



Teacher Workshop Packet 2017-2018

Ludwig van Beethoven

Trials to Triumph



With Materials by

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All State and Common Core Standards compiled
by Allison Hieger

Introduction

Welcome!

Welcome to your Teacher Workshop, **the Pacific Symphony Family** and your Class Act year. We are delighted to have you be a part of this very special partnership and to have you with us during our 2017-2018 season as we explore ***Trials to Triumph* through the music of Ludwig van Beethoven**.

Ludwig van Beethoven, our composer of the year, was born in 1770 in Bonn, Germany. He is best known for his *Symphony No. 5* and *Symphony No. 9* that take listeners on an emotional journey through his experiences. Beethoven was a composer who wrote exactly what he was feeling at a given moment. Through his music, audiences today are able to feel the same emotional connection to his music.

This year, students will also experience the works of other composers who explore the theme of *Trials to Triumph* through their music. We hope that through discussion and study of these significant pieces, students will gain an understanding of their own ability to translate powerful physical and emotional forces into unique pieces of visual, physical, and literary expression.

Like last year's composer of the year, Wolfgang Amadeus Mozart, Ludwig van Beethoven was a dynamic musician who excelled at performing, composing, conducting, and teaching. It could be said that Beethoven's music broke compositional norms and transformed the musical landscape of his time. We look forward to sharing this year's composer and theme with all of you!

Your Workshop

Your workshop today is being led by an experienced music educator and is designed to give you the tools needed to incorporate the Class Act curriculum into your classroom. This year's curriculum, as mentioned above, focuses on **the music of Ludwig van Beethoven** and the theme, ***Trials to Triumph!*** Your workshop presenter will take you through a sequence of four or five different activities that you can use with your students. Many of these activities may be combined with other activities in the packet to create a more robust lesson, or can simply be used to inspire you in creating your own approach to the material. Emphasis will be placed on "learning through experience," so prepare to enjoy a lively session!

Your Packet

Your packet contains nine different activities. In each activity you'll find suggested grade level(s), a list of suggested resources, detailed implementation methods, Common Core and State standards addressed, and related Bravo Assembly ideas. Don't hesitate to explore the activities you may not have had the opportunity to experience in your workshop, as you may find a learning opportunity that is ideal for your students and enriching for you as a teacher!

In addition to the activities, you'll discover a wealth of information about Ludwig van Beethoven in the *Man Behind the Music* and *Additional Resources* sections. Details about how to use best use your Class Act CD, as well as connections to the Common Core, can also be found throughout your packet.

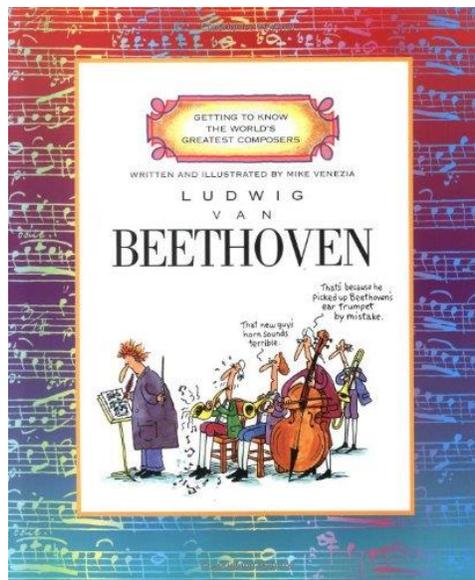
As you page through the activities, you'll notice **icons** on the top right corner of the first page of each activity. These icons are designed to help you quickly identify standards addressed in a given activity. Please see the **Standards Icon Key** on the next page.

Standards Icon Key



Your Book

Each classroom at Class Act schools will receive a copy of “Ludwig van Beethoven” by Mike Venezia. This colorful graphic story explores Beethoven’s life as a musician and as a composer creating some of the most amazing music still performed today.



Tips on Using Your CD to Enhance Learning in the Classroom

In addition to the books, you and your students will also enjoy a custom CD produced by Naxos exclusively for Class Act schools. This CD features many pieces you'll hear throughout your Class Act year. Each track on your Class Act CD can be used effectively to improve different types of learning. Below are some suggestions on how to "orchestrate" the learning environment in your classroom by using specific selections for different types of learning. Just 15 minutes of musical activity a day is sufficient to establish a relationship with music that a child can build upon **throughout** their lifetime. Learning through music not only impacts EVERY portion of the brain, but also supports the brain's ability to reorganize itself.

Track numbers for selections are noted below. For longer tracks, shorter excerpts are also provided as alternatives for playing the full track.

Calming

Symphony No. 5 – II Andante con moto, #2
Symphony No. 9 – IV Presto – Allegro assai, #11
Bagatelle No. 25 – Für Elise, #18
Enigma Variations – Nimrod, #19

Organizational Thinking

Symphony No. 9 – II Scherzo: Molto vivace – Presto, #9
Symphony No. 9 – IV Alla marcia, #12
Symphony No. 7 – II Allegretto, #15
Turkish March, #16

Creativity

Symphony No. 5 – III Scherzo. Allegro, #3
Symphony No. 6 – III Allegro, #6
Symphony No. 9 – I Allegro ma non troppo, un poco maestoso, #8
Symphony No. 9 – IV Presto – Allegro ma non troppo, #10
Violin Concerto – III Rondo, #16
Má vlast – The Moldau, #20

Energizing

Symphony No. 5 – I Allegro con Brio, #1
Symphony No. 5 – IV Allegro, #4
Symphony No. 6 – I Allegro ma non troppo, #5
Symphony No. 6 – III Allegro, #7
Symphony No. 9 – IV Allegro ma non tanto, #13
Symphony No. 9 – IV Molto prestissimo, #14
1812 Overture, #21

Note: When using music to "orchestrate" the classroom environment, keep the volume at a low level for greater effectiveness

You, Your Class, and Your Musician Lesson, The Classroom Teacher's Role

Your role as a classroom teacher is a vital to the success of Class Act at your school, and to your students' ability to fully benefit from the program. You see your students every day, and as such, are their biggest ally in getting the most out of their Class Act experience. **Thank you in advance for your time and commitment to joining with us in enhancing music and arts learning in your classroom and school!**

For your reference, a simple summary of the **Classroom Teacher's Commitment** to the program appears in the Class Act Handbook, and is also provided here.

Classroom Teacher's Commitment (this applies to all classroom teachers, including Teacher Representatives):

- To attend a Teacher Workshop, held on site or at a partner school
- To prepare students for musician's lesson.
 - Minimum commitment:** have students listen to the CD featuring music centered on the theme of *Trials to Triumph and Ludwig van Beethoven* and share the Class Act book provided for your grade level
 - Preferred commitment:** do at least one activity found in the Teacher Workshop packet with students, share facts about the composer's life using the Teacher Workshop packet, internet searches, or other appropriate resources
- To complete a one-page evaluation of the musician's lesson

Once you've attended your Teacher Workshop and received this packet, it is time to prepare you and your students for your musician's lesson. Classes who arrive at their musician's lesson promptly, at the right date and time, and with some advance preparation have a consistently better experience at their lesson, learn more, and have more fun!

How to Prepare for Your Musician Lesson

- Check your lesson date and time with your Teacher Representative and Parent Coordinator

In advance of the lesson (required preparation)

- Have students listen to some of the Class Act CD, suggestions for specific tracks and suggested us can be found on page nine
- Read "Ludwig van Beethoven" by Mike Venezia to your class

Enhanced Preparation (optional)

To enhance your students' preparation, you may wish to

- Do a simple activity, or part of an activity, from this packet
- Using the suggestions on page nine, play CD tracks as often as possible to enhance both musical and non-musical learning
- Review additional points from the Prelude Assembly
 - Ask students to describe their favorite part of the Prelude Assembly
 - Ask students to tell you what they learned about Beethoven's life at the Prelude Assembly
 - Ask students what their favorite musical piece at the Prelude Assembly was, and why they liked it, or perhaps ask them to write a "review" of the assembly

- Ask students how to describe how one of the pieces in the Prelude Assembly made them feel
- Use the CD tips and selections on page nine to support existing curriculum/activities
 - Play a couple of selections from the CD and ask students what they imagine when they hear the selection or how that particular selection makes them feel

The day before your lesson

- Verify that you have received your Lesson Assessment form from your Teacher Representative and/or Parent Coordinator
- Do a quick review/final preparation with your students, reviewing some basic points of the Prelude Assembly
 - Review the name of the composer of the year and theme of the year: Ludwig van Beethoven and *Trials to Triumph!*
 - Review the name of your Class Act musician and his/her instrument, and good assembly manners
 - Remind students of what they've experienced in Class Act thus far: their Prelude Assembly
 - Let them know what they are about to experience: the opportunity to spend some time getting to know their musician and learning more about Ludwig van Beethoven, his music, and *Trials to Triumph!*
 - **Please review photography/videography/social media guidelines**

The day of your lesson

- Arrive a few minutes early
- **During the lesson, be sure to take an active part in what your students are experiencing, modeling good listening and participatory behavior. Your students will take their cue from you, so we ask that teachers remain in the room and refrain from grading papers or talking to other adults during the lesson**
 - **Please remember that our Class Act musicians are not credentialed teachers and that it is a requirement that a credentialed teacher remain in the room during all Class Act activities**
- Fill out the front page of your **Lesson Assessment Form** at your first available break following the lesson

Within a week of the Lesson

- Go through the questions on the back side of your **Lesson Assessment Form** with your students (instructions included on form)
- Once you have completed both sides of your Assessment Form, turn it in to your Teacher Representative

Next Steps

- Look through this packet and plan which activity or activities you'd like to work on with your students throughout the year, remember that many activities are an excellent complement to other core subjects
- Look through the next few pages on how to have an amazing Bravo Assembly experience

Sharing YOUR Great Ideas!



Many of our classroom and music teachers have wonderful ideas for bringing the Class Act curriculum to life for their students. Perhaps you're putting together a lesson inspired by an activity in this packet? Maybe you have something you do each year to link the study of music to another curricular area?

We want to learn about the great work that YOU do and to share it with other teachers involved in the Class Act partnership! And to thank you for sharing your great ideas with us, we'll send you a voucher good for two free tickets to a Pacific Symphony Classics or Family Concert!

Want to be a part of making Class Act even more meaningful to your fellow teachers?

- 1) Send a lesson plan or lesson idea to Jonathan Terry at jterry@pacificsymphony.org. Lessons should connect in some way to the content presented in this packet and can include connections to any and all subjects, from music to science to math to language arts.
- 2) When you submit your lesson plan or idea to Jonathan, let him know if you would like a voucher good for two tickets to a Classics Concert or for two tickets to a Family Concert. Learn more about our concerts at www.pacificsymphony.org.
- 3) We will post the best lesson plans and ideas on the Pacific Symphony website, available for all Class Act teachers to see, and available for educators all over the world to learn from!
- 4) ALL teachers who submit lesson plans and ideas will receive a voucher good for two tickets to either a Pacific Symphony Classics or Family Concert, your choice.

Please note that this is 100% optional and is not considered part of your commitment to the Class Act partnership.

Creating a Great Bravo Assembly

What is a Bravo Assembly?

The **Bravo Assembly** is the culminating event of the Class Act year. It is intended to be an outgrowth of the work that teachers have done in their classrooms using the Class Act curriculum. This includes work with the composer and the theme of the year, this year Ludwig van Beethoven and *Trials to Triumph!* Many of the activities in this packet will translate beautifully into a meaningful Bravo Assembly activity. The object of the game is not polished, artistic excellence, but full, enthusiastic participation! The students enjoy watching each other perform, from the youngest to the oldest, and take pride in their own performances!

What is the “Bravo Philosophy”?

As per the Class Act Handbook, the objective of the Bravo Assembly is *“To provide a meaningful culmination to **process-based** learning through a presentation that incorporates elements of the Composer of the Year’s music...During the year-end Bravo Assembly, students use musical performance, drama, creative writing, dance and visual art as forms of expression to **demonstrate what they have learned** from their participation in Class Act. **All students participate** in this special assembly, coordinated by the Teacher Representatives. Often parents are invited to attend this special school-wide event”*

How Do I Plan the Bravo Assembly?

Every Bravo is different, but generally, each grade level will work together to create their presentation. If one teacher is more artistically inclined, he/she may take over the leadership/planning of the event, with the help and support of the other teachers in that grade level. Once the lead teacher has come up with the idea for the presentation, classes get together for rehearsals, create props and costumes, and prepare for the event. It is a good idea to have lead teachers compare notes to make sure that each grade is using a different idea. It’s not a problem if grades use similar concepts, but most schools prefer to have each grade’s presentation be based on unique ideas.

The Teacher Representative(s) are like the committee chair(s) for the event, coordinating all teachers’ efforts, checking in with lead teachers, and ensuring that proper A/V equipment is available. If your school has a music teacher, he/she can be a great resource for ideas, and may be willing to help plan a grade-level activity. There are many great activities you can use in your Teacher Workshop packet, and a great number of these provide an outstanding opportunity for cross-curricular learning.

Are the Students Required to Sing and Dance?

Absolutely not, although they are welcome to, and truly enjoy it (even the older ones)! Students can display artwork or illustrated stories inspired by Beethoven’s music. They can create a living timeline, juxtaposing significant events in Beethoven’s life with events in world history.

What Makes a Good Bravo Assembly?

- Participation, in some form, by **every** student (**required**, includes kindergarten students)
- A site (often outdoors) where the entire school can assemble for the entire performance
- A wonderful addition to a great Bravo is some sort of narration that ties the different presentations together. This is often written by the Teacher Representative, and can be narrated by upper graders, a teacher, or the principal. The text of the narration might go something like this:
 - Welcome and opening comments. Maybe a few lines about Class Act at the individual school, and what the students have been learning and experiencing through Class Act
 - A short introduction to each act. For example, “the second graders have been studying how Beethoven took us from *Trials to Triumph* with his musical compositions, let’s

- watch as our students perform theatrical pantomimes to Beethoven’s first movement of *Symphony No. 5*.
 - Some sort of wrap-up where the school thanks the Class Act Musician and Pacific Symphony
- FUN! We want you and the students to enjoy this from beginning to end: the preparation as well as the execution!

What Resources Are Available?

- Each classroom teacher has a CD filled with music by Beethoven and our other featured composers
- Each grade level will receive a copy of our selected Class Act book, “Ludwig van Beethoven” by Mike Venezia
- There are many different activities in your Teacher Workshop packet, with suggestions at the end of each activity on how you can extend your work to the Bravo Assembly
- Your Teacher Workshop packet is filled with wonderful biographical information about Beethoven including a timeline, quotes, and fun facts
- Your Teacher Workshop packet also has an extensive bibliography and list of helpful online resources
- We are happy to help you in any way possible. Bounce ideas off of us, ask for help implementing an idea—don’t hesitate to contact us!

Please contact Carrie Villanueva, Education Manager, to connect directly with all Teacher Workshop presenters: cvillanueva@pacificsymphony.org

Suggested Bravo Assembly Activities

There are many great activities suggested in your Teacher Workshop packet. Below you’ll find some favorite activities used by our schools in previous years that could be applied to any composer

- For schools with a music program: students play a simple piece by the composer of the year on recorders or other instruments
 - Done with the cooperation of the music teacher. Often this will require the music teacher to create a simplified arrangement, so may not be possible at all schools
- Students perform an original dance to one of the composer of the year’s pieces. Streamers, ribbons, and other “movement” props can be used
- Students create a living timeline, demonstrating important events from the composer’s life. This can also include short vignettes, songs, costumes, and artwork. A cross-curricular component can be added by juxtaposing events in the composer’s life with ones in American or World history
- Students do a group presentation of an acrostic poem about the composer and his music, and/or about their musician
- Students sing an original song, or original words to a piece from the CD
- Students write and perform an original play about the composer’s life
 - Student created set pieces and props can be used
- Teachers extend the work of one of the Teacher Workshop packet activities to a Bravo Assembly activity
 - There are a number of extensions in your Teacher Workshop packet, but some of the most creative Bravo activities come from teachers and students creating their own original extensions, inspired by Teacher Workshop packet materials

Activities and Explorations For the Classroom and Beyond!

Over the next 44 pages you'll find **nine different activities** to explore with your students. To aid you in finding lessons that are appropriate for your students' grade level, please consult that chart below. Activities are listed in order, with **suggested grade levels** and page number locations for each.

Activity Number	Activity Name	Suggested Grade Level (s)	Page number
#1	<i>Band Music</i>	Grade 4 and Higher	16
#2	<i>Beethoven and Form</i>	All Grade Levels	20
#3	<i>Dynamic Beethoven</i>	All Grade Levels	26
#4	<i>Listen Up!</i>	Grade 4 and Higher	32
#5	<i>Pastoral Dance</i>	All Grade Levels	39
#6	<i>The Many Moods of Beethoven</i>	All Grade Levels	42
#7	<i>What's Your Motif</i>	All Grade Levels	45
#8	<i>Follow the Soloist</i>	All Grade Levels	50
#9	<i>Ode to Joy!</i>	All Grade Levels	55

You will also find the following information included with each activity:

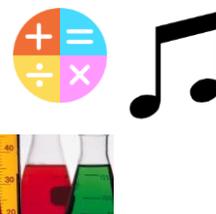
- Common Core and State Standards (as applicable)
- California State Standards (as applicable)
- Music and Other Resources Used
- Objectives
- Suggested Bravo Assembly Ideas
- Extensions (for some activities)

In addition to inviting you and your students to delve deeper into the Class Act Curriculum, the activities provide ample opportunity to connect with Common Core standards and enhance learning in a multitude of subject areas.

We wish you and your students an exciting learning adventure together!

Band Music

Activity # 1



Grades: 4 and higher

Standards:

CCSS.MATH.CONTENT.6.RP.A.1

Understand the concept of a ratio and use ratios to describe relationships between two notes.

Subject: Science

Area: Physical Sciences

Sub-Strand 1: sound is defined scientifically as a specific frequency or vibration

Standard 2: students will create the same sounds using these specific measurable frequencies

Subject: Music

Area: CREATIVE EXPRESSION

Sub-Strand 2.0: Creating, Performing, and Participating in Music Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

Concept: Apply Vocal and Instrumental Skills

Standard 2.1: Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.

Standard 2.2: Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.

Summary

First, students will use rulers and rubber bands to create a **monochord (single string) instrument**. Then, students will create pitches mathematically by measuring string length and creating different tensions on their monochord. Students will understand that complex string instruments are all derived from a monochord.

Music Resources Used

- *Ode to Joy* sheet music

Other Resources Used

- Ruler – made of a material that does not easily bend
- Rubber band – long enough to be stretched 12"
- Two binder clips

Objectives:

- Students will learn how to make different pitches or notes using only one string (monochord)
- Students will learn to play *Ode to Joy* on their monochords

Background

Beethoven was an accomplished performer on multiple instruments, but he had a special fondness for strings, with many of his iconic melodies were written specifically for string instruments. String instruments can play a wide range of notes or pitches by manipulating the length of each string. String

length is changed by pressing down a string. Different string lengths correspond to different pitches or notes. The distance between two notes is called an interval. High notes are created with shorter strings; lower notes are derived as string length is increased by the player. Standard frequencies in music form the musical scale denoted by seven notes: A B C D E F and G. Of course there are many more pitches that can be created within these seven universally accepted musical notes! But group playing relies on these seven frequencies, and all players tune to these standard frequencies, which can be scientifically measured as standard vibrations or tunings.

Vocabulary

Pitch: A tone that can be scientifically measured by the frequency of its vibration (a unit of hertz). Pitches are usually referred to as notes in a scale.

Interval: A measured distance between two notes.

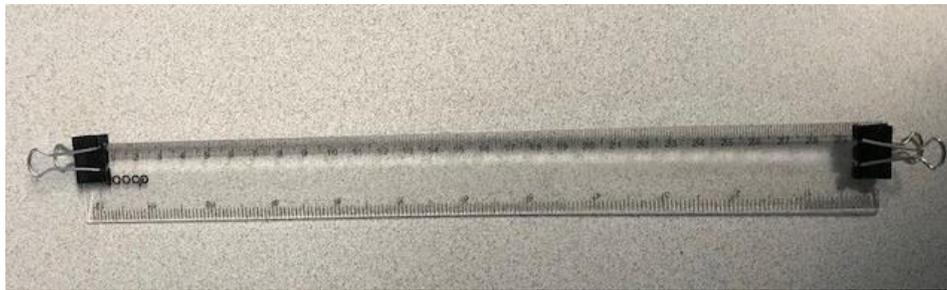
Open String: A single string that is not pressed down by the player.

Monochord: A string instrument that consists of only one string.

Soundboard: the platform across which strings are strung. The material used to create a soundboard will affect the quality of the instrument's sound.

Procedure

1. Place binder clips on both ends of the ruler. The clips should both be off center, closer to the same side of the ruler.



2. Stretch a rubber band across the length of the ruler, being sure to center the band and loop it over the binder clips. The ruler will act as the soundboard; the binder clips will elevate the rubber band to allow them room to vibrate. The vibration of the rubber band will create a sound. All string instruments follow this basic design!



