

Ksenja Marolin Kuzma

Ustvarjanje ob Mozartovi glasbi

Povzetek: Učitelji, ki poučujemo glasbeno vzgojo, se srečujemo z izzivi, ki segajo od skopo odmerjenega časa za predmet do raznovrstne moderne glasbe, ki nas obdaja v vsakdanjem življenju, in njenega močnega vpliva na otroke. Tako se večkrat primeri, da ne uspemo uspešno predstaviti bogastva, ki ga predstavlja klasična glasba. Glede na pogosto predpostavko, da je danes med mladimi vse manj zanimanja za to glasbo, me je zanimalo, kako jo bodo učenci sprejeli ter se nanjo odzvali. V prispevku je predstavljeno načrtno, vendar sproščeno izvajanje glasbenih primerov W. A. Mozarta, katerega dela sem priredila in otrokom predstavila preko plesa, petja, igranja na orffov inštrumentarij ipd.

Ključne besede: klasična glasba, orffov inštrumentarij, ples, Wolfgang Amadeus Mozart

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Strokovni prispevek

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Uvod

Otroštvo je pomembno obdobje v posameznikovem življenju, saj tega, česar ne usvojimo v rani mladosti, pozneje pogosto ne moremo nadomestiti. To velja tudi za področje glasbe. Kot mentorica interesne dejavnosti orffovega inštrumentarija dobera spoznavam glasbeni potencial otrok. Šola mora namreč kar najbolj upoštevati njihove razvojne potrebe. Večkrat sem naletela na očitke, da učenci glasbe kot učnega predmeta ne cenijo dovolj. Po njihovem mnenju naj bi bile vsebine dolgočasne in nezanimive. Že pred leti, ko sem delala v oddelku podaljšanega bivanja, sem učencem želela ponuditi kakovostno glasbeno dejavnost, zato sem glasbena dela Wolfganga Amadeusa Mozarta priredila glede na stopnjo njihovega razvoja, nato pa jim jo predstavila preko plesa, petja, poslušanja, likovnega izražanja, igranja na orffov inštrumentarij ipd.

Razumevanje klasične glasbe je dolgotrajen proces, s katerim moramo začeti že v predšolskem obdobju. Kako otrok razume klasično glasbo, je v veliki meri odvisno od tega, kakšne glasbene vzgoje je deležen doma. Za prva zbliževanja s klasično glasbo v šoli moramo izbrati predvsem kratka dela z nezahtevno vsebino, ki so učencu blizu, saj lahko prezahtevna dela v njem vzbudijo odpor. Učencem praviloma ugaja klasično delo, ki ima plesni ritem in poudarjeno melodiko, a jih moramo na poslušanje klasične glasbe privajati postopoma. Pomembno je, da glasbenega dela ne poslušajo samo enkrat, ampak večkrat, saj lahko le tako podoživijo in razumejo njegovo kakovost. Pri tem je seveda pomemben tudi učiteljev didaktični pristop in način obravnave klasične glasbe, saj je doživetje glasbenega pouka pri učencih v veliki meri odvisno od nas, učiteljev, in tega, kako jih bomo za to glasbo navdušili.

Pri delu z učenci sem morala biti izredno pozorna, saj sem tako pridobivala tudi sprotne informacije o težavah, s katerimi so se le-ti srečali. Najprej sem opazila, da ne znajo poslušati glasbe, saj je na tej stopnji to zanje relativno težko. Osredotočeno in zavestno poslušanje je namreč zanje predstavljalo veliko težavo in tako sem temu na začetku posvečala veliko pozornosti. Z učenci smo se igrali igre pozornega poslušanja; tako smo na primer tekmovali, kdo sliši več. Ker so vsa področja glasbe povezana z opazovanjem in poslušanjem stvari ter pojavov v

naravi, sem z učenci odšla v gozd, kjer smo poslušali različne zvoke (šelesenje listov, petje ptic, pokaenje vej, piš vetra ipd.), nato pa smo poslušanje ponovili tudi v razredu, na igrišču ... Tako sem počasi, a še vedno ne pri vseh, dosegla, da so glasbi prisluhnili miže in tiho. S tem pa so učenci kmalu lahko prepoznavali tudi glasbene inštrumente in obliko glasbenega dela. Slednje jim je koristilo pri plesu, saj so lažje prepoznali, kje se melodija ponovi, s tem pa so prepoznavali tudi sam ples.

