



Tasmanian Symphony Orchestra

Presents

LUDWIG VAN BEETHOVEN

Symphony No 5 in C Minor, Op 67

I Allegro con brio

Teacher Resource Booklet

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BACKGROUND INFORMATION

Ludwig van Beethoven (1770-1827) was a German composer and pianist who was born in Bonn into a musical family. He lived most of his life in Vienna, Austria. By his late 20's Beethoven's hearing began to deteriorate and by 1801 he had lost approximately sixty per cent of his hearing. During the last ten years of his life Beethoven was almost totally deaf. Beethoven had an intense and often difficult personality. He was known for his hot temper. He had a close circle of friends who supported him, particularly towards the end of his life, through huge health difficulties and personal challenges. Beethoven was pivotal in the development of classical music and his influence was far reaching on generations of composers. His compositions in the later period of his life introduced significant change.

With his advancing deafness, Beethoven increasingly drew upon the genius of his highly developed inner hearing when composing. 'Inner hearing' is the ability to hear notes or music inside our heads.

Amongst his best-known compositions are his nine symphonies. A 'symphony' is an extended musical composition for full orchestra, usually in four movements.

Symphony No 5 in C minor, Opus 67 was composed by Beethoven between 1804 and 1808.

This symphony, in four movements, premiered in Vienna in 1808, and has been described as "one of the most important works of the time". It is one of Beethoven's most frequently performed works.

The first movement, marked *Allegro con brio*, opens with a very famous 4-note pattern which has been responsible for nick-naming the whole work. It was called "Symphony of Destiny" or "Fate Symphony", as it was thought this pattern represented Fate knocking at the door. Since World War 2, it has sometimes been known as the "Victory Symphony", as the Morse code for the letter V (for Victory) is "dit-dit-dit-dah"; the phrase "V for Victory" became well known in the campaign of the Allies during the war, and the BBC used the pattern, played on drums, to open its wartime broadcasts to Europe.

ORCHESTRATION

LEARNING INTENTIONS

Students will learn about families of instruments in the orchestra, listen to and begin to learn to recognize instruments. (ACAMUR083 / ACAMUR087)

** Opportunities for assessment

WHAT IS AN ORCHESTRA?

Give students sets of cards containing pictures of orchestral instruments and ask them to work in groups to place the instruments into family groups. Show students a map of the orchestra and then discuss and compare our results. There are some great resources to this end on the TSO website.

Watch video clips of orchestral instruments on the TSO website to introduce students to the sounds of these instruments. Also watch the clip of a conductor and discuss the conductor's role in an orchestra.

ORCHESTRATION OF BEETHOVEN'S FIFTH SYMPHONY, 1st Movement

Play the Theme of Beethoven's Fifth Symphony for students (b.1-21) and discuss where students have heard this before.

Watch a youtube clip of the first movement of the Symphony which gives good close-ups of the instruments featured at different moments throughout the piece. A good example is the one conducted by Dudamel, published 25/4/17.

** Have students concentrate on identifying instruments that play the theme by completing a chart while listening (such as the one below, which includes one random instrument not included in the close-ups in the clip above, just to check whether students are really paying attention!).

** Younger students may find it easier to work in groups using instrument picture cards and making a physical list which they can add to each time they notice a new instrument featured.

Instrument	✓	Instrument	✓
Violin		Viola	
Cello		Double Bass	
Trumpet		French Horn	
Flute		Clarinet	
Oboe		Bassoon	
Timpani		Cymbals	

See below for an example of instrument pictures which could be used to make cards or added to the chart above beside each instrument's name (all found on the TSO website).



EXTENSION ACTIVITY

Listen again to clips of the featured instruments and choose one instrument or one instrument family to investigate further. Search out some more youtube clips to show students examples of the instrument/s. If possible, show/demonstrate the instrument to students so they have the opportunity to see/hear it up close.

Below is a list of pieces experienced teachers have found useful for sharing with young classes, often just playing the opening of these pieces to demonstrate a particular instrument or instrument family to students. The pieces in this list come from one of two albums – an ABC album called **Classic Kids** (CK) or **Fanfare** (F), an album from the Adelaide Symphony Orchestra.