3. A variety of notes can be created on a single string by changing the length of its vibration. Pressing down on the string in measured intervals creates different string lengths. For example, “cutting” the string in half (i.e. a ratio of 2:1) will result in an octave. Demonstrate this ratio on your monochord as follows: hold the string down with your finger at the 6” mark to produce high C. To produce the next high C, the interval between 6” and 12” will need to be cut in half – so pressing down your finger on the 9” mark will produce an even higher C sound. For those interested, mathematicians have calculated the ratio for all the intervals in the seven standard tones starting with C below:

Ratio	Note	Interval
1:1	C: C	Unison
11:12	C: D	Major 2 nd
39:48	C: E	Major 3 rd
3:4	C: F	Perfect 4 th
2:3	C: G	Perfect 5 th
29:48	C: A	Major 6 th
26:48	C: B	Major 7 th
1:2	C: c	Octave

4. Students may create these tones by pressing down on their monochords as follows:

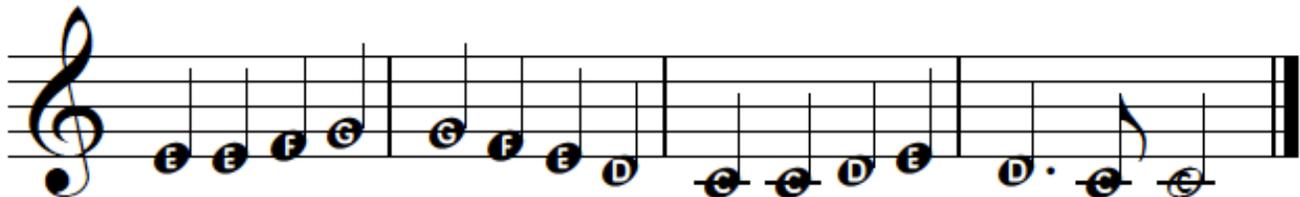
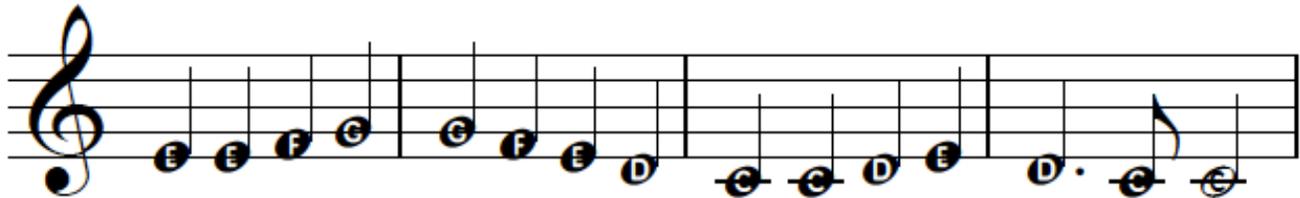
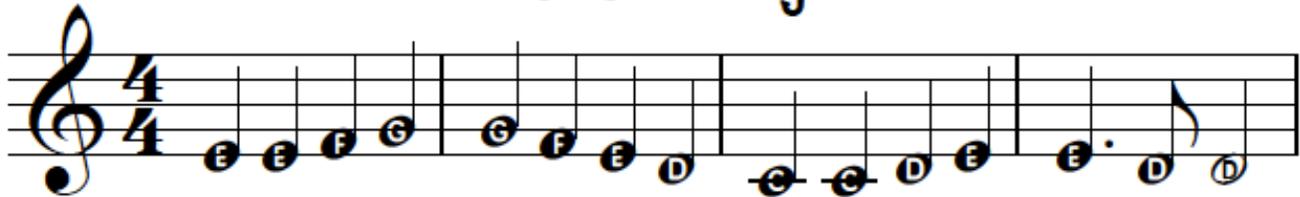
Measurement	Note
Open string	C
1”	D
2.25”	E
3”	F
4”	G
4.75”	A
5.5”	B
6”	c

5. Make sure the band has stopped vibrating before plucking for a second note.
 6. Using the attached sheet music, play *Ode to Joy* on your monochord. It can be performed as a class, or sections of students can be assigned one of the six pitches (notes) to play each time it occurs.

Suggested Bravo Assembly Activity

Share your monochord instruments with the audience. Have students read information about the monochords and how they use ratios and vibrations to produce sound. Play the *Ode to Joy* as a monochord ensemble.

Ode to Joy



Beethoven and Form:
Turkish March from The Ruins of Athens, Op. 113
and *Für Elise*
Activity #2



Grades: All grade levels

Standards:

Subject: Music

Area: ARTISTIC PERCEPTION

Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

Concept: Listen to, Analyze, and Describe Music

Standard 1.4: Identify simple musical forms, emphasizing verse/ refrain, AB, ABA.

Subject: Music

Area: AESTHETIC VALUING

Sub-Strand 4.0: Responding to, Analyzing, and Making Judgments About Works of Music Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music and aesthetic qualities, and human responses.

Concept: Derive Meaning

Standard 4.2: Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music.

Summary

Students will learn about musical form through exploration of repeated patterns in two of Beethoven's most famous pieces- *Turkish March from The Ruins of Athens*, and *Für Elise*. Students will pair physical movements with different sections of music to help distinguish the larger form of the pieces.

Music Resources Used

Class Act CD

- Track #17: *Turkish March*, Beethoven
- Track #18: *Für Elise*, Beethoven

Required Resources

- *Turkish March* Form Chart
- *Für Elise* Form Chart

Objectives

- Students will identify patterns in music
- Once patterns are identified, students will use patterns to identify the larger musical forms of two Beethoven pieces
- Students will assign a physical movement to each section of a Beethoven piece which will then be performed while listening to the music

Background

The *Turkish March* from *The Ruins of Athens* is a very short, repetitive piece by Beethoven, and is an excellent selection for students to explore the concept of musical form. Even the youngest students will be able to identify and interact with the simple musical themes presented throughout.

Für Elise is one of Beethoven's best-known piano pieces and most recognizable melodies. It is a staple of the solo piano canon, most piano students will play it at one time or another, with beginners often learning a simplified version before tackling the original version later in their studies. To learn the identity of "Elise" please refer to "learning more about the selections on your Class Act CD" found towards the end of your Teacher Workshop packet.

Beethoven began his career in the Classical Period of music, early Beethoven sounds similar to Mozart and other classical contemporaries. As he began to develop his own unique voice he ushered in a new period known as the Romantic Period. The *Turkish March* is representative of his earlier Classical style, while *Für Elise* is representative of his later Romantic style.

Music is often composed using patterns of repeated sections interspersed with new material. The overall form of a piece refers to the series of repeated sections and how they interact with each other to create the whole. Form can be discerned by listening carefully for repeated melodies, and the places where melodies change. Musical form can be diagrammed in much the same way as poetic form is diagrammed, with each new melody being assigned a letter (A, B, C, etc.) and all subsequent repetitions of each melody being assigned the same letter. The *Turkish March* and *Für Elise* are diagrammed as follows:

Turkish March

A B A B A
C D C D
A B A
C D C D
A B A B A Coda*

Für Elise

A A B A B A
C D
A B A
E F
A B A

Vocabulary

Coda: A **coda** is a short ending to a piece that is different from, but related to, the previous musical ideas, and gives the piece a satisfying ending.

Form: The overall structure or plan of a piece of music. The layout of a composition as divided into sections.

Melody: A sequence of single notes that is musically satisfying.

Melodic Contour: The quality of movement of a melody, including nearness or farness of successive pitches or notes in a melody.

Procedure

Turkish March

1. Begin with a brief discussion of patterns and form. Depending upon the age, ability, and prior knowledge of your students, you may need to explain the concept of assigning letters to same, or different, sections of music (as you would lines of a poem, repeated colors or patterns in math, etc.).
2. Introduce the *Turkish March* and play the entire piece for the class. Instruct students to listen for musical ideas, or melodies, that return again and again. There are only four musical ideas so they will hear quite a bit of repetition.
3. While listening, begin to map out the form of the piece. Use a whiteboard to write down the letter names of the sections as they come up. Be alert, the sections in this piece are often quite short!
4. Introduce the **A** section. Play the first nine seconds (0:00 – 0:09) and ask your students to listen to the melodic contour (how the notes move up and down in relation to each other). Can the younger students move their hands up and down, tracing the contour of the melody? Can older students describe the melodic contour using their words? Once the students are familiar with the melodic contour of **A**, have the class choose an action to match the section. We suggest a marching motion, as this is a march!
5. Repeat the same steps for the **B** section (0:10- 0:15). Add **B** to your chart, and choose a motion. Students seem to like the “dab,” which could be a fun way to incorporate pop culture into the lesson.
6. Now that students can distinguish **A** from **B**, play the piece from the beginning up to 0:30 and map out the piece on the board as a class. For each section, write its appropriate letter on the board. You should end up with following form diagram: **A B A B A**
7. Now we come to new material- the **C** and **D** sections. Ask students to use the same process to describe melodic contours of **C** and **D**, and assign physical movements. This will take you through 0:49 and at this point you will have heard all the new material.
8. Listen to the rest of the piece and write out a diagram on the board. You may find it easier to understand the short sections the piece is divided into by counting beats, rather than seconds. If that is the case, please refer to the chart below. Please be aware that Beethoven varied the length of the **C** and **D** sections, shortening them by one count each. So while all the **A** and **B** sections have total counts in multiples of four, the **C** and **D** sections are always three counts each.

An example of the diagram is below and continued on the next page.

Section	Counts
A	8
B	4
A	8
B	4
A	4
C	3
D	3

C	3
D	3
A	8
B	4
A	4
C	3
D	3
C	3
D	3
A	8
B	4
A	4
B	4
A	4

Extensions

- Choreograph motions for each section that center around a common theme, this can be done individually or in groups. Give students the opportunity to perform their original choreography for each other.
- Make a chart or map of the different sections of the piece by choosing a color, symbol, or other icon for each section.

Suggested Bravo Assembly Activity

Perform *Turkish March* using the motions you have created, or using choreography listed below:

- A:** March in place
- B:** Do the “dab” in alternating direction
- C:** Tap on the thighs
- D:** Move arms up and open hands OR “Raise the Roof” (with palms flat and parallel with the ceiling, push arms upward twice per beat)

Procedure

Für Elise

- Begin with a brief discussion of patterns and form. Depending upon the age, ability, and prior knowledge of your students, you may need to explain the concept of assigning letters to same or different sections of music (as you would lines of a poem, repeated colors or patterns in math, etc.). If you have already done this with the *Turkish March* then the diagramming process should be fairly straightforward, however the form of *Für Elise* is a bit more complex. You will find it has more sections, and some of the sections are modified slightly in subsequent repetitions.
- Play the first minute of the piece, instruct students to listen for melodies that are repeated throughout. Begin the process of assigning letter names to repeated sections, describing their respective melodic contours, and assigning matching motions. The **A** and **B** sections are introduced at the following times:
 - A (0:00- 0:11)
 - B (0:23- 0:30)
- The **A** and **B** sections are repeated several times up through the first minute of the piece. At this point you should have **A A B B B A** written out on the board, and you should have assigned movements to both **A** and **B**. This may be a good temporary stopping point for younger

students, and a good place to stop and review before moving on with older students. If you choose to continue through the end of the piece you will hear four new themes, **C-F**, which enter at the following times:

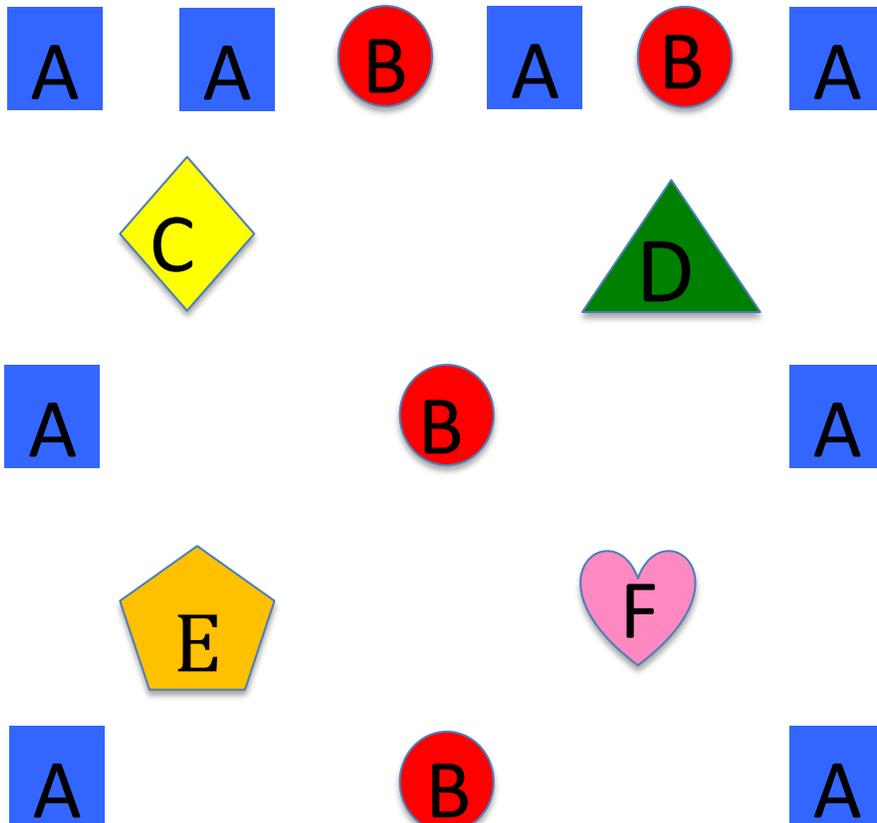
- **C** (1:03-1:14)
- **D** (1:15-1:25)
- **E** (1:58-2:23)
- **F** (2:24-2:30)

4. Foster the same class discussions for **C-F**, ask students to describe melodic contour and come up with a unique movement for reach section.
5. When you have finished diagramming the entire piece you should have the following written out on the board:
A A B A B A
C D
A B A
E F
A B A B A
6. To finish the activity, play the entire piece and ask students to perform their choreographed movements along with each section.

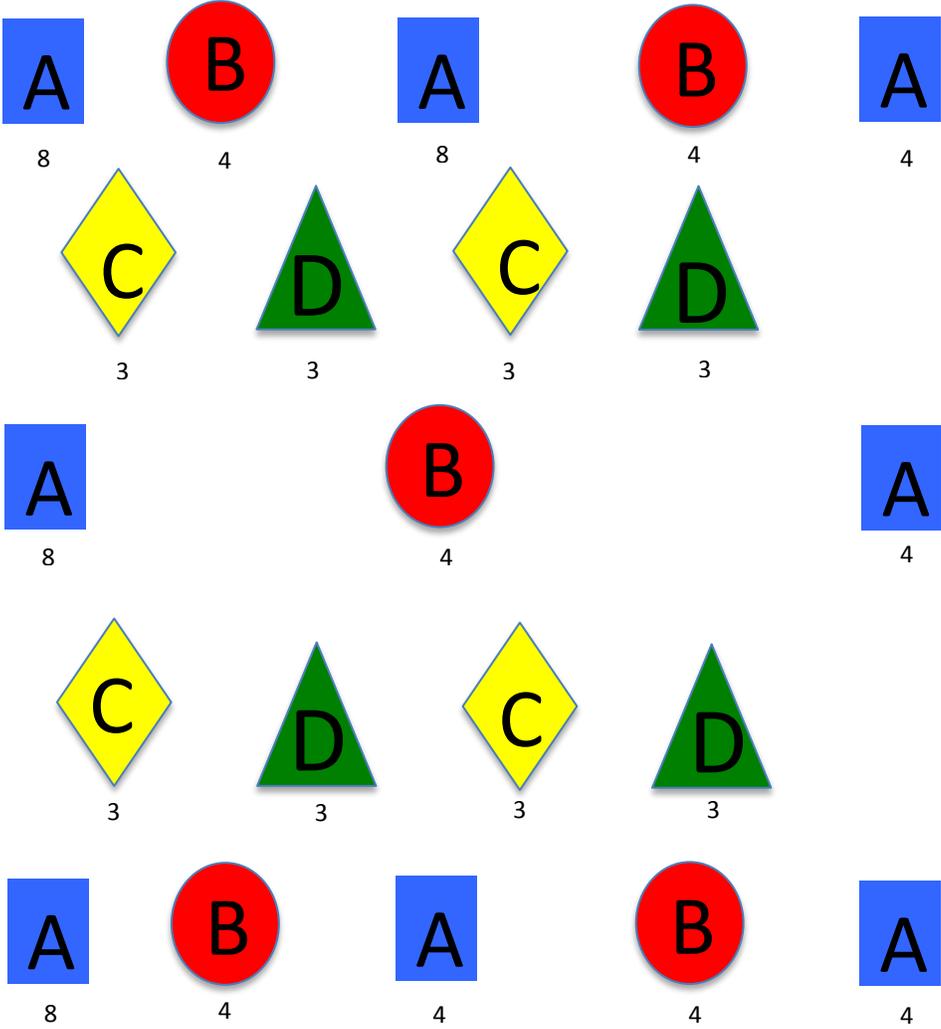
Suggested Bravo Assembly Activity

Perform *Für Elise* using the motions you have created.

Form for *Für Elise*



Form for *Turkish March*



Dynamic Beethoven

Activity # 3



Grades: All grade levels

Standards:

Subject: Music

Area: AESTHETIC VALUING

Sub-Strand 4.0: Responding to, Analyzing, and Making Judgments About Works of Music Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music and aesthetic qualities, and human responses.

Concept: Derive Meaning

Standard 4.2: Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music

Subject: Music

Area: CONNECTIONS, RELATIONSHIPS, APPLICATIONS Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They learn about careers in and related to music.

Sub-Strand 5.0: Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

Concept: Careers and Career-Related Skills

Standard 5.2: Identify what musicians and composers do to create music.

CCSS.MATH.CONTENT.4.MD.B.4

Make a line plot to display a data set of measurements

CA- California K-12 Academic Content Standards

Subject: Mathematics

Grade: Grade Two By the end of grade two, students understand place value and number relationships in addition and subtraction, and they use simple concepts of multiplication. They measure quantities with appropriate units. They classify shapes and see relationships among them by paying attention to their geometric attributes. They collect and analyze data and verify the answers.

Area: Statistics, Data Analysis, and Probability

Sub-Strand 1.0 (Key Standard): Students collect numerical data and record, organize, display, and interpret the data on bar graphs and other representations:

Standard 1.1: Record numerical data in systematic ways, keeping track of what has been counted.

Standard 1.2: Represent the same data set in more than one way (e.g., bar graphs and charts with tallies).

Subject: Mathematics

Standard 1.4: Ask and answer simple questions related to data representations.

Grade: Grade Five By the end of grade five, students increase their facility with the four basic arithmetic operations applied to fractions, decimals, and positive and negative numbers. They know and use common measuring units to determine length and area and know and use formulas to determine the

volume of simple geometric figures. Students know the concept of angle measurement and use a protractor and compass to solve problems. They use grids, tables, graphs, and charts to record and analyze data.

Area: Statistics, Data Analysis, and Probability

Sub-Strand 1.0: Students display, analyze, compare, and interpret different data sets, including data sets of different sizes:

Standard 1.2: Organize and display single-variable data in appropriate graphs and representations (e.g., histogram, circle graphs) and explain which types of graphs are appropriate for various data sets.

Standard 1.4 (Key Standard): Identify ordered pairs of data from a graph and interpret the meaning of the data in terms of the situation depicted by the graph.

Standard 1.5 (Key Standard): Know how to write ordered pairs correctly; for example, (x, y).

Summary

Students will learn about six main dynamic levels in music, which describe how loud or soft a piece of music is being played. After students become familiar with dynamics they will listen to the second movement of Beethoven's *Symphony No. 9* and map out the dynamic changes occurring throughout. Students will demonstrate their understanding of dynamics two ways:

- a. By choreographing original gestures to music;
- b. By creating a line graph that represents dynamic contrast present in Beethoven's symphony.

Music Resources Used

Class Act CD

- Track #9: *Symphony No. 9, 2nd movement*, by Beethoven
- Track #14: *Symphony No. 9, 4th movement*, by Beethoven
- Track #6: *Symphony No. 6, 3rd movement*, by Beethoven

Required Resources

- Pencil and paper for each child, or for small groups, and/or
- Excel spreadsheet

Objectives:

- Students will choreograph six main dynamic levels (pianissimo – fortissimo) while listening to the second movement of Beethoven's *Symphony No. 9*.
- Students will collect dynamics data for a portion of the second movement of Beethoven's *Symphony No. 9*
- Using this data, students will create a line graph to show their results

Background

Beethoven is the one composer who straddles both the Classical and the Romantic eras of music. Beethoven's musical structure is ordered and balanced per the Classical era but his use of drama and emotion presages the Romantic era. He achieved drama through the use of dynamic extremes and was celebrated for his sudden changes in volume.

