

MSO

MSO FOR SCHOOLS

BEETHOVEN 5: MUSIC'S MOST FAMOUS FOUR NOTES

Teaching and Learning Guide (Levels 3–6)



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BACKGROUND

BEETHOVEN

Ludwig van Beethoven is considered one of the greatest composers who has ever lived. Two and a half centuries later, Beethoven's music is still enormously popular and important.

Beethoven was born in Bonn, Germany in 1770. At a very young age, it was obvious that young Ludwig was a very talented musician. Beethoven learned to play the piano, the violin and the viola, but his obvious talent was on the piano.

When Beethoven was 16, he visited Vienna, the capital of Austria. Vienna was considered the centre of Classical music at the time. While there, Beethoven immersed himself in his musical study, learning from great composers including Haydn and Salieri. Beethoven soon established a reputation as a virtuosic improviser.

In his late twenties Beethoven realised that he was going deaf and made sure that this fact was hidden from all but his very closest friends. During this time Beethoven was able to receive financial support from several noblemen in Vienna and his reputation as a performer, improviser and composer grew.

Despite his musical successes, Beethoven was unlucky in love and with his hearing loss, loneliness and short temper, he found it difficult to maintain relationships, and felt increasingly isolated. Despite this, many of his most loved pieces have been dedicated to the people Beethoven loved. Filled with anguish, and frustration he often searched for the tranquility of the countryside.

Deafness did not stop Beethoven from composing music, but it did make it difficult for him to conduct and perform, and therefore support himself financially. This became yet another reason for Beethoven to despair. It is said however, that his greatest compositions are the ones he wrote after becoming deaf.

Beethoven's health had been rapidly declining in the months preceding his death. On a stormy night in March 1827, at the age of 56, Ludwig van Beethoven passed away. His funeral, held in Vienna was estimated to have had over 10,000 attendees lining the streets. Such was the respect and admiration people had for him and his music.

In all, Beethoven wrote 722 compositions, including 9 symphonies, 5 piano concertos, 16 string quartets, 32 piano sonatas, 1 opera and a violin concerto and hundreds of other instrumental and chamber music works. His musical legacy lives on after 250 years and even today, his music still inspires composers, musicians and audiences across the world.

REPERTOIRE

Beethoven's 5th Symphony is one of the most well-known symphonies in the orchestral repertoire. It was first performed in 1808 and is one of the most played symphonies in the world. It contains one of the most identifiable themes in orchestral music — those famous first four notes, 'short-short-short-long'.

It took 4 years for Beethoven to write his 5th symphony and it premiered at a now-famous concert alongside his 6th symphony and his 4th piano concerto. It was a freezing December night in Vienna, inside an unheated hall and the orchestra had only one rehearsal to prepare for the 4-hour program. The musicians did not do a very good job performing this symphony, and Beethoven who was conducting, had to stop the performance and start the work again.

The orchestration of Symphony No.5 consists of a string section; violin 1, violin 2, viola, cello and basses, some woodwinds; pairs of flutes, oboes, clarinets and bassoons, a small brass section with horns and trumpets and the only percussion he used was the timpani. In the final movement, piccolo, bass trombones and the contra bassoon are heard, making their first ever appearance in a symphony.

A REVOLUTIONARY SYMPHONY

Symphony No.5 was such an innovative symphony for its time. When we listen to it now, we might presume it to be the 'standard symphony sound', but for the time, it was quite revolutionary and has influenced how symphonies have been written ever since.

It was not only this symphony which changed the way future symphonies were written, however. Beethoven's third symphony, nicknamed the *Eroica*, was almost twice the length of any symphony written before and his 9th symphony was the first to ever include voices with its use of soloists and choir.