Druga težava, s katero sem se srečala, je bilo izvajanje glasbenih del na orffov inštrumentarij. Učenci so bili sicer navdušeni nad dejstvom, da bodo glasbena dela izvajali sami, vendar pa z inštrumenti niso znali ravnati. Nekatere izmed njih so srečali prvič, zato sem jim morala vsakega najprej predstaviti. Pri seznanjanju z inštrumenti sem izkoristila njihovo zanimanje za vse, kar zveni. Tako so učenci želeli igrati na sleherni inštrument, ki so ga videli. Pri tem sem poskrbela, da je vsak le-tega dobro videl, slišal njegov zvok, izvedel njegovo ime in videl, kako ga uporabljamo (kako ga držimo, s čim udarjamo po njem, kako držimo tolkalca ...). Ko sem inštrument učencem predstavila, so se lahko sami preizkusili v igranju nanj, spremljavo z njim pa sem jih učila postopoma. Tehniko igranja na določen ritmični inštrument smo vadili v obliki ritmičnega odmeva.¹ Ker je bilo igranje na melodične inštrumente pri nekaterih priredbah zanje zelo zahtevno, sem to prepustila učencem z več znanja (tj. učencem, ki obiskujejo glasbeno šolo). Poleg tega sem inštrumente ustrezno prilagodila tudi z odvzemom vseh odvečnih ploščic (pri metalofonu, ksilofonu in zvončkih).

Učne dejavnosti pri pouku glasbe

V prispevku je predstavljen le del dejavnosti, ki sem jih izvajala z učenci. Med obravnavanimi deli so bili serenada (»Naša mala nočna glasba«), spevoigra (»Bastien in Bastiena«), plesa (»Nemški ples«, »Alla Turca«) ter arija iz opere »Čarobna piščal« (»Cingljanje zvončkov«).

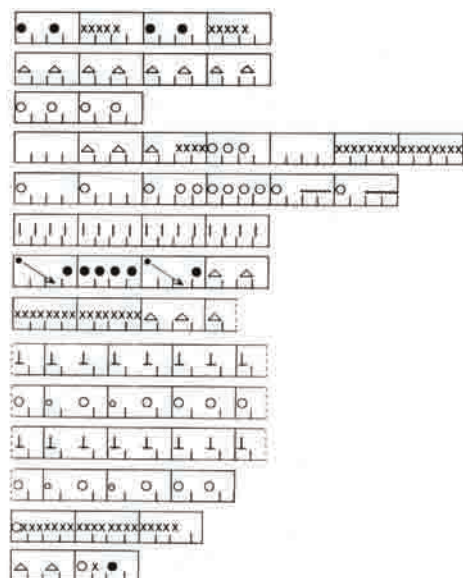
Naša mala nočna glasba

»Mala nočna glasba« je serenada, ki je nastala leta 1787, in sicer v obdobju vrhunca Mozartove ustvarjalnosti. Ob tej glasbi smo se po nekajkratnem poslušanju originalnega posnetka izražali z lastnimi, spontanimi telesnimi gibi, nato pa so učenci gibe ponavljali za mano. Za stimulativno vzdušje smo zatemnili prostor in dodali primerno prosojnico. Poleg tega sem naredila tudi priredbo, kjer učenci pojejo in igrajo na inštrumente. »Naša mala nočna glasba« je priredba za zbor in zvončke, kjer lahko slednje igrata dva učenca in se pri tem razdelita na dva glasova. Besedilo, ki sem ga dodala, nima umetniške vrednosti, ampak zgolj namen, da opiše mirnost, vedrino in lahkotnost glasbe. Otroci si ob preprostem besedilu hitreje zapomnijo melodijo. Besedilo so ustvarjali tudi učenci in tako smo dobili več »malih nočnih glasbic«.

¹ Učenci ponovijo ritem.

»Naša mala nočna glasba« (shema: Kern 1991)

