

**TEACHER'S
GUIDE** LEADING
VOICES

BOLD voices

A Beethoven Celebration



**Chicago Symphony
Orchestra
School Concerts**

**November 22, 2019
10:15 & 12:00**



**NEGAUNEE MUSIC INSTITUTE AT THE
CHICAGO SYMPHONY ORCHESTRA**



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Dear Teachers,

Welcome to the Chicago Symphony Orchestra's 2019/20 School Concert season celebrating the 100th anniversary of the CSO's concert series for children. This year, each concert focuses on *Leading Voices*, examining how composers express their identities, beliefs and experiences through music. We are excited to share our love of music and the CSO with your students this school year.

Familiarizing your students with the concert repertoire prior to your visit to Symphony Center will make the live performance even more exciting for them. In addition to the lessons included in this Teacher's Guide, consider additional opportunities for them to hear this music throughout the school day—at the start of your morning routine or during quiet activities, such as journaling. Depending on your teaching schedule, some of these activities could be completed after your concert, rather than before. The students' enjoyment of this music does not have to stop after the performance!

In this guide, you will find two lesson plans plus a post-concert reflection page. The curriculum is designed to engage and guide students to listen for specific things in each piece of music. We hope these plans will serve as an important resource for your day at Symphony Center.

Please look through this document and consider how and when you will use these lesson plans. Some activities may require you to gather materials, so plan accordingly. This document also includes historical content that will help you teach the lessons.

For additional support with preparing your students for their concert experience, please request a free visit from one of our skilled [Docents](#).

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,

Staff of the Negaunee Music Institute at the
Chicago Symphony Orchestra

BOLD voices

A Beethoven Celebration

ABOUT THE CONCERT:

Ludwig van Beethoven is one of the most influential humans of all time. He changed the sound of the orchestra and responded to tremendous personal challenges by expressing humanity, hope, and joy in ways that still inspire listeners. This concert celebrates the life and legacy of this musical giant.

The program:

Members of the **Chicago Symphony Orchestra**

Erina Yashima *conductor*

Yerin Yang *piano*

Winner of the 2018 Crain-Maling Foundation

CSO Young Artists Competition

To include selections from:

- | | |
|------------------|--|
| BEETHOVEN | Symphony No. 5
I. Allegro con brio |
| BEETHOVEN | Symphony No. 1
IV. Adagio - Allegro molto e vivace |
| BEETHOVEN | Piano Concerto No. 3
I. Allegro con brio |
| BEETHOVEN | Symphony No. 3 (<i>Eroica</i>)
II. Marcia funebre: Adagio assai |
| BEETHOVEN | Symphony No. 6 (<i>Pastoral</i>)
IV. <i>Gewitter, Sturm</i> |
| BEETHOVEN | Symphony No. 9
II. Molto vivace
IV. Finale |

The following activities will prepare your students for a fun and rewarding visit to Symphony Center.

LESSON 1: Express Yourself

FEATURED BEETHOVEN REPERTOIRE*

[Symphony No. 5, Movement 1](#)

[Symphony No. 3 \(*Eroica*\), Movement 2](#)

[Symphony No. 6 \(*Pastoral*\), Movement 4](#)

[Symphony No. 9, Movement 4](#)



***Access the Spotify®
playlist here (free account
required) or play Tracks 1-7
on the provided CD.**

ESSENTIAL QUESTIONS

- How does music express emotion?
- How did Beethoven's life influence his music?
- How are small ideas used to create a larger piece of music?

OBJECTIVES

Students will be able to:

- Recognize that composers use small ideas to create larger musical works
- Acknowledge that music is a way for the composer and the listener to express emotions
- Discover that music does not always tell a story.
- Construct a list of the musical tools composers use to create expression in their music
- Develop an understanding of Beethoven as a person as well as a composer

EVALUATION

After learning how music is used to express feelings, students will be able to describe an emotion they have experienced as well as what that music might sound like. In addition, students will be able to identify and label at least one of the symphonies composed by Beethoven discussed in this lesson.

KEY VOCABULARY

- **Dynamics** - the loudness and softness of music
- **Motif** - a short musical idea
- **Symphony** - a musical composition for full orchestra, typically in four movements
- **Tempo** - the speed of the music's beat
- **Tragedy** - an event causing great suffering, destruction, and distress

MATERIALS

- **Recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone®, Spotify®, etc.)
- **Listening Guides** for Symphony No. 5 and Symphony No. 6
- **Visual Aids** "How Do You Feel?" and "Play the Fifth!"
- **Worksheets** "A Note from Beethoven," "Share Your Thoughts," and "Lesson 1 Reflection"
- **Pencils**

TEACHING STEPS

INTRODUCTION

1. **Project** a picture of the Chicago Symphony Orchestra (You'll find one [HERE](#).)
2. **Say** "During our visit to Symphony Center, you will hear the orchestra play the music of ONE composer. Who do you think might be SO important that the CSO would devote an entire concert to just his music?" *It's likely students will guess correctly but, if not, you might share some hints (i.e., He was born about 250 years ago in 1770; He wrote [four notes](#) that just about anyone would recognize [play, sing or hum the opening pitches of Symphony no. 5]).* "Yes, It's Ludwig van Beethoven! Some say that he is the most famous composer who ever lived."
3. **Ask** students why they think he is so famous. Follow up by asking additional questions, such as "Why did you guess this composer?", "What do you know about him?", and "What makes his music great?"
4. **Say** "Ludwig van Beethoven is SO important to the music world that the Chicago Symphony Orchestra is devoting MANY concerts this year to his music. In fact, the CSO will be playing all nine of his symphonies throughout the season. You are going to have the opportunity to hear five of them at this concert!"



Symphony No. 5, Mvt. 1 (Exposition)

1. **Say** "Let's start with those four famous notes. At the concert you will hear just the first movement of Symphony no. 5, which is based on a simple four-note idea."
2. **Brainstorm** with students how they would keep this teeny idea interesting for 1½ minutes. What are some ways it could be changed?" (Any suggestions are acceptable but expect things like, play it higher, lower, faster, slower, backwards, etc.)
3. **Explain** that a short musical idea is called a motif. Then ask students to listen to the piece to see how many of their ideas Beethoven used with his motif, and if there are other uses they didn't think of. You might project the patterns below for students to visually find some of Beethoven's ideas or play them on a keyboard to hear how the composer "played" with his four-note motif.



4. **Say** "Beethoven was a passionate man who didn't hide his feelings, but in his day, most music didn't express much emotion. He chose to radically change this in his composing. His music is said to 'stir the soul,' expressing the emotions that humans universally experience."
5. **Share** the emotion you feel when you hear this music and then project the "How Do You Feel?" chart. Ask students to select one that fits their experience as you [play](#) the music once more. Then ask students to share with an elbow partner which emotion they picked and why.