Beethoven was a forward-thinking composer. Some of his greatest works have set the scene for other composers to follow. The 5th symphony was groundbreaking for many reasons:

- 1) Only a handful of symphonies had been written in a minor key before. Haydn and Mozart each wrote a few symphonies in minor keys, but it was still quite an unusual thing to do.
- 2) The famous 'short-short-short-long' theme surprised audiences. This rhythmic theme was unlike any of the musical themes previously written in symphony. These notes are only 'part' of a melody — a motif; and motifs had never been used this way before.
- 3) Beethoven chose to use the piccolo, bass trombones and the contra bassoon, making the treble (or high) sounds higher and the bass sounds even lower. These instruments are not heard until the 4th movement, and they make a great impact to the strength of the sound as the symphony comes to a close.
- 4) Beethoven was the first composer to connect the third and the fourth movements together. Prior to this there had only been complete stops between movements. It is very common now for composers to connect movements without a break.

Finally, Beethoven referenced his 'short-short-short-long' theme throughout the whole symphony, which has inspired symphonic writing right up until today. Previously, composers treated each movement of the symphony almost as a separate work, without repeating thematic material across multiple movements, but not Beethoven!

CURRICULUM LINKS

This Teaching and Learning guide links directly to key elements of the Victorian Curriculum (3–6).

ARTIST INFORMATION

MELBOURNE SYMPHONY ORCHESTRA

The Melbourne Symphony Orchestra is a leading cultural figure in the Australian arts landscape, bringing the best in orchestral music and passionate performance to a diverse audience across the nation and around the world.

Each year the MSO engages with more than 5 million people through live concerts, TV, radio and online broadcasts, international and regional tours, recordings and education programs. The MSO is a vital presence, both onstage and in the community, in cultivating classical music in Australia.

The MSO regularly attracts great artists from around the globe; including Anne-Sophie Mutter, Lang Lang, Renée Fleming and Thomas Hampson, while bringing Melbourne's finest musicians to the world through tours to China, Indonesia, Europe and the United States.

The nation's first professional orchestra, the Melbourne Symphony Orchestra has been the sound of the city of Melbourne since 1906. The MSO was the first Australian orchestra to perform overseas (1965) and the first to debut at Carnegie Hall (1970).

Committed to shaping and serving the city it inhabits, the MSO regularly reaches beyond the customary classical audience by collaborating with artists such as Sting, Professor Brian Cox, Nick Cave & Warren Ellis, Flight Facilities, Kate Miller-Heidke, Tim Minchin and Laura Mvula.

As a national ambassador for the arts and a champion of music education, the MSO campaigns for the rights of all people to access and learn music. Boasting carefully curated learning programs, a regional touring schedule, accessible concerts and free community events, the MSO provides opportunities for music lovers to be involved with the As a national ambassador for the arts and a champion of music education, the MSO campaigns for the rights of all people to access and learn music. Boasting carefully curated learning programs, a regional touring schedule, accessible concerts and free community events, the MSO provides opportunities for music lovers to be involved with the Orchestra, no matter their age or location.



ARTIST INFORMATION



INGRID MARTIN
CONDUCTOR

Ingrid Martin's work as a conductor, clinician and curator is united by her vision to transform lives through the emotive power of music. Her life-long mission: to make classical music relevant, interesting and engaging for everyone — whether standing in front of the MSO, or a Year 8 Concert Band (which is harder? Ask her after the show!). Insatiably curious, Ingrid constantly asks “Who is it for? Why are we doing this? How could it be better?” Her answer usually involves challenging norms and long-held traditions to create more meaningful experiences for audiences, musicians and colleagues.

As Artistic Director of the Victorian Youth Symphony Orchestra, Bayside Chamber Orchestra and Crosswinds Ensemble, she leads innovative performances that fuse music with other art forms and explore unexpected collaborations.

A qualified teacher, Ingrid has led classroom, instrumental and ensemble music experiences for musicians aged 8 to 80+ in schools, universities and the community. Committed to teacher education, she is the founder of Conducting Artistry, a global professional development platform for conductors. Her resources and workshops have been harnessed by teachers on six continents to elevate their leadership and empower their ensembles.