Allegro, 1. stavek – 1. del



●	Ploskanje
×	Udarjanje
△	Tleskanje s prsti
○	Tiho stopicanje
	Trkanje po mizi
└	Z roko udarjamo po hrbtni strani druge roke
↗	Ročna gesta premik roke od zgoraj navzdol
~~~~~	Glas: ~~~~~

Slika 1: Igralna shema s pomenom simbolov (igranje z lastnimi instrumenti)

**Legenda**

- = 2 dvakratno zibanje levo in desno s telesom
- = 4 štinkratno zibanje s telesom
- = | trkanje po mizi
- = └ udarjanje roke po hrbtni strani druge roke
- = △ tleskanje s prsti
- = ● ploskanje
- = ○ glasno stopanje po tleh
- = × udarjanje križem rok po ramenih
- = ↑ ⊙ ↑ roki nad glavo, pogled navzgor
- = ↓ ⊙ ↓ roki in glava, pogled navzdol
- = ↓ ↑ taktiranje na dva
- = ~~~~ glas: ~~~~
- = s ritmična izgovorjava na soglasnik s

## (Serenada »K. 525«)

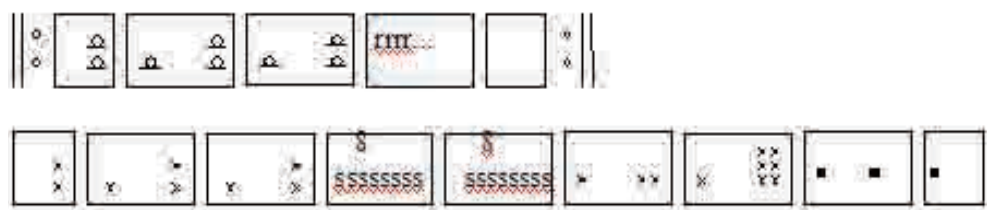
## Romanze, 2. st.

## Andante

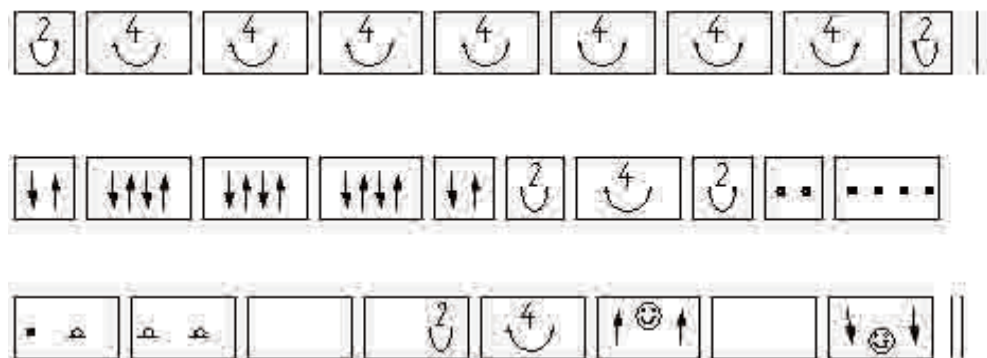
Slika 2: Legenda simbolov za spodnji primer



Slika 3: 1. del (umirjen, zibajoč)



Slika 4: 1. del (živahneje)



Slika 5: 2. del (ponovitev prvega dela brez ponavljanja)

# NAŠA MALA NOČNA GLASBA

Prosto po W. A. Mozartu  
 iz serenade "Eine kleine Nachtmusik"  
 Beseditlo in arr. R. Ruzma

ZBOR

Mā- la noč- na gla- sba Mo- zar- ta sle- ši, se pre-

ZVONČKI

le- pa pes- mi- ca Na- ša je noč- na glas- bi- ca ta neč- na

pes- mi- ca in me- lo- di- ja ta za- poj- mo pa- pa pa- pa pa pa pa

pa ja- za- ča- ra- la nas- je

ne- zna ma- la noč- na glas- bi- ca

1. glas- bi- ca

2. glas- bi- ca

Slika 6: Notni zapis priredbe »Naše male nočne glasbe«.

*Bastien in Bastiena*

Otrokom je bila predstavljena arija čarovnika Kolasa iz nemške spevoigre »Bastien in Bastiena«. Po razlagi vsebine jih je delo zelo navdušilo, saj ga je Mozart napisal, ko je bil star le 12 let. Učence sem tako najprej seznanila z vsebino, nakar smo poslušali arijo. V njej čarovnik Kolas izgovarja čarovniške besede, ki smo se jih tudi mi naučili gladko ritmično izgovarjati. Sledilo je ritmično in melodično izvajanje glasbenega dela ter dinamična predstavitev, ki je potekala na naslednji način:

- Sedimo v krogu. Učitelj ali učenec izgovori prvo besedo besedila, sosed drugo in tako naprej.
- Vsaka beseda se izgovori z drugim občutkom: skrivnostno, obtožujoče, šepetaje, boječe ...
- Ob čarovniških izrekih učenci uporabljajo inštrumente, ki smo jih naredili sami. Tako se ustvari čim bolj čarobne zvoke.
- Učenci izgovarjajo čarobne besede in hkrati igrajo na inštrumente.
- Učenec sedi sključen in skrit z glavo navzdol (lahko je pokrit s prtom). Odkriva se ob določeni čarovniški besedi in spontano gibalno izraža, ostali pa igramo na inštrumente in izgovarjamo čarovniške besede.
- Ob ariji se vsi spontano gibalno izražamo. Pri tem delu pa se tudi likovno izražamo – tako z glino upodobimo čarovnika Kolasa.

Ta vsebina in delo sta primerna predvsem za učence prvega razreda, kjer lahko za boljše vzdušje zatemnimo tudi prostor in damo na grafoskop barvno folijo. Če prostor ustrezno osvetlimo, imamo vključeno tudi sceno. Opisana dejavnost je bila izvedena tudi v oddelkih drugega in tretjega razreda.

*Nemški ples K. 600*

»Ples št. 2« je eden od šestih nemških plesov (»K. 600«), ki jih je Mozart leta 1791 napisal za karnevalski čas. Ti plesi so lahkotni in so bili v 18. stoletju predhodniki valčka. »Ples št. 2« je tako zabaven, priložnostni ples, ki je primeren za otroke. Napisan je v tridobnem taktu z značilnim predtaktom in poudarkom na prvi dobi, kar je značilno za menuet. Sestavljen je iz dveh delov, ki štejeta enako število taktov (32). Tretji del je ponovitev prvega, vendar polovično skrajšan, ker nima ponovitev. S preprostimi gibnimi elementi sem oblikovala ples, kjer otroci sodelujejo v parih. Ples sem izvedla tudi v oddelkih drugega in tretjega razreda.

Slika	Opis
<i>Začetni položaj:</i>	Dečki in deklice so postavljeni v ravni vrsti in gledajo drug proti drugemu.
1 (A-del; 32 taktov)	A = 16 taktov Dečki stopijo štiri korake naprej proti deklicam (vsak korak traja en takt). Počakajo tri takte in se na četrtega priklonijo deklicam. Pri ponovitvi naredijo podobno, le da gredo štiri korake nazaj na začetni položaj. Z levo nogo stopajo naprej, z desno pa nazaj.
2	B = 16 taktov Ko se pojavi druga tema, deklice naredijo isto, le da začnejo z desno nogo naprej in z levo nazaj. Prav tako po premoru treh taktov na četrtega naredijo priklon.
3 (B-del; 32 taktov)	C = skupaj 16 taktov Dečki in deklice gredo istočasno štiri korake naprej drug proti drugemu in se pomešajo v eni vrsti (štirje takti).
4	Na peti takt gredo dečki na levi strani v polkrog okoli deklic tako, da so sedaj vsi obrnjeni v isto smer. Ta obrat naredijo v štirih taktih (štirje manjši koraki naprej).
5	V naslednjih štirih taktih dečki spet naredijo polkrog, vendar pri tem stopijo štiri korake pred deklice. Tako imamo isti položaj kot prej. V osmih taktih torej dečki naredijo cel krog okoli deklic, obrnjeni pa so v nasprotno smer od njih.
6	V naslednjih štirih taktih se na prvo dobo dečki obrnejo v isto smer kot deklice.
7, 8	D = 16 taktov Sledi polkrog deklic okoli dečkov, in to na desno stran pred njih. Po polkrogu so obrnjene v drugo smer, zato nadaljujejo polkrog, da se vrnejo na isti položaj kot prej.
