



"JUPITER" SYMPHONY No. 41

(Symphony No. 41 in C Major, 4th movement: Molto Allegro)

W. A. Mozart (1788)



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Symphony No. 41 in C Major
4th movement: Molto Allegro
 By Wolfgang Amadeus Mozart
 Classical (1788)

LESSON INTRODUCTION

Important Terms and Concepts

- **Motif:** a short musical idea or pattern of notes that is important and occurs multiple times within a piece of music
- * **Symphony:** a large musical work that usually consists of four different movements
- * **Sonata-allegro (or sonata) Form:** a musical form with three basic sections (ABA)
 - **Exposition:** initial statement of the themes
 - **Development:** the themes are changed, expanded, and/or modulated
 - **Recapitulation:** the original themes return to conclude the work
- * **Coda:** a passage of music that brings a song to an end (Italian for "tail")

BEHIND THE MUSIC



Wolfgang Amadeus Mozart (1756 - 1791) was a child prodigy whose compositions formed the cornerstone of the Classical period in Western music. Mozart's interest in music developed from his father, who was a violinist in the Archbishop's orchestra, a music teacher, music theorist, and a composer. Mozart began playing the piano at the age of 4, was a skilled musician by 6, and performed all across Europe as a young child.

The Shreveport Symphony Orchestra will perform Mozart's *Sinfonia Concertante* with soloists Elissa Lee Koljonen and Roberto Diaz at the March 11 concert. Learn more [here!](#)

He wrote his first symphony at age 8, oratorio at age 11, first opera at age 12, and by age 14 he had conducted 20 performances of that opera. Although he only lived to be 36 years of age, in that time he wrote at least 41 symphonies, 26 string quartets, 10 instrumental quintets, 17 piano sonatas, 42 violin sonatas, 27 piano concertos, 40 divertimenti and serenades, 19 masses, 42 arias, and many songs.

The 4th movement of the “Jupiter” Symphony No. 41 is known for its good humor, exuberant energy, and unusually grand scale for a symphony of the Classical period. It was later dubbed “Jupiter” after the chief god of the ancient Roman pantheon. Many different expressive and compositional contrasts achieve a complexity of emotional experience and richness. The movement is in sonata form with a complex fugal texture: each of five themes are introduced by one part, taken up by other instruments, and developed through interweaving the parts. The combination of the five themes in the five-part counterpoint fugues is so complex that it is impossible for the human ear to sense everything that is going on. Sir George Grove wrote of this movement: *“It is for the finale that Mozart has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree as himself, of concealing that science, and making it the vehicle for music as pleasing as it is learned. Nowhere has he achieved more.”*

ACTIVE LISTENING

1. Teach students to sing the first motif of the Finale, using the appropriate Sol-Fege hand symbols: DO RE FA MI (See page 7). Have them repeat the motif several times until they are confident enough to do it on their own.
2. Explain: **“These four notes are the opening motif of the Finale from Mozart’s Symphony No. 41. A motif is a short musical idea or pattern of notes that is important and occurs multiple times within a piece of music. As we listen to the beginning of the song, listen for this motif and join in with your hand signals whenever you hear it.”**

Play from 0:00 – 1:07 of the Youtube recording:
https://www.youtube.com/watch?v=SiX3z_fOR5k

3. Ask students:
 1. **What did you hear in this song?**
 2. **How would you describe the texture of this piece?**
(Complex & polyphonic! Lots of motives are interwoven in this opening minute, not just the first motif that they learned!)
 3. **The tempo?** (*Molto Allegro* – very fast)
 4. **Dynamics?** (*forte*)
 5. **Mood?** (*triumphant, joyful*)

4. Hold up the “Jupiter” poster (page 1) and say, “This symphony was nicknamed the “Jupiter” symphony after the chief Roman god, Jupiter, who was god of the sky and thunder. We have just listened to the fourth movement, which Mozart wrote in sonata-allegro form. There are three basic parts of sonata-allegro form: the exposition at the beginning, which we just heard, when the composer introduces the theme of the movement.”

5. **Now let’s listen to the second section, which is called the development.** (Play from 4:34 – 5:17).

6. Ask: “What did you hear? Did you notice a four-note pattern in this section? Did it sound the same or different? What changed?”

