



The Dallas Symphony Orchestra Presents:

Beethoven at 250

January 22 and 23, 2020

Dear Fellow Educators,

Ludwig van Beethoven lived a life driven by an unquenchable need to make music. On this, the 250th anniversary of his birth, the Dallas Symphony celebrates his legacy: music that still delights, challenges, and moves us.

Consumed by a towering genius, he lived a life that was complex, inspired, unique, and difficult. But even when he was young, it was clear that he would leave a lasting impact. At the age of 17, Beethoven made his first trip to Vienna, the city that would become his home. There, he was quickly immersed in the life of Europe's cultural capital, and played the piano for none other than Mozart. Mozart's prediction: "You will make a big noise in the world."

At the dawn of the 19th century, the world was changing. The French Revolution had rocked Europe, Napoleon was rising to power, and every aspect of human life seemed to shift. It was an age of change in ideas, the arts, science, and the structure of society itself. Musically, Beethoven led the charge into a new century by replacing established Classical ideals with a wave of Romanticism, valuing imagination and emotion over intellect and reason. Music has never been the same since, and his many musical innovations paved the way for countless composers after him. Some of his string quartets, in fact, prompted one man to remark, "Surely you do not consider these works to be music?" Beethoven replied, "Oh, they are not for you, but for a later age." He was right.

We close these Youth Concerts with an excerpt from Beethoven's final symphony, the Ninth. Simply put, it is one of the most glorious pieces of music ever written, and it continues to move the hearts of people everywhere. It was played during the Beijing student protests in China in 1989 and at the dismantling of Germany's Berlin Wall in 1990. It has become a symbol of unity, of love, and of the overwhelming power of music to change those who hear it forever. It is our greatest hope that this special birthday celebration will have the same impact on you and your students.

See you at the Meyerson,

Jamie Allen
Director Of Education

VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:

www.DSOkids.com

<https://www.surveymonkey.com/r/dsoyouthconcerts>

Activities for *Beethoven at 250* teacher's guide were prepared by the Dallas Symphony Orchestra's Curriculum Development Team: Jamie Allen, Linda Arbolino, Jane Aten, Tony Driggers, Sarah Hatler, and Kevin Roberts. This volume of the teacher's guide was produced and edited by Dallas Symphony Orchestra Education Staff Members Sarah Hatler and Jamie Allen. Materials in this teacher's guide can be photocopied for classroom use. If you have any questions about the concerts or material in this guide, please call the DSO Education Department at 214.871.4006.





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Soundcloud Playlist

You will notice that we have moved from physical CDs to a Soundcloud playlist this year in an effort to make the music as accessible as possible for you. In the following lessons of this Teacher Guide, the Soundcloud playlist will be referenced and can be found here:

<https://soundcloud.com/dallassymphony/sets/dso-youth-concert-beethoven-250>

The tracksn this playlist include repertoire that will be performed at the youth concert you and your students will be attending, so we encourage you to listen to these pieces to familiarize yourselves with the music.

1. Overture to *Fidelio*
2. Für Elise
3. Piano Sonata No. 14 in C# minor, Op. 27, No. 2, "Moonlight," mvt. 1
4. Piano Sonata No. 14 in C# minor, Op. 27, No. 2, "Moonlight," mvt. 3
5. Piano Sonata No. 8 in C minor, Op. 13, "Pathetique"
6. Piano Sonata in A major, No. 2, Op. 2, I. Allegro vivace
7. Piano Concerto No. 5 in Eb Major, "Emperor," mvt. 1
8. Symphony No. 5 in C minor, Op. 67, mvt. 1, opening 22 measures
9. Symphony No. 5 in C minor, Op. 67, I. Allegro con brio
10. Symphony No. 6 in F Major, Op. 68, "Pastoral," IV. Allegro
11. Symphony No. 7 in A Major, Op. 92, II. Allegretto
12. Symphony No. 8 in F Major, Op. 93, II. Allegretto scherzando
13. Symphony No. 9 in D minor, Op. 125, IV. Presto-Allegro assai





Concert Guidelines for Teachers

Before the Concert

- Please contact Thomas Mears at 214.871.4054 at least 30 days prior to your Youth Concert experience if you need to confirm or make changes to a reservation.
- Please prepare your students by using materials in this book or on the www.DSOkids.com website.
- Students should be briefed on concert etiquette in advance.
- Please contact Thomas Mears at 214.871.4054 at least 30 days before the concert if your group includes any students or teachers with special needs, including wheelchairs, or if you are in need of infrared headsets for the hearing impaired.

The Day of the Concert

- Before leaving school, please allow time for students to visit the restroom.
- Learn your bus driver's name and be sure you can recognize him/her.
- Plan to arrive at the Meyerson at least thirty minutes before concert time.

Upon Arrival at the Meyerson

- If you arrive by bus, please **DO NOT UNLOAD BUSES UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.** Also, please be sure you and your driver have been given matching bus numbers by a DSO staff member.
- Check in with a volunteer in the main lobby; a volunteer will guide your group to your seating area. (Seating sections are assigned on the basis of group size).
- All students should be in their seats at least five minutes before the concert time.
- No food or drink, including chewing gum, is permitted in the concert hall.