9	Sledi pogled ali obračanje glave na desno in potem na levo stran. Dečki začnejo v desno, deklice pa v levo. Obračanje glave je na prvi in tretji takt, na drugega in četrtega pa gledajo naravnost, tj. v smer puščice.
10	Dečki naredijo štiri korake naprej in obrat proti deklicam – kot v prvem položaju. Tako so otroci ponovno obrnjeni drug proti drugemu.
11	Ponavljamo prvo in drugo sliko, vendar gredo dečki štiri korake naprej in takoj nazaj, čemur sledi priklon.
12	V zaključni sliki naredijo deklice štiri korake naprej in nazaj, nato sledi priklon.

Tabela 1: *Ples št. 2**Alla Turca (Kern 1991)*

Rondo »Alla Turca« je tretji stavek sonate v A-duru (»K. 331«). Po obliki je rondo s kodo². Oblika tega stavka je: A c B c A c + koda.

Ples se lahko v eni šolski uri izvede samo kot A-del, v drugi uri pa kot B-del s kodo. Pred učenjem plesa smo z učenci večkrat poslušali posnetek. Naredila sem preproste gibne elemente, ki so primerni tudi za izvajanje v prvem razredu, ples pa sem izvedla tudi v oddelkih drugega in tretjega razreda.

Oblikovanje gibanja: Učenci so razdeljeni v dve skupini in imajo barvne trakove. Naredijo dvojni krog. Prva skupina je manjša, stoji znotraj kroga in gleda navzven. Druga skupina je večja in gleda navznoter.

² Sklepni del skladbe.

Začetni položaj	
A = a 1	Naredimo štiri počasne korake (štirje takti) iz kroga in nato osem hitrih korakov nazaj vanj. Pri tem so počasni koraki dolgi, hitri pa kratki.
B =	poudarjen stranski korak v desno (dva koraka), kjer se leva noga priključi desni, in nato stopimo dva koraka levo, kjer se desna priključi levi. To potem še enkrat ponovimo.
C =	refrenska tema, kjer obe skupini naredita osem taktov hoje v smeri urinega kazalca. Ko se tema zaigra prvič, prva skupina maha s trakovi, pri ponavljanju pa maha samo druga skupina, ki se nahaja na zunanji strani kroga.
D = d 1	Osem taktov rahlega teka v desno (smer urnega kazalca) in nato prav tako osem taktov v nasprotni smeri urinega kazalca.
E =	stojimo z obrazom proti sredini kroga, kjer manjša skupina – notranji krog – s trakovi dela osmice. Pri ponovitvi isto naredi še druga skupina – zunanji krog.
F =	pri zaključku se druga skupina približuje in oddaljuje od prve na notranji strani, pri tem pa obe mahata s trakovi. Prvo približanje traja šest taktov, na sedmi takt se skupina začenja sedem taktov oddaljevati in spet šest taktov približevati. Potem se oddalji v šestih taktih in nato naslednjih, tj. zadnjih, šest taktov približuje, dokler skupini nista čisto skupaj in mahata s trakovi. To na kratko pomeni, da se skupina trikrat približa in dvakrat oddalji.

Tabela 2: *Rondo »Alla Turca«, gibni elementi po posameznih delih*

### Čarobna piščal – Cingljanje zvončkov

Poleg vsega omenjenega sem priredila tudi Mozartovo arijo iz opere »Čarobna piščal« in ji zaradi besedila in uporabe inštrumentov dala naslov »Cingljanje zvončkov«. Pesem naj bi otroci izvajali ob izteku starega leta. Izvirni naslov te arije je »Das klinget so herrlich«. Arijo poje zbor sužnjev z Monostatosom na čelu, prikazuje pa začaranost le-teh ob zvokih Papagenove piščali. Tako se zgodi, da se, namesto da bi bili sužnji nesramni in hudobni, še posebno do Pamine, njihova volja in drža telesa v celoti spremenita. Postanejo namreč prijazni, zato začnejo plesati in peti. Glasba jih je povsem začarala (Streit 1996).

### Delo z učenci

Učenci spoznajo vsebino opere in poslušajo arijo. V šolo lahko prinesejo različne vrste zvončkov, da poslušamo njihove različne zvone. Ugotavljajo, da imajo nežen in predvsem dolg zven, ki je bil najbrž vseč Mozartu, otrokom in tudi – zakaj pa ne – dedku Mrazu. Nato se začnemo na Mozartovo glasbo učiti svojo pesem z naslovom »Cingljanje zvončkov«.

Najprej se naučimo peti melodijo, posamezni učenci pa se naučijo še spremljavo na inštrumente. Zvončki in pevski glas imajo enak notni zapis; obseg je od  $h$  do  $c_2$  (en ton čez oktavo). Drugi glas zvončkov igra terco nižje in od učencev zahteva malo več spretnosti in posluha za dvoglasje. Najnižji glas je bas ksilofon ali metalofon. Ta del se učimo vsi skupaj, ker je spremljava T–S–D–T. Pri tem z rokami vadimo po zraku, kot bi v njih imeli udarjalke in bi udarjali po ploščicah ksilofona. Desna roka igra –T– (ton C), leva pa –S, D– (tona F in G). Učencem sem za lažje pomnjenje podala tudi spodnjo shemo.

## 1. del pesmi:

D	c c	c			c	c	c c			c
L		g g	g g	g			f f	g	g g	

## 2. del pesmi:

D		c c	c		c	c	c c			c
L	g g	g		g g g			f f	g	g	

## Sklep

Za glasbo W. A. Mozarta so otroci pokazali zelo veliko zanimanje in veselje. Pri tem jih nisem samo učila plesnih korakov oziroma plesov, temveč sem jim omogočila, da so se ob glasbi tudi svobodno izražali, kar jim je lepo uspelo. Navdušeni so bili tudi nad vsako pravljičico oziroma zgodbicco, ki sem jim jo povedala pred izvajanjem posameznega glasbenega dela (»Čarobna piščal«, »Bastien in Bastiena«, »Kruh z maslom« ipd.). Še zlasti me je presenetilo njihovo veliko zanimanje za Mozartovo življenje, ki so ga lahko spoznali ob igri s kartami, ki smo jih izdelali sami.