Strings

- Brahms: *Hungarian Dance No 5* (F)
- Glanville-Hicks: *Gymnopedie No 3* (F)
- Haydn: *Symphony No 86* (Finale - excerpt) (F)
- Mozart: *Eine Kleine Nachtmusik* (1st Movement) (F)
- Vivaldi: *The Four Seasons* (Largo from Winter) (F)
- Bizet: *Carmen Suite No 1* (Intermezzo) (F)
- Tchaikovsky: *The Nutcracker* (Trepak) (CK)
- Rimsky-Korsakov: *Flight of the Bumblebee* (CK)
- Saint-Saëns: *Carnival of the Animals* (The Swan) (CK)
- Saint-Saëns: *Carnival of the Animals* (The Elephant) (CK)

Woodwind

- Ibert: *Divertissement* (Parade) (F)
- Morley: *Watership Down* (Keehar's Theme) (F)
- Elgar: *Nursery Suite* (The Wagon Passes) (F)
- Bizet: *Carmen Suite No 1* (Intermezzo) (F)
- Mussorgsky, orchestrated Ravel: *Pictures at an Exhibition* (Ballet of the Unhatched Chicks) (F)
- Smeaton: *Seven Little Australians* (CK)
- Tchaikovsky: *The Nutcracker* (Dance of the Toy Flutes) (CK)
- Liadov: *Eight Russian Folksongs* (I Danced with a Mosquito) (CK)

Brass

Sculthorpe: *Uluru* (F)

Prokofiev: *Winter Bonfire* (Departure) (F)

Clarke, arranged Wood: *Trumpet Voluntary* (F)

Davis: *The Big Parade* (No 12 The Rookies) (F)

Williams: *Superman* (Superman March) (F)

Rossini: *William Tell Overture* (Finale) (CK)

Tchaikovsky: *The Nutcracker* (March) (CK)

Percussion

Kabalevsky: *The Comedians* (Galop) (F)

Saint-Saëns: *Carnival of the Animals* (The Swan) (CK)

Saint-Saëns: *Carnival of the Animals* (The Elephant) (CK)

Tchaikovsky: *The Nutcracker* (Dance of the Sugarplum Fairy) (CK)

MOTIF

LEARNING INTENTIONS:

Students will identify, play and improvise to the rhythmic motif of Beethoven's Fifth Symphony (1st movement) using voice, body percussion, untuned and tuned percussion instruments. (ACAMUM080 / ACAMUM084, ACAMUM081 / ACAMUM085)

** Opportunities for assessment

WHAT IS A MOTIF

Explain the definition of a motif – a short musical idea (melodic, rhythmic, harmonic or any combination of these) and play some examples of famous motifs for students to listen to. Discuss if/where these have been heard before. Examples could include: *Jaws* movie theme, *Batman* movie theme, *Mission Impossible* theme, *Smoke on the Water* guitar riff.

LISTEN TO BEETHOVEN'S MOTIF

The motif in this work is the first four notes (see notation example i).

** Listen to the whole of the first movement and have students keep a tally of how many times they hear the motif in the first section (Section A of this Ternary form piece – ABA).

** Discuss how the motif was used – for example, did it change in tempo/pitch/dynamics/timbre?

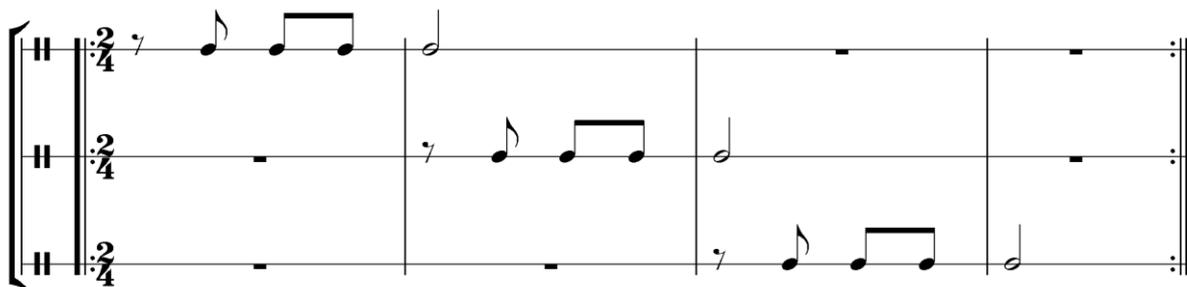
PLAY BEETHOVEN'S MOTIF

These activities are all based on the rhythmic structure of the opening section of the movement (the first 21 bars) and require students to be split into three groups. In the final excerpt (Sequential + Unison motif), the three groups work as: Group 1 - top line, Group 2 - bottom line, Group 3 – bottom line from b.4 onwards, joining in on the second response to add more sound and intensity.