KAREN KYRIAKOU
PRESENTER

Karen Kyriakou's work as an educator, presenter, author, and composer/arranger is underpinned by her passion for music's unique capacity to unite and inspire. She works broadly across music education, with students from kindergarten to tertiary level.

With nearly 30 years' experience in the field, Karen is renowned for her ever-innovative approach to music education. She is in demand as a presenter and workshop facilitator with many of Australia's leading arts organisations and delivers professional learning seminars to teachers of all levels of skill and experience.

Karen is a long-time Artist in Residence in schools for children with additional needs. She was awarded a Churchill Fellowship in 2012 to further her studies in the area of Music and the Deaf. Karen has developed a 'teaching toolbox' for making music inclusive for students with disabilities, working with them to perform and create music.

A staunch advocate of lifelong learning, Karen regularly presents at industry conferences, championing creative music making and inclusive music education and she holds both Bachelors' and Masters' degrees of Music Education.

BEFORE THE CONCERT

Students will soon be coming to Hamer Hall to hear and see the Melbourne Symphony Orchestra deliver a performance of Ludwig van Beethoven's Symphony No.5.

What does the class know about symphony orchestras? Who has seen a symphony orchestra play before? Who has seen the Melbourne Symphony Orchestra play before? Other than a concert hall, where else might we hear the music of a symphony orchestra?

It is very likely that your class will catch the bus to Hamer Hall. You might like to play a recording of Beethoven's 5th symphony as you travel into the city to prepare students for the performance!

To learn about the orchestra, musicians and their instruments, you can view the following MSO resources:



WATCH

General MSO learning resources:

- [Tianyi's Guide to the Orchestra](#)
- [Interview with Prudence Davis, Flute](#)
- [Interview with Shane Hooton, Trumpet](#)
- [Interview with Brent Miller, Percussion](#)
- [Interview with Freya Franzen, Violin](#)
- [How do musicians prepare for a concert?](#)



EXPLORE

Beethoven for Kids

His Life and Music with 21 Activities

By: Helen Bauer

Available as a book or eBook

Read about the music, life and times of Beethoven in this comprehensive book. *Beethoven for Kids* also includes a glossary of musical terms, additional notes for further exploration, musical and craft activities, recipes and games from Beethoven's times.

For the iPad

[Ludwig van Beethoven](#) (for purchase only)

Firstconcert Productions

An interactive biography of the great composer and musical genius Ludwig van Beethoven, telling the story of his life in 16 illustrated chapters: From his birth in Bonn in 1770 to his death in Vienna in 1827.

Each chapter is accompanied by segments from his symphonies, piano concertos, sonatas and string quartets, introducing you to Beethoven's most important compositions.

A search for the man behind the myth of Beethoven and a journey through the work of the most significant composer of all time.



LISTEN

A Selection of Beethoven's most famous pieces

Moonlight Sonata Op.27, No.2

- [Tiffany Poon](#)
- [Valentina Lisitsa](#)

Bagatelle No.25 in A minor for solo piano (*Für Elise*)

- [Lang Lang](#)
- [Brooklyn Classical](#)

Symphony No.5 in C Minor, Op.67

YouTube

- [Iván Fischer conducts the Royal Concertgebouw Orchestra](#)
- [Australian Chamber Orchestra, led by Artistic Director Richard Tognetti](#)

Spotify

- [Antal Doráti conducts the London Symphony Orchestra](#)

Symphony No.7 in A major, Op.92

YouTube

- [Benjamin Northey conducts the Melbourne Symphony Orchestra](#)
- [Andrés Orozco-Estrada conducts the hr-Sinfonieorchester](#)

Symphony No.9 in D minor, Op.125

YouTube

- [Daniel Barenboim conducts the West-Eastern Divan Orchestra](#)
- [Gustavo Dudamel conducts the Simón Bolívar Symphony Orchestra \(Mov.IV\)](#)

SAMPLE LESSON PLANS

LESSON PLAN 1: THE INSTRUMENTS OF THE ORCHESTRA

SUGGESTED FOR:

Pre-concert engagement

LEARNING INTENTION:

To learn about the instruments of the orchestra and its instrument families.