Pomembno je tudi dejstvo, da sem projekt približanja klasične glasbe otrokom izvedla že pred leti in sedaj vsako leto v pouk uvrstim tudi Mozartova dela. Po toliko letih lahko z velikim navdušenjem povem – to sem namreč preverila –, da so učenci tudi na tej stopnji razvoja sposobni poslušanja in izvajanja klasične glasbe, čeprav je v to treba vložiti veliko truda, znanja in časa. Dobre izkušnje so me pripeljale do odločitve, da bom v pouk glasbene vzgoje vključila veliko klasične glasbe.

Hkrati se zavedam, da sem, čeprav sem od dvajsetih učencev morda navdušila tri, štiri, naredila precej, saj ravno klasična glasba ob množici modernejših zvrsti pri mladih izgublja svoj pomen.

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## Ksenja Marolin Kuzma

### Creating by Mozart's Music

**Abstract:** Music education teachers are confronted with challenges ranging from scarcity of time for course preparation to the variety of modern music that surrounds us in everyday life and its strong influence on children. These are also the reasons why the richness of classical music cannot be represented successfully. Because today's youth show an increasing decline in an interest in classical music, I was also curious about how classical music would be accepted by children and how they would respond to it. This article presents a planned, but relaxed, implementation of musical examples from the gathered works of W. A. Mozart. I have arranged some of his works for the children and I have presented them through dance, singing, art expression, and by playing Orff instruments, etc.

**Keywords:** classical music, Orff instruments, dance, Wolfgang Amadeus Mozart

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Professional paper

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## Introduction

Childhood is an important period in a person's life because what an individual does not acquire at an early age cannot often be achieved later on. This limitation also applies to the field of music. As a mentor of Orff instruments curricular activities, I thoroughly get to know a child's musical potential. The school is required to take the utmost care with regard to a student's development needs. I have often heard complaints that students do not have a good appreciation of music courses. In their view, the contents of these classes are boring and uninteresting. Years ago, when I worked in the after-school section, I wanted to offer students quality music activities so I have organized the musical works of Wolfgang Amadeus Mozart, depending upon the children's developmental level. I then used dancing, singing, listening, artistic expression, and the playing of Orff instruments to present this curriculum to the students.

Gaining an understanding of, and appreciation for, classical music is a long-term process, which must begin during preschool. How a child comprehends classical music largely depends upon what kind of music education he receives at home. For a child's first encounter with classical music at school, teachers should primarily choose short works with content that the students can easily relate to, because works that are too difficult can lead students to dislike the music. Students generally like classical music that has a dance rhythm and highlighted melodies, but music teachers need to familiarize children with these works, gradually. It is important that the students listen to the selected music several times for, only then, can they re-live the experience and fully understand its quality. Of course, the teacher's approach and method of dealing with classical music is also important, since the experience of music education in school is largely dependent upon teachers and how they enrapture their students in the music.

I have been extremely careful when working with students because I have also gained real-time information about the problems that teachers encounter when trying to teach classical music to today's youth. The first thing I noticed is that the students do not know how to listen to the music as doing so is relatively difficult. Focused and conscious listening represent as a major problem to today's students,

so I devoted much of my teaching attention to that matter. To address this, I have played games with the students in which we carefully listen to a piece of music and compete to determine such things as who hears more. Because all areas of music are associated with observing and listening to sounds and phenomena that occur in nature, I took my students into the forest where we listened to different sounds (rustling leaves, singing birds, cracking branches, wind noise, etc.). Later on, we repeated this exercise in the classroom and on the playground by listening and observing sounds in those environments as well. In this way, I have slowly reached some, but not all of my students. I ask them to sit quietly and listen to the music with their eyes closed. As a result, the students soon begin to recognize the musical instruments and the art of the musical work. This ability was later useful for the dance exercises, because the students could easily recognize where the melody was repeated, which also helped them to recognize the dance itself.