- 6. Conclude and Transition:** Say "How do you think Beethoven was able to make each of us feel something when we heard this music? Next, we'll listen to a movement from Symphony no. 6 and explore some tools the composer used to show emotion."

"Prince, what you are, you are by the accident of birth. What I am, I have made of myself. There are and there will be thousands of princes. There is only one Beethoven."

Additional Symphony No. 5 Activities

- Play the entire first movement of this symphony as students follow the listening guide by Hannah Chan-Hartley found at the end of this guide.
- Perform with body percussion or simple classroom percussion instruments a rhythmic version of the opening of this symphony.

About Symphony No. 5: *Beethoven took four years to write this symphony which is arguably the best-known symphony ever composed. In addition to its bold depiction of triumph over adversity, the composer incorporated ideas that were new to listeners of that day. The third movement transitions mysteriously into the victorious final movement, which included, for the first time in a symphony, piccolo, contrabassoon, and trombones. In the first movement, one of the shortest of any of his symphonies, Beethoven incredibly uses a four-note motif, which breaks into even smaller pieces as he develops it. Then, as if showing off, he incorporates it into the other three movements of the symphony!*

Symphony No. 6 (Pastoral), Mvt. 4

- 1. Say** "A symphony is both the name for an orchestra and the name for a piece of music that usually has four different parts called movements. At this concert, an entire symphony will not be played but rather movements from multiple symphonies."
- 2. Display** the titles for the four movements from Symphony no. 5 side-by-side with the movements from Symphony no. 6 and ask how the two are different. You might share that the unfamiliar words on the first list describe the tempo of each movement.

Symphony No. 5

- I. *Allegro con brio*
- II. *Andante con moto*
- III. *Scherzo. Allegro*
- IV. *Allegro - Presto*

Symphony No. 6

- I. *Cheerful feelings after arriving in the country*
- II. *Scene at the brook*
- III. *Happy gathering of country folk*
- IV. *Thunderstorm*
- V. *Shepherd's Song; Cheerful and thankful feelings after the storm*



- 3. Say** "We often expect music to tell a story (e.g., Prokofiev's *Peter and the Wolf*, Dukas' *Sorcerer's Apprentice*, or other selections your students may know) but, in Beethoven's time, the idea that you could tell a story through a symphony was new."
- 4. Play** the first 30 seconds of *Thunderstorm* and ask students to guess which movement they are hearing.

-
5. **Ask** students what Beethoven did with the music to let us know the storm had arrived. Brainstorm other tools a composer might use to help us “hear” a thunderstorm.
 6. **Distribute** (or project) the *Thunderstorm* listening guide found at the end of this guide and ask students to silently find what they hear as they follow along to the entire movement.
 7. **Lead** a discussion about how Beethoven created this thunderstorm. Extreme use of dynamics (pianissimo to fortissimo), changing tempo, melodic direction (notes moving up and down), and choice of instruments might be mentioned.
 8. **Say** “Beethoven not only wanted to create a literal description of nature in sound but also to express the feelings of being in nature. What feelings do you experience during a thunderstorm? Did you feel any of these as you listened to this music?”
 9. **Conclude and Transition** Look, again, at the titles for the movements from Symphony no. 6. Ask students if the emotions Beethoven created are mostly pleasant or unpleasant. Share that, prior to Beethoven’s music, composers usually wanted their music to convey agreeable feelings but Beethoven was bold enough to also express weakness, devastation, and other unhappy emotions.

“No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo which man desires to hear. Nature is a glorious school for the heart.”

Additional Symphony No. 6 Activities

- **Create** your own soundscape of a thunderstorm using body percussion or simple classroom percussion instruments. You’ll find some ideas about how you might do this [HERE](#).
- **Show** Disney’s interpretation from the original Fantasia (1940). You can find this movement on [YouTube](#) and the other movements [1](#), [2](#), [3](#), and [5](#).

About Symphony No. 6: *Beethoven typically spent his mornings and evenings composing music, and his afternoons walking in the country. He gave this symphony the title “The Pastoral Symphony, or Recollections of Country Life.” It was first performed in 1808 as the opening piece of a four-hour concert! It has five movements rather than the typical four and Beethoven wrote that his intent was more to express the feelings of being in nature than painting a picture. It’s not surprising that Beethoven would have written music with nature as his theme. His teacher, famous composer Franz Joseph Haydn, had done so with his oratorios “The Creation” and “The Seasons.” However, the musical form of a symphony was controversial. He composed this symphony while he was laboring over his famous Symphony No. 5.*

Symphony No. 3 (Eroica), Mvt. 2

1. **Play** the [opening theme](#) of this movement and ask students to write down different emotions they hear to describe the music.

Adagio assai
Vni. I sotto voce
pp
pp
sfz

2. **Say** "Beethoven intended this to be a funeral march and, even though they were common in the early 1800s, it was considered a bold, new idea to include one as a movement for a symphony."
3. **Share** that Beethoven composed this piece just after he'd spent many months in Heiligenstadt, a little town near Vienna, Austria, where he had learned that his deafness was irreversible. This movement is unusual in that Beethoven's music usually concludes with a hopeful tone, but this piece just sadly fades away.
4. **Ask** your students to think about a tough time they have experienced, then [play](#) a minute or so of this piece. Depending on the maturity of your students, and your comfort level, you might play the entire 4-minute excerpt inviting students to draw and/or write about a sad moment in their own lives. (You might project [THIS](#) visual representation of the piece as your students reflect instead.)
5. **Conclude and Transition** Say "It's risky to focus on negative emotions but an important part of being human. Beethoven's final symphony, no. 9, will take us to the opposite end of our emotions with a theme I'm sure you've all heard, Ode to Joy."

"It was impossible for me to say to people, "Speak louder, shout, for I am deaf. Ah, how could I possibly admit an infirmity in the one sense which ought to be more perfect in me than in others, a sense which I once possessed in the highest perfection..."

Additional Symphony No. 3 Activities

- You'll find an excellent visual representation of this movement [HERE](#), perfect for band or orchestra students to follow along as you play the recording and move through each web page. (Stop at page 5 to hear just the portion that will be performed at the concert.)
- Although we will hear the brass and woodwind families as well as the timpani, the string family will be the most prominent

group of instruments heard at this concert. It would be helpful for your students to know a little about them: where each will be sitting on stage; how they are different; various techniques with and without the bow; etc. [DSO-kids](#) and [Philharmonia](#) are two useful sites. For younger students, there's a simple introduction to all of the orchestra instruments at [Classics for Kids](#) as well as an interactive instrument quest at [Carnegie Hall Presents](#).