During the Concert

- The use of cameras and recorders is prohibited.
- Please turn off cellular phones and any other electronic devices.
- Students and teachers should remain in their seats for the entire concert.
- Restrooms are located on all levels and should be used for urgent needs only.
- If students must visit the restroom, please have an adult accompany them.
- Students not maintaining acceptable standards of behavior will be asked to leave, and may jeopardize their school's future attendance at DSO events.

After the Concert

- Please remain in your seats until your school is dismissed.
- Upon dismissal, listen carefully and follow instructions for departing the building.
- **Please DO NOT call your bus drivers' cell phones. We have an efficient protocol in place for calling buses back to the Meyerson, and preemptively calling your bus driver back will cause a delay in the dismissal process.**

Back at School

- Refer to this guide or www.DSOkids.com for follow-up activities.
- Student letters/artwork expressing reactions to the concert are appropriate and appreciated.

Mailing Address:

Attn: Education Department, Youth Concerts
Dallas Symphony Orchestra
2301 Flora St., Schlegel Administrative Suites
Dallas, TX 75201



Who's Who



Austrian conductor **Katharina Wincor**, recipient of the Neeme Järvi Prize at the Gstaad Menuhin Festival in 2017, was born in 1995 and trained as a pianist and oboist while attending the Senior High School of Music, Linz (Austria). She studied composition at the Anton Bruckner Private University in Linz from 2009 to 2014.

In 2017, she was invited by Riccardo Muti to be the youngest of five participants at his Italian Opera Academy, and in 2018 she was invited as the youngest competitor of the world-renowned Donatella Flick LSO Conducting Competition in London. Wincor is currently preparing to conduct Tonhalle Orchester Zürich in a masterclass with David Zinman and attend the Aspen Music Festival and School as a Conducting Fellow in summer of 2019.

Recent notable projects include working as the Assistant Chorus Master for Arnold Schoenberg Choir Vienna from 2016 to 2018 and assisting Mirga Gražinytė-Tyla at the Salzburg State Theatre.

In masterclasses, competitions and concerts, Wincor has conducted the City of Birmingham Symphony Orchestra, MDW Chamber Orchestra Vienna, Mozarteumorchester Salzburg, Kurpfälzisches Kammerorchester Mannheim, Gstaad Festival Orchestra, Orchestra Giovanile Luigi Cherubini, Thüringen Philharmonie Gotha-Eisenach, Pazardzhik Symphony Orchestra, Meininger Hofkapelle and the BBC Concert Orchestra.

Since 2014, Wincor has studied Orchestral Conducting in Vienna at the University of Music and Performing Arts with Professor Mark Stringer, and was invited to study as an exchange student at the Franz Liszt Weimar School of Music for the 2017/18 school year. She is currently continuing her studies at the Zurich University of the Arts with Professor Johannes Schlaefli. Wincor has participated in masterclasses with Marin Alsop, Bernard Haitink and Jaap van Zweden.

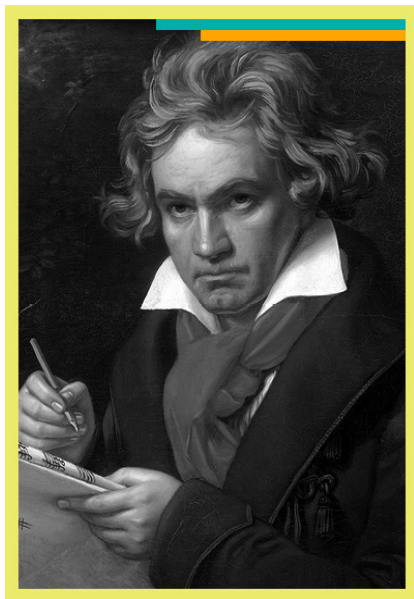
In 2012, Wincor founded her own choir, Bunte Steine, which has won national and international competitions, and with whom she works regularly.



Duke Anderson is honored to be in the company of such world-renowned musicians as those here in the DSO! Previous credits include: National Tour: Murder for Two (Marcus) Sweeney Todd (Anthony); Regional: Dallas Children's Theater (Beauty and the Beast), Paper Mill Playhouse (The Sound of Music), The Muny (Les Misérables), Casa Mañana (Camelot), Circle Theater (Exit, Pursued by a Bear); Opera: The Dallas Opera (Samson & Dalila, The Flying Dutchman, Don Carlo). Bachelor of Music from Oklahoma City University.



Composer Biographies



Ludwig van Beethoven (1770-1827) grew up in Bonn, Germany, in a very unhappy home. He was forced to practice the piano by his father, who would punish him mercilessly when he made mistakes. By the time he was twelve, he was earning a living for his family by playing organ and composing. He was eventually known as the greatest pianist of his time. One of Beethoven's favorite foods was macaroni and cheese. He also loved strong coffee - exactly 60 coffee beans to one cup.