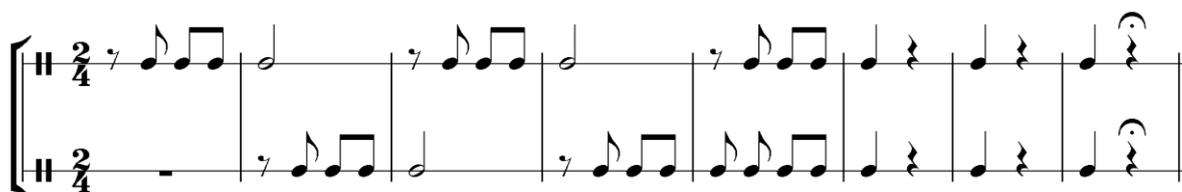
- (i) Unison motif (opening rhythm):



- (ii) Three-part sequential motif:



(iii) Sequential + Unison motif:



** Body percussion

Using body percussion, play along with the opening of the piece: Group 1 – claps, Group 2 – chest, Group 3 – patsch. Begin with the Unison section (excerpt i) and once secure move onto playing the motif sequentially (excerpt ii).

Once mastered, try playing the third section (excerpt iii) which combines these two ideas.

Finally, try playing the whole opening section of the movement by joining these three excerpts together and then play along with a recording.

** Voice and vocal percussion

Add words to the motif and rehearse in the same three groups as above. This is a spoken activity, not sung, so is best done without the recording and just conducted by the teacher.

A suggestion of words which fit to this rhythm:

Beet-ho-ven Five! Beet-ho-ven Five!
Now lis-ten here! / Now lis-ten here! / Now lis-ten here!
The song's be-gun / The song's be-gun / The song's be-gun
Now lis-ten here! / Now lis-ten here!
The song's be-gun / The song's be-gun
Turn off your mo-bile phones!!!

** Play around with vocal expression, intonation and of course dynamics to create some interesting effects.

** Have students create some vocal sounds they could add to the motif instead of words – vocal percussion or beat-boxing could work well. For example, the opening could work quite well with the following sounds: Doo – doo – doo – BAH!!!!!!

** Untuned percussion

** Play the opening section on untuned percussion instruments, working in three groups – for example, woods/metals/skins.

Rehearse the tutti section and then the sequential statements, before trying it all as written and, if appropriate, along with a recording.

** Tuned percussion

Create a melody to fit the opening rhythmic structure on tuned percussion instruments using a D Pentatonic scale (DFGACD').

The three groups could work as Bass section / Xylophones and Metallophones / Glockenspiels.

DRAMA

LEARNING INTENTIONS

Students will begin to learn about the context and character of Beethoven’s 5th Symphony by discussing and responding to the key musical elements used within the first movement. (ACAMUM080 / ACAMUM084, ACAMUM081 / ACAMUM085, ACAMUR083 / ACAMUR087)

** Opportunities for assessment

WHAT CREATES THE DRAMA?

** Listen to the whole of the first movement and have students draw/write their response to the music - the story behind the music, their feelings as they listen to the music, or the mood the music inspires.

** Share their responses and then discuss as a class which musical elements led to their responses. Make a chart of these elements such as in the table below.

Musical Element	How it is used
Dynamics	Soft ----- Loud
Duration	Short ----- Long
Tempo	Slow ----- Fast
Timbre	String ----- Woodwind ----- Brass ----- Percussion
Texture	Small ensemble ----- Orchestra
Pitch	Low ----- High
Tonality	Major ----- Minor

Focus on key features related to these elements used throughout this first movement and do some work on these. The most obvious are dynamics, tonality and the use of the fermata to create dramatic effect.

Dynamics

** Discuss the use of dynamics and how Beethoven changed between different dynamic levels – gradual or sudden changes.

** Have some fun experimenting with crescendo/decrescendo using body percussion. A great example of a crescendo and then a decrescendo using body percussion can be seen in the youtube clip of Toto’s *Africa* by the Angel City Chorale. Discuss with students the different ways of creating a crescendo effect – ie by playing instruments louder or by adding more musicians. Try creating a crescendo using both methods.