About Symphony No. 3: Originally titled "Bonaparte" in honor of the First Consul of France, Napoleon Bonaparte. Beethoven identified with Napoleon because he also had risen from humble beginnings through his own abilities. When he learned that Napoleon had made himself Emperor of France, Ludwig tore in half the title page of his Third Symphony and renamed it "Heroic Symphony, composed to celebrate the memory of a great man." This was the longest symphony written to date (1804) and lasted nearly an hour. The first movement, alone, is as long as an entire Mozart or Haydn symphony! Throughout his life, Beethoven referred to the Eroica as his favorite symphony. The second movement has been played at the funerals of composer Felix Mendelssohn, President Franklin D. Roosevelt, by the Boston Symphony on the day of President John F. Kennedy's assassination, and at the funeral for victims of the 1972 Summer Olympics massacre.

Symphony No. 9 (Choral), Mvt. 4

- 1. Play** the 'Ode to Joy' theme and ask students to raise their hands if they've ever heard it before. (Beethoven used a poem by German poet Friedrich Schiller as inspiration for this famous tune.)
- 2. Say** "Beethoven added an instrument in his final symphony that had never been included before. Can anyone guess what instrument that might be?" (The human voice!) Tell students that at the concert they will have the privilege of performing with the orchestra by singing this famous melody!
- 3. Lead** students in singing the 'Ode to Joy' melody with new lyrics written to reflect Beethoven's core beliefs. Please note that although it will be sung in the key notated here, it might be better for your students to sing it initially in a higher key, such as G Major, to assure they sing it in their lighter register. When returning to the key below, remind them to sing lightly to avoid shouting rather than singing. We've also modified the lowest pitch to make singing it more comfortable for students.



Please teach the melody with the syncopated rhythm on "music," between measures 12 & 13, which often is simplified to straight quarter notes for children. This surprising rhythm makes the melody much more exciting—another one of Beethoven's strokes of genius!

During the concert, the cellos and basses will introduce the theme, followed by two additional "verses" with the orchestra. The audience will be invited by the conductor to sing the melody the fourth time and then the CSO will conclude this excerpt of Symphony no. 9's finale by performing the theme one final time with an exciting coda.

Symphony No. 9's
ODE TO JOY

Ludwig van Beethoven
1770-1827
Original text by Schiller

Joy - ful, joy - ful, join our sing - ing. All be bold and know the truth.
With our mu - sic we are bring - ing free - dom to a - dults and youth.
All our sis - ters, all our broth - ers, all join hands, our love un - furled. Mu -
- sic brings us all to - geth - er. Mu - sic's pow'r will change the world.

- 4. Play** this piece beginning at the 3:00 minute mark. Ask students to sing the song they just learned after hearing it played three times by the orchestra. After they've sung, they'll get to hear the original words sung by a chorus in German on the recording.
- 5. Ask** students what emotions they think Beethoven wanted his listeners to experience when the full chorus joins the orchestra near the end of this piece and brainstorm about what in the music helps the audience feel this way.
- 6. Conclusion** Say "Beethoven changed the world of music forever by boldly creating music that challenged the musical rules of his time. He used music to fully express the incredible range of human emotions and believed that our highest ideals could be realized through music. What do you think?"

"Joy follows sorrow, sunshine—rain."

Additional Symphony No. 9 Activity

Experience what it was like for Beethoven to hear his music by listening to some of the links [HERE](#). As an assignment, ask students to communicate at home for an hour, but only in writing. After the hour is over, have a conversation about how they might have handled this physical impairment if they were Beethoven.

About Symphony No. 9: *The first performance of this symphony was in Vienna in 1824. It was one of the greatest successes of Beethoven's entire career and was the first time in 12 years that he had appeared on stage. Completely deaf by now, Beethoven was unable to conduct but he did sit near the orchestra and followed along with his score. Unable to hear the enthusiastic response of the audience at the end, one of the singers turned him around to see them cheering and throwing things in the air to visibly show their appreciation. In its day it was, again, the longest symphony ever written (1/3 longer than Eroica!). The fourth movement begins with a recitative (a vocal tool in opera—not for orchestras). This final movement is a mini-symphony in itself with four sections and musical quotes from the other three movements. The 'Ode to Joy' text is about joy and goodwill and has been sung at every Olympics since 1956.*

ASSESSMENT

- **Observe** through informal class discussion whether students are aware that music can be used to express emotions in addition to sometimes telling a story.
- **Examine** whether students can articulate the value of music as a tool for expressing emotions.

LESSON 2: What's the Plan?

***Access the Spotify® playlist here (free account required) or play Tracks 1-7 on the provided CD.**



ESSENTIAL QUESTIONS

- How does music express emotion?
- How did Beethoven's life influence his music?
- How are small ideas used to create a larger piece of music?

OBJECTIVES

Students will be able to:

- Recognize that music is organized sound—it is made up of small ideas that are repeated and altered.
- Acknowledge that to keep the listener interested, music must have repetition but also contrasting ideas and unexpected changes.
- Develop an understanding of the concept of sequence in music and in the world around them.

EVALUATION

Having learned that music is a combination of patterns, students will be able to identify different ways in which composers combine musical ideas to create larger works. In addition, students will be able to label by number at least one of the symphonies composed by Beethoven discussed in this lesson.

FEATURED REPERTOIRE*

[Symphony No. 1, Movement 4](#)
[Symphony No. 9, Movement 2](#)
[Piano Concerto No. 3, Movement 1](#)

KEY VOCABULARY

- **Cadenza** – an improvised or written-out ornamental passage performed by a soloist often in a “free” rhythmic style, and displaying the virtuosity of the performer
- **Concerto** – a musical composition for a solo instrument or instruments accompanied by an orchestra
- **Dynamics** – the loudness and softness of music
- **Motif** – a short musical idea
- **Repetition** – a brief musical passage that is performed the same way or similarly more than once
- **Rhythm** – combinations of longer and shorter sounds and silences
- **Scale** – a group of pitches in order from lowest to highest
- **Sequence** – a restatement of a motif or small musical idea in a different way, often higher or lower in pitch and with the same voice or instrument
- **Tempo** – the speed of the music's beat

MATERIALS

- **Recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone® Spotify®, etc.)
- **Listening Guides** for Symphony No. 5, Mvt. 4
- **Visual Aids** “Ludwig van Beethoven: A timeline”
- **Pencils**

TEACHING STEPS:

INTRODUCTION

1. **Lead** students in physical movements to the tune of Beethoven's *Für Elise*, doing the same movement each time the main theme returns. (You'll find an idea for this on [Move It!](#) by John Feierabend or you could project [a version of his idea](#) for your students to imitate.)
2. **Ask** students if they've heard this piece before or if they know who composed it. Then ask what they noticed about the music. (If not mentioned, ask if anything happened more than once.)
3. **Say** "Familiar things make us feel comfortable. Just like favorite foods or activities, music gives us pleasure partly because it has repetition. Music from every culture and every style has this effect and Ludwig van Beethoven was genius in the way he used repetition in his music."