Vocabulary, Dynamic Levels

Pianissimo: Extremely soft

Piano: Soft

Mezzo Piano: Medium soft

Mezzo Forte: Medium loud

Forte: Loud

Fortissimo: Extremely Loud

Procedure

Part 1 (All Grades)

1. Ask your students to think about sounds in their world that are really, really loud. Create a list of student suggestions on the board. Some examples might be:
 - The fire alarm at school during a fire drill
 - A siren on an emergency vehicle
 - A big explosion in a movie
 - A motorcycle roaring by
2. Next, ask your students to think about sounds that are really, really quiet or soft. Create a second list on the board, some examples might be:
 - A whisper
 - The sound of breathing in and out
 - The sound of gentle rain on the pavement
 - The ticking of a clock
3. Ask your students how they might physically represent loud sounds with their bodies, i.e. what kinds of gestures would match loud sounds? Some ideas could include standing way up on your tippy toes with arms outstretched, or spreading arms as far out as they can go to the side. Both of these gestures might be used to represent loud sounds because they take up a lot of physical space. Give students time to come up with their own examples.
4. Next, ask your students how they might physically represent soft sounds with their bodies. Some possibilities could include bending over and touching toes and crouching into a “ball,” bending knees, or bringing hands together where they are almost touching. These gestures could all be used to represent soft sounds because they take up very little space. Give students time to come up with their own examples.
5. Explain that composers use the louds and softs, or **dynamics**, in music to help them portray emotions and expressions they want to get across to the listener. Beethoven was especially good at using dramatic, or contrasting, dynamics. Today the class will listen to several examples. **Before** playing the recordings, **ask** the following guided listening questions so that students can predict Beethoven’s dynamic markings
 - a. What dynamic level (loud or soft) do you think Beethoven would choose for a **triumphant** ending to his *Symphony No. 9*? Listen to the end of his *Symphony No. 9* (Track #14)
 - b. What dynamics (loud or soft) would Beethoven use to portray **the countryside**, his favorite place to relax and unwind? Listen to the 3rd movement of his *Symphony No. 6* (Track #6)
6. After listening to both pieces, foster a class discussion about dynamics. Did students accurately predict Beethoven’s dynamic markings? Why or why not?
7. Explain that Italian composers were the first to use dynamic markings in their music, and composers of all nationalities still use these same Italian words for their dynamic markings today. Introduce forte and piano:
 - a. Loud: **forte (f)**
 - b. Soft: **piano (p)**
8. **Mezzo** means medium in Italian, therefore we also have dynamic markings for medium loud and medium soft:
 - a. Medium loud: **mezzo forte (mf)**
 - b. Medium soft: **mezzo piano (mp)**
9. If the composer wants their music to be very loud or soft, they would simply add an additional f or p to the marking, adding the suffix “issimo” to the word, to indicate “very”:
 - a. Very loud: **fortissimo (ff)**
 - b. Very soft: **pianissimo (pp)**

10. Some composers, like Tchaikovsky, go a little crazy with these markings and have pieces with five or six *f*'s or *p*'s in a row, *fffff* or *ppppp*, to show that they want the music played very,very, very loud or soft!
11. Once your students understand these six dynamic markings, ask them to physically demonstrate how music can go from **pianissimo** to **fortissimo**, i.e. have them create movements or gestures for each dynamic marking below:
 - i. **Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo**
 - ii. *pp* *p* *mp* *mf* *f* *ff*
12. Transition to the final critical listening exercise and performance. Explain that students will listen to the second movement of Beethoven's *Symphony No. 9* (Track #9) and map out the dynamic transitions. In addition to standard dynamics, are there moments in this piece where Beethoven gradually gets louder? This is called a **crescendo**. Does he gradually get softer? This is a **decrescendo**. Have your students identify where the crescendos and decrescendos occur in the piece.
13. We suggest passing out a piece of paper and pencil to each student, or splitting the class into small groups and providing each group with pencil and paper. The first time they listen to the excerpt they should write out the dynamics they hear in the order they hear them; they should also identify crescendos and decrescendos.

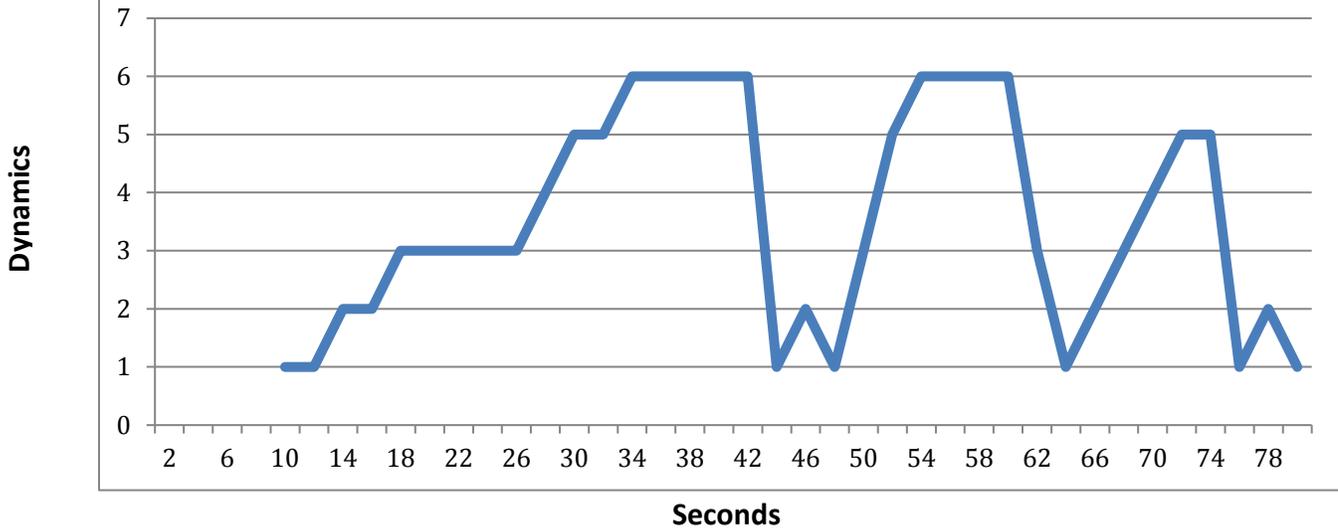
Younger grades (K-3) may want to focus exclusively on the six dynamics and not bring crescendos and decrescendos into the discussion.

Dynamics can be slightly subjective. Some students might mark a passage as **pianissimo** while others mark the same passage **piano**. Both of these answers could be correct depending on the listener's opinion. The larger goal is for students to understand the difference between loud and soft.
14. Now that students have mapped out dynamic contrast in the movement, they will listen to the piece again and perform their dynamic gestures along with the recording.

Part II (For 4th Grade and Higher)

15. In small groups or as a class, create a line or bar graph of the dynamics in this piece. See an example on page 30.
 - a. X-axis: the time of the music (every two seconds)
 - b. Y-axis: the six main dynamic levels, beginning with **pianissimo** at (0,0) and ending with **fortissimo**
16. Feel free to have students draw their own graph, create a line graph in Excel, or use the template on page 31. If you are creating your graph electronically, you may need to assign numbers to your dynamics, for example:
 - i. *pp* – 1
 - ii. *p* – 2
 - iii. *mp* – 3
 - iv. *mf* – 4
 - v. *f* – 5
 - vi. *ff* – 6
17. Graphing tips:
 - a. Identify major dynamic changes first (the pianissimos and fortissimos)
 - b. Indicate where Beethoven has crescendos and decrescendos
 - c. Go back and fill in the subtle dynamic changes, pause every two seconds and ask students what dynamic level they think the music is and what direction it is going in, louder or softer?
 - d. Record your data in the chart on page 31.

Dynamics for Beethoven's 9th Symphony 2nd movement



Suggested Bravo Assembly Activity

Perform your dynamic “dances” for the Bravo Assembly. Have students explain their dynamic graphs and their process for creating them.

Data for Beethoven's 9th Symphony, 2nd mvt

Time	Pianissimo - 1	Piano - 2	Mezzo-piano - 3	Mezzo-forte - 4	Forte - 5	Fortissimo - 6
0:00						
0:02						
0:04						
0:06						
0:08						
0:10						
0:12						
0:14						
0:16						
0:18						
0:20						
0:22						
0:24						
0:26						
0:28						
0:30						
0:32						
0:34						
0:36						
0:38						
0:40						
0:42						
0:44						
0:46						
0:48						
0:50						
0:52						
0:54						
0:56						
0:58						
1:00						
1:02						
1:04						
1:06						
1:08						
1:10						
1:12						
1:14						
1:16						
1:18						
1:20						

Listen Up!

Activity #4



Grades: 4 and higher

Standards:

Subject: Science

Area: Physical Sciences

Sub-Strand 1: The motion of objects can be observed and measured. As a basis for understanding this concept:

Standard g: Students know sound is made by vibrating objects and can be described by its pitch and volume.

Subject: Science

Grade: Grade Seven

Area: Focus on Life Science

Sub-Strand: Structure and Function in Living Systems

Concept 5: The anatomy and physiology of plants and animals illustrate the complementary nature of structure and function. As a basis for understanding this concept:

Standard g: Students know how to relate the structures of the eye and ear to their functions.

Summary

Students will create a model ear out of common classroom supplies. Students will use the model to learn about ear anatomy, and how the ear structures function together to transmit information to the brain. Students will discuss what may have caused Beethoven to go deaf, using the model to inform and guide the discussion.

Required Resources:

- Computer
- Projector

Required Materials:

- A round spring form pan, or object of similar shape that is open on both ends
- Plastic wrap
- Rubber band
- Cardboard
- Scissors
- Pencil
- X-acto knife, or precision cutting knife
- Bendable drinking straw
- Notecard
- Tape
- Ping-Pong Ball
- Plastic or glass container
- Water
- Measuring tape

Objectives:

- Students will build a working model of an ear
- Students will illustrate and label the parts of the ear and identify how each part functions
- Students will learn about vibrations- how they are transmitted through the ear and how they provide information to the brain
- Students will learn about the physical causes of Beethoven's profound deafness

Background

Beethoven is hailed as one of the greatest composers of his generation and even of all time. Beethoven was a prolific composer. After ten years in Vienna, he had written ten piano sonatas, six string quartets, two symphonies, two piano concertos, and a ballet. He was in great demand both as a pianist and conductor but at the height of his fame, the unthinkable happened - he began to lose his hearing! Despite this terrible setback, Beethoven continued to work and compose, relying primarily on his musical memory. There are several theories surrounding Beethoven's hearing loss, the most likely being that a build up of fluid caused his inner ear to become distended over time.

Vocabulary

Eardrum: A membrane of the middle ear that vibrates in response to sound waves; the tympanic membrane.

Cochlea: A spiral-shaped cavity forming a division of the internal ear in humans and most other mammals. The cochlea contains the nerve endings that transmit sound vibrations from the middle ear to the auditory nerve.

Hammer, Anvil, Stirrup: Also known as the malleus, incus, and stapes. These are the smallest bones in the human body and are found in the middle ear. When the eardrum vibrates it sets these bones in motion, they pass vibrations along to the cochlea, which then transmits information to the brain.

Setup: How to Create a Model of the Ear

Before teaching this lesson, create this model of the ear:



The Base (Adults Only)

Begin by creating the base for your ear. The base consists of four pieces total (the top and the legs), see photos of each part of the base below. (Note: this step involves an X-acto knife or precision cutting knife, and therefore should be done by an adult).

Top of the Base:

1. Take a piece of cardboard that is at least 2 feet by 1.5 feet.
2. About 2 inches above the bottom of your piece of cardboard, trace half way around your circular pan with your pencil.
3. At the top of each side of the half circle, draw a line across about 7 – 8 inches long towards the outer edge of your cardboard.
4. Cut out this top part of the base using a precision knife.

Trace this piece onto your remaining cardboard and cut it out to create an identical top portion of the base. See the photo below:



Legs of the Base:

1. Cut out two identical legs of cardboard that are about 16 inches wide and 3 inches high.
2. Measure the width of your circular pan, and cut 2 notches in the center of each leg that are the pan's width apart, roughly 2.5 inches. See photo below:



Assembling the Base:

1. Take one of your top pieces for the base. On the bottom of this piece, cut one notch on either side about 3 inches from the edge of the cardboard.
2. Take your second top piece of the base and add identical notches.
3. Next, slide one side of each of your top pieces onto a leg piece. Repeat this step on the other side with your second leg piece.
4. Your base should look like photo the photo below.
5. Place your circular pan onto the top of your base, the top should fit snugly.



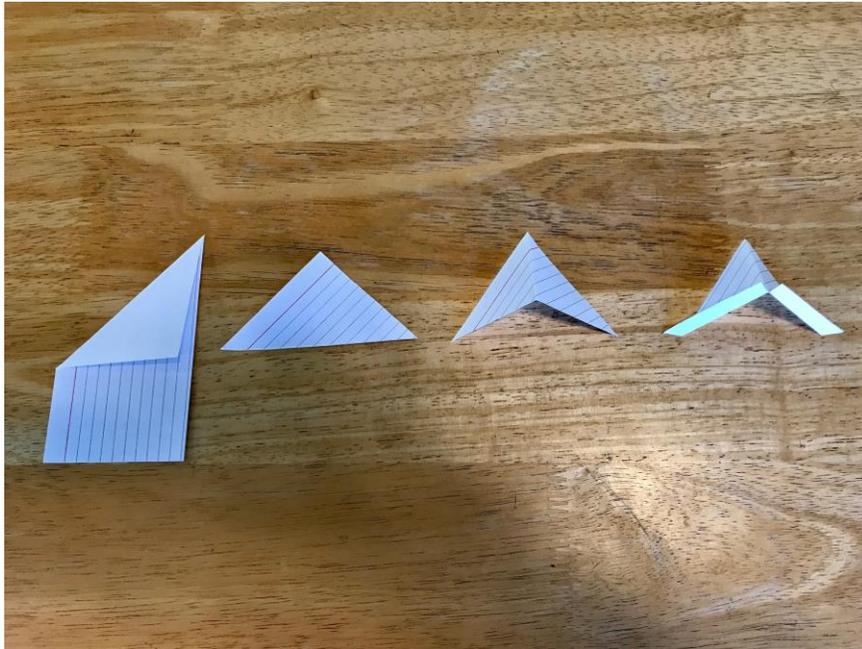
Creating the Ear (Students Should Assist):

1. Take a piece of plastic wrap and secure it to the top of the circular pan, using a rubber band to keep it tightly in place. Create a tight drumhead over the pan by pulling the edges of the plastic wrap.
2. Take a bendable drinking straw. At the shorter part of the straw, cut two slits, about a centimeter in length, and flare them out on either side.
3. Using some tape, attach the Ping-Pong ball to each flap of the straw. See photo below:

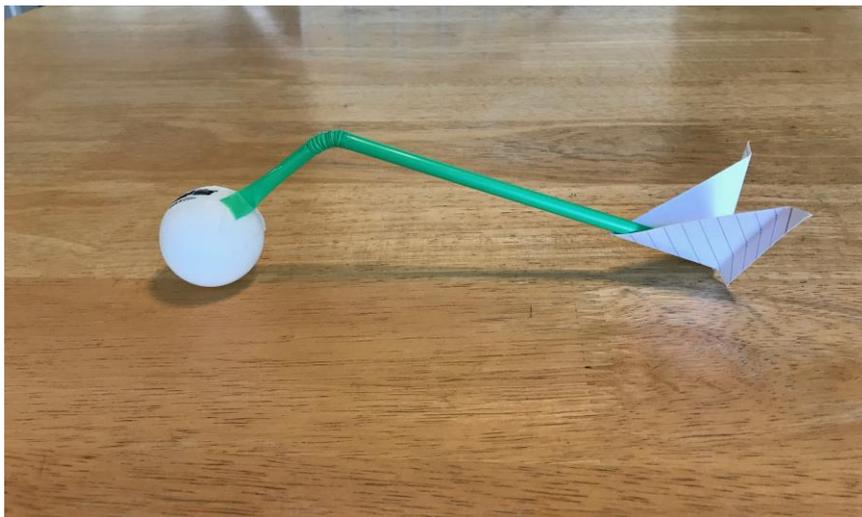


4. Take a notecard and fold one side over, creating a triangle. Cut out this triangle.

5. Create a thin flap on this triangle by folding down the longest side.
6. Fold the triangle in half, see photo below:



7. Tape about an inch of the long end of the straw onto your triangle piece. See photo below:

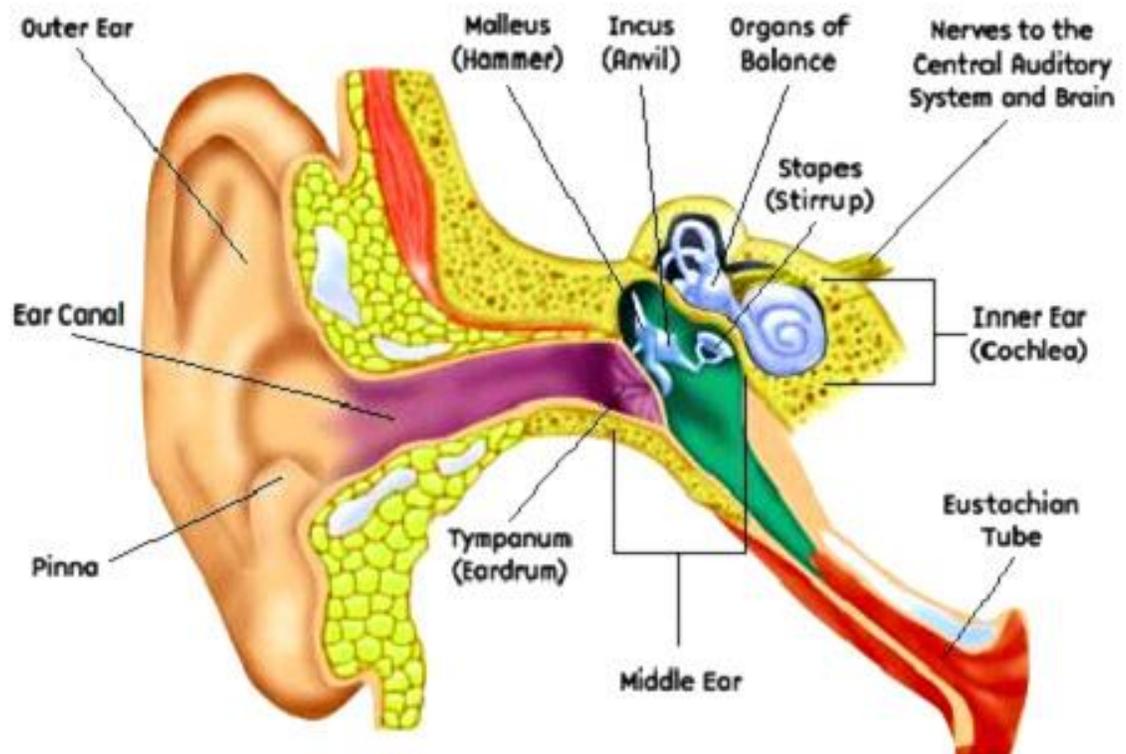


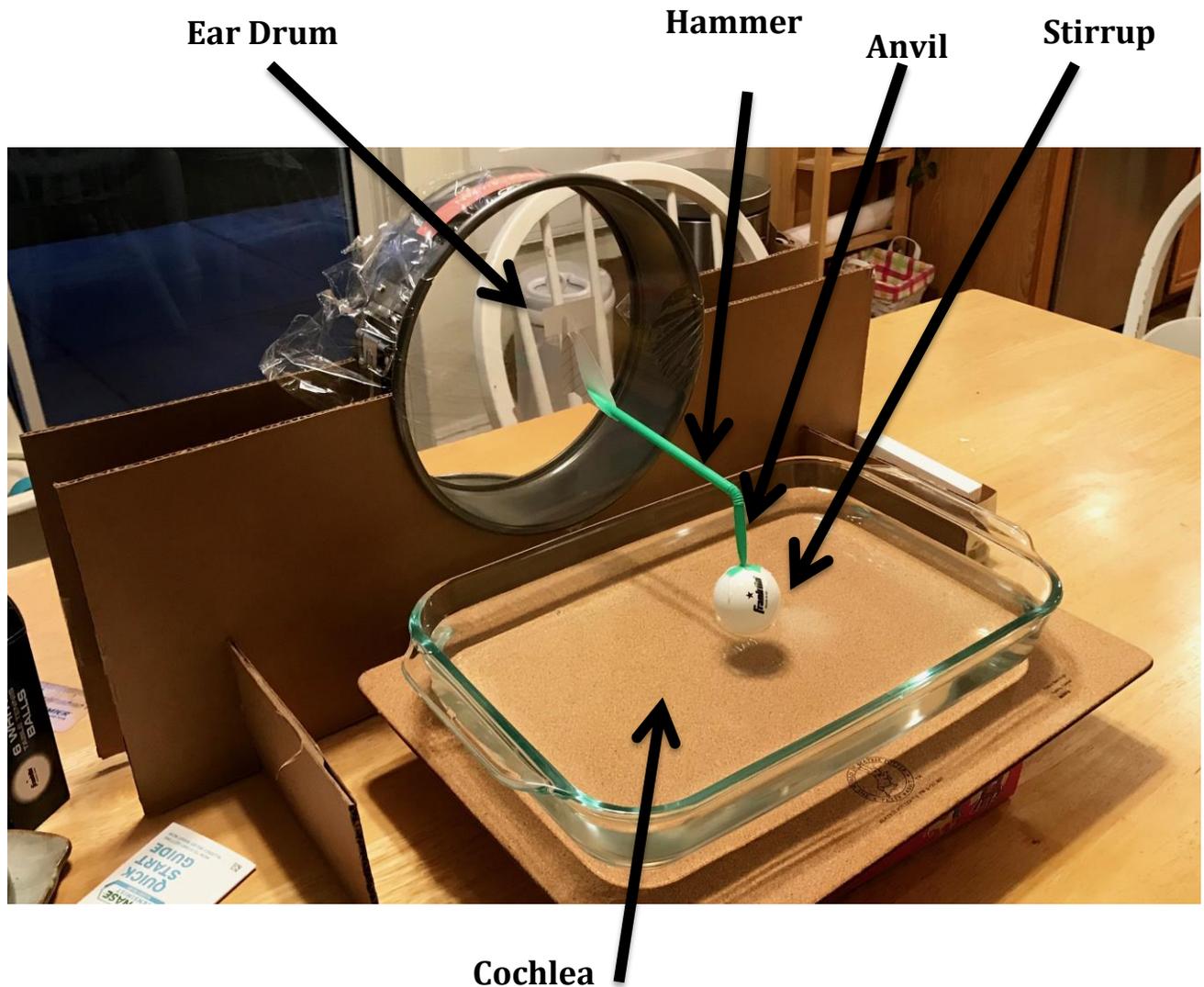
8. Tape the top of the flaps of the triangle to the center of the plastic wrap on the circular pan, allowing the straw and Ping-Pong ball to hang loosely.
9. Place your plastic or glass container under the Ping-Pong ball.
10. Fill your container with water until the water is just touching the Ping-Pong ball. See the photo of the completed model on page 38.