Beethoven never married (he had a rather nasty temper), but in spite of his unpleasant personality, Beethoven will be remembered forever for his music.

His first two symphonies are very much in the same style and form as those of composers that came before him, most notably Franz Joseph Haydn, his teacher. But Beethoven's writing- as seen in his Symphony No. 3- went in new directions. Named Eroica (Italian for "heroic"), his Symphony No. 3 was so different from the ones that had come before that it changed music forever. Its originality and innovation even inspired others to change the way that they composed. It was originally dedicated to Napoleon Bonaparte. But when Beethoven heard that Napoleon had proclaimed himself Emperor, he went into a rage and destroyed the title page.

Beethoven conducted the premiere of his Symphony No. 5 in C minor, Op. 67, in 1808 in Vienna, and its opening four note motif may be the most recognizable motif in classical music today. A few years later, his Symphony No. 7 was an immediate success and was performed three times in the 10 weeks following its premiere.

Although Beethoven gradually lost his hearing, he continued composing. He composed many of the most famous musical works of all time, such as his Symphony No. 9 after he had become totally deaf.



Strategies for Mindful Listening

Adapted from *Settle Your Glitter - A Social Emotional Health Curriculum* by Momentous Institute 2015

What is Mindful Listening?

Mindful Listening helps students choose on which sound their attention should be focused. When a student trains his/her brain to concentrate on specific sounds, sensory awareness is heightened. Monitoring the auditory experience, noting what they focus on and respond to, helps build self-management and self-awareness skills.

How do I practice mindful listening with my students?

Play a piece (or excerpt) from an upcoming DSO Youth Concert and have the students:

- Sit up tall like a mountain and think of the spine as a stack of coins.
- If seated in a chair or bench, feet are flat on the floor or hanging calmly and still. If seated on the floor, make sure legs and feet are still.
- Hands are resting gently on the lap or knees.
- Eyes are softly closed or their gaze directed downward.

What do I say during the mindful listening activity?

Say things such as, "As you listen to the music remember to breathe in and out deeply and focus on the music." "What pictures do you see in your mind?" "Does it tell a story?" "Notice how your body feels (in the chair, on the floor...etc.)." "What colors do you see?" "What images?" "If this music was found in a movie, what would be happening?" "What mood does the music evoke?" "How does this music make you feel?"

What do I do if my students have trouble with mindful listening?

This type of activity is very personal and takes a lot of practice. If students seem like their attention is faltering, say, "If your mind wanders, that is ok – that's what minds do...just bring your attention back to the music. Notice how your body feels right now – at this very moment. Again, let your mind see the colors, pictures and moods in the music."

How does the mindful listening end?

After listening for 1-2 minutes, lower the volume of the music slowly and say, "When you are ready, slowly open your eyes."

What now?


Talk about all of the student responses. Remember that there are no "wrong" answers – use open-ended questions to expand the activity. Try using these questions in response to your students:

- What did you hear that made you think of that?
- Tell me more about what in the music made you feel (happy, sad, lonely, afraid, etc.).
- Can you add more details to that?
- What did the composer/musician do to make you think of that?

Extension

This mindful practice can be used every day. Have relaxing and calm music playing as your students enter the room each day. Have them learn the mindful listening procedure and eventually it will become natural. This is a great way to start their music learning day – mind sharp, body relaxed, and brain ready for learning.





Pre-Concert Activity Concert Conduct

Learning Objective

To learn the proper behavior for a concert environment.

Teaching Sequence

Lead a class discussion that touches on the following topics:

- Which rules of good citizenship apply to concert attendance?
- Why is good citizenship important?
- How can good conduct help others enjoy the music?
- Should food, drink, and chewing gum be brought to the concert hall?
- When does an audience applaud and when does it sit quietly?
- Does the Meyerson Symphony Center belong to all the citizens of Dallas?
- Do future concert-goers deserve to see the beauty of the Symphony Center?

Extension Activity

Review the following “applause rules”:

- Clap when the concertmaster enters at the beginning of the concert.
- Clap when the conductor enters at the beginning of the concert.
- Clap to welcome any soloists whenever they enter during the concert.
- During the performance, watch the conductor. Whenever the conductor puts his or her hands down and turns to face the audience the music is completed and the audience should applaud.

Have students take turns playing “conductor”. The conductor should face away from the rest of the class, wave his or her arms, stop and start waving a few times, then stop waving and turn to face the class. At this time the class should applaud. The game should continue until everyone in the “audience” knows when to applaud. Discuss how applause signals the audience’s appreciation, and, with the class, make a list of other situations where applause is appropriate, (for example, at sporting events, assemblies, and award ceremonies).

Evaluation

Did student responses in the discussion exhibit an understanding of the proper behavior at a concert? At the concert, did students demonstrate good citizenship?