** In contrast, listen to an excerpt of Haydn's Symphony No 94, *Surprise Symphony*, which demonstrates sudden changes in dynamic level and use a simple, known song such as a nursery rhyme – for example, “Twinkle, Twinkle Little Star” to imitate this idea.

** Use a student to be conductor who will decide at what dynamic level the class is to sing - beginning with two different levels – loud and soft and extending to a larger dynamic range as appropriate.

Tonality

Discuss the mood of the music with students and in particular, what it is in the music that conveys this mood.

** Guide discussion towards the tonality of the piece and come up with some adjectives to describe each main section: for example – dark, dramatic / peaceful / dark, dramatic. If necessary, introduce the terms **major** and **minor** and relate them to the sections identified.

** Use a Mirroring movement activity to give students the opportunity to explore this further. Movements need to match the mood and adjectives already discussed.

** Use other musical examples to give students further opportunity to explore this type of movement activity but also to highlight the difference between major and minor tonality. Some good examples are: Bizet *Carmen Suite No 1* (Intermezzo) – Major and Grieg *Peer Gynt* (In the Hall of the Mountain King) – minor.

There is an activity in the 2016 TSO Education Resource ***The Amazing Tale of Gibson***, in which students are encouraged to explore tonality by playing a well-known song (*Twinkle Twinkle*) in both major and minor versions. The notation for this is on page 18. The resource is available for free download on the TSO website.

Fermata

** Discuss the use of the fermata (pause) in the first movement of Beethoven's Fifth Symphony. Some good discussion points might be:

- Why might the composer have used the fermata?
- What effect does it have on the music?
- What effect might it have on the listener?
- Who decides when it is time for the fermata to end?

Sing a well-known song with students – for example, Happy Birthday – and conduct their singing, pausing at random spots to highlight how closely the group need to pay attention to the conductor.

** Working with half the class at a time, conduct an improvising activity where students are given a scene to depict in sound using a mixture of tuned and untuned percussion instruments. Some examples could be:

- An abandoned house
- A stormy night
- A day at the beach
- Walking through the jungle

The conductor (teacher) gives signals to: begin, crescendo/decrescendo, accelerando/rallentando and conclude.

** Meanwhile, the other half of the class stand behind instrumentalists so that they can also see the conductor and use a movement activity such as Mirrors to respond to the improvised music. Once the conductor stops the group, try the same task again but this time, at several points during the activity, the conductor will pause and students need to respond appropriately.

Swap roles if time allows, so that players get to be movers and movers get to be players. Record all efforts if possible to help with reflection and evaluation. Then discuss with students how the fermata used affected both the instrumental and the movement groups.

FORM

LEARNING INTENTIONS

Students will learn about Ternary form through visual representation and also singing, playing and moving to music which follows this structure. (ACAMUM080 / ACAMUM084, ACAMUM081 / ACAMUM085, ACAMUM082 / ACAMUM086)

** Opportunities for assessment

WHAT DOES TERNARY FORM LOOK LIKE?

Show students how ternary form looks. There are many pictorial examples of this structure in the world around us – for example, a sandwich (bread – filling – bread), bookends (bookend – books – bookend), 3-piece rolling pin (handle, barrel, handle), Jersey caramel lollies (caramel – vanilla – caramel).

SING TERNARY FORM

** Sing Twinkle, Twinkle Little Star and discuss with students whether any parts of the song were repeated.

** Ask students to represent this using graphic notation as a whole class before introducing the term – Ternary form.

PLAY TERNARY FORM

** For younger students, the untuned percussion arrangement of Strauss' *Radetsky March* (arranged Sukkar/Robertson) in the Jellybeans publication is an excellent example of Ternary form in classical music. Students can work in colour coded groups to follow along and play the percussion score and it makes a fantastic performance piece as well!

** Older students could learn how to play the melody of Twinkle, Twinkle on tuned percussion instruments. Depending on student capabilities, a bass and/or descant part could be added to extend students further.

A possible arrangement:

5

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DANCE TERNARY FORM

** Create an original dance or movement sequence in Ternary form.

Below are some suggestions of pieces which could be used (all in Ternary form) as well as an idea of progression through to the final product.