The implementation of music on the Orff instruments was another problem I had to face. Students were thrilled that they would be performing the musical work by themselves, but they had problems with handling the instruments. During the process of acquainting the students with the instruments I have relied on their interest in everything that makes a sound. Thus, the students wanted to play every instrument they saw. I made sure that the students were introduced to each of the instruments, heard its sound, learned its name, and saw how the instrument should be held and played. When I presented the instruments to the students they were allowed to try playing them and I gradually taught them how to properly use them. We practiced the technique of playing on a rhythmic instrument, in the form of rhythmic echoes¹. Since playing on the melodic instruments in some musical adaptations was very difficult for the students I handed those instruments to those students who had more music experience and knowledge (i.e., students who attended music school). Additionally, I have adapted the instruments by withdrawing all the redundant blocks, as found in the metalophone and the xylophone, and in the chimes).

## Learning activities at music hours

This article presents only some of the many musical works that I performed with students, including a serenade ("Our Little Night Music"), an operetta ("Bastien und Bastienne"), dances ("German Dance" and "Alla Turca"), and an aria from the opera "The Magic Flute" ("Jingle Bells").

### *Our Little Night Music*

"Eine kleine Nachtmusik" is a serenade, written in 1787, during a period of Mozart's creative peak. While listening to this music several times, we expressed ourselves using spontaneous body movements. Afterwards, the students repeated the moves, imitating me. To stimulate the atmosphere we dimmed the lights and

¹ Students repeat the rhythm.

added an appropriate slide on the projector. Additionally, I also instructed the students to sing and play the instruments. “Our Little Night Music” is an adaptation for choir and bells, and the piece is played by two students and it is split into two voices. The lyrics that I added have no artistic value. I included them only to describe the calmness, serenity, and lightness of the music. Children memorize the melody more quickly when they have some simple lyrics to learn. Furthermore, some of the lyrics were written by students, so that we performed more than one version of “Little Night Music”.

### “Our Little Night Music” (Scheme: Kern 1991)

#### Allegro, 1. Sentence – 1. Part

● Clapping  
 X Knocking  
 △ Snapping with fingers  
 ○ Silent stepping  
 ○ Knocking on the table  
 T Smacking with one hand on the back side of the other hand  
 ↓ Hand gesture: hand movement from top to bottom  
 ~ Voice: rrrrrrrr

Picture 1: *Playing scheme with symbol meaning (playing with body instruments)*

**Legend**

-  swinging twice with the body to the left and right
-  swinging four times with the body to the left and right
-  knocking on the table
-  Smacking with one hand on the back side of other hand
-  snapping with fingers
-  clapping
-  loud stepping on the ground
-  tapping with the right hand on the left and with the left hand on the right shoulder
-  hands above the head, looking up
-  hands lowered, looking down
-  showing the beat on two with your hands
-  voice : mrr...
-  rhythmic pronunciation of the consonant "s"...

(Serenade "K. 525")  
Romanze, 2. Sentence  
Andante

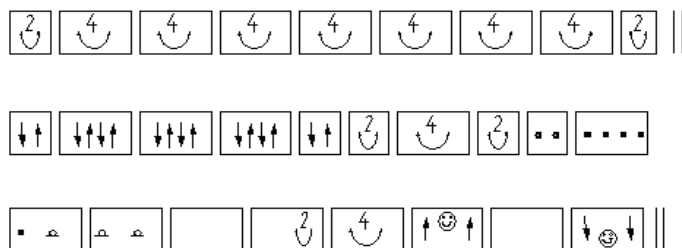
Picture 2: Legend of symbols for the example shown below



Picture 3: Part 1 (peaceful, swinging)



Picture 4: Part 1 (lively)



Picture 5: Part 2  
(repetition of the first part  
without repeating)

**NAŠA MALA NOČNA GLASBA**

Prosto po W. A. Mozartu  
iz serenade "Eine kleine Nachtmusik"  
Besedita in arr. B. Ruzma

ZBOR

Ma- la noč- na gla- sba Mo- zar- ta si- ši se- pre-

ZVONČKI

le- pa pos- mi- ca Na- ša je noč- na glas- bi- ca ta neč- na

pes- mi- ca in me- lo- di- ja ta za- poj- mo pa pa pa pa pa pa pa

pa ja. za- ča- ra- la nas je

ne- zna ma- la noč- na glas- bi- ca glas- bi- ca

1. 2.

Picture 6:  
Musical  
notation of the  
arrangement  
for "Our Little  
Night Music"

*Bastien and Bastienne*

The aria of the wizard Colas from the German operetta, “Bastien und Bastienne,” was presented to the children. After the interpretation of the content of the work, the children were very excited to learn that Mozart wrote it when he was only 12 years old. Afterwards, we listened to the aria. In this part of the aria, the wizard Colas says magic words, which the students have also learned to say in a smooth, rhythmical manner. What ensued were a rhythmical and melodic implementation and a dynamic presentation of the musical part, which went as follows:

- We are sitting in the circle. Teacher or student pronounces the first word in the text; the neighbor pronounces the second word, and so on.
- Each word is pronounced with a different sensation: mysterious, accusing, whispering, fearful, etc.
- When the magic words are spoken, the children use the instruments that we have made. This is how we created the most magical sounds.
- Children pronounce the magic words while playing the instruments.