Symphony No. 1, Mvt. 4

1. **Say** "We'll start with Beethoven's First Symphony to see how he uses musical repetition to gain our attention."
2. **Share** a bit about this symphony from the information found on page 13. The performance of his very first symphony let his audience know that he was a composer who was bold enough to go beyond what they'd heard before.
3. **Play** just the first 20-25 seconds of the piece and ask students what they heard. Focus on the pattern—the music starts with one note, then adds a few more each time going up in pitch.



Beethoven in 1783



4. **Say** "This is called a scale, and Beethoven teases us by slowly building our expectation that it will get to the top and begin the movement. Before we hear this fourth movement of the symphony, let's learn about one more repetition idea Beethoven uses in this music."

"Do not rob Handel, Haydn, and Mozart of their laurel wreaths; they have earned theirs, but I am not yet entitled to one."

5. **Display** on your board: 1,2,3—2,3,4—3,4,5—4,5,? Ask students to give the missing number. Try one more series (1,3,5—2,4,6—3,5,7—4,?,?). Ask students if they know what these kinds of number puzzles are called in math. (pattern or sequence)

6. **Display** the four notation patterns asking students to describe what they see. It will be useful for students to come to the board, pointing to the pattern while describing what they see (the notes stay the same and then go down a little, etc.).

1  0:31 and 1:51

2  0:53

3  1:08

4  1:34 and 2:05

7. **Share** that, in music, this is also called a sequence. Beethoven frequently uses this idea in his music. In this piece, he either repeats an idea exactly or uses it in a sequence.
8. **Organize** students into small groups and ask them to use their bodies to illustrate a sequence or repetition.
9. **Play** the entire piece as students listen for the repetition and sequences.
10. **Conclude and Transition** Say, "There's certainly something to be said for repetition, isn't there? But music isn't always predictable. Just like our brain likes to know it can count on something, it also likes surprises, and this next piece by Beethoven is full of them."

About Symphony No. 1: Beethoven had published his first work, "9 Variations in C Minor for Piano" before he was 12 years old. He waited to compose both symphonies and string quartets until he was nearly 30 years old, possibly because these were the two musical forms for which his most famous teacher, Franz Joseph Haydn, was known. The character of the fourth movement of this first symphony is reminiscent of Haydn's Symphony no. 88. Beethoven liked to break musical rules while Haydn followed them strictly. Premiering in 1800, Symphony no. 1 was Beethoven's introduction to the people of Vienna, the music capital of the world at that time. There was no question, even this early in his symphony writing, that he was a composer willing to reinvent those musical rules.

Symphony No. 9 (Choral), Mvt. 2

1. **Read** a few pages of Bill Martin Jr.'s familiar [Brown Bear, Brown Bear](#) and ask students to describe the sequence. Now add a surprise to the sequence by making up something absurd like "I see a truck driving really fast—get out of the way!"

2. **Say** "Beethoven pretty much uses only two rhythmic ideas in the second movement of his Ninth Symphony, but he takes those two ideas to the extreme. He groups them in combinations of 3 or 4 and passes his patterns back and forth between the families of instruments and sometimes even between members of the same family as if they're having a conversation."

"Music should strike fire from the heart of man and bring tears from the eyes of woman."

3. **Lead** students in playing these rhythms. The piece is marked *molto vivace* (very lively), so these rhythms will be really fast.



4. **Display** the [families of instruments](#) and share that Beethoven uses these rhythms to have the different families of instruments compete. You will hear the patterns bouncing from one group to another as if they don't agree. Sometimes instruments within a family even "argue." Fun Fact: Beethoven's publisher made some corrections to the instrument parts in the original score because he thought the composer had made some mistakes!





Beethoven in 1800

- 5. Play** the piece with the instrument families projected or while displaying the [full orchestra](#) so that students can visualize where they will find each group at the concert. Ask students to listen for one especially defiant instrument.
- 6. Ask** if anyone can name the instrument that was particularly “obstinate” in this music. Tell students it’s the timpani (the only drum in the orchestra that can play different pitches.)
- 7. Conclude and Transition** Lead a discussion about the difference between being obstinate and being bold. Beethoven was seen as both. He was confident and courageous as a composer but often stubborn and headstrong in his personal relationships.

[Piano Concerto No. 3, Mvt. 1](#)

- 1. Say**, “This piece was first performed in 1803 with the composer, himself, playing the solo piano part—by that time he had lost 60% of his hearing. Talk about bold! If that’s not enough, he had not yet written down most of the piano part when he performed it.” (We know this to be true as his page turner that evening wrote about it: “He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly...”)



Beethoven in 1815

- 2. Explain** that Beethoven initially gained great fame as a virtuoso pianist. Show [this clip](#) for students to get an idea about what social life in Vienna was like. In it, Beethoven improvises on a famous theme by Mozart. Making up music on the spot is quite different than creating a composition—there are rules to be followed.
- 3. Ask** a volunteer to share her/his morning routine (get up, get dressed, eat breakfast, brush teeth, get on the bus...) then share that most forms of music have a dependable pattern for what is supposed to happen as well.

- 4. Say** “A concerto is a musical composition for a solo instrument accompanied by an orchestra. It usually has three movements, unlike a symphony which usually has four. At the concert we will hear the fast first movement which will end with a cadenza, which is an opportunity for the soloist to play alone and show off a bit.”

*“To play a wrong note is insignificant;
to play without passion is inexcusable.”*

- 5. Play** the first minute or so of the concerto and ask students to listen for the solo instrument and if they notice any sequences.
- 6. Conclude and Transition** Say, “Our soloist will be a high school student. Imagine how bold she has to be to play in front of hundreds of people and with a world famous adult orchestra! Have you ever done anything that took a great deal of courage?” (Entertain some answers.)

About Piano Concerto No. 3: *Beethoven's work is typically divided into three periods. This concerto as well as his first two symphonies belong to the "Early" period with the Eroica Symphony heralding his "Middle" period. The "Late" period includes his Missa Solemnis and Symphony no. 9. In all, Beethoven composed 722 works over 45 years. There's no question that Beethoven was paying a compliment to Mozart, a composer he greatly admired and had hoped to study with, when he composed this piece as it has similarities to Mozart's own C minor Piano Concerto. Beethoven's characteristic extremes of dynamics and unexpected entrances let his 1803 audience know that he was moving the music of the past into the future.*

ASSESSMENT

- **Observe** through informal class discussion whether students are aware that larger works of music have patterns made of much smaller parts.
- **Examine** whether students can apply the idea of patterns in music by creating their own composition, including motifs that are repeated, modified, or performed in a sequence.