- Tchaikovsky: *The Nutcracker* (Dance of the Sugarplum Fairy)
- Saint-Saëns: *Carnival of the Animals* (Royal March of the Lion)
- Grieg: *Norwegian Dance No 2*
- Handel: *Water Music* (Suite No 2 in D Major, Alla Hornpipe)

** Early Childhood Movement

Two great examples with movement suggestions can be found in Lynn Kleiner's book ***Kids Can Listen, Kids Can Move***:

- Run, Run from *Memories of Childhood* by Octavio Pinto. Students can run like mice, or be sleepy cats and love acting out the story.
- *Syncopated Clock* by Leroy Anderson. Another one for young students to act out that also gives opportunity to add some untuned percussion instruments to accompany the music.

** Mirrors

Use a Mirrors movement activity as a pre-cursor to students creating their own dance. Decide which student is going to be student 'A' and which student 'B' and match leadership to the structure of the piece. Doing this activity half a class at a time gives students the opportunity to watch others and gather more ideas so as to increase their movement repertoire.

** Diamond movement activity

Students work in groups of four, standing in diamond formation, all facing the same direction. The person at the front of the diamond is the first to lead the group by improvising movement for the other three to imitate, which can include locomotor movement.

When the leader has had enough of a turn, or at a time set/signalled by the teacher, everyone in the group takes a turn to the right and a new person becomes leader of the group.

Before commencing this activity, it would be useful to have some discussion with students about the need to show clearly the difference between Section A and B by their movements.

** Dance / Movement Sequence

Choose one Ternary piece to use as a basis for creating a dance/movement sequence.

If time allows, have students choreograph their own sequence; if pressed for time, teach a set sequence.

Below is an example of a sequence which works well with the Grieg *Norwegian Dance No 2* mentioned above. Even though it is designed to be taught to students as a set sequence, it still allows for some creativity in Section B.

To perform this movement sequence students will need to use a coloured scarf as a prop.

Formation: Pairs (standing one behind the other) scattered around the room.

Section	Beats	Movement
Introduction	4 beats	Still
A1	4 beats	Partner A begins by making four small arch movements with scarf, moving it from left to right across the front of his/her body.
	4 beats	Move scarf to left side, then to right side, then hold out in front whilst spinning around in a circle.
	4 beats	Step to the left, waving scarf left and right (both arms raised).
	4 beats	Repeat above, moving back to the right.
	4 beats	Scarf and arms up, then down, then hold it out in front whilst moving around in a circular motion to the right to finish on the right of Partner B.
	4 beats	Repeat, passing behind to finish on the left of Partner B.
A2	24 beats	Repeat all of the above, with two partners both dancing, side by side. During the last 8 beats, partners both move in a circular motion to the right, in effect swapping places on each lot of 4 beats.

B1	4 beats	Partners turn to face each other, suddenly very jittery and bouncing on their feet.
	4 beats	Throw scarves to each other, one at a time (2 beats each).
	8 beats	Original leader moves off into new space in a self-chosen way or style.
	8 beats	Partner copies and follows.
B2	24 beats	Repeat all of the above, with opposite partner leading.
A	48 beats	As per first A section (A1 and A2)

REFERENCES

CDs

Classic Kids (1992) [CD]. The Australian Broadcasting Corporation. Available: EMI Music Group Australasia.

Fanfare (1997) [CD]. The Australian Broadcasting Corporation. Available: EMI Music Group Australasia.

Books

Kleiner, L. (2003) *Kids Can Listen, Kids Can Move!* U.S.A. Music Rhapsody
(widely available in Australia, including through Optimum Percussion)

Robertson, A., & Sukkar, S. (2005). *Jellybeans and other suites Classroom Percussion Kit*. NSW: JozzBeat Music Publishing.

ASSESSMENT

Successful completion of any of the activities in this pack will offer evidence against one or more of these outcomes, at the appropriate level for your students:

AUSTRALIAN NATIONAL CURRICULUM FOR MUSIC, Version 8.1 (sourced 25/01/2017)		
F-2	3-4	5-6
<p>ACAMUM080</p> <p>Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084</p> <p>Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088</p> <p>Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
<p>ACAMUM081</p> <p>Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p>ACAMUM085</p> <p>Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p>ACAMUM089</p> <p>Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>
<p>ACAMUM082</p> <p>Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086</p> <p>Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090</p> <p>Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>
<p>ACAMUR083</p> <p>Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR087</p> <p>Identify intended purposes and meanings as they listen to music, using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR091</p> <p>Explain how elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including music of Aboriginal and Torres Strait Islander peoples.</p>