MATERIALS:

- Interactive whiteboard (with visuals and sound)
- Student workbooks and/or designated learning devices
- Paper
- Access to pens, pencils, etc.
- Glue and scissors
- MSO Worksheets (See [Appendix 1](#) & [2](#))

CONTENT

- Students will soon be attending a performance of Beethoven's 5th Symphony by the Melbourne Symphony Orchestra. Remind students of the date of the performance.
- Introduce the learning intention.
- Watch [Tianyi's Guide to the Orchestra](#) with your class.
- On an interactive whiteboard, go to the [MSO.Learn](#) site to explore and interact with the instruments of the orchestra.

Sections of the orchestra:

- strings
 - [first violins](#)
 - [second violins](#)
 - [violas](#)
 - [cellos](#)
 - [double bass](#)
- [woodwinds](#)
- [brass](#)
- [percussion](#)

[The Instruments of the Orchestra](#)

In this section of [MSO.Learn](#) students can select a single instrument to learn about and meet the players of each of the instruments too.

- Either in groups or alone, ask students to list as many instruments of the orchestra they can recall on a piece of paper. Once completed, temporarily put this sheet aside.
- Students complete the 'instrument match' sheet ([Appendix 1](#))
- Students can use the MSO worksheet ([Appendix 2](#)) or create their own worksheet for this part of the activity, making four columns on an A3 sheet of paper. At the top of each column, list the four orchestral instrument families: Woodwind, Brass, Percussion, Strings. Students can do this alone or in small groups.

LINKS TO CURRICULUM: VICTORIAN CURRICULUM F-6

- Music (learning area)
 - Respond and Interpret
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Digital Technologies (learning area)

- Using the paper from step 5 (above), have students cut out the names of all the instruments that they have written down. Paste the names under the correct orchestral family column that each instrument belongs to.

EXTENSION ACTIVITY:

- Students select an instrument from the orchestra that they wish to learn more about. This can be done individually or in small groups.
- Find out:
 - What family does this instrument belong to?
 - How does the instrument make its sound?
 - Are there any other interesting facts to mention about the instrument?
- Students can present their 'instrument' to the class as an oral presentation or a short Powerpoint presentation.

Students can explore our award-nominated MSO Learn app, the best way to introduce your students to the wonder of a live symphony orchestra!

FURTHER EXPLORATION

[The Orchestra](#) – iPad app (for purchase only)

The Orchestra is a beautifully designed interactive app available for iPad. This app has extensive information about all of the individual instruments, the orchestra, excerpts of 8 symphonic pieces (including Movt.IV of Beethoven's 5th Symphony). The score scrolls in real time with the music with options on viewing the score, audio commentary or captions. Different sections of the app allow for exploring the different orchestral instruments, their ranges and techniques and meeting the musicians and conductor of the orchestra.

SAMPLE LESSON PLANS

LESSON PLAN 2: BEETHOVEN: THE MAN, THE COMPOSER

SUGGESTED FOR:

Pre-concert research, discussion and engagement
Post-concert engagement

LEARNING INTENTION:

To learn about the composer Beethoven and understand the role of a composer.

MATERIALS:

- Whiteboard and markers
- Textas, markers, pens, pencils etc.
- Paper for letter writing
- Equipment for burning letter edges or staining paper as described in step 6

LINKS TO CURRICULUM: VICTORIAN CURRICULUM F-6

- Music (learning area)
 - Respond and Interpret
- English (learning area)
 - Writing
- Visual Arts (learning area)
 - Visual Arts Practices
- Critical and Creative Thinking (capability)
- Personal and Social (capability)

CONTENT

1. Students will soon be attending a performance of Beethoven's 5th Symphony by the Melbourne Symphony Orchestra. Remind students of the date of the performance.
2. Introduce the learning intention.
3. Draw a line down the centre of the white board to prepare for two brainstorm sessions with the class.
5. The information gathered about Beethoven from the brainstorm sessions and the YouTube and iPad sessions will now be used in a short writing activity.