Beethoven in 1820

Cross-Curricular Connections

SCIENCE

- **Connect to the *Pastoral* Symphony No. 6**
 - Learn more about thunderstorms. You'll find a child-friendly explanation at [Weather Wiz Kids](#).
 - Beethoven could no longer perform on the piano or conduct an orchestra in public after he became deaf, but he continued to be amazingly creative and successful as a composer. Investigate how this could be possible by leading students in singing a song like "Happy Birthday" or "Twinkle, Twinkle" silently in their heads after giving them a starting pitch and tempo. Experiment by inviting them to sing out loud at some point of the song to see how many were able to stay in your key and at your tempo. Audiation is thinking in music. Learn more about it at the [Gordon Institute](#) or with this brief [video](#).
 - Learn more about how the ear works on this [website](#).
- **Connect to Symphony No. 1**
 - Ask students to bring from home an example of a motif from nature. It can be a picture or the actual object. (Examples: leaves, flowers, pinecones, etc.) Have students use this motif as inspiration for their own art. Provide students with crayons, colored pencils, or markers and paper. Instruct students to draw just their motif over the entire piece of paper. [Listen](#) to Symphony no. 1 during this project.

SOCIAL STUDIES


- **Connect to Symphony No. 5.**
 - During his January 14, 1941 broadcast, Belgian producer Victor de Laveleye encouraged the people of Belgium to paint a "V" on everything possible as their symbol for standing up to the Germans. This idea spread to other Allied countries through the British Broadcast Company broadcasts when they began playing Beethoven's motif before every wartime broadcast in Europe. (The "V" in Morse code is dot-dot-dot-dash.) Watch a short [video](#) about the invention of Morse code or learn more about it [here](#). Students will enjoy completing the worksheet entitled A Note From Beethoven while contemplating Morse code and [listening](#) to Symphony no. 5.

MATH

- **Connect to Symphony No. 1**
 - Work with ordering and sequencing numbers. There are some great interactive (white board or tablet) games on this [website](#).

VISUAL ART

- **Connect to Symphony No. 5**
 - [Fantasia 2000](#) began with visual impressions by Disney artists to accompany [Symphony no. 5](#). After viewing this, have your students do a crayon, water color, or color pencil drawing of their impressions of the music.
 - Distribute the Emoji Listening Guide and encourage students to follow along as you [play](#) the piece. Then use the template for students to create their own guide with different expressions.

- 
- Explore the idea of motif by asking students to draw a small square on a blank sheet of paper. Set a timer for three minutes and ask them to use their imaginations to draw as many different things as they can think of using a square as the starting point.

LANGUAGE ARTS

- **Connect to Symphony Nos. 3 & 5**
 - Read [The Heroic Symphony](#) by Anna Harwell Celenza to your students, a fact-based children's fiction book about Beethoven composing this symphony. The author's notes explain how she blended historical fact with fiction.
 - A motif in the literature world is an object or idea that repeats itself throughout a work. Ask students to find the motif in familiar folk tales such as "The Little Red Hen," "The Three Billy Goats Gruff," "The Gingerbread Man," etc.

SOCIAL EMOTIONAL

Lead a discussion with students using the following question. "How can we speak up for ourselves and our needs without crossing the line into being abrasive and unbending?"

ADDITIONAL RESOURCES

- Beethoven Haus Bonn (<https://da.beethoven.de>) has a delightful interactive portion on its site for children [HERE](#).
- [All About Beethoven](#) provides multiple links to child-friendly sites about the composer.
- A site designed specifically for this is [Bold Voices: A Beethoven Celebration](#). PowerPoint slides to support these lessons are available on this site.
- There are many excellent books about Beethoven written for children, including [Ludwig van Beethoven](#) by Mike Venezia; [Beethoven](#) by Ann Rachlin; [Introducing Beethoven](#) by Roland Vernon; and [The Value of Giving](#) by Ann Donegan Johnson.

Common Core Anchor Standards

CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

CCSS.ELA-LITERACY.CCRA.SL.4 Present information, findings and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.

CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking

Illinois Arts Learning Standards

Music

Anchor Standard 2 Organize and develop artistic ideas and work.

MU:Cr2.1.3 Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context

Anchor Standard 4 Select, analyze and interpret artistic work for presentation.

MU: Pr4.1.2.d Demonstrate understanding of expressive qualities and how performers use them to convey expressive intent.

Anchor Standard 7 Perceive and Analyze artistic work.

MU: Re.7.1.2.a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

Anchor Standard 8 Construct meaningful interpretations of artistic work.

MU:Re8.1.5a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Anchor Standard 11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

MU:Re11.1.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life as developmentally appropriate

Illinois Social And Emotional Learning Standards

Goal 1, Standard 1 Develop self-awareness and self-management skills to achieve school and life success

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

Goal 2, Standard 2 Use social awareness and interpersonal skills to establish and maintain positive relationships.

2A.1b: Use listening skills to identify the feelings and perspectives of others.

AFTER ATTENDING THE CONCERT:

- **Assess** the post-concert reflection page. Notice whether students can discuss verbally or in writing a specific selection from the concert repertoire showing an understanding of the piece’s background or musical characteristics.
- **Observe** whether students demonstrate appropriately engaged audience behavior during the performance.

COMPOSER HISTORY

LUDWIG VAN BEETHOVEN (say: LOOD-vig van BAY-toe-ven) was born in Bonn, Germany, in 1770. This was a time in history when revolution was in the air and new ideas were being entertained. Ludwig gave his first concert when he was only eight years old and began composing before he was 12. Despite his young age, Beethoven’s talent allowed him to travel extensively for performances and, eventually, he was financially supporting his entire family. Bonn was a small town of about 7,000 people with little opportunity for Beethoven to advance. So, in his early twenties, he moved to Vienna, Austria, a city of 250,000 people, to study with the famous composer Franz Joseph Haydn. Beethoven became well-known as a concert pianist in Vienna but most importantly he worked hard to become the first “freelance” musician—he was not employed by any nobility, but rather composed what and when he wanted. He supported himself with income from the publication of his works, public performances, and by generous patrons. Unfortunately, Beethoven began losing his hearing in his late twenties, which ended his performance career, but as a true testament to his genius, the deafness did not deter his composition career. He never married but was often in love. When his brother died in 1815 he pursued custody of his nephew, Karl, whom he then raised as his son. By the last decade of the composer’s life, he was almost completely deaf, yet some of Beethoven’s most revered works were written during the last few years of his life. Cantankerous and kind, intense and imaginative, Beethoven was revered by his audiences and steadfastly loved by many friends.