TEKS

Music: 117.12 1(A), 2(B), 6(A, C); 117.181(A), 2(B), 6(A, C)



Beethoven: The Pianistic Rock Star of His Time

Learning Objective

The students will use adjectives to describe what they hear in representative samples of Beethoven's piano works.

Pre-Assessment

Take a short survey with your class:

Play a brief segment of the following pieces and ask the students how many have heard this tune before.

Für Elise (track 2)

Symphony No. 5 opening (track 8)

"Ode to Joy" (track 13)

Ask the students if anyone knows what these pieces have in common?

If no student mentions the name of Beethoven, share that these pieces were all written by the same composer, Ludwig van Beethoven.

Resources

- DSO Soundcloud playlist
- Video clips as listed in body of lesson plan
- Beethoven Biography (pg. 4)

Teaching Sequence

1. Tell the students that the concert they will attend in January will celebrate Beethoven's 250th birthday and will be a concert comprised of pieces written by him. Ask students to share what they already know about this famous composer. Then read the bio on page 4.
2. Although we think of Beethoven today as a great composer, he was also the greatest pianist of his time period. In the late 1790's, a composer would often start out their career by playing the piano in private homes across the city where friends gathered or as after-dinner entertainment. Largely due to his phenomenal skills at improvisation, Beethoven was able to quickly establish himself as the pianistic Rock Star of his time. His wider reputation would later come from the popularity of his published works. Beethoven suggested through his music the emotions of sadness, misery, pain, tenderness, or joy. He created emotions that are angry and stormy, or of contrasting ones that are light, delicate, and delightful.

It is said that alone among all the other instruments, the piano can produce the richness of a symphony orchestra. However, up until the time of Beethoven, keyboard music was mostly played on the harpsichord and clavichord. The music that Beethoven heard in his head could not be played on these early keyboard instruments. (See visual of Beethoven's piano page 11). Beethoven wanted "more:" more range of sound, more loudness, more softness, more special effects (which could be produced by adding pedals to the piano). Beethoven wanted a piano that would be able to produce the bold and brilliant sounds he was hearing.



Culminating Activity:

Tell the students that they will hear small samples of some of Beethoven's music for piano. After each selection is heard, the students are to share words which describe the emotions they felt or words to describe what was happening in the music. Choose from the following selections. For audio only, go to the Soundcloud playlist on page 3.

For visual, try any of the following links:

- Fur Elise – performed by Lang, Lang, pianist
https://www.youtube.com/results?search_query=fur+elise+lang+lang
- "Moonlight" Sonata, Mvt. 1 and 3 – Performed by Daniel Barenboim, pianist (Adagio Sostenuto :25. Presto Agitato 9:14)
<https://www.youtube.com/watch?v=q5OaSju0qNc>
- "Pathetique" Sonata, Mvt. 1 and 2 – performed by Daniel Barenboim, pianist (Grave :19 Adagio 9:46 Rondo: Allegro 15:11)
<https://www.youtube.com/watch?v=SrcOckYQX3c>
- Piano Sonata No. 2, Mvt. 1 – Daniel Barenboim, pianist <https://www.youtube.com/watch?v=my9yp4f1IPQ>
- "Emperor" Piano Concerto – Michael Hannager, age 13.
<https://www.youtube.com/watch?v=GXQi-QTJghs>

Extension

Hear Beethoven's "Moonlight" Sonata played on Beethoven's favorite piano-
<https://www.youtube.com/watch?v=5oCsOomqvc0>

Evaluation

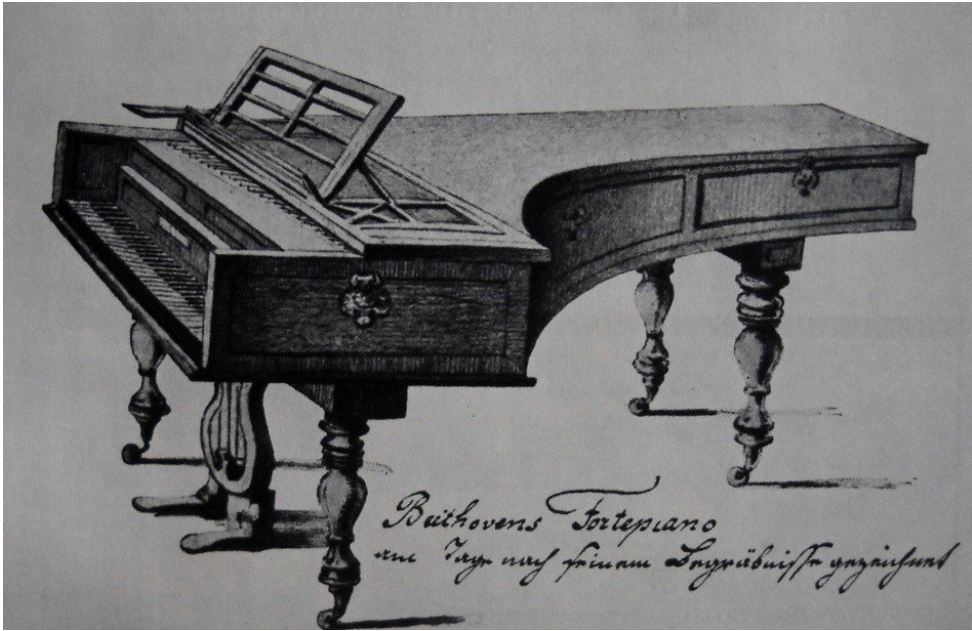
Were the students able to use adjectives to describe what they hear in representative samples of Beethoven's piano works?