TASK:

Write a letter to a friend telling them all about the composer Beethoven. Your letter should include important facts, but students should also be encouraged to use their imagination.

Example 1

You have just 'met' Beethoven and you are telling your friend about the experience. Where did you meet him? What did he tell you?

Example 2

You have just seen Beethoven perform at a concert. Tell your friend about this performance and how his music made you feel. What else can you tell them about Beethoven?

Example 3

You were able to travel back in time to interview Beethoven about his life. What can you tell your friend about this famous man and what he had to say?

BRAINSTORM #1

Collate ideas about 'composers' using the following points:

- What is a composer? What does a composer do?
- Do you know any composers? List their names.
- Do composers only write for orchestras? What other styles of music can composer write for?
- Are composers important?

BRAINSTORM #2

- What do students know about the composer Ludwig van Beethoven? (You might like revise the content of [Section 1](#))
- How many Beethoven pieces does the class know? You might like to show/play excerpts of the pieces listed in the Resource Library in [Section 3](#)
- What other interesting facts does the class know about Beethoven?

4. Show the class one or all of the following short biographies of Ludwig van Beethoven:

YouTube:

[Beethoven | Illustrating History](#) (3 mins)

An illustrated brief history of Ludwig van Beethoven

iPad: (for purchase only)

[Ludwig van Beethoven – An Interactive Biography](#)

Explore this interactive story of the live and music of Beethoven

6. Students might like to make their letters look old by tearing the edges of the paper or staining the paper with tea! Some ideas for making paper look old can be found [here](#) (HINT — you will need to do this before you write on the paper so the writing doesn't smudge!)

IMPORTANT: If students are to burn the edges of paper, please ensure they are well supervised!

7. Display the final letters so that the school community can read them OR scan the letters and have them displayed electronically in the school library or foyer area via a Powerpoint (or similar) presentation.

SAMPLE LESSON PLANS

LESSON PLAN 3: COMPARE AND CONTRAST PERFORMANCES

SUGGESTED FOR:

Pre- or post-concert engagement

LEARNING INTENTION:

To compare and contrast two performances of Beethoven's 5th Symphony found on YouTube.

MATERIALS:

- Interactive whiteboard (with visuals and sound) and markers (if working as a class)
- MSO Compare & Contrast Handout – [Appendix 3](#) (if working individually or in small groups)
- Textas, markers, pens, pencils etc.

CONTENT

1. Using the interactive whiteboard, play the opening* (timings marked) of the following two performances of Symphony No.5 by Ludwig van Beethoven.

If you have time, feel free to play more of the first movement, or any of the movements or weave this into your class routine.

- [Iván Fischer conducts the Royal Concertgebouw Orchestra of Ludwig van Beethoven's popular Symphony No.5](#)
0.00–1.34
- [Australian Chamber Orchestra \(ACO\), led by Artistic Director Richard Tognetti, performing Beethoven's Fifth Symphony at the Sydney Opera House](#)
0.55–2.25

2. Ask students if they can recall the opening rhythmic theme. As a class, invent some body percussion to this rhythm. Practise the rhythm all together.

Theme 1

Allegro con brio



3. Ask students if anyone can recall the second theme or melody. They may need help to learn it. Feel free to replay the music as required. As a class, invent a movement (e.g. swaying arms) to accompany this theme. Practise the movement together as a class.