ACKNOWLEDGEMENTS

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Katy Clusen, Manager of School and Family Programs

Ben Wise, Communications Manager & Institute Programs Assistant

Special thanks to: Erina Yashima

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Name _____

POSTCONCERT REFLECTION for PRIMARY STUDENTS

My class went to the *Bold Voices: A Beethoven Celebration* concert performed by members of the Chicago Symphony Orchestra.

I remember hearing or seeing these three things at the concert:

1. _____
2. _____
3. _____

Something I learned at the concert that I didn't know before is:

I would like to know more about:

If I could ask a member of the CSO one thing,

I would pick someone from the _____ section and ask them this question:

In the box below, write or draw something special that you heard or saw at the concert.



1. Describe in detail a time in your life when you felt a strong emotion. It can be a positive or negative feeling.

2. What would your symphony sound like to accompany the event you wrote about above? Describe your potential composition using vocabulary you know from the word bank below.

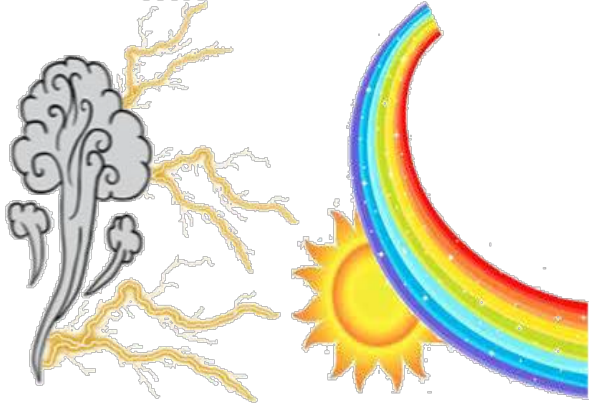
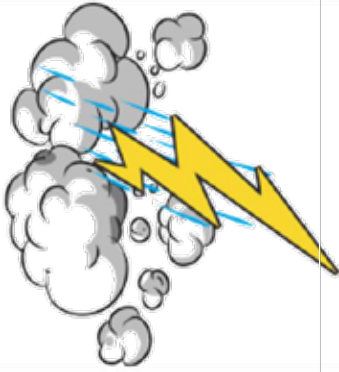
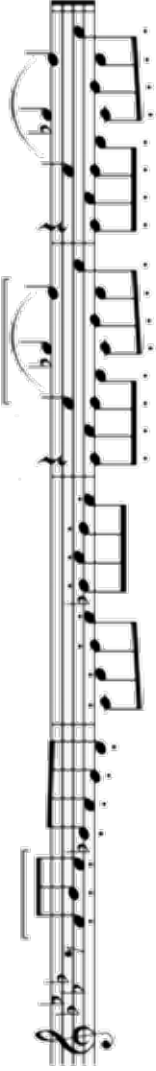


Music vocabulary: low pitch, high pitch, upward, downward, **dynamics**, loud, soft, forte, fortissimo, piano, pianissimo, crescendo, decrescendo, **tempo**, fast, slow, presto, andante, largo, **articulation**, staccato, legato, accents, motif, theme, symphony, solo, **brass family**, trumpet, horn, trombone, tuba, **woodwind family**, flute, clarinet, oboe, bassoon, **string family**, violin, viola, cello, bass, harp, **percussion family**, bass drum, timpani, snare drum, cymbals, xylophone, chime, chorus

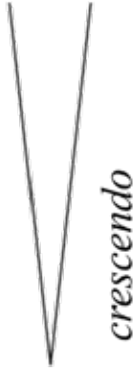
Parts and Patterns in Performance.

Using classroom rhythm instruments, body percussion, voice or found-sounds, each student creates his or her own unique motif. Then, in small groups, students create a short composition by combining and optionally modifying the motifs of all members of their group into a pattern. Traditional notation is optional but students must document their plan on paper in some way in order to remember and to be able to repeat it in its final form. Groups should give a title to their composition and either video record their performance for later playback or perform it live for the class.

Beethoven's "Thunderstorm"
Symphony No. 6, Movement 4



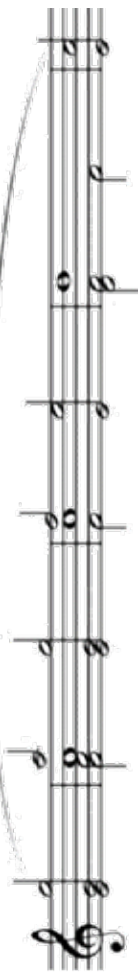
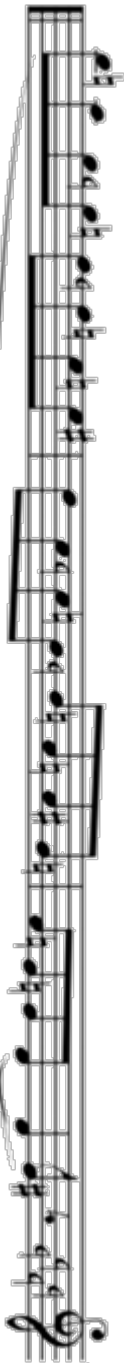
pp p mp mf f ff