- A child sits bent and hidden with his head upside down (he could be covered with a tablecloth). He uncovers himself when a certain magic word is uttered and dances spontaneously, while the other children play the instruments and say the magic words aloud.
- At the aria, all the children and the teacher dance spontaneously. Afterwards, we also sculpted a figure of the wizard Colas out of clay.

The content of the musical work is particularly suitable for children in the first class, where we can also intensify the mood by darkening the classroom and by placing a colored, transparent foil on the projector. When we properly illuminate the classroom, we also include a scene. The described activities were carried out in the second and third grade classes as well.

*German Dance K.600*

“Dance No. 2” is one of the six German dances (“K. 600”) that Mozart wrote in 1791 for carnival time. These dances are easy to perform and were the 18th century predecessors of the waltz. “Dance No. 2” is a funny, casual dance that is suitable for children. It is written in three-quarter time with a characteristic upbeat and with focus on the first period, which is typical for a minuet. The dance consists of two parts each with the same number of beats (32). The third part is a repetition of the first part, but half-cut, because it contains no repetition. With simple articulated elements, the children perform the dance by participating in pairs. This dance was performed in the second and third grade classes, as well.

Picture	Description
<i>Start position:</i>	Boys and girls stand in a straight line and face each other.
1 (Part-A; 32 beats)	A = 16 beats The boys take four steps toward the girls (each step lasts one beat). They wait three beats. On the fourth beat, they bow to the girls. In the repetition, the girls do the same, except they take four steps back to the starting position. With the left foot they step forward, with the right foot they go back.
2	B = 16 beats In the second theme, the girls engage in the same actions as the boys, but they start by placing their right leg forward and keeping their left leg back. After the three beat break, the girls bow on the fourth beat.
3 (Part-B; 32 beats)	C = Together 16 beats The boys and girls walk together four steps towards each other and stand, mixed together in one line (four beats).
4	On the fifth beat, the boys on the left side make a semicircle around the girls so that they now all face the same direction. This turn is made in four beat (four small steps forward).
5	In the next four beats, the boys again make a semicircle, but now they stand four steps in front of the girls. In eight beats, the boys make a full circle around the girls and then the boys face in the opposite direction from the girls.
6	In the next four beats, the boys turn, during the first period, in the same direction as the girls.
7, 8	D = 16 beats What follows is the semicircle of girls around the boys, who stand on their right side in front of them. After making the semicircle, the girls face the opposite direction. They continue with the semicircle so as to return to the same position they held at the beginning of the dance.
9	What follows is a quick glance or turning of the head to the right and then to the left. The boys start to the right and the girls start to the left. They turn their heads on the first and third beat, on the second and fourth beat they look straight ahead.
10	The boys take four steps forward and turn towards the young girls – as they did in the first position. Now the children face one another again.
11	We repeat the first and second sequence, but the boys take four steps forward and four steps right back, followed by the bow.
12	In the final sequence, the girls take four steps forward and back, followed by the bow.

Table 1: "Dance No. 2"

*Alla Turca (Kern 1991)*

The rondo, "Alla Turca" is the third sentence of the "Sonata in A Major" ("K. 331"). The form is a rondo with a code². The form of this sentence is: A c B c A c + code.

It takes one school hour to perform part A of the dance. It takes a second school hour to perform part B. Before learning the dance, we listened to the musical parts a couple of times. I created some simple dance moves, which were

² Final part of the song.

also suitable for the children in the first class to perform. The dance was also performed by the children in the second and third classes.

Creating the dance moves: Divide the children into two groups and give them each some colored ribbons. Instruct the children to make a double circle. The first group is smaller and stands inside the circle, facing outwards. The second group is larger and faces towards the inside of the circle.

Starting position
A = a 1 Take four slow steps (four beats) out of the circle and then eight quick steps back into the circle. In this context, the long steps are slow and the faster steps are short.
B = Emphasize the side step to the right (two steps), where the left leg joins the right and then takes two steps left, where the right leg joins the left. This is then repeated, once.
C = Refrain theme, where the two groups take eight beats (eight steps) of walking in a clockwise direction. When the theme is played first, the first group waves its ribbons. At the repetition, the second group on the outer part of the circle waves its ribbons.