TEKS

FA.M.3/4/5.b.1B;
FA.M.4/5.b.5C;
FA.M.3.B.5B;
FA.M.4/5.b.6F



**Beethoven's
Pianos**





Watch Your Speed!

Learning Objective

Students will develop an understanding that tempo can influence the mood or feeling of a piece of music.

Resources

- Online metronome - <https://www.metronomeonline.com/>

Vocabulary

Tempo – the speed at which a piece of music is performed.

Metronome – Invented by a man named Johann Mälzel, a device used by musicians that marks time at a selected rate of speed.

Pre-Assessment

Have the students sing any simple song that they all know – "Hot Cross Buns" or "Mary Had a Little Lamb" for example. Using the online metronome referenced in Resources, try to determine the tempo (speed) at which you were singing and note that as the "normal" speed. Now change the tempo to a slower setting and sing the song. How did the mood or feeling of the song change? Try a faster than "normal" tempo. How was the feel of the song affected?

Teaching Sequence

1. Observe with the students that tempo is very important in determining the feeling of a song or piece of music. When composers write music, they always have a specific speed at which that music is to be played in order to convey the intended feeling.
2. Beethoven was particularly worried about how fast his music was being played. So he suggested to an inventor at the time, Johann Mälzel (pronounced YO-han MEL-tsel), that he create something that could mark time at a selected speed. By around 1816, a mechanical metronome had been developed.
3. Beethoven was one of the first important composers to include metronome settings for his pieces. In fact, the 2nd movement of his Symphony No. 8 was written to honor Mälzel and his invention by imitating a metronome. As you listen to this piece, try to hear the metronome sound in it.

Culminating Activity


Beethoven indicated a metronome setting of 84 beats per minute for this 2nd movement. Using the online metronome, compare some performances on YouTube or Soundcloud by checking their performance speed to see how close they came to the indicated tempo. In recordings where the tempo differs, discuss with students whether the mood is different given the faster or slower speed.

Evaluation

Did students develop an understanding that tempo can influence the mood or feeling of a piece of music?

TEKS

FA.M.3.b.5C;
FA.M.4/5.B.5D





Nature as Inspiration

Learning Objectives

Students will demonstrate an understanding that musicians and artists can be inspired by nature.

Students will discuss and justify what they hear in the musical example.

Students will create a cinquain poem based on nature.

Students will demonstrate an understanding that music, art and poetry are connected.

Vocabulary

Cinquain – A five-line poem that conveys a vivid image which consists of a subject, adjectives, actions and feelings.

Resources

- DSO Track 10- Symphony No. 6, "Pastoral" by Beethoven
- Nature Cinquain circle sheet
- Markers/Colored pencils
- Mindful Listening lesson (page 7)

Pre-Assessment

Composers like Ludwig van Beethoven and other artists have been inspired by the things around them when composing music, creating a painting or sculpture, or creating a beautiful dance. Out in nature was one of Beethoven's favorite things. Using the opening of Symphony Number 6, "Pastoral," have the students do the following:

When students enter the room, have them...

- sit up tall like a mountain
- place hands in their lap
- eyes softly closed or direct their gaze downward

Say, "As you listen to this music, what pictures do you see in your mind? What colors do you see? What mood does this music evoke? How does this music make you feel?"

If students seem like their attention is faltering say, "If your mind wanders to other thoughts, that's ok, just bring your mind back to the music. Notice how your body feels in the chair (or on the floor). Again, let your mind see the colors, and pictures in the music"

After listening for 1-2 minutes, lower the volume of the music slowly and say, "When you are ready, slowly open your eyes."

Pair and Share – having students discuss the things they thought, felt and saw in their minds with their peers is a great way to get students opening up and talking about what they heard in the music.

Teacher Lead Discussion – Students report what they shared. Remember that all appropriate answers are correct. Use open-ended questioning so students are using metacognitive thinking (thinking about their thinking).

Explain to the students that the piece they heard for the mindful listening activity was by Beethoven and was inspired by nature.



Teaching Sequence

1. Pass out the Cinquain Poem Worksheet (pg. 15) and tell the students that they will create a cinquain poem inspired by nature.
2. Have the students decide on a nature subject that will serve as their inspiration and write in on line one of the cinquain worksheet.
3. Students will fill out the sections of the worksheet to create their poem.

Culminating Activity:

1. After all poems are created, pass out the Cinquain Circle Sheet (pg. 16) and have the students create a rough draft sketch graphic representation of their poem. Have them include their poem on the artwork.
2. Give students a larger circle to create their final product.