Procedure

1. As your students walk in the room, have your ear model prominently displayed but do not tell them what it is or how it works.

2. When you are ready to begin this lesson, ask students to brainstorm what this could be a model of, and how it might work. After listening to some of their ideas, announce that it is a model of the ear.
3. Have your students watch "Travel Inside the Ear," a video by the National Institute on Deafness and Other Communication Disorders. The video can be found at <https://www.nidcd.nih.gov/health/travel-inside-ear-video> A link can also be found on the Class Act portion of the Pacific Symphony website, <http://www.pacificsymphony.org/classact>
4. Explain to your students that they will use the model to demonstrate how sound vibrations are transmitted through the ear. Begin by standing behind the model and clapping loudly behind the circular pan, or **eardrum**. Ask your students to observe what happens to the water (the water will move or vibrate).
5. Foster a class discussion about why the water moves when a loud clap is performed behind the **eardrum**. The goal is for students to understand that the sound waves from the clap are passed as vibrations from structure to structure; causing each structure to vibrate and thus causing the Ping-Pong ball to bounce in the water.
6. Have students experiment with other sounds to see if they can make the water vibrate. Do certain sounds produce larger waves? If so, which ones?
7. Students will demonstrate their understanding of anatomical structures by drawing their own ear model and labeling the different parts. See photos below:





8. Now add more water to the ear model, completely filling the container. Explain that Beethoven may have lost his hearing because he had too much fluid in his ear. Share the following Beethoven facts with your students:
 - In 1801, at the age of 30, Beethoven began to lose his hearing. By the time he wrote his 9th Symphony, Beethoven was completely deaf.
 - After Beethoven's death, it was discovered that he had too much fluid in his inner ear, which eventually led to lesions, distension, and ultimately hearing loss.
9. Ask your students to hypothesize what will happen if you repeat the clapping experiment now that more water has been added to the ear model. Will the water still vibrate? Why or why not? (Ideally the water will not vibrate at all, or vibrate less, because there is too much pressure on the eardrum). Repeat the clapping experiment and foster a class discussion about the results.

Suggested Bravo Assembly Activity

Students can share their newfound knowledge of the ear by presenting their ear model at the assembly. Students can explain how vibrations are transmitted from structure to structure, share interesting facts about the human ear, or share facts about America's deaf community. If you would like to put on more of a performance you can teach your students the American Sign Language to the chorus of Beethoven's *Ode to Joy*. An instructional video can be found in the *Ode to Joy* lesson on page 55.

Pastoral Dance

Activity # 5



Grades: All grade levels

Standards:

Subject: Dance

Area: ARTISTIC PERCEPTION

Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance. Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Concept: Development of Motor Skills and Technical Expertise

Standard 1.1: Show a variety of combinations of basic locomotive skills (e.g. walk and run, gallop and jump, hop and skip, slide and roll).

Subject: Physical Education

Standard: Standard 1: Demonstrate motor skills and movement patterns needed to perform a variety of physical activities.

Area: Rhythmic Skills

Concept 1.21: Perform a routine to music including even and uneven loco motor patterns.

Subject: Music

Area: AESTHETIC VALUING

Sub-Strand 4.0: Responding to, Analyzing, and Making Judgments About Works of Music Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music and aesthetic qualities, and human responses.

Concept: Derive Meaning

Standard 4.2: Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music.

Summary

Students will learn a simple dance similar to one that might have been performed by rural villagers in Beethoven's time.

Music Resources Used

Class Act CD

- Track #7: *Symphony No. 6, 3rd movement*, by Beethoven

Optional Resources Used

- Classical costumes—long skirts and aprons, breeches, with suspenders, bonnets, caps, etc.

Objectives

- Students will learn and perform a simple folk dance
- Students will create their own choreography to the music of Beethoven's *Pastoral Symphony*.

Background

Out of all of Beethoven's nine symphonies, only one is actually **program music**, music written to tell a story or describe a scene. *Symphony No. 6*, also known as the *Pastoral Symphony*, was written to depict country life. See page 72 for more information on the background of this piece.

The third movement is called "A Happy Gathering of Villagers or Peasants." The harvest has ended, people gradually trickle into the village square to offer up the fruits of their labor, and the gathering turns into a lively celebration. The villagers have a merry feast where they eat, drink, and dance. The steps that follow are a modern take of what this dance might have looked like.



Vocabulary

Program Music: Music written to tell a story or describe a scene.

Pastoral: Having the simplicity, charm, serenity, or other characteristics generally attributed to rural areas. Pertaining to the country or to life in the country; rural, rustic.

Procedure

1. Familiarity with the layout of the movement and the steady beat are crucial for a successful performance. Begin the lesson by helping students identify the beat and the separate sections of the music. It may be necessary to listen to the movement multiple times before beginning the choreography. While playing the *Symphony No. 6*, 3rd movement (Track# 7 on your Class Act CD) ask your students to listen for the following:
 - A strong steady beat (we suggest having students tap the steady beat on their legs or the floor while listening)
 - Repetition- the first melody is repeated four times at the beginning of the movement
 - After the initial repetition, two new melodies are introduced; each new melody is repeated twice
 - A short final section of new material at the end

2. Now you are ready to teach the choreography. Ask students to stand, and arrange them in two long lines facing one another.

***Important:** each of the lines must have an even number of people! If this is not possible then have one person sit out temporarily so that the numbers are even. The lines should be about four feet apart.

3. Each participant will have **two** partners that they will need to identify before learning the choreography. The first partner is the person directly opposite them in the line across. The second partner is the person next to them in the same line. Help students identify their two partners (when identifying partners across lines it is best to have students count off, students will be partners with the student that shares their same number). Each group of four students (two pairs facing each other) is grouped off with a partner in the line across from them as well as someone next to them in the same line.
4. For **part one** of the dance, all students take three steps forward towards their first partner in the opposite line. These steps should line up with the first three beats of the music. On the fourth beat students should raise a hand and either fist bump or high five their first partner.
5. For **part two**, each student takes three steps back to their original place.
6. The forward, back pattern of parts one and two is repeated **four times** all together.
7. For **part three**, students will work with their second partner, the person next to them in line. They will link elbows and “swing their partner” (moving clockwise) for eight counts.
8. For **part four**, students will switch elbows and swing the same partner (moving counter clockwise), in the opposite direction, for eight counts.
9. Next, the students go back to the beginning and repeat parts one and two. There is not enough music for them to repeat parts three and four. The entire dance is less than one minute.

Optional Extension

Choreograph motions to the first part of this movement, Track #6. Begin by listening to the music and coming up with a list of activities that the villagers might be doing, some examples are:

- Coming one by one, or in groups, to the village square
- Chatting in small groups and swapping stories of the harvest
- Laying their home-cooked dishes on the table for a big pot-luck dinner, and
- Coming together as a community for a large feast

Perform your original choreography as an opening to the dance. When the music of Track #6 is over, line the students up to perform the dance.

Suggested Bravo Assembly Activity

Perform the dance as choreographed above, with or without your original choreography. Add simple costumes to make it more fun.

The Many Moods of Beethoven: Trials, Triumph, and Everything In Between Activity #6



Grades: All grade levels

Standards:

Subject: Music

Area: AESTHETIC VALUING

Sub-Strand 4.0: Responding to, Analyzing, and Making Judgments About Works of Music Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

Concept: Derive Meaning

Standard 4.3: Describe how specific musical elements communicate particular ideas or moods in music.

Subject: Visual Arts

Grade: Grade Three

Area: CREATIVE EXPRESSION

Sub-Strand 2.0: Creating, Performing, and Participating in the Visual Arts Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Concept: Communication and Expression Through Original Works of Art

Standard 2.6: Create an original work of art emphasizing rhythm and movement

Subject: English Language Arts

Area: Writing

Sub-Strand 2.0: Writing Applications (Genres and Their Characteristics) Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0.

Concept: Using the writing strategies of grade three outlined in Writing Standard 1.0, students:

Standard 2.2: Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences.

Summary

Students will listen to three movements from Beethoven's most famous symphonies and evaluate how the music makes them feel. Students will then communicate their emotion(s) through works of creative expression including poetry, paintings, skits, and storytelling.

Music Resources Used

Class Act CD

- Track #1: *Symphony No. 5, 1st movement*, by Beethoven
- Track #5: *Symphony No. 6, 1st movement*, by Beethoven
- Track #13: *Symphony No. 9, 4th movement*, by Beethoven (optional)

Objectives

- Students will listen to three movements from Beethoven's most famous symphonies
- Students will reflect on the emotions these movements awaken in them
- Students will express these emotions via art, poetry or stories

Background

By all accounts Beethoven lived a very difficult life, marred by family troubles in his early childhood, undue responsibility to take care of his siblings at an early age, the loss of his mother, and his profound hearing loss. Despite these hardships, Beethoven managed to have a very successful and prolific career as a musician and composer. Music was both his livelihood and his coping mechanism, and through music Beethoven was able to fully express himself. When we listen to Beethoven we experience the full range of his emotions, his triumphs, struggles, sorrows, and joys.

Procedure

1. Begin by providing your students with some background information about Beethoven. Explain that music was his way of expressing his myriad of emotions and today the class will listen to three movements from his symphonies that express very different emotions.
 - *Symphony No. 5, 1st movement* (tension, frustration, conflict, struggle)
 - *Symphony No. 6, 1st movement* (carefree, joyful, relaxed)
 - *Symphony No. 9, 4th movement, Ode to Joy* (triumphant)
2. Play one of the tracks. Discuss with your students how this music makes them feel. Explore why they think it makes them feel the way they do. There are no incorrect answers.
3. Share with your students an appropriate amount of background information about the piece. Does the movement reflect Beethoven's emotions? Why or why not?
4. Choose an art form: poetry, drawing, painting, or any other art form of your choosing.
5. As you continue playing the music, have the students create their own original work of art to accompany the music. You can go as deeply into this as you would like. If you are writing stories, especially for younger students, you can brainstorm vocabulary or key ideas for them to put into their stories. For older students, teach a few forms of poetry and discuss which form might work best with each movement—perhaps a sonnet to go with *Symphony No. 6*, and its connection to nature, or haiku with the minimalist *Symphony No. 5*.

Extension

If you would like to have a more directed art experience, use the melodic contour as the basis for original student art. Instruct the students to trace the melodic contour of the piece onto a piece of paper and use it as the base for their piece. For example, the gentle curve of the opening melody of *Symphony No. 6, 1st movement*, could turn into the rolling hills of the countryside Beethoven was depicting in the music. Here are some rough examples of the contours present in our suggested pieces:

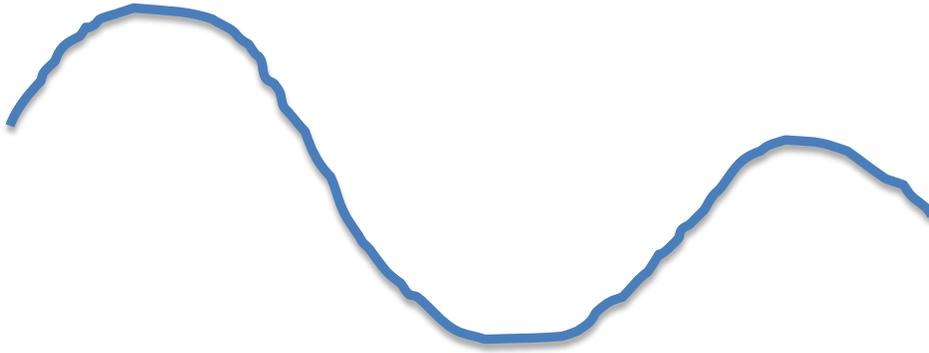
Symphony No. 5, 1st movement

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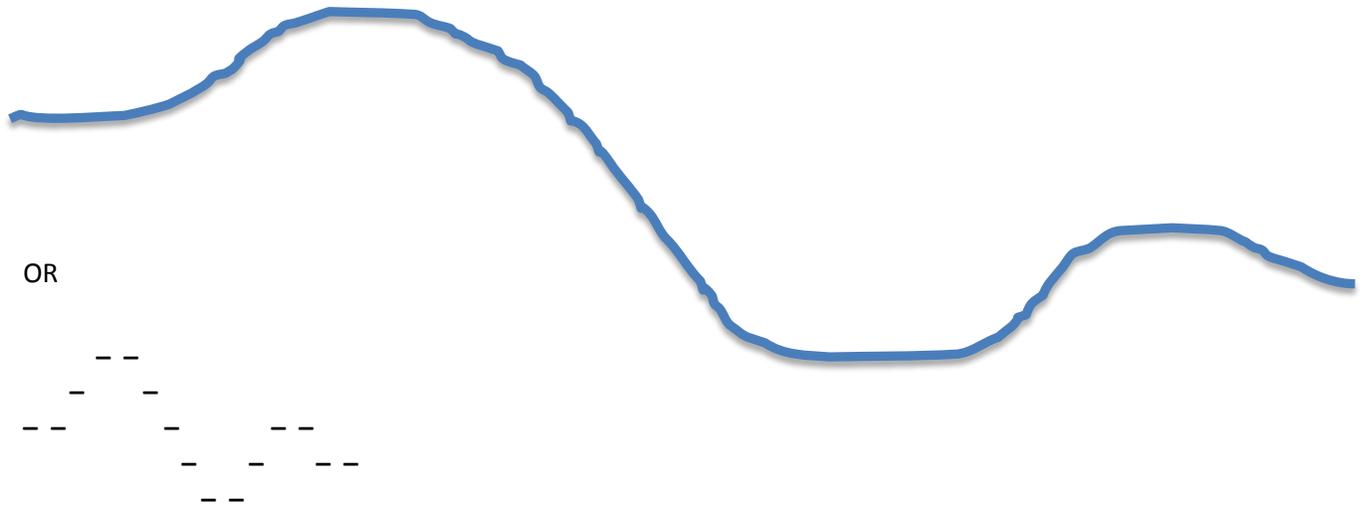
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Symphony No. 6, 1st movement



Symphony No. 9, 4th movement, Ode to Joy



These shapes can be the basis for a geometric design, or fit into the artwork any way the students see fit, as long as the artwork reflects their emotional response to the music.

Extension

You can do the same activity with any of the music on the Class Act CD, even non-Beethoven pieces. The procedure will be the same. Be creative with this and use it as a way to enjoy the music!

Suggested Bravo Assembly Activity

Invite students to share their original creations at the assembly. Students can explain how Beethoven's music made them feel, and why they chose to depict those feelings in their artwork. While students are sharing, play Beethoven's music in the background.

What's Your Motif?

Activity #7



Grades: All grade levels

Standards:

Subject: Music

Area: ARTISTIC PERCEPTION

Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

Concept: Read and Notate Music

Standard 1.1: Read, write, and perform simple rhythmic patterns, using, eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.

Concept: Listen to, Analyze, and Describe Music

Standard 1.3: Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally

Subject: Music

Area: CONNECTIONS, RELATIONSHIPS, APPLICATIONS Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They learn about careers in and related to music.

Sub-Strand 5.0: Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

Concept: Careers and Career-Related Skills

Standard 5.2: Identify what musicians and composers do to create music.

Subject: Music

Grade: Grade Six

Area: ARTISTIC PERCEPTION

Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

Concept: Read and Notate Music

Standard 1.2: Read, write, and perform rhythmic and melodic notation, using standard symbols for pitch, meter, rhythm, dynamics, and tempo in duple and triple meters.

Subject: Music

Area: HISTORICAL AND CULTURAL CONTEXT

Sub-Strand 3.0: Understanding the Historical Contributions and Cultural Dimensions of Music Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Concept: Diversity of Music

Standard 3.4: Listen to, describe, and perform music of various styles from a variety of cultures.

Summary

Students will identify the initial presentation of the primary motif in Beethoven's *Symphony No. 5*, and track its many repetitions and transformations throughout the movement. Students will then compose their own four note motifs and use these motifs to compose larger pieces that may be performed for the class and/or the Bravo Assembly.

Music Resources Used

Class Act CD

- Track #1: *Symphony No. 5, 1st movement*, by Beethoven

Optional Resources

- Graphic video of *Symphony No. 5* located on the Class Act section of the Pacific Symphony website, <http://www.pacificsymphony.org/classact> or at <https://www.youtube.com/watch?v=rRgXUFnfKIY>
- ipads, cell phones, blank cassette tapes, or other devices that enable students to record their voices
- Computer and projector
- Paper and pencils

Objectives:

- Students will identify the motif in Beethoven's *Symphony No. 5*
- Students will create their own motifs in small groups
- Students will compose their own mini pieces using only their original motifs
- Students will perform these pieces for the class or at the Bravo Assembly

Background

A **motif** is a short, distinctive musical pattern used by composers as a building block within their music. In his *Symphony No. 5*, Beethoven composed arguably the most famous musical motif of all time, which is heard right at the beginning of the 1st movement.



Beethoven began composing his *Symphony No. 5* in 1804, shortly after he revealed that he was suffering from severe hearing loss. Remarkably, his disability did not deter him from composing. In fact, Beethoven stated in a letter that he would “seize fate by the throat; it shall not bend or crush me completely.” The motif in his *Symphony No. 5* is meant to signify “fate knocking at the door,” and its repetition throughout creates a sense of frantic urgency and unrest in the listener.

Vocabulary

Motif: A short, distinctive musical pattern used by composers as a building block within their music

Procedure

1. Play the first five seconds (0:00 - 0:05) of Beethoven's *Symphony No. 5*. Ask students the following guided listening questions:
 - a. Do you recognize this piece?
 - b. What emotion(s) do you feel when you hear this music?

- c. What do you think could be happening or is about to happen?
 - d. What emotion(s) do you think Beethoven was trying to convey in this piece? (Feel free to share with your students some background information about this piece, see the information above or go to page 72 for a more in-depth description)
2. Next, play only the first three seconds (0:00 – 0:03). Ask your students how many notes they just heard (four notes). If comfortable, sing these notes with your students slowly on neutral syllables (la, da, etc.).
3. Now play the next two seconds (0:03 – 0:05). How many notes are in this musical idea? (Four notes).
 - a. Are these ideas the same, different, or similar? (Similar – they have the same rhythm and melodic contour, but they started on different notes).
4. Explain to your students the definition of a **motif** (a short, distinctive musical pattern used by composers as a building block within their music). Ultimately you want your students to understand:
 - Beethoven used this simple four-note motif as the basis for the entire movement. The motif is repeated and transformed continuously throughout the piece, but the basic structure of the motif remains the same.
 - This is the most famous motif in all of music history!
5. Lead your students through several slow performances of the motif, students should sing the motif on a neutral syllable (la, da, etc.). Once they are very familiar with the motif, ask the students to map out its melodic contour. You want students to understand that the first three notes are the same and the last note is lower. If they were to draw the melodic contour it would look like this:



You can see the same melodic contour when looking at the notes on the musical staff. The first three notes are all positioned on the second line from the bottom, while the last note sits slightly below on the bottom line of the staff.