Theme 2



4. Play the two excerpts again. Students play the body percussion rhythm when they hear the opening theme, and the movement actions when they hear the second theme.
5. Students should now be more familiar with the two main themes of this movement. Play the two excerpts again and have the students make comparisons between the two versions, noting the differences and similarities. You can use the MSO Worksheet ([Appendix 3](#)) or make your own versions on the whiteboard or paper. Students can work alone or in small groups.
 - What do students notice about the Royal Concertgebouw (Concert hall) Orchestra performance compared to the performance given by the Australian Chamber Orchestra (ACO)?
 - What do students notice about the brass and woodwind instruments in the two different performances?
6. Students share their comparisons with the class.

EXTENSION ACTIVITIES FOR FURTHER INVESTIGATION:

Every instrument in the orchestra has changed or evolved over the last few hundred years. Can you think of a reason why this might have happened?

- [The classical horn](#)
Compare the classical horn to the horn used in orchestras today.
- Different horns from different eras can be viewed [here](#).
- [The classical oboe](#)
What has changed with the oboes used in orchestras today?

* The timings indicated for each example is the end of the first repeat of the 'exposition'.

LINKS TO CURRICULUM: VICTORIAN CURRICULUM F-6

- Music (learning area)
 - Explore and Express Ideas
 - Music Practices
 - Respond and Interpret
- Critical and Creative Thinking (capability)
- Personal and Social (capability)

SAMPLE LESSON PLANS

LESSON PLAN 4: POST-CONCERT REFLECTION

SUGGESTED FOR:

Post-concert engagement and discussions

LEARNING INTENTION:

To reflect on the experience of attending the MSO Beethoven's Symphony No.5 performance.

MATERIALS:

- Interactive whiteboard (with visuals and sound)
- Student workbooks and/or designated learning devices

CONTENT

1. Play the first movement (or any movement) of Beethoven's Symphony No.5. Do students recognise the music? Ask students what this music is and who wrote the piece. Students may need to be reminded of the excursion.
2. Remind students of the MSO concert that they recently attended. As a class, discuss aspects of the excursion that students recall; the music, Hamer Hall, the instruments, the activities, etc.
3. Either individually or in small groups, students work at their tables to write the answers to the following questions:
4. What was your favourite part of the MSO concert?
 - What new things did you learn by attending this concert?
 - What part of the concert, (music, instruments, etc.) would you like to learn more about?
5. Students share their reflections at the conclusion of the session.
6. Have each student (or small group) present their reflections to the class. In the section 'what part of the concert would you like to learn more about?' the students can present this to the class as a question. Does anyone know the answer? How can we find out? Students can share their own ideas about the answers, maybe with some help from the teacher too!

LINKS TO CURRICULUM: VICTORIAN CURRICULUM F-6

- Music (learning area)
 - Explore and Express Ideas
 - Respond and Interpret
- Critical and Creative Thinking (capability)
- Personal and Social (capability)

INSTRUMENT MATCH

DRAW A LINE TO CONNECT EACH INSTRUMENT NAME TO ITS PICTURE.