For the music specialist

1. After the artwork and poems are created, have the students compose a short piece on recorder, pitched percussion or unhitched percussion instruments. Their newly created cinquain poems and artwork serve as the nature inspiration.
2. Have students share their artwork with the class and why they used the words they did in their poem.
3. Create an art gallery in your hall way or somewhere in the school. You may use page 17 in your display.

Evaluation

Were students able to discuss how nature can inspire musicians and how music can inspire other artists?
Can the students justify their thinking about what they pictured in their mind?
Can the students recognize the correlation between art, music, and poetry?

TEKS

FA.A.3/4/5.2A;
FA.A.3/4/5.3D;
FA.M.3/4.b.5C;
ELAR.3/4/5.12A





Nature as Inspiration

Name _____

Composers like Ludwig van Beethoven and other artists are often inspired by the things around them...nature. When creating music, composers often sit in the middle of a forest, take long walks in the woods, look at animals, view plants, etc. How can nature inspire you?

You will choose something in nature to serve as your inspiration. Write a short 5 line poem called a cinquain and illustrate it. What will be your inspiration?

My NATURE inspiration (subject) is _____.

Cinquain Worksheet

Line 1 – A 1-word subject

Line 2 – 2 or 3 words defining the subject

Line 3 – 3 or 4 words implying the movement of the subject

Line 4 – 2 or 3 words describing feelings or emotions about the subject

Line 5 – A 1-word synonym for the subject

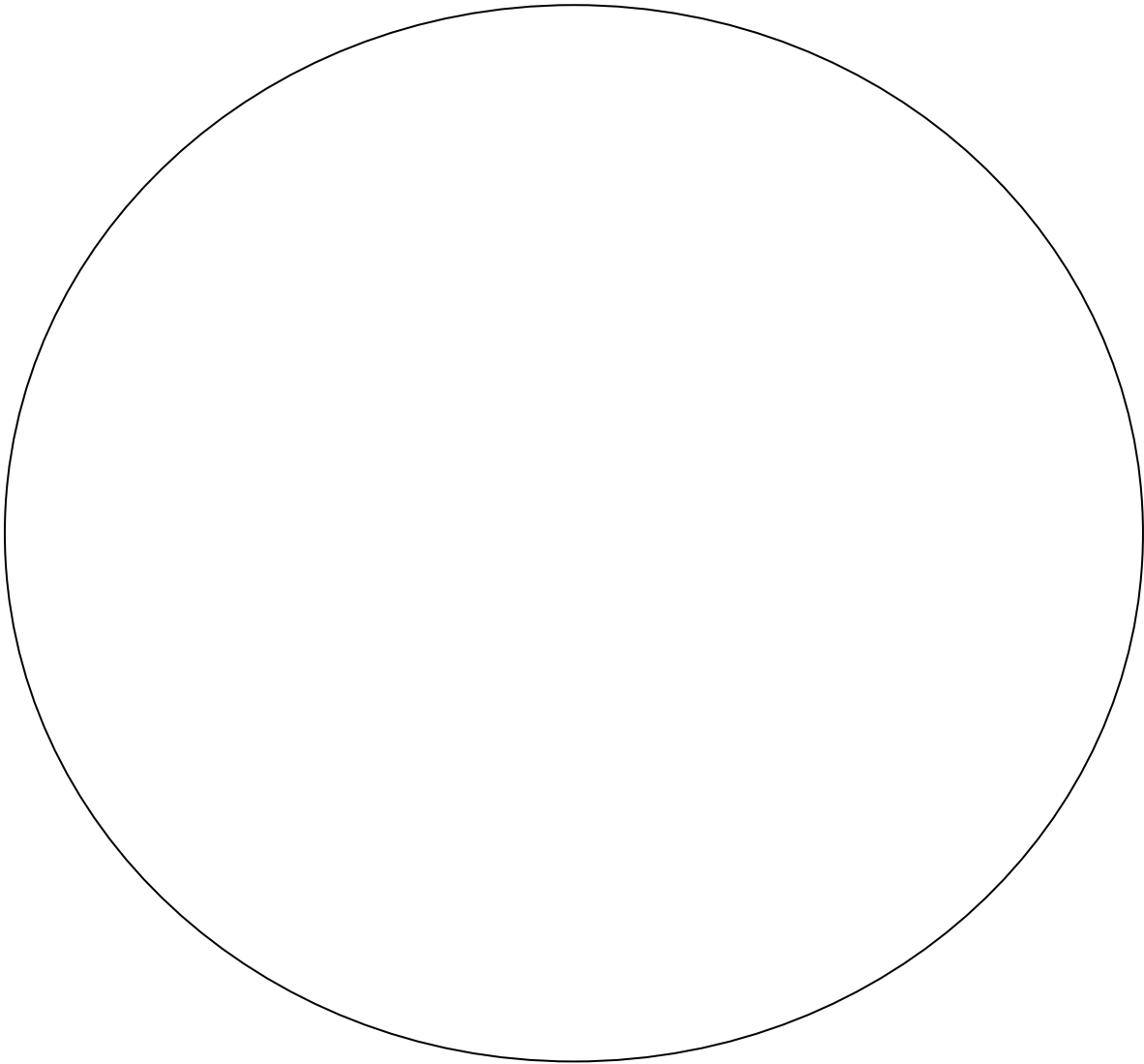




Name _____

Nature subject _____

Nature Cinquain



This is your first sketch sample. Show where your cinquain will be located and include what colors you will need for your completed project. Hint: Think "Outside the Circle!!"