6. Ask your students to listen to the first sixteen seconds of the movement (0:00 – 0:16), or play the video of the graphical score of this piece (0:00 – 0:30). Before listening or viewing, ask your students the following guided listening questions?
 - a. How many times is the motif repeated during the first 16 seconds? (14 times)
 - b. Do the same instruments perform the motif each time? Or is it passed around to different instruments?
 - c. How is the motif transformed throughout the excerpt? (Sometimes it begins on a different note, but the melodic contour remains the same)

7. This is a good stopping point for students in younger grades. Wrap up the lesson with a final discussion of motif and how it is used in Beethoven's *Symphony No. 5*

Extension (Grade 3 and higher)

1. After the six steps above, have your students use their fists in a "knocking on the door" motion to form the shape of the motif, one knock on each note while listening to the first sixteen seconds of the movement (0:00-0:16).
2. The motif repetitions often come in groups of threes, and that the first note of each group moves either higher or lower. Listen again to the first 46 seconds of the piece, this time, specifically trying to identify whether the repetitions of the motif are moving higher or lower. You may want to repeat this a few times, or use the slower version available on the Class Act section of the Pacific Symphony website, <http://www.pacificsymphony.org/classact>.
3. Once the students are hearing the movement of the motif as it moves up and down, have them return to the knocking motion again, but this time moving their arm higher or lower along with the theme, so that the knocking motion moves up and down as the theme does.
4. Divide the class into three groups: the high, middle, and low groups. Appoint a conductor, a student to cue each group as motif moves between high, middle, and low.
5. Play the selection of the piece again. Explain to the class that the group on the left is the high group. They will move their fists in the knocking motion high in the air, whenever the motif is heard at its highest. The group in the middle will do the same when the motif is in the middle, and the group on the right on the bottom. (High to low, left to right is the way the string instruments are seated in the orchestra). When the whole orchestra plays the motif together, all students move with it.
6. You are now ready to perform the piece. The movement is as follows:
 - a. The first two statements of the motif (0:00-0:06) are played by the entire orchestra. All three groups of your class move their fists together, in the middle of their bodies.
 - b. After the pause, the conductor will cue each group to knock as the motif is played in their section from low to high (0:07-0:15).
 - c. Following the two statements by the entire orchestra (0:15-0:22), the next two iterations move from low to high.
 - d. The next three statements of the motif are unison and all students participate.
 - e. Following the second pause (0:22), there are two iterations of the motif in groups of three moving from high to low (0:23-0:28).
 - f. Starting at 0:28 there is a section where the motif is inverted (upside down), and gradually moves upward. With this section, a circular motion moving up gradually is recommended.
 - g. At 0:35, there are three iterations of the motif moving downward, ending at 0:43 seconds. This is a good point in the music to end the activity.

Suggested Bravo Assembly Activity

Perform the Extension activity above. If you choose to continue past 0:43, here are additional notes on the following sections:

- a. After one lengthened version of the motif (six notes), the music changes character. The motif is temporarily put away, the melody becomes more lyrical and calmer. This goes on for 29 seconds (until 1:16), and the melody moves up and down and the intensity builds.
- b. At 1:16 there are two additional iterations of the groups of three moving downwards.
- c. The section is finished with three repetitions of the theme in the entire orchestra.

A slower version of the audio track will be available on the Class Act section of the Pacific Symphony website, www.pacificsymphony.org/classact, to assist with practicing the above section. Please note the timings will not match with the slower version.

Extension for all grades

Teach your students to play a percussion version of the opening of the *Symphony No. 5* on finger cymbals, triangle, agogo or cowbell. Ask for volunteers to conduct the class. Perform the percussion version at the Bravo Assembly.

Extension for Older Students (Grades 4 and up):

Have your students compose their own motifs in small groups.

1. Give students the following guidelines for composing their own motifs:
 - a. Students may only use four or five notes total
 - b. Students must keep three or four notes the same and change only one of the notes to a different pitch
 - c. Students must keep the rhythm the same for three or four of their notes, and change the rhythm for only one note (similar to Beethoven's motif)

*Note: your students do not need to read or write music to compose these motifs! Instead, students can use the following to dictate their motifs:

- a. Students can sing their motifs and record them on an Ipad, cell phone, or even a blank cassette tape
- b. Students can draw a system of long and short dashes to indicate the rhythm of each note. Students can also indicate melodic contour by raising or lowering dashes to show high and low notes

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2. Once students have composed their motifs, ask them to compose a longer piece by repeating their motifs and transforming their motifs. Their motifs can begin on a variety of different notes, but the rhythm and melodic contour of each repetition must remain the same, just like Beethoven! As a final performance students can sing their motifs, add lyrics, and even act them out!

Suggested Bravo Assembly Activity

Perform your motif pieces at the Bravo Assembly. Feel free to add props, costumes and/or act out your songs.

Follow the Soloist

Activity # 8



Grades: All grade levels

Standards:

Subject: Music

Area: ARTISTIC PERCEPTION

Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

Concept: Read and Notate Music

Standard 1.1: Read, write, and perform simple rhythmic patterns, using, eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.

Concept: Listen to, Analyze, and Describe Music

Standard 1.3: Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally

Subject: Music

Area: CONNECTIONS, RELATIONSHIPS, APPLICATIONS Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They learn about careers in and related to music.

Sub-Strand 5.0: Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

Concept: Careers and Career-Related Skills

Standard 5.2: Identify what musicians and composers do to create music.

Subject: Music

Grade: Grade Six

Area: ARTISTIC PERCEPTION

Sub-Strand 1.0: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

Concept: Read and Notate Music

Standard 1.2: Read, write, and perform rhythmic and melodic notation, using standard symbols for pitch, meter, rhythm, dynamics, and tempo in duple and triple meters.

Subject: Music

Area: HISTORICAL AND CULTURAL CONTEXT

Sub-Strand 3.0: Understanding the Historical Contributions and Cultural Dimensions of Music Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Concept: Diversity of Music

Standard 3.4: Listen to, describe, and perform music of various styles from a variety of cultures.

Summary

Students will identify the theme of the third movement of Beethoven's *Violin Concerto*. Students will play a "Follow the Leader" movement game to better understand the interplay between the soloist and orchestra. Students in the upper grades will complete a Madlibs worksheet to better understand the concept of thematic transformations.

Music Resources Used

Class Act CD

- Track #16: *Violin Concerto, 3rd movement*, by Beethoven

Optional Resources Used

- Madlibs worksheet
- Computer
- Projector
- Video of Hilary Hahn performing the 3rd movement-
<https://www.youtube.com/watch?v=1dbOIkYtafw>
- Movement scarves

Objectives:

- Students will learn the definition of a concerto
- Students will learn the definition of a musical theme
- Students will identify the theme of the third movement of Beethoven's *Violin Concerto* in D Major
- Students will play a "Follow the Leader" movement game to demonstrate understanding of the interplay between the soloist and the orchestra
- Students in upper grades will relate thematic transformation in music to written language by completing a simple madlibs worksheet

Vocabulary

Theme: The musical basis upon which a composition is built. Usually a theme consists of a recognizable melody or a characteristic rhythmic pattern. The theme may sometimes be called the subject.

Concerto: A composition that shows off a specific instrument (or instruments) with the orchestra used as accompaniment.

Procedure

1. Begin the lesson by giving students the definition of a **concerto** (a composition that shows off a specific instrument with the orchestra used as accompaniment). Explain that the students are going to listen to a section of a very famous concerto by Beethoven. As they listen they should try to answer the following guided listening questions:
 - a. What instrument is featured as the soloist?
 - b. Is there any repetition in the music?

Play the first fifty seconds (0:50) of the movement. Foster a short class discussion using the listening questions as a guide. The violin is featured as the soloist in this concerto.

2. As your class discusses repetition in the excerpt, they will hopefully identify the simple melody that is repeated throughout. If not, bring this simple melody to their attention. This melody is called the **theme**. The theme itself is about ten seconds long and is presented immediately at

the beginning of the movement. Play the theme for the students multiple times so that they start to recognize it.

3. Ask the students to come up with some describing words for the **theme** (i.e. playful, happy, upbeat, etc.). Write the list of describing words on the board; are there any similarities among the words? The initial presentation of the theme is light and jovial, students should (hopefully) volunteer similar synonyms.
4. **For grades 3 and up:** Ask students to provide the definition of **theme**. You may need to guide them towards the definition with probing questions such as- “Have you ever been to a birthday party with a **theme**?” You want students to understand that a **theme** is the subject. Spend some time identifying themes that students can relate to- themes of popular movies, themes of popular books, etc. Explain that music can also have themes, or subjects.

For grades K- 2: Provide students with the definition of **theme** and foster the same discussion outlined above.

*If you have taught the “What’s Your Motif” lesson to your class they may draw connections between a musical theme and a musical motif. Both are used in similar ways, the primary difference is length. A theme is a longer musical idea whereas a motif is the smallest unit of musical understanding. Beethoven used both in his compositions.

5. Now that students know the definitions of **theme** and **concerto** individually, explain how both are connected in the first fifty seconds of Beethoven’s *Violin Concerto* (0:50). The soloist introduces the theme at the beginning of the movement and then repeats the theme an octave higher. The orchestra joins in at the end but only performs the first half of the theme, after which the music begins to transform. There are small moments in between presentations of the theme where the soloist gently calls to the orchestra and they respond. These are not part of the theme but may be necessary to identify. When mapped out, the first fifty seconds of the movement looks as follows:

Theme- soloist	Call/response	Theme (octave higher)- soloist	Call/response	Theme (first half)- orchestra
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6. Transition to “Follow the Leader.” Explain that the class is going to physically act out the concerto, and volunteers will be chosen as soloists. Give students a short amount of time to come up with their own original movements for the theme, you may want to play the first fifty seconds several times while they are coming up with their movements. Invite one volunteer to come to the front of the class. This volunteer will perform their movement during the first and second presentations of the themes. When the entire orchestra joins in, the class will perform the movement along with the volunteer.

*You can leave the call and response sections blank or assign movements for these sections brief sections. We recommend bringing a cupped hand up to the ear, as though one is listening for a call in the distance.

7. Play the “Follow the Leader” game several times until students are very familiar with the form of the excerpt. At this point, play the entire movement for students. If you have access to a projector then play the video of Hilary Hahn performing the movement. Depending on the grade level students will be listening for the following:

K-2: Students should listen for repetitions of the theme and raising their hands whenever they hear it return.

3-6: Students should listen for repetitions of the theme AND think about how the theme is modified throughout.

Extension: Grades 3-6

8. After listening to the entire movement, foster a class discussion about how the **theme** is modified throughout, some points to hit:
 - Sometimes the theme sounds sad instead of happy (transformed from major to minor)
 - Sometimes only a portion of the theme is presented
 - Sometimes the rhythm is the same but the notes are different
 - Sometimes the notes are the same but the rhythm is different

You want your students to understand that though the theme is modified, the basic subject remains the same. This is why they are still able to recognize the theme even when it has been changed.

We should apply the same principles to written language. Pass out the following worksheet to your students (they may work individually, in pairs, or in small groups). Explain that they are presented with a simple sentence in which a subject has already been identified. They will change the words around the subject of the sentence, modifying the sentence slightly, but keeping the basic structure and form intact.

*You can extend this activity by having students illustrate or act out the different versions of their sentences.

Suggested Bravo Assembly Activities

1. Play "Follow the Leader" with the audience. Have your class come up with choreography for theme and teach it to the audience. Perform the first fifty seconds of the concerto.
2. Students in upper grades can share illustrations or vignettes of their modified sentences.

Name:

Beethoven Madlibs

Create your own variations on a theme by using the following madlibs as a guide. Keep the subject of the sentence the same and replace the underlined words around the subject with appropriate parts of speech. Use the descriptive words as a guide for the type of sentence you should write. The following sentence is your literary theme:

The happy **dog** chased the ball at the park.
(Adjective) (Subject) (Verb, simple past tense) (Object) (Location)

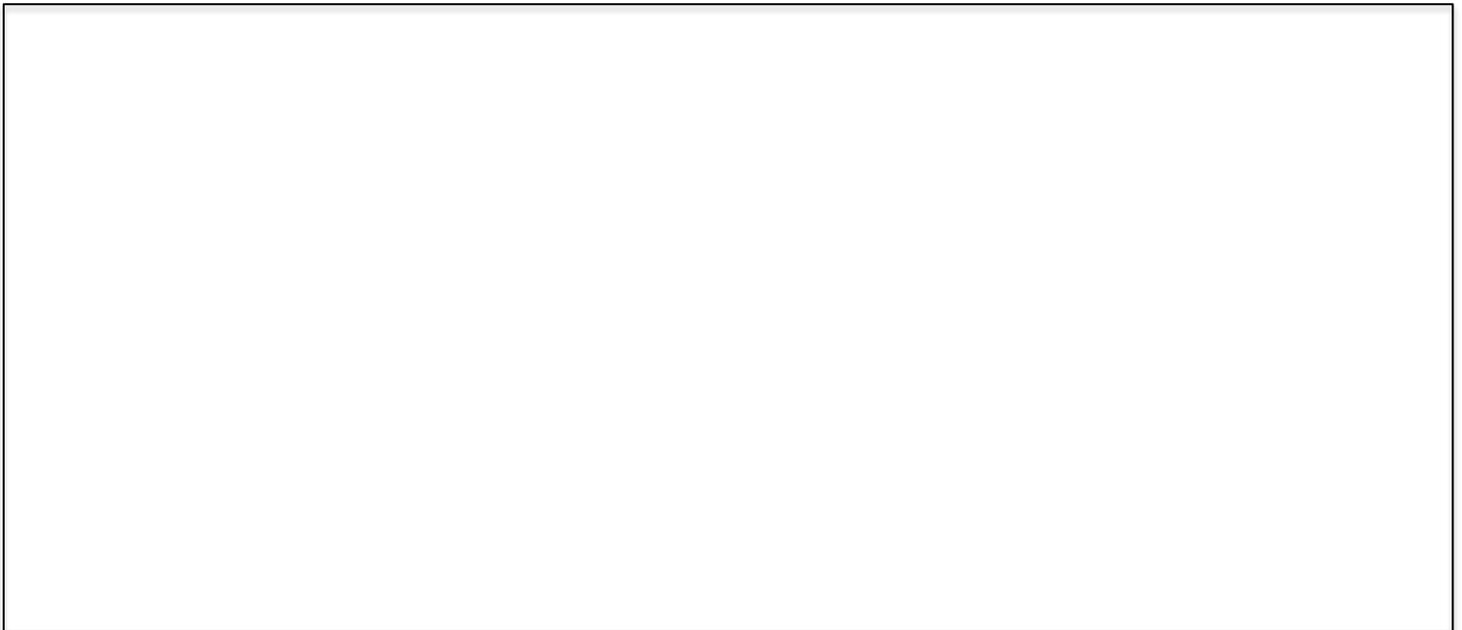
1. Angry: The _____ dog _____ the _____ at the _____.
(Adjective) (Verb, simple past tense) (Object) (Location)

2. Sad: The _____ dog _____ the _____ at the _____.
(Adjective) (Verb, simple past tense) (Object) (Location)

3. Scary: The _____ dog _____ the _____ at the _____.
(Adjective) (Verb, simple past tense) (Object) (Location)

4. Silly: The _____ dog _____ the _____ at the _____.
(Adjective) (Verb, simple past tense) (Object) (Location)

Illustrate your favorite sentence in the space below:



Ode to Joy!

Activity #9



Grades: All grade levels

Standards:

CCSS.ELA-LITERACY.SL.4.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.4.1.D

Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

CCSS.ELA-LITERACY.SL.4.4

Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Subject: History & Social Science

Area: People Who Make a Difference Students in grade two explore the lives of actual people who make a difference in their everyday lives and learn the stories of extraordinary people from history whose achievements have touched them, directly or indirectly. The study of contemporary people who supply goods and services aids in understanding the complex interdependence in our free-market system.

Sub-Strand 2.5: Students understand the importance of individual action and character and explain how heroes from long ago and the recent past have made a difference in others' lives (e.g., from biographies of Abraham Lincoln, Louis Pasteur, Sitting Bull, George Washington Carver, Marie Curie, Albert Einstein, Golda Meir, Jackie Robinson, Sally Ride).

Subject: Music

Area: CREATIVE EXPRESSION

Sub-Strand 2.0: Creating, Performing, and Participating in Music Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

Concept: Apply Vocal and Instrumental Skills

Standard 2.1: Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.

Standard 2.2: Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.

Summary

Students will learn background information about the *Ode to Joy*, including how it was composed, and the global significance of the piece (both past and present). Next, students will learn a simple instrumental arrangement of the *Ode to Joy* that they will perform on classroom instruments.

Music Resources Used

- Tracks #11-13: *Symphony No. 9, 4th movement*, by Beethoven

Objectives:

- Students will listen to the *Ode to Joy* and describe the piece using correct musical terminology
- Students will analyze the poem *An die Freude*
- Students will research a variety of world events at which the *Ode to Joy* was performed and will present their findings to the class
- Students will discuss how Beethoven was able to compose music while simultaneously going deaf
- Students will learn how to perform the *Ode to Joy* in American Sign Language
- Students will create homemade instruments to play the melody of *Ode to Joy*

Background

Beethoven's culminating masterpiece was his ninth and final symphony, composed just three years before his death. It took Beethoven roughly six years to compose the symphony and at this point in his career he was deaf.

Beethoven's *Symphony No. 9* is the first symphony ever to include vocal soloists and choir, both are featured in the final movement. The text comes from an Enlightenment era poem titled *An die Freude (To Joy)*, or better known as the *Ode to Joy*. The piece ends with the choir proclaiming "alle menschen werden brüder," or "all men are brothers." The *Ode to Joy* has become a musical symbol of peace and unity across the globe.

Procedure

1. Begin the lesson by introducing Beethoven's *Symphony No. 9* and providing background information about the piece. Explain to your students that you are going to play an excerpt from the fourth movement where the singers enter for the first time (Track #13). After listening, ask the following questions:
 - a. Do they recognize the main theme?
 - b. Have any students played or sung this theme before?
2. Foster a class discussion about "joy," using the following guided questions:
 - a. This part of the symphony is called *Ode to Joy*, does the music sound joyful? Why or why not?
 - b. Does this music make them feel other emotions in addition to joy? If so, which emotions?
3. Explain that Beethoven used specific compositional devices to make his music sound joyful. Here are some examples of compositional devices used by Beethoven:
 - a. The choir and orchestra are playing very loudly (*fortissimo*)
 - b. The tempo or speed of the music is somewhat fast and dance-like
 - c. The music is written in a major key, producing a bright, happy sound
4. Next, talk to your students about the text of poem, *An die Freude (To Joy)*, and what this text means to them. A translation is on the next page:

Ode to Joy Text

*Joyful as we join in singing,
Anthems old yet strong and bright
Near and far to all we're bringing
Voices filled with hope and light.*

***Singing brings us all together
When our voices would be small.
Gives us power undivided
Now united one and all.***

*Joyful in the songs we're singing
Joined in music and in word
With the power that we're bringing
As one voice we will be heard.*

5. Now that your students understand the text of this poem, it may not surprise them that Beethoven's *Symphony No. 9* has become a true symbol of peace and unity, on a global scale. For older students, break them up into small groups and have each group research one of the events below. Ask each group to present to the class what they learned, and why the *Ode to Joy* was performed at the event. For younger students, discuss appropriate details of some of these events as a full class.
 - a. The *Ode to Joy* was the national anthem for the unified East and West German Olympic teams during the summer and winter games of 1956, 1960, and 1964 games. Germany was officially divided into two countries at this time and did not have a national anthem that signified a united Germany until the fall of the Berlin wall in November 1989.
 - b. The *Ode to Joy* was performed at a concert in East Germany to celebrate the fall of the Berlin Wall in December 1989: This concert was conducted by Leonard Bernstein and it included an orchestra and chorus made up of a variety of nationalities including: Germany, France, England, the Soviet Union, and the United States. For this performance, Bernstein changed the words from "Ode to Joy" to "Ode to Freedom."
 - c. The *Ode to Joy* was performed at the Mauthausen Concentration Camp in 2000, marking the 55th Anniversary of the liberation of the Austrian camp.
6. Remarkably, Beethoven composed his *Symphony No. 9* after he became profoundly deaf. Ask students to brainstorm about how he could accomplish this daunting task, and how difficult it would have been for him to do so. Share the following facts with your students:
 - a. Beethoven cut the legs off of his pianos so they would lie flat on the floor. He would put a pencil in his mouth and touch the tip of it to the piano's soundboard, and then he would pound on the keys to feel the vibrations of the notes.
 - b. Beethoven had normal hearing for the first 30 years of his life, so he knew how voices and instruments sounded, both individually and together. Beethoven composed completely from memory towards the end of his life, hearing his works take shape in his imagination!
 - c. As Beethoven's hearing began to fail, it made him incredibly sad and depressed. Despite this incredible hardship, many scholars believe that he still found joy in writing music, with his 9th symphony being the pinnacle of such joy. For more information about Beethoven's struggles with hearing loss please refer to "The Man Behind the Music" on page 60.

7. Conclude the lesson by teaching your students American Sign Language to the famous *Ode to Joy* chorus. A video tutorial can be found on the Class Act section of the Pacific Symphony website, <http://www.pacificsymphony.org/classact>. Lyrics and sheet music can be found on page 59.