“In the development, the composer changes up the original themes: so in this song, Mozart changes keys, turns the theme upside down, and makes it minor, which gives it a darker feel.”

7. “Let’s listen again. This time, hold up four fingers whenever you hear the four-note motif in its changed form.”

(This time play from 4:34 – 5:40).

8. Ask students: **What happened? What did you hear this time?**
(Hopefully they will notice that the motif has returned in its original form!)

Explain: We have reached the third section of sonata-allegro form: the recapitulation! During the recapitulation, the composer brings back the original theme.

A composer usually ends the song with the recapitulation section, but Mozart does something unusual in this symphony! Instead of ending with the recapitulation, he adds an additional ending section, called the coda, which brings the whole movement – and the whole symphony to a close. Let's listen to the coda!

9. The coda begins at 10:20, but you may want to begin earlier (around 8:20) give students a chance to hear a portion of the recapitulation section, adding their hand motions, and hear how Mozart transitions into the coda.

GO DEEPER

OPTION 1. MUSICAL CONNECTIONS: THE FIRST MOTIF

Mozart didn't just invent that four-note motif! It has a long and venerable history within classical music. Listen to a few different songs that contain this motif, and have students perform their hand motions whenever they hear it. How are these pieces similar to and different from the "Jupiter" Symphony?

- a. "Kyrie" from Josquin Des Prez's *Missa Pange Lingua* (begin at 0:43):
<https://www.youtube.com/watch?v=pTB5tjn4mqM>
- b. "Credo" from Mozart's *Missa Brevis in F Major, K. 192*:
https://www.youtube.com/watch?v=SiX3z_fOR5k
- c. The final movement of Haydn's *Symphony No. 13*:
https://www.youtube.com/watch?v=Ehk9_W78wB0

OPTION 2. MUSIC AND STORYTELLING

Compare the way in which a composer develops a theme in sonata form with the way in which an author develops a plot. The exposition section introduces the characters and opening situation; the development section further develops the conflict and brings it to a climax; and the recapitulation resolves the conflict. Some ideas are below:

1. *Coordinate with language arts teachers to teach sonata form at the same time that they teach dramatic arc structure (exposition, rising action, climax, falling action, denouement).*
2. *Have students create a story to go along with the Finale of Jupiter's Symphony. Have them assign characters to each of the five themes, then listen to the opening and determine the setting of their story. Play sections of the development and have them determine the central conflict of the story. Then, play sections of the recapitulation and coda, and have them decide how the story resolves. You may want to have them write their stories in paragraph form, illustrate the stories, or act out their stories/perform them as a puppet show along with the music.*
3. *Have them research other songs that are in sonata-allegro form and create new stories based on these songs.*

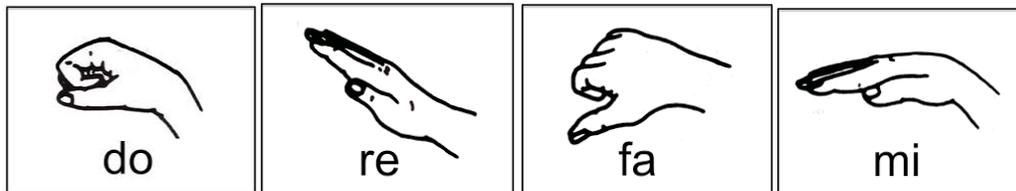
RESOURCES

YOUTUBE RECORDING: https://www.youtube.com/watch?v=SiX3z_fOR5k

SHEET MUSIC:

http://japanese.imslp.info/files/imglnks/usimg/5/53/IMSLP340627-PMLP01573-mozart-41-mvt4_cropped.pdf

OPENING MOTIF:



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LESSON ACTIVITIES WERE ADAPTED FROM:

- *A Matter of Music: "I Believe in Mozart:"*
<https://listenlearnanddo.wordpress.com/2013/03/18/i-believe-in-mozart-symphony-41-in-c-major/>
- *The Guardian: "Symphony Guide: Mozart's 41st:"*
<https://www.theguardian.com/music/tomserviceblog/2014/may/27/symphony-guide-mozart-41st-jupiter-tom-service>
- *CMP Plan: Jupiter Symphony:*
http://www.wmea.com/proxy.php?filename=files/cmp/teaching_plans/cmpplanjupitersymphony.pdf