D = d 1 Moving to eight beats, the children take a slight run to the right (clockwise) and then also move eight beats in a counter clockwise direction.
E = The dancers stand facing towards the center of the circle where a smaller group - an inner circle – draws figure eights by moving their ribbons through the air. During the repetition, the second group, in the outer circle, completes the same action.
F = At the end, the second group approaches and moves away from the first group, which still remains on the inside of the circle. Both groups wave their ribbons. The first approaching movement lasts six beats. On the seventh beat the group begins to move away for seven beats and then approaches for six beats. Next, the group moves away in for the next six beats, i.e., the last, six beats for approaching, until the groups come together, waving their ribbons. In short, this means that the group approaches three times and moves away two times.

Table 2: *The rondo “Alla Turca”, the dance elements of the separate parts.*

### *The Magic Flute – Jingle Bells*

I have also arranged Mozart’s aria from his opera “The Magic Flute.” For the sake of the text, and in order to use the instruments I chose, I titled the piece, “Jingle Bells.” This is a song that the children should sing at the end of the year. The original title of this aria is “Das klinget so herrlich.” The aria is sung by a choir of slaves with Monostatos, and the aria shows how the slaves were enchanted by the sound of the Papageno’s flute. Instead, while the slaves are being insolent and evil, especially to Pamina, their mood and posture are changed entirely. They become friendly and start to dance and sing. The music has completely enchanted them (Streit 1996).

### *Work with children*

Children learn the content of the opera and listen to the aria. The students bring different types of bells to school, so that we can hear all the different sounds. They recognize that the bells produce a gentle, and an especially long, sound that Mozart probably liked and which was probably liked by children and even – why

not – Father Christmas. Next, the children begin to learn, our song, “Jingle Bells,” which is based on Mozart’s music.

First, the children learn how to sing the melody. Individual children learn how to accompany the singers with the instruments. The bells and the singing voices have the same noted register; ranging from h to C2 (one tone over the octave). The second voice of the bells is played at a lower interval and requires a bit more skillfulness from the children as well as an ear for music. The lowest voice is the bass xylophone or the metallophone. All the students learn this part because of the accompaniment, which is T-S-D-T. During that lesson, we all practice by running our hands through the air, just as we would do if we were playing the xylophone. The right hand plays -T-(tone C), the left hand plays -S, D-(tones F and G). To make it easier for my student to learn this, I prepared the following scheme:

### 1. Part of the Song:

D ³	c c	c			c	c	c c			c
L ⁴		g g	g g	g			f f	g	g g	

### 2. Part of the Song:

D		c c	c		c	c	c c			c
L	g g	g		g g g			f f	g	g	

## Conclusion

The children have shown a great interest and pleasure in the music of W. A. Mozart. To accomplish this, I did not simply teach dance steps and dances, I allowed the students to use the music to freely express what they were feeling. They did so, successfully. They were also excited about all the fairy tales or stories I told them before we implemented each musical piece (“The Magic Flute”, “Bastien und Bastienne”, “Bread and butter”, etc.). In particular, I was surprised by the interest the children took in Mozart’s life, of which they were able to learn by participating in a game of cards, which we created and which any teacher could easily create for his or her students.

It is also important to note that I have implemented the project of finding better ways to engage children in learning about classical music for many years now. I have included Mozart’s work in the school lessons. After so many years I can say with great enthusiasm, which can be verified by my own in-class experiences with students, that children at this stage of development are capable of listening to and performing classical music, although accomplishing this demands a lot of effort, knowledge, and time. Good experiences have led me to conclude that I will include a great deal of classical music in my music education courses.

³ Right hand.

⁴ Left hand.

Of the twenty students who I have taught in the manner described in this article, I realize that I perhaps have only inspired three or four to pursue their love of classical music. However, I have accomplished a great deal with this teaching approach because, these days, classical music does not readily speak to young students and the importance of this form of music is getting lost in the crowd of the more modern musical genres enjoyed by today's youth.

## References

- Kern, W. (1991). *Unterrichtspraxis Musik*. Innsbruck: Edition Helbling.  
Streit, J. (1996). *Čarobna piščal*. Ljubljana: EPTA.