The Philadelphia Orchestra has distinguished itself as one of the leading orchestras in the world through over a century of acclaimed performances, historic international tours, best-selling recordings, and its unprecedented record of innovation in recording technologies and outreach. The programs described below support the Orchestra’s mission to transform its relationship with Philadelphia and reach new, young, and diverse audiences.

Visit www.philorch.org/education to learn more about the following programs.

**Sound All Around**  
**Ages 3-5**  
Held in the Academy of Music Ballroom, this series of interactive programs features members of The Philadelphia Orchestra and award-winning storyteller Charlotte Blake Alston. Each concert introduces a member of the string, woodwind, brass, and percussion families and the final concert features all the musicians playing in an ensemble. Concerts are 45 minutes long and are held on Saturdays and Mondays at 10:00 and 11:15 AM

**November 17 and November 19, 2012**  
Don S. Liuzzi Percussion

**January 5 and January 7, 2013**  
Matthew Vaughn Trombone

**March 9 and March 11, 2013**  
Elizabeth Starr Masoudnia English Horn and Oboe

**April 6 and April 8, 2013**  
Yumi Kendall Cello

**May 4 and May 6, 2013**  
Ensemble

**Family Concerts**  
**Ages 6-12**  
Family Concerts are an essential first step in introducing children to the lifelong pleasures of music through a captivating blend of storytelling and classical music.

**Cowboys, Caballeros, & Copland**  
Saturday, October 27, 2012 11:30 AM  
Cristian Macelaru Conductor  
Jamie Bernstein Host

**A Holiday Spectacular!**  
Saturday, December 1, 2012 11:30 AM  
Cristian Macelaru Conductor  
Charlotte Blake Alston Narrator

**Carnival of the Animals**  
Saturday, February 16, 2013 11:30 AM  
Cristian Macelaru Conductor  
Charlotte Blake Alston Narrator  
Christina and Michelle Naughton Pianos

**We’ve Got the Beat!**  
Saturday, March 23, 2013 11:30 AM  
Delta David Gier Conductor  
Colin Currie Percussion  
Featuring the Bernard Woma Ensemble

**Vivaldi’s Ring of Mystery**  
Saturday, April 20, 2013 11:30 AM  
Cristian Macelaru Conductor  
Featuring Classical Kids LIVE!
Open Rehearsals for Students

High School and College Students Go behind the scenes and watch The Philadelphia Orchestra at work in Verizon Hall. Students observe the artistic collaboration between world-class musicians and conductors first-hand.

The Stokowski Legacy
Thursday, November 8, 2012 10:30 AM
Emmanuel Krivine Conductor
Christina and Michelle Naughton Pianos

Rachmaninoff in Philadelphia
Thursday, December 6, 2012 10:30 AM
Gianandrea Noseda Conductor
Denis Matsuev Piano

Tchaikovsky’s Fifth
Thursday, March 21, 2013 10:30 AM
Andrey Boreyko Conductor
Colin Currie Percussion

Garrick Ohlsson and Brahms
Thursday, April 4, 2013 10:30 AM
Jaap van Zweden Conductor
Garrick Ohlsson Piano

Hilary Hahn Returns
Friday, May 3, 2013 10:30 AM
Yannick Nézet-Séguin Conductor
Hilary Hahn Violin

Beyond the Score®: The Mighty Fifths
The first half of each program in the Beyond the Score series offers a theatrical examination of the selected score—exploring the context, history, and details of a composer’s life that influenced their creation, sharing illuminated stories found inside the music. After intermission, the audience returns to the hall to hear the work performed in its entirety.

Beyond the Score®: Beethoven 5
Thursday, January 31, 2013 7:00 PM
Rafael Frühbeck de Burgos Conductor

Beyond the Score®: Prokofiev 5
Thursday, April 11, 2013 7:00 PM
Jaap van Zweden Conductor

Philadelphia Orchestra in the Community
The Philadelphia Orchestra extends its reach into the community on an ongoing basis with the goal to be an active, energetic, and musical participant in the lives of area residents, students, organizations, and community partners. “Philadelphia Orchestra in the Community” comprises a number of programs that engage multiple constituencies in the Greater Philadelphia area: Musicians in the Schools, Community Music Workshops, Neighborhood Concerts, Martin Luther King Jr. Tribute Concert, School Partnership Program, and College Performance Series.
Inside the Music
The Philadelphia Orchestra
2012-13 School Concert Curriculum Guide

Beethoven Lives Upstairs

2012-13 Philadelphia Orchestra School Concerts
All performances in Verizon Hall at The Kimmel Center for the Performing Arts

Wednesday, February 27, 2013 10:30 AM and 12:15 PM
Thursday, February 28, 2013 10:30 AM and 12:15 PM
Tuesday, March 5, 2013 10:30 AM and 12:15 PM
Acknowledgements
The Philadelphia Orchestra is grateful to the area music and classroom teachers, school administrators, and teaching artists who have collaborated with The Philadelphia Orchestra on this year’s curriculum guide, Inside the Music.