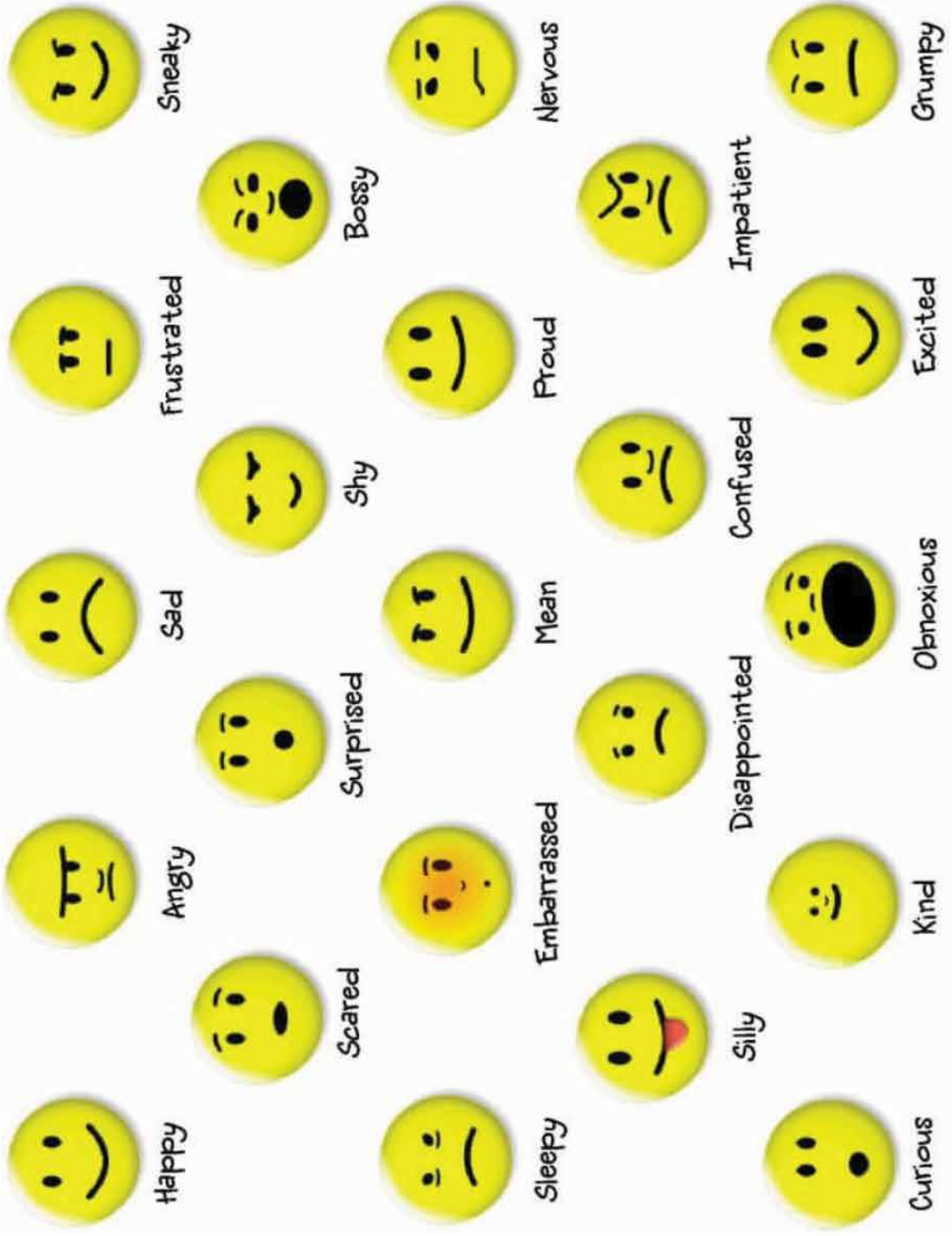
crescendo



decrescendo



How Do You Feel?



Play the Fifth!

Part 1
Part 2
Part 3

9
1.
2.
3.

15
1.
2.
3.

Ludwig van Beethoven

a timeline



1770 Beethoven is born in Bonn, Germany

1787 Beethoven travels to Vienna, Austria

Performs on the piano for Mozart, then asks him to suggest a theme on which to improvise. "Take note", Mozart said, "one day the whole world will be talking about him". He returns to Bonn because his mother has died. He wrote,

"She was such a kind, loving mother to me, and my best friend. Ah, who was happier than I when I could still utter the sweet name, mother, and it was heard? And to whom can I say it now?"

1792 Returns to Vienna to study with Haydn (staying in Vienna for the rest of his life)

Patron Count Waldstein wrote, "With the help of assiduous labor you shall receive Mozart's spirit through Haydn's hands." Beethoven secretly studies with other teachers in addition to Haydn and never agreed to the one request he made of him, that he put 'Ludwig van Beethoven, pupil of Haydn' on one of his compositions.

1800 **Symphony No. 1 in C major** *Mvt 4: Adagio -- Allegro molto e vivace*

Piano Concerto No. 3 (1° performed in 1803) *Mvt 1: Allegro con brio*

1802 Heiligenstadt Testament *A letter written but never sent to his brothers*

When he accepted that his deafness was permanent and would only get worse, Beethoven put his feelings into words in a letter which was found and published after his death. In it he said "only Art it was that withheld me, ah it seemed impossible to leave the world until I had produced all that I felt called upon me to produce, and so I endured this wretched existence."

1803 **Symphony No. 2 in D major**

1805 **Symphony No 3 in Eb major** *Mvt 2: Marcia funebre: Adagio assai*

1807 **Symphony No. 4 in Bb Major**

1808 **Symphony No. 5 in C minor** *Mvt 1: Allegro con brio Mvt 3/4: Scherzo. Allegro*

1808 **Symphony No. 6 in F major** *Mvt 4: Allegro*

1813 **Symphony No. 7 in A major**

1814 **Symphony No. 8 in F major**

1815 Beethoven gains custody of his nephew Karl

Wanting to be a father to young boy, Beethoven focused on him rather than his composing. Beethoven had a passionate affection for his nephew and believed he held the responsibility for his moral education.

1824 **Symphony No. 9 in D minor** *Mvt 2: Molto vivace Mvt 4: Finale*

1827 Beethoven dies in Vienna, Austria

After a painful illness of several months, it is said Beethoven died during a thunderstorm. 20, 000 people attended his funeral.

