

Don Giovanni

Lesson 7

Mozart's Musical Choices

Objectives:

Student will actively listen to three arias from *Don Giovanni* and will compare and contrast musical characteristics used in each selection.

Materials

Mozart's Musical Choices worksheet (**one copy per student**)(see following page)

Don Giovanni CD

Procedures

- (1) Give each student of the *Mozart's Musical Choices worksheet*. Read through directions with the class.
- (2) Play aria, No 8 “*Ab! fuggi il traditor!*” for the class. Stop and let the students fill in the related boxes. Inform students that they be able to write more responses after they listen to each aria. Repeat this step for aria, No 11 “*Finch’han dal vino calda la testa*” and No 12, “*Batti, batti*”.
- (3) After completing the listening portion, have a class discussion to compare and contrast the three arias. Invite students to share their responses written on the worksheet.

Suggested questions to ask:

- What do you learn about the character from the aria?
- Does the accompaniment reinforce the text of the aria?
- Describe each aria in one word.
- Describe the color of each voice.

Keep in mind that the answers in many cases can be interpreted in numerous ways. Use your best judgment when accepting responses.

Assessment

Assign value to the responses given in class and on the worksheet (for example, one point per response). See the **TEACHER'S KEY** for suggested responses and points for discussion.

TEACHER'S KEY

Scene	No 8 <i>Ab! fuggi il traditor!</i> (p. 69-71)*	No 11 <i>Finch'han dal vino calda la testa</i> (p. 100-104)	No 12 <i>Batti, batti</i> (p. 106-110)
Character	Donna Elvira	Don Giovanni	Zerlina
Voice Type	Soprano	Baritone	Soprano
Tempo	<i>Allegro</i>	<i>Presto</i>	<i>Andante grazioso</i>
Meter	$\frac{3}{4}$ time	$\frac{2}{4}$ time	$\frac{2}{4}$ time, $\frac{6}{8}$ time (both sections have a feeling of 2 beats/measure)
Dynamics	<i>f</i>	<i>f-p-f</i>	<i>p</i>
Musical Description (a minimum of three responses are required)	<p>Long-short rhythms/dotted rhythms</p> <p>Forceful</p> <p>Vocal line jumps from high to low and back again suddenly</p> <p>Accompaniment-strings only (<i>this is the only time in the opera that Mozart doesn't use any wind instruments</i>)</p> <p>"... a very short aria of Baroque vigor and formality, ending with strident coloratura." (Sadie, p. 77)</p>	<p>Very fast</p> <p>Strong, march like rhythm</p> <p>Extreme, sudden dynamic changes</p> <p>Syncopated rhythms</p> <p>Little textural (orchestral) change</p> <p><i>Buffo</i> like aria</p> <p>"...the sole dramatic point of [the aria] which is to make the audience realize whose idea is the ball at the end of the Act." (Jones, ENO Guide, p. 15)</p>	<p>Slow, lyrical melodic line</p> <p>Simple accompaniment</p> <p>Simplicity of the aria reflects Zerlina as a simple young girl who knows she has done something bad.</p>

*Page numbers refer to the Vocal Score.

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Lesson 7

NAME _____

Directions:

Listen to these three different arias from Act I of *Don Giovanni* and identify the musical elements and describe the characteristics used in each piece. After listening to all three selections, compare and contrast elements between them. Write your responses in the chart below. You will have time to write after each selection. Point value will be given for each response given and participation in the class discussion following the listening portion.

Scene	No 8 <i>Ab! fuggi il traditor!</i>	No 11 <i>Finch'ban dal vino calda la testa</i>	No 12 <i>Batti, batti</i>
Character	Donna Elvira	Don Giovanni	Zerlina
Voice Type			
Tempo			
Meter			
Dynamics			
Musical Description (a minimum of three responses are required)			