2012-13 Philadelphia Orchestra School Concert Collaborative Group

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The Philadelphia Orchestra is pleased to recognize the following major donors who support the 2012-13 School Concert program.

Wells Fargo is proud to be the Lead Underwriter of the “Raising the Invisible Curtain” initiative. Additional funding comes from the Annenberg Foundation, the Pennsylvania Department of Community and Economic Development, and the Presser Foundation.

School Concerts
School Concerts are funded in part by the Billy Joel Fund for Music Education, the Volunteer Committees for The Philadelphia Orchestra, and grants from the Julius and Ray Charlestein Foundation, Deluxe Corporation Foundation, Christian Humann Foundation, the Rosenlund Family Foundation, the Wells Fargo Foundation, and the Zisman Family Foundation.

School Partnership Program
Major funding for the School Partnership Program is provided by the Annenberg Foundation, the Dorothy V. Cassard Fund at the Philadelphia Foundation, the Hamilton Family Foundation, Lincoln Financial Foundation, the Loeb Student Education Fund, the McLean Contributionship, the Presser Foundation, the Rosenlund Family Foundation, Christa and Calvin Schmidt, TD Bank through the TD Charitable Foundation, the Verizon Foundation, and the Wells Fargo Foundation.

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Get the Most from Your Philadelphia Orchestra School Concert

Take full advantage of this curriculum guide, developed to accompany the School Concert program and prepare your students to get the most out of their concert experience with The Philadelphia Orchestra.

About School Concerts

Engagement with music challenges students to achieve their full intellectual and social potential, and it empowers them to become lifelong learners deeply invested in supporting the arts in their communities. The Philadelphia Orchestra, considered one of the best in the world, reaches nearly 12,000 elementary and middle school students and teachers through the School Concert program. We are strongly committed to supporting both discipline-centered and arts-integrated learning in our local schools, and we celebrate the dedicated teachers who shape our children’s futures. School Concerts have been commended by the Pennsylvania Department of Education as a model program in alignment with the state’s Standards Aligned System.

Research and experience tells us that the arts are crucial to developing effective learners. We know that the nature of arts learning both directly and indirectly develops qualities of mind and character essential to success such as self-discipline, self-articulation, critical thinking, and creativity. The value found in the connections between the arts and other subject areas has led to the encouragement of an arts-integrated approach to learning in all classrooms.

In a report released in May 2011, Reinvesting in Arts Education: Winning America’s Future through Creative Schools, the President’s Committee on the Arts and the Humanities powerfully states that “experiences in the arts are valuable on their own, but they also enliven learning of other subjects, making them indispensable for a complete education in the 21st Century” (p. 2). The Philadelphia Orchestra School Concert program embraces this philosophy and incorporates a focus on arts-integrated learning in this curriculum guide.

About this Curriculum Guide

Created in collaboration with area music and classroom teachers, school administrators, and teaching artists, Inside the Music and its resource materials are intended for use in many different instructional settings. Whether you are a fourth-grade teacher, middle school orchestra director, general music teacher, or home school leader, the information and activities in this guide are designed to be integrated as part of a comprehensive education for your students that includes the understanding and appreciation of orchestral music. Lessons have been designed for use in grades four and five with adaptations and extensions to meet the learning needs of grades two through six, as well as special learners.

This curriculum guide contains four core units designed to enhance the concert experience for teachers and students:

1. Let’s Go to the Orchestra: Introduce students to the orchestra in general and to The Philadelphia Orchestra specifically.
2. About Beethoven Lives Upstairs: Increase understanding about Ludwig van Beethoven as a composer and about this program that explores his musical genius.
3. Focus on Musical Learning: Lessons designed with objectives focused primarily on developing the musical knowledge, skills, and/or behavior (i.e., performance) of the students.
4. Focus on Arts-Integrated Learning: Lessons designed with objectives focused primarily on exploring the connections between the music and another content area in a way that is mutually reinforcing and leads to greater understanding in both.

What’s the Big Idea?: Essential Questions for Integrated Instruction

As an inseparable part of the human experience, music provides an ideal opportunity to explore connections between various disciplines and examine a range of diverse experiences and knowledge. The Philadelphia Orchestra School Concert program and this accompanying guide have been designed to encourage the use of orchestral music in your existing curriculum through interdisciplinary study. To this end, three essential questions connected to the theme of the School Concert have been established to support the integration of music with various subject areas across different grade levels.

To maximize the benefit of the concert experience for your...
students, use the following questions to frame student inquiry, guide open-ended discussion, and promote critical thinking in your classroom.

