WOLFGANG AMADEUS MOZART (1756 - 1791)
Horn Concerto No. 4 (3rd movement)

Focus of Lesson
- Introduction to the piece
- Explanation and understanding of Concerto style and Rondo form
- Recognition of solo instrument within an orchestral texture
- Creation of new work using call and response technique

Key Vocabulary
- **Concerto**: a piece of music written for a solo instrument
- **Movement**: a ‘chapter’ from a longer piece of music
- **Rondo**: a musical structure in which the main theme returns many times
- **Call and Response**: a musical phrase in which the solo part is copied by another player or group of players

Try to introduce the above terms and their meanings to pupils during the lesson.

LESSON

**Introduction**
Mozart is one of the world’s most famous composers, but what’s most amazing is that he wrote music from a very young age. He was only five years old when he wrote his first pieces of music, the most famous being ‘Andante in C’, a little piece for piano.

This piece of music is one of his Horn Concertos, of which he wrote four. A concerto (con-cher-toe) is a type of musical composition which features a single solo instrument with an orchestral accompaniment. It’s like having a lead singer, with a band and backing singers to accompany them.

Traditionally, a concerto consists of three movements, often a fast movement, then a slow movement, and then another fast one. This piece of music is the third movement from Mozart’s Horn Concerto No. 4, and it’s called a Rondo. A Rondo is a musical structure in which a tune or theme returns at various intervals throughout the piece. The opening section (Section A) is used to break up the other musical ideas (Section B, C, D, etc.). So, the structure of a Rondo always looks like this:

A – B – A – C – A – D – A – E – A and so on…

**Listen** to the opening eight bars of the piece, which is approximately the first seven seconds of music that you hear. This is the main theme (Section A), and is played by the solo instrument, the French horn. It is immediately followed by a repeat of the same tune, played by the whole orchestra. Explain to pupils that they should listen out carefully for this melody, as it will be played lots of times, either by the French horn or by the orchestra.

**Identify** the solo instrument as the French horn. Explain that this is a member of the brass family of instruments and, if possible, show pupils a photo of the instrument to help them recognise it. Do any of the pupils play the French horn, or know anybody who does? Do they like the sound of a French horn? The French horn in this piece is the solo instrument, which means it plays on its own much of the time.
Explain the structure of a Rondo to the pupils, and ask them to listen to the whole piece of music, and to put their hands in the air when they hear the main melody. How many times did they hear it in total? Was it always very clear, or was it sometimes hard to hear? This structure is a bit like a conversation between the French horn and the orchestra. In music, this is called ‘call and response’.

Create short ‘call and response’ pieces in pairs. Pupils should begin this exercise by asking each other questions, and answering them. This is exactly what the French horn is doing with the orchestra. Then, using percussion instruments, or body percussion, encourage one of the pair to tap out a short rhythm. Their partner should then respond. It may be useful to think of an emotion (angry, sad, happy) to create the mood, or to think of a conversation in their heads, and to literally tap out the rhythm of the words that they are thinking.

Perform these call and response extracts to the rest of the group. Can others identify what they are trying to say to each other?

Extension work
When Mozart was young, a similar age to the pupils, he went on a big tour of Europe, which was an unusual thing to do hundreds of years ago. Ask pupils to use the internet to research where Mozart went on his Magical Musical Tour (Vienna, Frankfurt, Paris, London, Brussels, etc.) and to find these on a map. How many different countries and cities did he visit?

Learning Outcomes
- Understanding the role of a solo instrument within a concerto structure
- Understanding the historical context of the music
- Understanding the importance of call and response to create and develop a musical work
- Identifying the principal theme within a work at each recurrence