Piccolo

Xylophone

Flute

Timpani

Oboe

Triangle

Clarinet

Cymbals

Bassoon

Bass Drum

French Horn

Violin

Trumpet

Viola

Trombone

Cello

Tuba

Double Bass

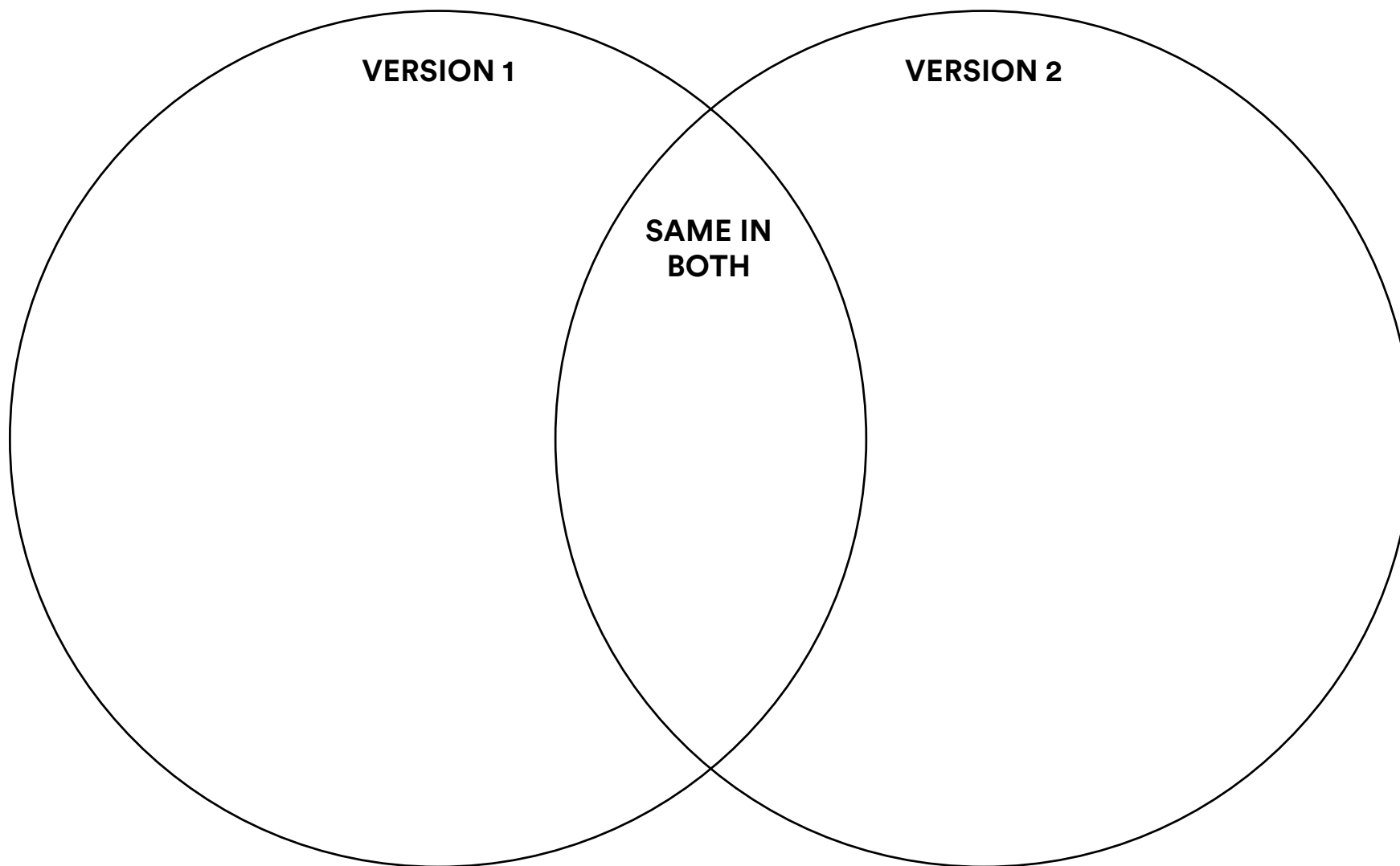


APPENDIX 2

| Woodwind | Brass | Percussion | Strings |
|----------|-------|------------|---------|
| | | | |

COMPARE AND CONTRAST

BEETHOVEN'S SYMPHONY NO.5



Version 1
Performed by: _____

Version 2
Performed by: _____

WANT TO LEARN MORE?

WANT TO LEARN MORE?

MSO for Schools concerts and events continue throughout 2021! Check out all our offerings at mso.com.au/schools for updates on more schools' concerts and events on sale in May.

MSO LEARN

Our award-nominated web app designed to introduce your students to the wonder of a live symphony orchestra.

We look forward to seeing you in the concert hall.

Melbourne Symphony Orchestra

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