1. Does knowing details about the life of a composer, like Ludwig van Beethoven, lead to a greater understanding and/or appreciation of his music? If so, how and why?

2. How can various elements of music (e.g. rhythm, melody, dynamics, tempo, and texture) be used to communicate specific themes and ideas? In particular, how does Beethoven accomplish this?

3. In what ways can music help us examine and understand other academic content areas, like science and technology, and help us explore important social issues and personal needs, such as conflict resolution, critical thinking, and creativity?

Learning Concepts as a Framework for Instruction

Instruction in music engages students in many forms of learning—broadening a foundation of knowledge, encouraging practical and collaborative behaviors, and shaping analytical thinking and aesthetic attitudes. The School Concert program and supplemental resources support these fundamental domains of learning and provide a framework to achieve specific learning objectives. The following learning concepts outline what your students should know and be able to do as a result of their concert experience and exposure to the instructional materials and strategies contained in this guide.

Through their participation in lessons developed for the Philadelphia Orchestra School Concert program Beethoven Lives Upstairs, students will be able to:

1. **Demonstrate** understanding of rhythm, melody, dynamics, tempo, texture, and sound colors through singing, playing classroom instruments, composing, conducting, moving, analyzing aural examples, and using appropriate music vocabulary

2. **Identify** specific characteristics of Beethoven’s music that add interest, convey emotion, and/or tell a story and **describe** at least two examples from the music presented in the program

3. **Explain** Beethoven’s important role as a master composer of classical music and **discuss** the impact his hearing disability had on his work as an artist

4. **Apply knowledge** of musical concepts and vocabulary (e.g., dynamic changes) to the understanding of at least one other content area/social issue (e.g. in science, transfer of sound through different materials)

Additional Resources from The Philadelphia Orchestra

Resource Materials Online
Visit www.philorch.org/resources to access additional instructional resource materials referenced in this guide.

Professional Development

Deepen your understanding of the music presented at the School Concert and investigate specific strategies for integrating orchestral music into your classroom at a Teacher Workshop. View workshop dates and learn more at www.philorch.org/schoolconcerts under the Professional Development tab.

Orchestra Docent Program

Enhance the quality of the School Concert experience with a classroom visit from an Orchestra Docent. These enthusiastic volunteers help prepare students to attend the concert with a presentation designed to increase their knowledge and understanding of the music, musicians, and the concert hall. Docent visits are free of charge and available to school groups who purchase 25 tickets or more. Send an e-mail request to education@philorch.org if you did not indicate your interest when ordering your tickets.
Curriculum Connections

The Philadelphia Orchestra works to align its School Concert program and supplemental materials with national and state academic content standards, especially those outlined by Pennsylvania’s Standards Aligned System.

National Standards for Music Education

Published in 1994 by MENC: The National Association for Music Education, the national standards for music education offer a valuable framework for what students should know and be able to do in music at various levels in their education. Nine content areas, listed below, and their subsequent achievement standards define specific competencies students should reach at three educational levels: K-4, 5-8, and 9-12. Each lesson in this curriculum guide lists the corresponding national content and achievement standards (for grades K-4).

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

View a complete list of achievement standards for each educational level by following the link for the complete National Standards for Arts Education document at www.menc.org/resources/view/national-standards-for-music-education.

Pennsylvania Academic Standards for Music

Like the national standards for music education, Pennsylvania’s Arts and Humanities Standards, which include music, were generated by what students should know and be able to do at the end of different grade levels (in this case, grades 3, 5, 8, and 12). Because the arts and humanities are interconnected through the inclusion of history, criticism, and aesthetics, they are divided into the same four standards categories, shown below:

9.1 Production, Performance, and Exhibition of Dance, Music, Theatre, and Visual Arts
9.2 Historical and Cultural Contexts
9.3 Critical Response
9.4 Aesthetic Response

As with the national standards, each of the categories also contains a set of achievement standards that provide a basis of learning for sustained study in the arts. View the complete list of Pennsylvania academic standards for the arts and humanities by visiting the Department of Education website at www.pdesas.org/Standard/StandardsBrowser.
Pennsylvania Standards Aligned System: Curriculum Framework

The Pennsylvania Department of Education recognizes that great school systems tend to have common characteristics, including clear standards for student achievement (outlined above) and a framework for curricular activities built around those standards. As an extension of the already-established academic content standards, the Standards Aligned System (SAS) contains these components as well as several others. Visit www.pdesas.org to become more familiar with this comprehensive approach to support student achievement in Pennsylvania.

The curriculum framework of the SAS specifies the topics in each subject area and at each grade level that should be taught to provide a sequential foundation of learning for students. Various elements form the structure of this framework and are defined below. Each of the lesson units in this curriculum guide outline the SAS components (and corresponding academic standards) satisfied by the information and activities in that section.