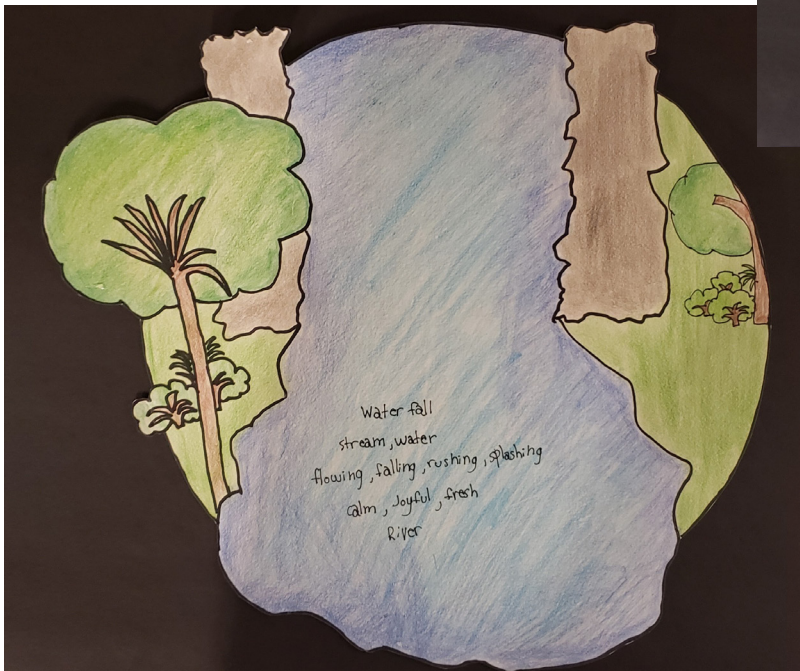
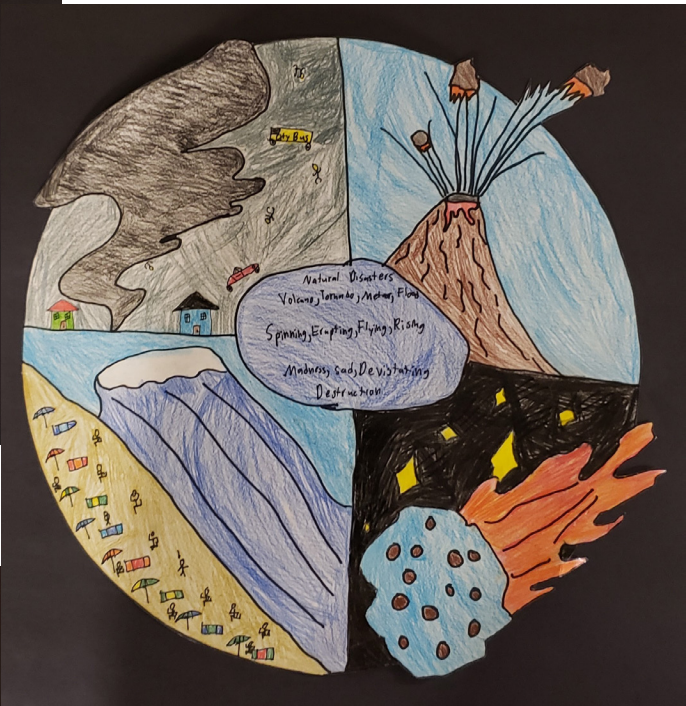





Nature as Inspiration

In music class, students learned that music creates many moods and can evoke different emotions. Composers often use nature and the ever changing world around them for musical inspiration. We listened to a piece of music written by Ludwig van Beethoven called Symphony No. 6, "Pastoral." Beethoven used the beautiful countryside as his inspiration for this work. Students discussed the mood created in the symphony and then created a poem called a Cinquain using words and emotions dealing with nature and the world around them.







Motifs, Oh My!

Innovations in Beethoven's Symphonies

Learning Objective

Students will recognize a motif in a symphonic work and demonstrate and understanding through movement.