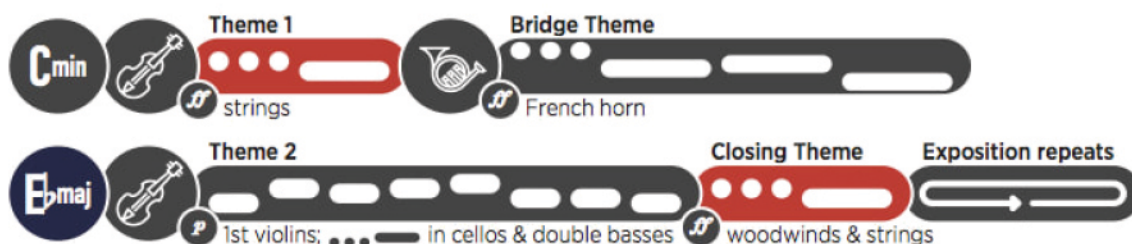
LISTENING GUIDE

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67

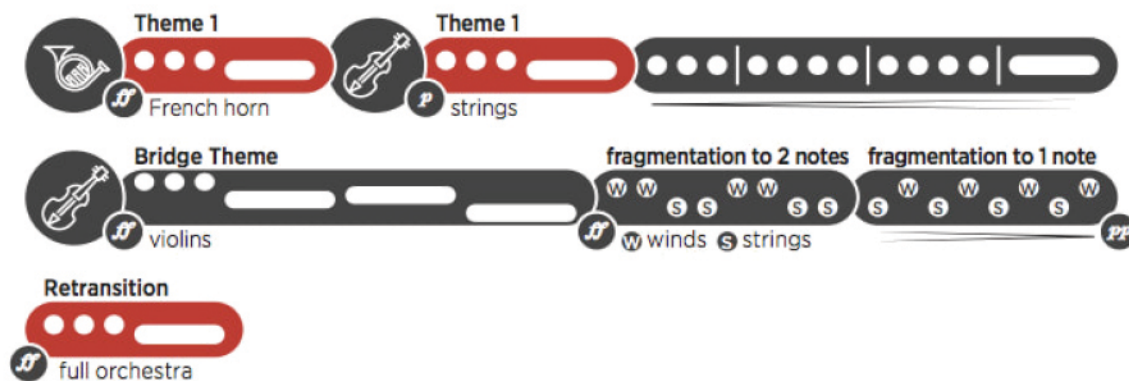
FIRST MOVEMENT



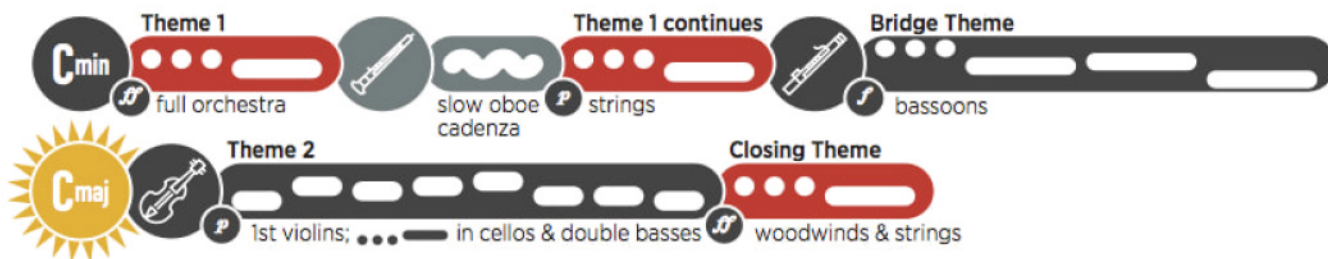
Exposition: initial presentation of the thematic material



Development: thematic material developed and extended



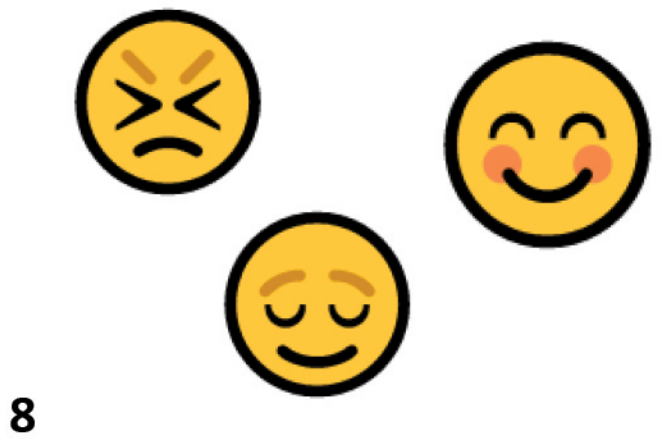
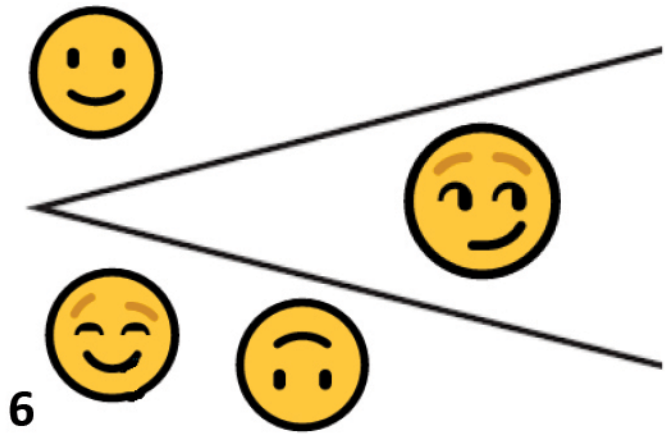
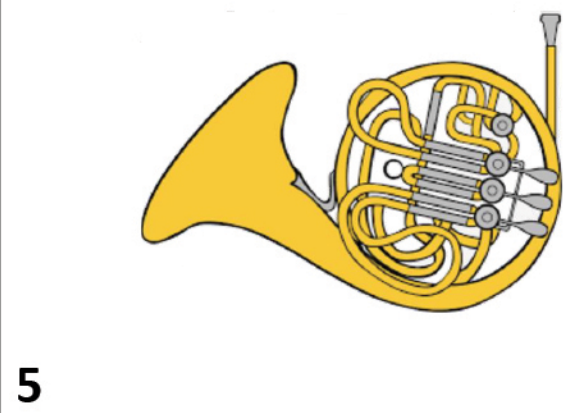
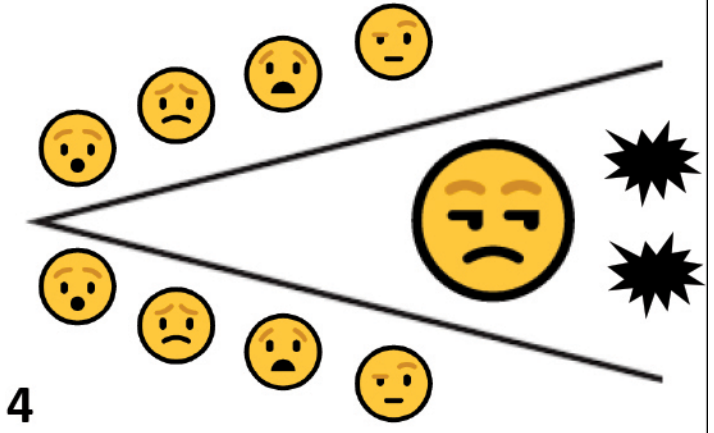
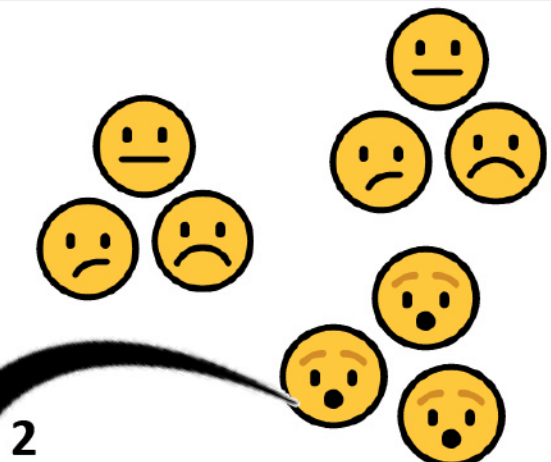
Recapitulation: presents once more the thematic material from exposition



Coda: concluding section of movement



Beethoven Symphony No.5 Mvt.1 Exposition



Beethoven Symphony No.5 Mvt.1 Exposition

1

2

3

4

5

6

7

8

