
- Eine Kleine Nachtmusik,
[youtube.com/watch?v=Qb_jQBgzU-I](https://www.youtube.com/watch?v=Qb_jQBgzU-I)
- K1 Minuet and Trio in G
[youtube.com/watch?v=FejHZUyj_Lw](https://www.youtube.com/watch?v=FejHZUyj_Lw)
- Piano Concerto No 19 in F major
[youtube.com/watch?v=tVJL2sAO9i8](https://www.youtube.com/watch?v=tVJL2sAO9i8)
- Encourage the students to investigate more about Mozart's life and music by setting them a homework assignment to investigate an aspect of Mozart's life using the following website:
artsalive.ca/en/mus/greatcomposers/mozart/mozart.html

At the Sydney Opera House

Beneath the sails, six venues host a staggering variety of performances. More than **2000 events** are held **363 days a year**; that's more than **40 shows** a week.

From our largest, the Concert Hall, right through to our most intimate, the Utzon Room, our venues host a vast range of shows, from harpsichord music to hard rock, lectures to electronica, circus to opera and everything in between.

Our stages have been graced by every kind of royalty - actual, intellectual, showbiz, even punk-rock. Opera stars, world movers and shakers, dancers and performers of extraordinary talent play to rapturous audiences in every space.

These are rooms for standing ovations, shared moments and treasured inspirations. To see a show at the Sydney Opera House is to enter a space filled with the crackling energy of great artists and entertainers.

Meeting Mozart is staged in the **Playhouse**

The Playhouse is an intimate 398-seat end-stage theatre on the western side of the building, below the Concert Hall. Previously a music room and a cinema, it was originally intended for chamber orchestra recitals. Today it is used for main stage drama, musical theatre, children's productions, lectures and music concerts. The Playhouse regularly

plays host to some of the country's most prestigious performing arts companies, including Bell Shakespeare and Sydney Festival.

The theatre is served by the Western Foyer, which is accessed via the Western Boardwalk. The Western Foyer is shared by the Drama Theatre, The Studio and Playhouse and offers unmatched views across the harbour to the Sydney Harbour Bridge. The southern end of the shared foyer space is dedicated to the Playhouse.



Classroom Context and Curriculum Links

This performance provides the classroom teacher with many opportunities for learning activities that link to the New South Wales curriculum. See below for the suggested links to the relevant syllabus, however creative teachers will find many more.

Subject	Stage	Content	Objective	Outcome
Creative Arts: Music	Early Stage 1	Musical Concepts: duration, pitch, dynamics, tone colour, structure	Performing	MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts
			Organising Sound	MUES1.2 Creates own rhymes, games, songs and simple compositions
			Listening	MUES1.4 Listens to and responds to music
	Stage 1	Musical Concepts: duration, pitch, dynamics, tone colour, structure Repertoire: Instrumental Music	Performing	MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts
			Organising Sound	MUS1.2 Explores, creates, selects and organises sound in simple structures MUS1.3 Uses symbol systems to represent sounds
			Listening	MUS1.4 Responds to a range of music, expressing likes and dislikes and the reasons for these choices
Creative Arts: Dance	Early Stage 1	Elements: action, dynamics, time, space, relationships and structure Contexts	Performing	DAES1.1 Participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities
			Composing	DAES1.2 Explores movement in response to a stimulus to express ideas, feelings or moods
			Appreciating	DAES1.3 Responds to and communicates about the dances they view and/or experience
	Stage 1	Elements: action, dynamics, time, space, relationships and structure Contexts	Performing	DAS1.1 Performs dances demonstrating expressive qualities and control over a range of locomotor and non-locomotor movement.
			Composing	DAS1.2 Explores and selects movement using the elements of dance to make dance express ideas, feelings or moods
			Appreciating	DAS1.3 Gives personal opinions about the dances and their purpose that they view and/or experience
Creative Arts: Visual Arts	Early Stage 1	Subject Matter: People, Objects, Places and Spaces, Events	Making	VAES1.2 Experiments with a range of media in selected forms
	Stage 1	Subject Matter: People, Objects, Places and Spaces, Events	Making	VAS1.2 Uses the forms to make artworks according to varying requirements

Learning Across The Curriculum

Australian curriculum general capabilities	Other important learning
Critical and creative thinking Intercultural understanding Literacy Numeracy Personal and social capability	Civics and citizenship Difference and diversity Work and enterprise

Keep in touch

Sydney Opera House
Creative Learning
Bennelong Point
Sydney NSW 2000
Australia

sydneyoperahouse.com
Call us 02 9250 7770
or email creativelearning@sydneyoperahouse.com

Connect with us

Facebook /sydneyoperahouse
Facebook Group Sydney Opera House
for Teachers and Educators

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