Vocabulary

Motif – a repeated musical idea

Rhythm – patterns of long and short sounds

Materials/Resources

- DSO Soundcloud playlist
- Beethoven's Symphony No. 5, I. Allegro con brio Graphic Representation (www.youtube.com/watch?v=rRgXUFnfKIY)
- Beethoven's Symphony No. 7, II. Allegretto Graphic Representation (www.youtube.com/watch?v=ffYKCNy6kUk)

Pre-Assessment

1. Ask student to look around the classroom for patterns. Discuss their findings.
2. Tell students that patterns can be found everywhere, especially in art and architecture.
3. Show the students the following examples of artwork and buildings that have definite patterns.
 - a. **Three Flags by Jasper Johns**
https://d2jv9003bew7ag.cloudfront.net/uploads/Jasper-Jhones-Three-Flags.-Image-via-jasper-jhones.org_.jpg
 - b. **Bird-Fish by M.C. Esher**
https://d2jv9003bew7ag.cloudfront.net/uploads/Left-M.C.Esher-Bird-Fish.-Image-via-wikiart.org-Right-M.C.Esher-Artwork.-Image-via-i.dailymail.co_.uk_.jpg
 - c. **Hotel Novatel in Paris**
<https://static.designboom.com/wp-content/uploads/2014/01/architectural-pattern-by-alexandre-jacques-extend-to-infinity-designboom-18.jpg>
 - d. **Federal Plaza in New York**
<https://static.designboom.com/wp-content/uploads/2014/01/architectural-pattern-by-alexandre-jacques-extend-to-infinity-designboom-08.jpg>
 - e. **Brick Ceiling in Iran**
<https://thumbs.dreamstime.com/z/beautiful-turquoise-geometric-architecture-patterns-ceiling-middle-east-traditional-bath-house-kashan-iran-68610324.jpg>



Teaching Sequence No. 1, Beethoven's Symphony No. 5 opening

1. Play the opening 22 measures of Beethoven's Symphony No. 5 (track 8). Ask students if they recognize the piece and/or the composer. Play again and ask students to listen for a part of the music that repeats. Explain that the pattern is short, short, short, long. Take student answers but do not give the correct answer.
2. Explain to the students that this repetitive pattern is called a *motif*.
3. Although Beethoven wrote many beautiful and lyrical melodies, an innovation of his is his extensive use of rhythmic patterns throughout his compositions and in his motifs, such as the rhythmic motif just heard in the opening of the 5th symphony.
4. Play Beethoven's Symphony No. 5 Graphic Representation from YouTube (www.youtube.com/watch?v=rRgXUFnfKIY). Have students listen to and follow the graphic representation. Ask students to count the number of times the motif was played. (Answer = 14 times).

Teaching Sequence No. 2, Beethoven's Symphony No. 7, Allegretto

1. Remind students of the definition of motif as learned in the pre-assessment. There was a repeating pattern in the music they just heard – short, short, short, long.
2. Now, play the opening of Symphony No. 7, mvt. 2 (track 11). Ask the students to use their Mindful Music steps (see page 7) and see if they can find the motif in the music. That repetitive Ta, TiTi, Ta, Ta or long, short, short, long, long.
3. Tell students that the difference between this motif and the motif in Beethoven's Symphony No. 5 is that in the Symphony No. 7 the rhythmic motif remains steady throughout.
4. Play the entire selection again and ask the students to listen for the motif but also to recognize what is changing within the music (volume, crescendo, new instruments added, different instruments playing the motif).

Culminating Activity

1. **The movement** – Begin with students in a circle with the teacher as the leader. Step with the rhythmic motif with hands on hips. As the volume increases and number of instruments playing increases, move hands to shoulders, then head and then in the air.
2. Have the students lower their hands slowly on the last playing of the motif.

Extension Activity

Play the graphic version of Beethoven Symphony No. 7, mvt. 2 (www.youtube/watch?v=ffYKCNy6kUk)
Have students look for the motif and follow the pattern throughout.

Evaluation

Were students able to recognize the motif in Beethoven's symphonies?
Were students able to keep the steady beat with the movements during the movement activity?

TEKS

FA.M.3/4/5.b.2C;
FA.M.3/4/5.b.3C;
FA.M.3/4/5.b.3F;
FA.M.3/4/5.b.5D

Flat Beethoven!

Cut out Ludwig van Beethoven and take him with you on all of your adventures!

Be sure to snap a picture of Flat Beethoven in his new environs and send them to Sarah Hatler at s.hatler@dalsym.com

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Get creative!

- Beethoven is thought to be the first composer to use trombones in a symphony in his Symphony No. 5

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Did You Know?

- Beethoven was born on December 16, 1770 in Bonn, Germany
- At age 12, he earned a living by playing organ and composing
- One of his favorite foods was macaroni and cheese
- His Third Symphony, *Eroica*, was so original that it inspired many others to change the way they wrote music
- He is famous for his unique and innovative musical style
- Many say that Beethoven had a nasty temper and unpleasant personality
- He was deaf when he composed his Ninth Symphony and never got to hear it performed live



Beethoven at 250

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 3min



Although phones and electronic devices cannot be used in the symphony hall, there are still ways to remember your special trip to the orchestra! Draw and caption your favorite concert moment from **Beethoven at 250**.

If you would like your picture to be featured on DSOKids.com, please have your teacher send your picture to:

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