Extension – Dance and Beethoven

The Class Act section of the Pacific Symphony website features a video interview (and translation) with Amnon and Jill Damti-Feingold, Artists in Residence at OC Music and Dance in Irvine. Born deaf to Yemenites who immigrated to Israel on foot, Amnon Damti has received numerous awards and has been named “Best International Deaf Dancer.” <http://www.pacificsymphony.org/classact>

Extension- *Ode to Joy* Performance

The simple melody of the *Ode to Joy* can be easily performed on a wide variety of classroom or homemade instruments. Using the sheet music provided, teach your students the melody and have them play it on their instrument(s) of choice. We suggest the following classroom instruments:

- Recorder
- Xylophone, Metallophone
- Hand Bells
- Boomwhackers

If you do not have access to the classroom instruments listed above, you can create your own instruments that are capable of playing the melody . We suggest the following homemade instruments. Links to instructions for each are provided:

- Water Xylophone, <http://www.pbs.org/parents/crafts-for-kids/water-xylophone/>
- Straw Panpipe Flute, <https://www.youtube.com/watch?v=BaymX3qJRbQ>
- Paper Plate Tambourine, https://www.education.com/activity/article/Paper_Plate_Tambourines/
- Shoe Box Guitar, https://www.education.com/activity/article/Make_Shoe_Box_Guitar/

Suggested Bravo Assembly Activity

Perform the *Ode to Joy*! Teach students to sing and sign this simple tune. For added fun, have some students play this piece on instruments, real or homemade. See page 59 for sheet music and lyrics.

Ode to Joy

Allegro

Ludwig van Beethoven

Joy - ful as we join in sing - ing,
Joy - ful in the songs we're sing - ing.

An - thems old yet strong and bright... Near and far to
Joined in mu - sic and in word... With the pow - er

16 all we're bring - ing Voi - ces filled with hope and light...
that we're bring - ing As one voice we will be heard...

19 Sing - ing brings us all to - ge - ther When our voi - ces
would be small. Gives us pow - er un - di - vi - ded

22 Now u - ni - ted one and all. Sing - ing brings us
all to - ge - ther When our voi - ces would be small. Gives

25 us pow - er un - di - vi - ded Now u - ni - ted one and all.

Courtesy of Carnegie Hall's Weill Music Institute

Beethoven: The Man Behind the Music

Education

Beethoven's formal education in the German schools ended at age 10. While he learned addition and subtraction, he never moved on to multiplication. Despite the early end to his formal education, he taught himself in many disciplines, so that as an adult, he was reading the works of great authors, philosophers, poets, and playwrights, often in their original languages. He named among his favorites Homer, Plutarch, Schiller, Goethe, Christoph Stum, and toward the end of his life, the Eastern Mystics.

Deafness

Beethoven's first revelation of his deafness to the outside world came in a letter to his dear friend from Bonn, Franz Wegeler, dated June 29, 1801. In it he states, "for the last three years my hearing has become weaker and weaker." He continues, "I must confess that I lead a miserable life. For almost two years now I have ceased to attend any social functions, just because I find it impossible to say to people, I am deaf. If I had any other profession, I might be able to cope with my infirmity, but in my profession it is a terrible handicap. And if my enemies, of whom I have a fair number, were to hear about it, what would they say?" Longtime friend and piano student Ferdinand Ries accounts the following story, "I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour, Beethoven could hear nothing, and though I assured him that it was the same with me, (which was not the case), he became extremely quiet and morose."

The affliction began with earaches and ringing in the ears, known as "tinnitus". His hearing grew progressively worse, so that by the end of Beethoven's life, he could hear nothing. In 1812, people had to shout to be able to be heard by him. Starting around 1816, he began to use an ear trumpet, and by 1818, at the age of 47, he began to use conversation books so that visitors could communicate with him. He would respond out loud. The most famous public exhibition of Beethoven's deafness was at the premiere of the *Ninth Symphony*. Beethoven was on stage as the conductor in name only. The piece was actually conducted by another man, named Michael Umlauf. At the conclusion of the performance, the audience stood and roared their enthusiasm, but Beethoven was only made aware of it when he was turned to face the audience. Beethoven expressed his most heartfelt feelings about his deafness in his Heiligenstadt Testament.

Personality and Personal Habits

Beethoven was, by all accounts, extremely difficult to get along with. He made many enemies because of his abrasive personality, and he was known to alienate even his closest friends. Yet despite temporary conflicts, many of his friendships were life-long, deep, and enduring.

Beethoven was quite untidy, to say the least, both in his personal appearance and his living quarters. Biographer Maynard Solomon remarks that he was a "stumpy and muscular figure, with his low top hat of uncertain shape, who walked Vienna's streets dressed in a long, dark-colored overcoat that reached nearly to his ankles...pausing repeatedly to make hieroglyphic entries in his notebook as he hummed and howled in an off-key voice." Late in his life, Beethoven was out for a walk and was dressed so poorly and was so unkempt that some locals called the police. When he complained that he was Beethoven, the police failed to believe him, and arrested him, claiming, "Beethoven doesn't look like this." He was only released when someone came to vouch for his identity.

As for as his living conditions, the following is only one of many accounts of the atrocious appearance of his home:

"Picture to yourself the dirtiest, most disorderly place imaginable—blotches of moisture covered the ceiling; an oldish grand piano on which the dust disputed the place with various pieces of engraved and manuscript music; under the piano (I do not exaggerate) an unemptied chamber

pot; beside it a small walnut table accustomed to the frequent overturning of the secretary placed upon it; a quantity of pens encrusted with ink, compared wherewith the proverbial taverns-pens would shine; then more music. The chairs, mostly cane-seated, were covered with plates bearing the remains of last night's supper. Balzac or Dickens would continue this description for two pages...but, being neither Balzac nor Dickens, I shall merely say, I was in Beethoven's abode."

—Baron de Tremont, 1809.

Compositional Style

Beethoven's method of composing music was a combination of "inspiration and perspiration." He could improvise better than anyone in his contemporary Vienna, but spent hours refining and fine-tuning his works. He would get ideas at any given moment in his day, and found a place to jot them down, if not in one of his hundreds of sketchbooks which he carried with him much of the time, then on a napkin, window shutter, wall or anything else that would hold ink.

Many of his best inspirations came to him while walking in the countryside enjoying the beauty of nature. Throughout his life, he would generally spend from spring to early fall sketching music in the woods or wine country, and winters in the city working and reworking his ideas into finished, polished musical compositions. When at work in the city, he awoke early, brewed himself coffee (always exactly 60 beans per cup) and worked until lunch in his studio. Towards the end of his life, he would bang so hard on the piano in an attempt to hear his own playing, that he frequently broke the strings.

A story by dear friend and pupil Ferdinand Ries sums up something of the composer's combination of genius and hard work, remembering an incident when he and Beethoven were on a walk in the country:

"The entire way he had hummed, or sometimes even howled to himself—up and down, without singing any definite tones. When I asked what this was, he replied, 'A theme for the last Allegro of the Sonata has just occurred to me.' When we returned home, he rushed to the piano without taking off his hat. I took a seat in the corner and he soon forgot about me. He stormed on for at least an hour...Finally he got up, was surprised to see me still there, and said, 'I cannot give you a lesson today. I still have work to do.'"

Beethoven articulated his compositional in this way:

"You will ask where my ideas come from. I cannot say for certain. They come uncalled, sometimes independently, sometimes in association with other things. It seems to me that I could wrest them from Nature herself with my own hands, as I go walking in the woods. They come to me in the silence of the night or in the early morning, stirred into being by moods which the poet would translate into words, but which I put into sounds and these go through my head ringing and singing and storming until at last I have them before me as notes."

"I carry my thoughts about me for a long time, before I write them down. Meanwhile my memory is so tenacious that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things, discard and try again until I am satisfied. Then, however, there begins in my head the development in every direction and, insomuch as I know already what I want the fundamental idea never deserts me - it arises before me, grows - I see and hear the picture in all its extent and dimensions stand before my mind like a cast, and there remains for me nothing but the labor of writing it down, which is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other."

Beethoven, the Age Enlightenment, Revolution

Much of Beethoven's early life was spent during a time of revolution, the American Revolution in 1776, and the French Revolution in the late 1780's. This concept of revolution influenced his thinking as well as his music.

He was a humanist and a product of the Age of Enlightenment, a movement which, "envisioned an end of fanaticism and tyranny, when not only would the understanding of nature be completed by science and reason, but government, society, humankind itself would be perfected...When humanity, illuminated by reason, was free of the chains of superstition and submission to tyranny both secular and sacred, when every individual was free to find his or her way to happiness, then, as Friedrich Schiller wrote in his poem *Ode to Joy* and Beethoven sang in his *Symphony No. 9*, would earth become an Elysium [a sort of Paradise]."

Immanuel Kant, a philosopher synonymous with the Age of Enlightenment explained, "Enlightenment is mankind's exit from its self-incurred immaturity. Immaturity is the inability to make use of one's own understanding without the guidance of another. Self-incurred is this inability if its cause lies not in the lack of understanding but rather in the lack of the resolution and courage to use it without the guidance of another. Have the courage to use your own understanding is thus the motto of Enlightenment."

These ideas very much appealed to Beethoven as a man and a composer. "Only art and science can raise men to the Godhead," he wrote. Friedrich Schiller, the poet who penned the words to *Ode to Joy*, the text of the final epic movement of Beethoven's *Symphony No. 9*, was also a staunch proponent of principles of Enlightenment. However, like Beethoven, he found himself extremely disillusioned at the turn things took in the French Revolution including Napoleon's declaration of himself as Emperor and the execution of Louis XVI. After this execution, Schiller wrote, "The [revolutionary] attempt of the French people...has plunged not only that unhappy people itself, but a considerable part of Europe and a whole century, back into barbarism and slavery." Both men held to the revolutionary values of the Age of Enlightenment while disavowing the atrocities perpetrated in its name.

In his interpersonal relationships, Beethoven firmly believed that stature and worth should be earned, not inherited, as demonstrated by something he said to one of his best patrons, Prince Lichnowsky: "Prince, you are what you are through accident of birth; what I am, I am through myself. There have been and there will be thousands of princes; there is only one Beethoven."

"Immortal Beloved"

Though Beethoven never married, he did have many relationships with women, most of which were very complicated, which might be expected of a man of his complexity. His friend Ferdinand Ries noted that Beethoven was, "very often in love" but that his "attachments were mostly of very brief duration." Another friend remarked, "Beethoven was never out of love, and usually was much affected by the love he was in at the time...he made conquests which many an Adonis would have found it difficult, if not impossible, to encompass." Early biographer Thayer noted that Beethoven always seemed to have, "One all-absorbing but temporary passion, lasting until its object is married to a more favored lover, is forgotten in another destined to end in like manner until, at length, all faith in the possibility of a permanent, constant attachment to one person is lost."

The notable exception to this pattern is the woman who has come to be known as the Immortal Beloved. Out of the hundreds of Beethoven's letters we have access to today, only one is a love letter of this passion. In his book *Beethoven*, Mynard Solomon explains, "Beethoven, for the first and as far as we know the only time in his life, had found a woman whom he loved and who fully reciprocated his love."

Unfortunately, the object of his affections was in some way unavailable. There are three parts to the letter, written July 6, 1812 in the morning and evening, and July 7, 1812 in the morning. It is quite rambling, with isolated phrases, and an outpouring of passion.

“My angel, my all, my very self ...can you change the fact that you’re not wholly mine, I not wholly thine...Love demands everything and that very justly—thus it is to me with you and to you with me. But you forget so easily that I must live for me and for you; if we were wholly united you would feel the pain of it as little as I...Ah, wherever I am, you are with me, I will arrange it with you and me that I can live with you. What a life!!! Without you—pursued by the goodness of mankind hither and thither—which I as little want to deserve as I deserve it...Much as you love me—I love you more—But do not ever conceal yourself from me...Is not our love truly a heavenly structure, and also as firm as the vault of Heaven?...I can live only wholly with you or not at all—Yes, I am resolved to wander so long in distant lands from you until I can fly to your arms and say that I am really at home with you, and can send my soul enwrapped in you to the land of the spirits...Be calm—love me—today—yesterday—what tearful longings for you—you—you—my life—my all—farewell. Oh continue to love me—never misjudge the faithful heart of your beloved. Ever thine, ever mine, ever ours.”

The identity of the Beloved cannot be confirmed, but more and more scholars believe it to be Antonie Brentano, a dear friend of Beethoven’s. She was married to Franz Brentano, a businessman, and therefore unavailable to Beethoven.

Heiligenstadt Testament

In October of 1802, Beethoven went to Heiligenstadt, just north of Vienna on the Danube River, on his doctor's recommendation. While there, on October 6 and 10, he wrote a letter, ostensibly to his brothers, but truly to all of mankind. In the letter he addresses his deafness and other medical struggles, his despair, his relationship to his music, and eventually, his determination to go on despite numerous debilitating obstacles. The letters were never mailed, and were found with his possessions upon his death. The entire text follows:

Oh you men who think or say that I am malevolent, stubborn, or misanthropic, how greatly do you wrong me. You do not know the secret cause which makes me seem that way to you. From childhood on, my heart and soul have been full of the tender feeling of goodwill, and I was ever inclined to accomplish great things. But, think that for six years now I have been hopelessly afflicted, made worse by senseless physicians, from year to year deceived with hopes of improvement, finally compelled to face the prospect of a lasting malady (whose cure will take years or, perhaps, be impossible). Though born with a fiery, active temperament, even susceptible to the diversions of society, I was soon compelled to withdraw myself, to live life alone. If at times I tried to forget all this, oh how harshly I was I flung back by the doubly sad experience of my bad hearing. Yet 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 others, a sense which I once possessed in the highest perfection, a perfection such as few in my profession enjoy or ever have enjoyed.--Oh I cannot do it; therefore forgive me when you see me draw back when I would have gladly mingled with you. My misfortune is doubly painful to me because I am bound to be misunderstood; for me there can be no relaxation with my fellow men, no refined conversations, no mutual exchange of ideas. I must live almost alone, like one who has been banished; I can mix with society only as much as true necessity demands. If I approach near to people a hot terror seizes upon me, and I fear being exposed to the danger that my condition might be noticed. Thus it has been during the last six months which I have spent in the country. By ordering me to spare my hearing as much as possible, my intelligent doctor almost fell in with my own present frame of mind, though sometimes I ran counter to it by yielding to my desire for companionship. But what a humiliation for me when someone standing next to me heard a flute in the distance and I heard nothing, or someone standing next to me heard a flute in the distance and I heard nothing, or someone heard a shepherd singing and again I heard nothing. Such incidents drove me almost to despair; a little more of that and I would have ended me life -- it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me. So I endured this wretched existence -- truly wretched for so susceptible a body, which can be thrown by a sudden change from the best condition to the very worst. -- Patience, they say, is what I must now choose for my guide, and I have done so -- I hope my determination will remain firm to endure until it pleases the inexorable Parcae to break the thread. Perhaps I shall get better, perhaps not; I am ready. -- Forced to become a philosopher already in my twenty-eighth year, -- oh it is not easy, and for the artist much more difficult than for anyone else. -- Divine One, thou seest me inmost soul thou knowest that therein dwells the love of mankind and the desire to do good. -- Oh fellow men, when at some point you read this, consider then that you have done me an injustice; someone who has had misfortune man console himself to find a similar case to his, who despite all the limitations of Nature nevertheless did everything within his powers to become accepted among worthy artists and men. -- You, my brothers Carl and [Johann], as soon as I am dead, if Dr. Schmidt is still alive, ask him in my name to describe my malady, and attach this written documentation to his account of my illness so that so far as it possible at least the world may become reconciled to me after my death. -- At the same time, I declare you two to be the heirs to my small fortune (if so it can be called); divide it fairly; bear with and help each other. What injury you have done me you know was long ago forgiven. To you, brother Carl, I give special thanks for the attachment you have shown me of late. It is my wish that you may have a better and freer life than I have had.

Recommend virtue to your children; it alone, not money, can make them happy. I speak from experience; this was what upheld me in time of misery. Thanks to it and to my art, I did not end my life by suicide -- Farewell and love each other -- I thank all my friends, particularly Prince Lichnowsky and Professor Schmidt -- I would like the instruments from Prince L. to be preserved by one of you, but not to be the cause of strife between you, and as soon as they can serve you a better purpose, then sell them. How happy I shall be if can still be helpful to you in my grave -- so be it. -- With joy I hasten to meet death. -- If it comes before I have had the chance to develop all my artistic capacities, it will still be coming too soon despite my harsh fate, and I should probably wish it later -- yet even so I should be happy, for would it not free me from a state of endless suffering? -- Come when thou wilt, I shall meet thee bravely. -- Farewell and do not wholly forget me when I am dead; I deserve this from you, for during my lifetime I was thinking of you often and of ways to make you happy -- please be so --

Ludwig van Beethoven
Heiglstadt, [Heiligenstadt]
October 6th, 1802

Beethoven Time Line

- 1770** December 17: Ludwig van Beethoven is baptized in Bonn, Germany. His birth date is unknown (probably December 16). His parents are Johann van Beethoven, a court musician and Maria Magdalena Leym née Keverich, a widow.
- 1773** April: Brother Caspar Anton Carl is born
December: Grandfather Ludwig dies. Beethoven keeps a portrait of his grandfather for his entire life.
- 1775** October: Brother Nikolaus Johann is born. Beethoven begins piano and violin lessons with his father, who is demanding and abusive and often brings the boy to tears.
- 1778** March: First known public performance as a pianist. Beethoven's father, in an attempt to have his son appear to be a child prodigy like Mozart, lies and portrays him as being only six years old, instead of eight.
- 1779** Beethoven starts music lessons with Christian Gottlob Neefe.
- 1782** First composition, *Dressler Variations*, published.
- 1783** An article appears in a music newspaper in Bonn stating that Beethoven, "would surely become a second Wolfgang Amadeus Mozart, if he continued [sic] as he has begun".
- 1784** Appointed Court Organist along with Neefe. His salary enables him to help with the care of his family.
- 1787** Visits Vienna to study with Mozart, but is only able to stay for two weeks because of his mother's illness.
July 17 mother dies of tuberculosis, leaving Beethoven to care for his alcoholic father and two younger brothers.
- 1788** Meets Count Waldstein, who becomes his patron for the last few years in Bonn.
- 1792** July: Haydn visits Bonn, listens to Beethoven's compositions and piano improvisations.
November: Beethoven moves to Vienna to study with Haydn. He will never return to Bonn.
December 18, Beethoven's father dies in Bonn. Beethoven does not return home for the funeral.
- 1795** March: First public appearance in Vienna as a pianist performing his own Piano Concerto, bringing him to the public's attention. Makes a living by performing and teaching piano.
- 1796** Concert tour of Europe including Prague, Dresden and Berlin. Mozart made the identical tour as a child. From Prague he wrote, "My art is winning me friends and renown and...I expect to make a good deal of money." This was to be his only extended concert tour.
- 1801** June and July: First evidence of deafness discovered in letters to friends. Composes *Moonlight Sonata*, Opus 27.
- 1802** October: Heiligenstadt Testament written, lamenting deafness, ill health, and vowing to continue "for art".
- 1803** Begins composing *Symphony No. 3 (Eroica)*, plans on dedicating it to Napoleon, but changes his mind when Napoleon declares himself emperor. The piece premieres in 1805 to great acclaim and success.

- 1805** Completes composition of his only opera, *Fidelio*, which premieres in November.
- 1806** May: Brother Carl marries against Beethoven's wishes, his son Karl is born September 4. *Violin Concerto* composed. Premieres December 23.
- 1807** Begins composing *Symphony No. 5*
- 1808** Completes *Symphonies Nos. 5 and 6*. Both premiere on December 22 in Vienna Theater.
- 1809** Receives an offer to become Kappellmeister (head court musician) from Napoleon's brother in Kassel, Germany. To keep him in Vienna, Archduke Rudolph, Prince Kinsky, and Prince Lobkowitz promise him an annual salary. Within two years, Prince Lobkowitz is bankrupt and Prince Kinsky is killed, and agreement is never fulfilled. Archduke Rudolph, however, becomes a pupil, friend and patron, and has the largest number of Beethoven works dedicated to him.
- 1810** Hopes of marrying Therese Malfatti fail. Many hold that she is the dedicatee of *Für Elise*, which may have been composed as early as this year.
- 1811** Begins work on *Symphony No. 7*, premieres December 1813. Composes *The Ruins of Athens* (Turkish March).
- 1812** Moves to Spa Teplitz for physical recovery and writes famous "Immortal Beloved" letter. Meets Goethe.
- 1815** November: Brother Carl dies. Beethoven begins a battle for custody of Carl's son, Karl, which lasts for five years, greatly reducing his musical productivity.
- 1817** Invited to compose a symphony for a visit to London, but only completes the first few sketches of what will be the *Symphony No. 9*. The trip to London never takes place.
- 1818** Begins to use Conversation Books to allow visitors to communicate with him, due to his increasing deafness.
- 1820-22** Composes the *Bagatelles*, Opus 119. Included in this collection is the famous *Für Elise*, though this was probably composed earlier. These were not published until 1867, 40 years after Beethoven's death.
- 1821** An extended illness prevents any major work on musical compositions.
- 1823** Extensive work on *Symphony No. 9*.
- 1824** *Symphony No. 9* premieres on May 7, in Vienna to thunderous applause, which the composer is unable to hear.
- 1825** Another serious illness.
- 1826** Conflicts with nephew Karl cause the latter to attempt suicide. Travels to Gniexendorf to stay with his brother Johann. Beethoven falls ill with severe pneumonia upon returning home.
- 1827** March 26: after a protracted illness, dies during a thunderstorm at 5:45 PM. Between ten and thirty thousand mourners attend his funeral.

Beethoven Quotes

Childhood

“Without suffering, there is no struggle, without struggle, no victory, without victory, no crown.”
– Maria Magdalena Keverich (Beethoven’s mother)

I have now reached my eleventh year; and since then my Muse...has often whispered to me: ‘Try it and write down for once the harmonies of your soul!’ ...I was almost shy. But my Muse wished it—I obeyed and wrote.”

– Ludwig van Beethoven, age 11

“...a boy of eleven years and of most promising talent. He plays the clavier very skillfully and with power, reads at sight very well, and . . . plays chiefly The Well-Tempered Clavier of Sebastian Bach, which Herr Neefe put into his hands. Whoever knows this collection of preludes and fugues in all the keys—which might almost be called the non plus ultra of our art—will know what this means. So far as his duties permitted, Herr Neefe has also given him instruction in through-bass. He is now training him in composition and for his encouragement has had nine variations for the pianoforte. . . engraved in Mannheim. This youthful genius . . . would surely become a second Wolfgang Amadeus Mozart were he to continue as he has begun.”

– A review of one of Beethoven’s first public concerts.

Beethoven’s Thoughts on Life and Music

“Music should strike fire from the heart of man, and bring tears from the eyes of woman.”

“What I have in my heart and soul - must find a way out. That's the reason for music.”

“I wish you music to help with the burdens of life, and to help you release your happiness to others.”

“Life would be flat without music. It is the background to all I do. It speaks to the heart in its own special way like nothing else.”

“Courage. In spite of all weaknesses of the body, my spirit shall rule. You are 25 years old [in fact, he was 23]; this year must determine the complete man—nothing must remain undone.”

– Beethoven, written to himself in his journal in 1794

“A true artist has no pride. Unfortunately, he sees that art has no limits; he senses darkly how far he is from the goal; and while he is perhaps admired by others, he mourns that he has not yet arrived to the point where his better genius shines as an example like the distant sun”

– Beethoven in 1812 to ten-year-old “Emilie M”, a young musician who wrote him a fan letter.

“You must not be a man like other men; not for yourself, only for others; for you there is no more happiness, except in yourself, in your Art.”

– Beethoven to himself in his diary, 1816

“Follow the advice of others only in the rarest of cases.”

– Beethoven to himself in his diary, 1816

“Every day is lost in which we do not learn something useful.”

– Beethoven’s notebook

“True art is imperishable and the true artist finds profound delight in grand productions of genius.”

– Beethoven in a letter to composer Luigi Cherubini 1823

“Applause, friends, the comedy is finished.”

– Beethoven on his death-bed

Beethoven on His Deafness

“In order to give you some idea of this strange deafness, let me tell you that in the theater I have to place myself quite close to the orchestra in order to understand what the actor is saying, and that at a distance I cannot hear the high notes of instruments or voices. As for the spoken voice it is surprising that some people have never noticed my deafness; but since I have always been liable to fits of absent-mindedness, they attribute my hardness of hearing to that. Sometimes too I can scarcely hear a person who speaks softly . . . but if anyone shouts, I can’t bear it. Heaven alone knows what is to become of me. Vering tells me that my hearing will certainly improve, although my deafness may not be completely cured.”

– Beethoven in a letter to Franz Wegeler, a life-long friend of the composer

“Let me tell you that my most prized possession, my hearing, has greatly deteriorated . . . You will realize what a sad life I must now lead, seeing that I am cut off from everything that is dear and precious to me and, what is more, have to associate with such miserable egoists as Zmeskall, Schuppanzigh, and the like.”

– Beethoven, in a letter to a minister who often comforted him

Beethoven on his *Symphony No. 5*

“From the glow of enthusiasm I let the melody escape. I pursue it. Breathless I catch up with it. It flies again, it disappears, it plunges into a chaos of diverse emotions. I catch it again, I seize it, I embrace it with delight... I multiply it by modulations, and at last I triumph in the first theme. There is the whole symphony.”

"The C Minor Symphony will be more unified in its narrative and in its material than any symphony before, beyond anything I or anybody else has done. The essence of that unity will be conveyed by the simplest thing possible: a four-note tattoo, a primal rhythm. That rhythm will saturate the first movement and return in new guises to the end. How the motif is transformed will be the essence of the narrative. So the leading idea will be not a “theme” but a motif. And I will treat that tiny motif in the same way I treat any opening theme: everything will flow from it."

Beethoven on his *Symphony No. 6*

“One leaves it to the listener to discover the situation . . . Also without descriptions the whole will be perceived more as feeling than tone painting . . . Who treasures any idea of country life can discover for himself what the author intends . . . All tone painting in instrumental music loses its quality if it’s pushed too far.”

– Notes Beethoven wrote in his sketchbook throughout his
Symphony No. 6

“Pastoral Symphony or Recollection of Country Life, an expression of feeling rather than a description.”

– from Beethoven’s title page for the first publication of this symphony

“How glad I am to be able to roam in the wood and thicket, among trees and flowers and rocks ... in the country, every tree seems to speak to me, saying, ‘Holy! Holy’, in the woods, there is enchantment which expresses all things.”

Quotes about Beethoven

“Dear Beethoven: You are going to Vienna in fulfillment of your long-frustrated wishes. The Genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labor, you shall receive: *Mozart’s spirit from Haydn’s hands*. Bonn, 29 October 1792. Your true friend, Waldstein”

– Count Waldstein, Beethoven friend and patron

“Keep your eyes on him—some day he will give the world something to talk about.”

– Wolfgang Amadeus Mozart, upon hearing Beethoven play for the first (and only) time

“To every human being it was immediately apparent that Beethoven was a remarkable human being. His walk was animated, his mouth was expressive, and his eyes betrayed the enormous depth of his feeling...when he smiled, one believed not only in him, but in all of mankind.”

– Biographer Schlosser writing about Beethoven’s early days in Vienna.

“His response to every challenge was outsized. The greater the challenge, the more aggressive his response. He fought with most of his friends. He often improvised best when he was angry at the audience. He fell in love with unavailable women. His outsized reactions made him a chronically difficult man to get on with. That same drive to overreaction also, more than once, saved his art and saved his life.”

– Beethoven Biographer Jan Swafford

“Beethoven was led by the light of genius that illuminates his mind like a stroke of lightning...His talent amazed me. Unfortunately, he is an utterly untamed personality who is not altogether in the wrong in holding the world to be detestable, but surely does not make it any the more enjoyable either, for himself or others by his attitude. He is easily excused, on the other hand, and much to be pitied, as his hearing is leaving him, which perhaps mars the musical part of his nature less than the social.”

– Goethe

“That young fellow must be in league with the devil. I’ve never heard anybody play like that! I gave him a theme to improvise on, and I assure you I’ve never heard even Mozart improvise so admirably. Then he played some of his own compositions which are marvelous—really wonderful—”

– Carl Czerny, piano pedagogue

“Beethoven was never not in love and was usually involved to a high degree. In Vienna he was always involved in a love affair, at least as long as I lived there, and sometimes made conquests which could have been very difficult indeed, if not impossible, for many an Adonis.”

– Franz Wegeler, a life-long friend of the composer

“At 5:00 PM...lightning illuminated the window, followed by a clap of thunder. The startled Huettenbrenner (at Beethoven’s bedside) swore that he saw Beethoven lift his right hand and clench it for several seconds, with staring eyes. Then the hand dropped, and he died. The thunderstorm precipitated a heavy snowfall that night. Almost as if the elements were rebelling against the death of this great mind.”

– Biographer Edmund Morris quoting a friend of Antonie Brentano

“He was an artist, and who can stand beside him? Like the behemoth storming through the seas, he rushed on to the limits of his art...If he fled from the world, it was because in the depths of his loving nature he found no weapon against it. If he withdrew from mankind, it was because he had given his all and received nothing in return. He remained alone because he found no second self. Yet till death he preserved a human heart for all humanity; a fatherly affection for his kin and his possessions and life-blood for the whole world. Thus he was, and thus he died, and thus he will live for all time.”

– Grillparzer for Beethoven’s funeral oration

Learning More About the Selections on your Beethoven CD

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

The first four notes of Beethoven's *Symphony No. 5* are considered the most famous and recognizable in music history. Beethoven wrote this symphony while living in Vienna during his second, or "heroic," period. This compositional period lasted from 1802-1812, during which Beethoven's music began to take on more of an individual tone. Beethoven's experimentation with heightened expression was responsible for the transition from Classical to Romantic composition.

Beethoven began writing the *Symphony No. 5* in 1806, though there are sketches as early as 1804, and completed the composition in the spring of 1808. The work premiered at Beethoven's "Academy" on December 22, 1808. Beethoven dedicated the symphony to Prince Lobkowitz and Count Razumovsky, both longtime patrons. According to Beethoven's dear friend Schindler, Beethoven may have referred to the first four notes as, "thus fate knocks at the door." This is perhaps a musical comment by Beethoven on his own fate, and his attempt to come to terms with his rapidly declining hearing. The famous motive, the first four notes of the piece, are transformed, reworked, and altered for the duration of the first movement.

Beethoven continues to play with intense emotional highs and lows throughout the remainder of the symphony. The second movement provides a total contrast to the first. In the beginning it is lyrical, gentle, and tranquil, but soon builds to a triumphant climax. The majority of the third movement is mysterious and dark, but is punctuated by a lively dance-like section in the middle. The fourth movement is pure triumph. Beethoven takes the same chord from the first movement (a minor chord), and inverts it to a major chord, thus signifying the symphony's, and perhaps Beethoven's, journey from darkness to light, trials to triumph.

Symphony No. 6 in F Major, Op. 68, Pastoral Symphony, by Ludwig van Beethoven

Beethoven's *Symphony No. 6*, also known as the *Pastoral Symphony*, is an excellent example of program music, music written to tell a story. Beethoven himself titled the work *Pastoral Symphony*, or *Memories of Country Life*, as opposed to other title works, such as *Moonlight Sonata*, which were given after the fact. The symphony consists of five movements, with the first and third appearing on your Class Act CD. Each is written to portray a specific pastoral scene:

1. "The Awakening of Joyous Feelings Upon Arriving in the Country"
2. "Scene by the Brook"
3. "Merry Gathering of Peasants"
4. "Storm"
5. "Shepherds Song- Happy and Thankful Feelings After the Storm"

Beethoven biographer, Jan Swafford, described the symphony with these words, "the idea he settled on was this: each movement will be a vignette from a day in the country. The symphony should depict one midsummer day, morning to sunset. No conventional four seasons, no clever incidents, no pictures, only vignettes and feelings." Beethoven clearly captures each of these picturesque vignettes in his music, and specific instruments give voice to different characters. Listen for the wind instruments in the second movement. They are the sound of the nightingale, the quail, and the cuckoo. The timpani drums in the fourth movement become the roaring thunder. Beethoven's use of such vivid musical imagery made this symphony an obvious choice for Disney's *Fantasia*, where the piece accompanies flying horses and other forest creatures.

Beethoven composed this piece as he was simultaneously working on the *Symphony No. 5*. In fact, their numbers were actually switched at one point. Both symphonies were premiered at the same benefit concert in 1808. The concert was approximately four hours long. The program itself was so under rehearsed that the Choral Fantasy fell completely apart and needed to be restarted. A friend of a prince who attended the concert remarked, "there we continued, in the bitterest cold, from half past six to half past ten, and experienced the truth that one can easily have too much of a good thing...yet it may be considered one of the most unique, rich, and wonderful concerts in music history!"

Symphony No. 9 in D minor, Op. 125, Ode to Joy, by Ludwig van Beethoven

Beethoven's *Symphony No. 9* is his culminating work. It is the last of his nine symphonies and was composed three years before his death. The London Philharmonic Society commissioned the piece in 1817, Beethoven composed the piece from 1818 to 1823, and it finally premiered in Vienna on May 7, 1824. By this time Beethoven had become profoundly deaf. Beethoven still acted as the conductor during the premiere, but a different conductor had actually rehearsed the piece with the orchestra prior to the performance. This conductor told the performers to "pay no attention to the composer if he tries to intervene in any way." Legend has it that at the conclusion of the work, or possibly at the conclusion of the second movement, the audience burst into thunderous applause. Beethoven kept his back to the audience and was only able to appreciate the boisterous response when one of the soloists gently took his arm and turned him to face the audience. A review in *German Music Review* exclaimed, "Beethoven has outdone anything we have previously heard from him." *Symphony No. 9* is unprecedented in its scope, it is the first time that voices (four soloists and a choir) were added to a symphony, it calls for an unusually large ensemble, and it is longer than any symphony written up to this point, with earlier symphonies typically running about an hour.

In this symphony Beethoven takes the listener on a journey from darkness to light. The first movement begins with tentative, groping notes, almost as though Beethoven were blind, not deaf. The musical themes are dark and anxious, full of tension. The second movement begins with the loud bang of the timpani and immediately drops in volume to the pitter-patter of the strings, which sound almost like raindrops dancing on a roof. The highs and lows continue in this manner and the movement works its way through a series of dynamic contrasts. About halfway through Beethoven introduces a new musical idea and plays with it, throwing it from instrument to instrument. The dramatic opening returns at the end of the movement, creating a satisfying balanced structure.

The fourth movement, included on your CD, uses the text of the poem *An Die Freude (To Joy)*, and is normally referred to as the *Ode to Joy*. The poem itself is a product of the Age of Enlightenment. Its universal themes of love, unity, and joy were deeply relevant at the time it was written, and remain relevant to this day. The *Ode to Joy* continues to be an anthem for peace in an increasingly turbulent world. The movement has been named the official anthem of the European Union and was used as the German National Anthem for the 1952-1966 Olympic games. Additionally, it has been performed for such diverse occasions as:

- December 1989, for the celebration of the fall of the Berlin Wall, with an international chorus and orchestra under the baton of Leonard Bernstein
- The opening ceremonies of the United Nations
- In Sarajevo, under the Baton of Yehudi Menuhin
- 2000, At the Mauthausen Concentration Camp
- At a memorial concert by the Vienna Philharmonic in memory of the victims of the Holocaust

Symphony No. 7 in A Major, Op. 92, by Ludwig van Beethoven

Beethoven's *Symphony No. 7* was completed in April of 1812 and premiered in December of the following year at a concert to benefit soldiers wounded at the Battle of Hanau (War of the Sixth Coalition). The symphony, and the second movement in particular, was so popular that it was repeated three times over the next ten weeks. The second movement was actually repeated as an encore during the premiere performance. This movement, marked *Allegretto* (moderately fast), is one of the best known and most beautiful of all of Beethoven's symphonic movements, and is frequently performed as a self-standing piece.

The movement is essentially a Theme and Variations. The simple theme, or melody, is initially introduced in the low strings, with each subsequent repetition is varied and played by different instruments. Instruments that are no longer playing the theme are given counter-melodies that create a rich, complex tapestry of sound. Following the third variation comes a second musical idea. This second idea is much more lyrical and provides interesting contrast to the first theme. The original theme returns in the fourth variation and concludes the movement.

Violin Concerto in D Major, Op. 61, by Ludwig van Beethoven

This powerful and magnificent violin concerto was written at a time in Beethoven's life when he was feeling both successful and confident. He had just conducted the premiere of his highly acclaimed *Eroica Symphony*, and was sought after as a composer all over Europe. Beethoven composed this concerto in November of 1806 and it premiered on December 23rd of the same year. The third movement, included on the Class Act CD, is a rondo, a traditional form in which the main theme is stated at the beginning, and then returns repeatedly in between new themes. In its most basic breakdown, the violin concerto follows an **A B A C A D A** form.

Turkish March from Opus 113, The Ruins of Athens, by Ludwig van Beethoven

The *Ruins of Athens* is an overture and set of eight pieces for chorus and orchestra, composed by Beethoven in 1811, and dedicated to the King of Prussia. Chronologically it falls between his *Symphonies Nos. 6 and 7*. The work was composed for the dedication of a theater in Budapest and was well received, but only the overture and the *Turkish March* are still regularly performed today. The *Turkish March* is an excellent example of the use of strict form in composition. Please see the detailed delineation of the formal structure, located on page 21 of your Teacher Workshop packet.

Für Elise by Ludwig van Beethoven

This little piece contains what is probably Beethoven's best-known piano melody, and can be heard in concert halls, but also in music boxes and on television commercials. *Für Elise* may have been written as early as 1810, and was included as part of Beethoven's *Eleven Bagatelles, Op. 119*. The *Bagatelles* are a collection of solo piano pieces written between 1790 and 1820 and published in 1867, forty years after Beethoven's death. There has been much speculation as to the identity of "Elise," but no definitive conclusions have been made. Most likely it was Therese Malfatti, one of the women Beethoven loved.

The short piece is divided into three distinct sections. The opening section is in simple **A B A** form and contains the iconic melody. This section returns multiple times throughout the piece, interspersed between two sections of new melodic material (**B** and **C**). The **B** section has two small parts. One is a lyrical theme and the second is much lighter and faster. The **C** section is agitated and foreboding; the only tense moment in an otherwise lilting and gentle piece. To read more about this gem visit <http://www.forelise.com/>.

Nimrod from Variations on an Original Theme, Op. 36, by Edward Elgar

Sir Edward Elgar (1857-1934) is credited with bringing the attention of the musical world back to England. Prior to Elgar, the last renowned English composer was Henry Purcell, who died in 1695. Elgar loved music from an early age but was trained as a lawyer. Fortunately, he abandoned his law career and returned to music, first as an amateur violinist and eventually as a successful composer. The piece that will be most familiar to students is Elgar's *Pomp and Circumstance*, traditionally played at graduation ceremonies. Perhaps his best work is his *Variations on an Original Theme* better known as the *Enigma Variations*.

The *Enigma Variations* consists of an original theme followed by a set of fourteen variations. Each variation is dedicated to a friend or acquaintance of the composer, all of whom are indicated only by their initials. The piece was composed in 1899 and premiered that year to great success. In a later program Elgar himself wrote:

"This work, commenced in a spirit of humor and continued in deep seriousness, contains sketches of the composer's friends. It may be understood that these personages comment or reflect on the original theme, and each one attempts a solution of the enigma, for so the theme is called. The sketches are not 'portraits,' but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. This is the basis of the composition, but the world may be listened to as a 'piece of music' apart from any extraneous consideration."

Nimrod, Variation Four, was dedicated to Elgar's friend August Jaeger. Nimrod is the mighty hunter from the Old Testament; the name Jaeger in German means hunter. This short piece is very lyrical with an almost haunting melody. Elgar described it as follows, "It is a record of a long summer evening walk when my friend Jaeger grew nobly elegant- as only he could- on the grandeur of Beethoven, and especially of his slow movements." In fact, if you listen carefully to the opening of *Nimrod* you can hear a deliberate echo of Beethoven's Piano Sonata No. 8, *Pathétique*.

The Moldau from Má vlast (My Country) by Bedrich Smetana

Smetana (1824-1884) was a Czech composer who is best remembered as the creator of Bohemian music as we know it today. He spent most of his life in Prague and worked hard to develop and enrich the music culture of his beloved city. Like Beethoven, Smetana suffered from severe headaches, ringing in his ears, and eventual deafness.

Smetana's most famous and enduring piece, *The Moldau*, is the second of six tone poems in a collection titled *Má vlast* or *My Country*. The work was composed in 1774 and premiered in 1775. Each of the movements has its own unique story; *The Moldau* represents the river of the same name. The following description of the piece was printed in the notes of Smetana's score:

"Two springs pour forth in the shade of the Bohemian forest, one warm and gushing, the other cold and peaceful. Coming through Bohemia's valleys, they grow into a mighty stream. Through the thick woods it flows as the merry sounds flow through grass-grown pastures and lowlands where a wedding feast is being celebrated with a song and dance. At night, wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles- witnesses of bygone days of knightly splendor and the vanished glory of martial times. The Moldau swirls through the St. John Rapids, finally flowing on in majestic peace toward Prague to be welcomed by historic Vysehrad. Then it vanishes far beyond the poet's gaze."

The Year 1812, Festival Overture in E-flat Major, Op. 49, 1812 Overture, by Peter Ilitch Tchaikovsky

Tchaikovsky (1840-1893) was one of the great Romantic composers. He is best known for his ballets including *The Nutcracker*, *Sleeping Beauty*, and *Swan Lake*. But Tchaikovsky also composed six symphonies and a plethora of other works. Much like Beethoven, he led a tragic and tormented life, but managed to overcome his difficulties through his music.

Tchaikovsky wrote his famous *1812 Overture* to commemorate the Russian victory over Napoleon Bonaparte. The piece was commissioned for the consecration of the Cathedral of Christ the Savior, and the Exhibition of Industry and the Arts. Tchaikovsky used two well-known musical themes to involve the conflict between the French and the Russians: the French National Anthem, *La Marseillaise*, and the Russian National Anthem, *God Save the Tsar*. The final section of the piece, which marks the victory for the Russians over the French, is included on your Class Act CD.

Though Tchaikovsky could not refuse the commission, he was displeased by the obligation. He completed the composition in one week and claimed, "the overture will be very loud and noisy, but I wrote it with no warm feelings of love, and so it will have no artistic merits at all." Future audiences, and the larger music world, would undoubtedly disagree with him. The *1812 Overture* is arguably Tchaikovsky's best known and most performed piece, alongside the *Nutcracker Suite*. It is frequently performed with real cannons and accompanied by fireworks. The *1812 Overture* is traditionally performed as part of the Pacific Symphony's Summer Concert Series.

Annotated Bibliography

Beethoven Youth Biographies

Barber, David W. and David C. Donald. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound and Vision, 1996. Print.

This is a simple, amusing, and witty book containing short chapters on 20-25 composers individually, as well as sections on opera, and small groups of composers. It is factually accurate, but imparts the information in a funny, creative way. On Beethoven, "He could be very stubborn when he wanted to be, which was most of the time. If he didn't feel like it, he wouldn't play when you asked him, even if, like the Countess Thun, you got down on your knees and begged him."

Greene, Carol. *Ludwig Van Beethoven: Musical Pioneer*. Chicago: Childrens Press, 1989. Print.

This biography is one of the few suited to lower graders. The print is large, the sentences are short, and the vocabulary is easily understandable to younger students. There are many illustrations and photographs which provide a context in which to imagine the composer's life. Difficult issues, like Beethoven's emotions, the revolutionary nature of his music, and his relationships with women are addressed at an age appropriate level.

Kendall, Alan. *Beethoven and His World*. Morristown, NJ: Silver Burdett, 1979. Print. Complete with many photos and illustrations, side articles on related topics, and a calendar of Beethoven's life and other important events, this book for middle to upper graders is excellent. Rather than presenting a chronological biography, the author presents important topics, and writes a short paragraph about each one.

Krull, Kathleen, and Kathryn Hewitt. *Lives of the Musicians: Good Times, Bad times (and What the Neighbors Thought)*. San Diego: Harcourt Brace Jovanovich, 1993. Print.

This amusing book is available through Scholastic, and is very valuable for teachers wanting to teach about composers in a relaxed and kid-friendly way. It has short biographies on 19 composers, including Bach, Mozart, Tchaikovsky, Gershwin, Scott Joplin and Woody Guthrie. Each title is accompanied by an amusing addition. Beethoven's is "Moodiness and Moonlight". In addition to memorable events in Beethoven's life, there are anecdotes that give the student a feel for the Beethoven, the man.

Tames, Richard. *Ludwig Van Beethoven*. New York: F. Watts, 1991. Print.

This biography for middle to upper graders is a detailed account of the composer's life, times, and music. It is a bit longer and more detailed than some of the other biographies, and places him in music-historical context. It contains many illustrations including photographs, sketches and works of art, as well as a brief timeline and glossary of musical terms.

Thompson, Wendy. *Ludwig Van Beethoven*. New York: Viking, 1991. Print.

This upper grade level is a bit different from the other youth biographies and reads less like a social studies text and more like a novel. It is somewhat outdated. For example, it refers to Bonn as the capital of West Germany, but it provides more detail than some other biographies do. In addition to the photos and illustrations, there are short, simplified musical excerpts as well as direct quotes from letters and conversations of Beethoven's.

Venezia, Mike. *Ludwig van Beethoven*. New York: Childrens Press, 1994. Print.

This is the book that comes as a part of your Class Act partnership. It is good for "children of all ages." The photos, illustrations and cartoons, as well as the engaging text, provide a wonderful first look at the composer.

Vernon, Roland. *Introducing Beethoven*. Philadelphia: Chelsea House, 2001. Print.

This excellent, detailed biography is suitable for advanced upper grades. It sets Beethoven's life in a historical context, including the political social and artistic trends of Beethoven's lifetime, with sidebars about Mozart and Haydn, Napoleon, and the invention of the piano. There are many full color illustrations including reproductions of art from the time period as well as portraits of Beethoven and illustrations of his manuscripts. A glossary and timeline are also included.

Zannos, Susan. *The Life and times of Ludwig Van Beethoven*. Bear, DE: Mitchell Lane, 2004. Print.

This biography for advanced upper graders puts the life of Beethoven into its historical context. It is written much in the style of a Social Studies textbook. The sidebars here include the piano, the Age of Enlightenment, Mozart, and Chamber Music. There is also a "for further reading" list in the back with other age-appropriate sources, and chronology of Beethoven's life along with one containing significant events in American, world and music history. Here too, there are many color illustrations.

Beethoven Youth Fiction

Arkin, Alan, and Hala Wittwer. *Cassie Loves Beethoven*. New York: Hyperion for Children, 2000. Print.

This is a wonderful, creative story by actor and Tony Award winner Alan Arkin of Little Miss Sunshine fame. Cassie the cow is bought by a family from Nova Scotia to produce milk for the family. When she fails to do so, the children are advised to play music to help her milk production. She is so enamored of Beethoven's *Pastoral Symphony* that she begins to talk, and expresses her desire to learn to play his music herself. The story goes on from there, but Arkin manages to include much information about the orchestra and its families, the emotional power of music, the value of music education, and the genius of Beethoven.

McHugh, Elisabet, and Anita Riggio. *Beethoven's Cat*. New York: Atheneum, 1988. Print.

A lighthearted story about a family cat who, upon noting an unusual resemblance between himself and Beethoven's cat, begins to feel that he is a direct descendant of the animal. He begins to develop symptoms of deafness and some of the other ailments that afflicted the composer. Not much reference to the composer and his life, but a cute story and one that might inspire kids to want to learn more.

Nichol, Barbara, and Scott Cameron. *Beethoven Lives Upstairs*. New York: Scholastic, 1995. Print.

This story is a fictional exchange of letters between Karl, a music student in Salzburg, and his nephew Christoph, in whose home Beethoven has taken up residence as a tenant. The letters date from September of 1822 to March of 1825. Though the letters are fictional, there was a boy named Christoph living in the building that Beethoven lived in at that time. The letters tell the story of Beethoven's life at the time when he was composing, up to and including the premiere of the *Ninth Symphony*, but also refer back to episodes earlier in Beethoven's life. It includes references to his deafness, his peculiarities, his love of nature the countryside, and his struggles with the composition of the *Ninth Symphony*. It is a wonderful way for the middle to upper graders to gain insights into the composer's life and times and a gentle, easy to read manner. A CD and DVD version of this title are also available.

Recommended Biographies for Music Enthusiasts

Morris, Edmund. *Beethoven: the Universal Composer*. New York: Atlas/HarperCollins, 2005. Print.

This short biography is a top recommendation for the novice who wants to know more about Beethoven as a man, as well as understand more about his music. Morris is a Pulitzer Prize winning historian and music enthusiast. He has written a concise, readable, and informative account of the composer's life, including many quotes from Beethoven's contemporaries. There are some short sections which will probably be somewhat difficult for the untrained musician to understand, but on the whole, this book is the best way to get a well-rounded and historically accurate picture of the composer in a relatively concise book.

Siepmann, Jeremy. *Beethoven: His Life & Music*. Naperville, IL: Source MediaFusion, 2006. Print.

The unique aspect of this study of Beethoven's life and music is the inclusion of 2 CDs with the book. The reader has access to the music being discussed and can listen to it as he/she reads about each pieces. As stated in the Preface, "the book is specifically addressed to a general audience and presumes no formal musical knowledge on the part of the reader." There is also a glossary to explain any technical terms. This book is also shorter than most conventional biographies and contains many quotes from Beethoven and his contemporaries.

Recommended Biographies for More In-Depth Beethoven Studies

Autexier, Philippe A. *Beethoven: the Composer as Hero*. New York: H.N. Abrams, 1992. Print.

The interest in this small biography is in its brief length and in the many illustrations, photographs, sketches, and score samples it features. In addition, there are 45 pages of Primary Source documents, including interesting and revealing quotes by Beethoven contemporaries. Some of the topics featured include the *Ninth Symphony*, Beethoven on Film, Deafness, and Daily Life.

Cooper, Barry. *Beethoven*. Oxford: Oxford UP, 2000. Print.

Cooper's biography picks up where Maynard Solomon's (detailed below) leaves off in terms of contemporary study of Beethoven and his life. It includes more recent research, and omits many of the popular anecdotes about Beethoven's life which have not stood up under more recent musicological scrutiny. There are excerpts of some of his works, which enable the musically trained reader to "hear" the way they sound. A study of his works is included, but within the main text, and not, as in Lockwood's biography, as a separate entity. Cooper also includes a very detailed timeline, including events in Beethoven's life juxtaposed with other contemporary musicians and events, as well as *Personalia*, a list and short description of important people in Beethoven's life.

Lockwood, Lewis. *Beethoven: the Music and the Life*. New York: W.W. Norton, 2003. Print.

Lockwood's biography covers Beethoven's life in great detail, but also includes an extensive discussion of Beethoven's compositions in the historical context. It is an excellent source for anyone interested in specific details about individual compositions. The excellent index allows the user access to information about specific works without needing to read the entire biography. Lockwood also includes many quotes both by, and about, Beethoven, revealing more about Beethoven as a man. There is also a very detailed chronology of the composer's personal and musical life.

Marek, George R. *Beethoven; Biography of a Genius*. New York: Funk & Wagnalls, 1969. Print.

This biography is somewhat dated, but may be particularly useful for the many direct quotes in the text, and for Appendices. These include the contents of some of the Conversation Books Beethoven used as he became increasingly more deaf. It also includes a Calendar, which juxtaposes events and compositions in Beethoven's life with musical events, cultural and scientific events, and principal political events, and a "Who's Who" of Beethoven's colleagues and contemporaries.

Schauffler, Robert Haven. *Beethoven, the Man Who Freed Music*. Garden City, NY: Doubleday, Doran &, 1929. Print.

This two volume biography is probably more than anyone but the most avid Beethoven fan would need, but it is listed here as a source of great depth and breadth. It was written in 1929, so some of the information has undoubtedly been refuted by more contemporary research. However, it is unmatched in its detail and the depth with which the author explores both the life and music of Beethoven. Of particular use is the table containing all of Beethoven's works with their Opus numbers, year of composition, and publication and dedications.

Schindler, Anton, and Donald W. MacArdle. *Beethoven as I Knew Him; a Biography*. Chapel Hill: University of North Carolina, 1966. Print.

Though published in English translation in 1966, the original biography was written by friend, assistant, and worshiper of Beethoven, Anton Schindler, in the mid-1800s. Schindler was Beethoven's assistant, sometimes adored by the composer and other times maligned and insulted. But Schindler was one of the few friends present at the very end of the composer's life. Upon Beethoven's death, Schindler destroyed many of the composer's journals, letters and conversation books. Scholars disagree about the rationale behind this act. Some believe he wanted to eliminate anything that would place the composer in an unfavorable light, while others believe he was trying to protect and enhance his own standing. Regardless, the biography is a fascinating insight into Beethoven from one of the people who knew him best.

Solomon, Maynard, and Ludwig Van. *Beethoven*. London: Schirmer, 1998. Print.

This is the definitive Beethoven Biography. Solomon has spent his life researching and exploring every aspect of Beethoven: his life, his music, his relationships, and has produced an extremely extensive biography, complete with references, quotes, an extremely detailed index, pages of footnotes, and bibliography. He also includes a

detailed and indexed of all of Beethoven's compositions. Though the original edition was published in 1977, the second edition from 1998 has extensive updates, including the most recent and relevant developments in Beethoven research.

Swafford, Jan. *Beethoven: Anguish and Triumph*. Boston: Houghton Mifflin, 2014. Print.

This is the most recent biography of Beethoven and is extensive and extremely detailed. It is definitely for the reader who wants to spend a great deal of time delving into everything about the life, times, music, and personality of this complicated composer and human being. There are many quotations, and a tremendous amount of information about the times Beethoven found himself in, and the ways political and social events impacted his life. The author is a musician as well as a historian, so there is also an extensive study of Beethoven's music.

Primary Source Documents (Letters)

Beethoven, Ludwig van, Alfred Christlieb Kalischer, J. S. Shedlock, and A. Eaglefield Hull. *Beethoven's Letters*. New York: Dover Publications, 1972. Print.

This is one of the only volumes of Beethoven's letters available in print in English translation. The letters reveal a wonderful insight in Beethoven, the man. The explanatory notes help put the letters and their recipients in context. The book is meant for the "general reader, rather than for the musical researcher and historian". Of particular interest are the thoughts of Beethoven as he was composing many of the works we are studying in Class Act this year.

Beethoven, Ludwig Van, Friedrich Kerst, and Henry Edward Krehbiel. *Beethoven, the Man and the Artist, as Revealed in His Own Words*. New York: Dover Publications, 1964. Print.

This small volume contains over 300 quotes from the composer himself, and those closest to him, with the date and name of the person to whom he was speaking. They are organized by topic, for example: on Composing, on Art and Artists, on his disposition and character, worldly wisdom, and God.

Landon, H. C. Robbins. *Beethoven; a Documentary Study*. New York: Macmillan, 1970. Print.

This is a volume of primary source documents: sketches, photos, and manuscripts by or about Beethoven, including letters, concert reviews, contracts, and entries from diaries and conversation books. It is an incredible look into Beethoven from actual contemporary sources, and the words of the composer himself and those who knew him well.

Sonneck, Oscar George Theodore. *Beethoven: Impressions by His Contemporaries*. New York: Dover Publications, 1967. Print.

This volume is filled with comments about Beethoven by his contemporaries, including his friends, publishers, physicians, patrons, and other contemporary composers. It is a valuable contemporary source reference, and provides insight about Beethoven from those who knew him best.

Wegeler, Franz Gerhard, and Ferdinand Ries. *Beethoven Remembered: the Biographical Notes of Franz Wegeler and Ferdinand Ries*. Arlington, VA: Great Ocean, 1987. Print.

Though this book was published in 1987, the text dates from 1838 and 1845. It is the personal accounts of two of Beethoven's closest friends in the form of memories, anecdotes letters and direct quotes. Many of the most familiar stories and quotes, as well as those found in many of the biographies, come from this book. It is a remarkable insight into Beethoven the man, with personal accounts of his quarrels with friends and foes alike, his deep affection for those dear to him, his desperate fear of being cheated out of the money due him (along with his interminable worries about finances) his health, his deafness, and his romantic interests.

Books on Special Topics

Buch, Esteban. *Beethoven's Ninth: a Political History*. Chicago: University of Chicago, 2003. Print.

This is one of two books available for those with an interest in the epic *Ninth Symphony*, and a desire to delve into the political, social and musicological implications of this masterwork. Buch traces the piece up through its

composition and afterwards, noting its use staggeringly diverse uses as an inspiration to the Nazi party, a source of strength in concentration camps, as a theme song for Communists and Catholics, and anthem for the European Community. He discusses its use as an anthem for such disparate organizations as the European Union and the former colony of Rhodesia, as well as its use in situations as Hitler's birthday celebrations and memorials to Holocaust victims, the film *A Clockwork Orange*, and the fall of the Berlin Wall.

Comini, Alessandra. *The Changing Image of Beethoven: a Study in Mythmaking*. Santa Fe: Sunstone, 2008. Print.

This is a study of Beethoven from the point of view of an Art Historian, who studies Beethoven's physical, mental, and musical image. No composer in the history of music has undergone so many makeovers in the portrayal of his facial features or the interpretation of his cultural legacy as Ludwig van Beethoven. The myth began during his lifetime when few verbal or visual portrayals of the composer adhered strictly to his physical appearance. Instead his mannerisms, manners, and moods prevailed. Promoted from peevish recluse to Promethean hero, he was pictured early on as a "genius inspired by inner voices in the presence of nature, with leonine hair writhing wildly in symbolic parallel to the seething turbulence of creativity," according to the author. This unique study of the myth-making process across two centuries examines the contradictory imagery of Beethoven in contemporary verbal accounts and in approximately 200 paintings, prints, sculptures, and monuments.

Knight, Frida. *Beethoven and the Age of Revolution*. New York: International, 1973. Print.

This book is for the Political Scientist and is a study of the context of the political and social events at the time Beethoven was living. Beethoven himself was occupied with the political and social climate of his time, a crucial moment in European history, and this book connects Beethoven and his music specifically with the events happening in history, in the Age of Enlightenment and the Industrial Revolution.

Mai, François Martin. *Diagnosing Genius: the Life and Death of Beethoven*. Montreal: McGill-Queen's UP, 2007. Print.

Psychiatrist and amateur pianist Francois Mai "presents a discussion of Beethoven's life, health, death and creativity." He discusses, the social and political climate of Europe in Beethoven's time, factual details about Beethoven's health (including a translation of the actual autopsy report), and finally analyzes the subject of creativity, with the view of answering the question, "How was it possible for Beethoven to compose such awe-inspiring music, in spite of the fact that he was experiencing many serious health problems for a major part of his life."

Martin, Russell. *Beethoven's Hair*. New York: Broadway, 2000. Print.

Fascinating book which traces a lock of Beethoven's hair which was cut from the composer's head while he was on his death bed by a 15-year-old Ferdinand Hiller. Hiller was the student of Beethoven's colleague and fellow pianist and composer Johann Hummel, and accompanied the composer on a number of visits to Beethoven as he lay dying. The hair is traced through a small town in Denmark, where it may have been brought by the Jewish descendants of Hiller as they sought the help of the Danes to flee Nazi Germany. It was eventually purchased by Beethoven enthusiasts Ira Brilliant and Mexican-American Dr. Alfredo Guevara, who made a few of the strands available for forensic study.

Sachs, Harvey. *The Ninth: Beethoven and the World in 1824*. New York: Random House, 2010. Print. Conductor, music historian, and writer Harvey Sachs has written an extensive study on Beethoven's *Ninth Symphony*. Of particular interest is the first section which describes in great detail the compositional process, as well as the events surrounding the premiere of the work and its reception in Vienna. There is also a large section describing the work itself in great detail "an attempt to describe the indescribable". It is intentionally written in such a way that it is easily understood by those not trained in music and is very readable and informative.

Internet Resources

"About ABS." *American Beethoven Society*. N.p., n.d.
<http://americanbeethovensociety.org/about-abs>

"Beethoven Digitally." N.p., n.d.
http://www.beethoven-haus-bonn.de/sixcms/detail.php?template=portal_en

This site, from the Beethovenhaus in Bonn, Germany, is the first source for all things Beethoven. In addition to being an excellent adult resource, and the place for older students and adults to start their research, there is a wonderful, interactive site for children, which can be accessed from the home page or at the following link:
http://www.beethoven-haus-bonn.de/hallo-beethoven/fullscr_e.html

"Beethoven: The Immortal." *Ludwig Van Beethoven*. N.p., n.d. <http://www.lucare.com/immortal/index.html>
Much useful information including a complete list of works, a very detailed history of Beethoven's life, the entire text of the Heiligenstadt Testament, the Immortal Beloved Letter, and more.

"Beethoven." *Ludwig Van Beethoven*. N.p., n.d.
<http://www.all-about-beethoven.com/index.html>

"Ludwig Van Beethoven's Website Map - Dominique PREVOT." *Ludwig Van Beethoven: Le Site*.
<http://www.lvbeethoven.com>

This site is filled with a vast amount of information about Beethoven. There is an entire section devoted to schools, where students can find any information necessary for a thorough research project on the composer. Particularly of interest to upper grade students is "Beethoven in 5 Clicks" (<http://www.lvbeethoven.com/Ecoles/Schools.html>) where students and teachers can read a biography, listen to music, see his portraits and family tree, and explore what has been done with school students about Beethoven.

CDs, Videos, and DVDs

Beethoven, Ludwig van, et al. *Beethoven Lives Upstairs*. N.d., CD.

This is the original CD of *Beethoven Lives Upstairs*, one in the series of Classical Kids. It is fictional exchange of letters from a young boy who lives downstairs from one of the apartments Beethoven lived in in Vienna to his uncle, who is a music student. It tells much about Beethoven's personality and many of his quirks, as well as exploring the composition of the *Ninth Symphony*. The advantage to the CD is that the background music is all Beethoven. This is a really excellent and timeless CD!

Rose, Bernard. *Immortal Beloved*. DVD. Los Angeles: Columbia Pictures, 1994.

This film tries to identify the "Immortal Beloved" that Beethoven wrote his famous letter to. While many of the events portrayed in the film did happen, judging from primary source accounts and documents, many of them did not happen at the times nor places as are depicted in the film. But most inaccurate of all is the identity of the "beloved" in this film, with a woman who scholars believe to most definitely not be the beloved being portrayed as such. The film is also rated R, and not appropriate for elementary school children. That said, it is enjoyable to watch for adults; the soundtrack is Beethoven's greatest works, and there is much to be learned about the life of Beethoven, as long as it is not taken as a true documentary.

Taylor, Deems and Leopold Stokowsky. *Fantasia*. DVD. Los Angeles: Buena Vista Pictures Distribution, Co., 1990.

This delightful Disney Classic from 1940 contains a slightly abridged version of the entire *Symphony No. 6*. It is a wonderful way for lower and middle (even upper) grades to enjoy this beautiful, descriptive music. All four movements are also available on YouTube!