SAS Curriculum Framework Components

**Big Ideas:** Declarative statements that describe concepts that transcend grade levels and are essential to provide focus on specific content for all students

**Concepts:** Describe what students should know, key knowledge, as a result of instruction, specific to grade level

**Competencies:** Describe what students should be able to do, key skills and behaviors, as a result of instruction, specific to grade level

**Essential Questions:** Questions connected to the SAS framework that are specifically linked to the big ideas, they should assist in learning transfer

**Vocabulary:** Key terminology linked to the standards, big ideas, concepts, and competencies in a specific content area and grade level

**Exemplars:** Performance tasks that can be used for assessment, instruction, and professional development. Exemplars provide educators with concrete examples of assessing student understanding of the big ideas, concepts, and competencies.
Meet The Philadelphia Orchestra

The Philadelphia Orchestra has been entertaining and educating youth audiences for generations, beginning in 1921 when conductor Leopold Stokowski began his series of Children's Concerts. The tradition continues with this year’s School Concert Series and the talented musicians and guest artists who will inspire your imagination.

A History of The Philadelphia Orchestra

Renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for an unrivaled legacy of “firsts” in music-making, The Philadelphia Orchestra remains one of the preeminent orchestras in the world. While wholly committed to the exploration of classical music and repertoire, the Orchestra also continues to develop compelling programs that resonate with contemporary audiences. The Philadelphia Orchestra is focused on the future while inspired by a rich tradition of achievement and seeks to not simply sustain the highest level of artistic quality, but to challenge—and exceed—that level by creating a powerful musical experience for audiences around the world.

Artistic Leadership

Demonstrating a deep and abiding commitment to the highest levels of artistic excellence, The Philadelphia Orchestra has cultivated an extraordinary history of artistic leaders in its 112 seasons, including music directors Fritz Scheel, Carl Pohlig, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Christoph Eschenbach, and the Orchestra’s recent chief conductor, Charles Dutoit. Under such extraordinary guidance, The Philadelphia Orchestra has served as an unwavering standard of excellence in the world of classical music—and it continues to do so today.

Yannick Nézet-Séguin joins this small yet illustrious group in the 2012-13 season, serving as the eighth music director of The Philadelphia Orchestra. An integral member of the Orchestra’s leadership team since 2010 when he assumed the title of music director designate, Nézet-Séguin also serves as music director of the Rotterdam Philharmonic, principal guest conductor of the London Philharmonic, and artistic director and principal conductor of Montreal’s Orchestre Métropolitain. He brings a wealth of talent and vision that extends beyond symphonic music and into the vivid world of opera and choral music. Nézet-Séguin possesses a distinctive gift for reaching audiences, and arrives well-prepared to share his unmatched versatility and depth with Philadelphia and the world.

Philadelphia is Home

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons who support the main season (September-May) in Verizon Hall at the Kimmel Center for the Performing Arts. The Kimmel Center, for which the Orchestra serves as the founding resident company, has been the ensemble’s performance hall since 2001. The Philadelphia Orchestra Association continues to own the Academy of Music—a National Historic Landmark and the oldest operating opera house in the nation—as it has since 1957. Each year, the Orchestra returns to the “Grand Old Lady of Locust Street”—where it performed for 101 seasons before moving to the Kimmel Center—for the highly anticipated Academy Anniversary Concert and Ball.

Beyond its robust concert offerings at the Kimmel Center, the Orchestra also performs for Philadelphia audiences during the summer months at the Mann Center for the Performing Arts, as well as in venues across the region, including Penn’s Landing, Longwood Gardens, and the Philadelphia Navy Yard. Many of these performances are part of the ensemble’s free Neighborhood Concert Series as well as its educational and community partnership programs—all of which aim to create greater access and engagement with classical music as an art form.

A Commitment to Education

The Philadelphia Orchestra also has an important tradition of presenting educational programs for local audiences—a tradition dating back to 1921 when Leopold Stokowski initiated concerts exclusively for children. Today the Orchestra reaches Philadelphia-area families, teachers, students, and children through a multitude of education and community partnership programs. From Sound All Around (designed for children ages 3-5) to Family Concerts (aimed at children ages 6-12 and their families) to eZseatU (a membership program for full-time college students).

The Philadelphia Orchestra seeks to introduce orchestral music to a new generation of listeners through these special
programs. Further, the Orchestra aims to engage adult audiences more deeply in its performances through learning programs, including free PreConcert Conversations, which occur before every subscription concert, and Lecture/Luncheons with guest speakers.

In an effort to more directly connect with the youth of Philadelphia, the Orchestra has implemented the Billy Joel School Concert Program, which improves access to the Orchestra's School Concerts for underserved city schoolchildren and serves approximately 80 elementary and middle schools chosen from within the School District of Philadelphia. The Orchestra's School Partnership Program also offers students incomparable exposure and access to The Philadelphia Orchestra and its musicians inside the classrooms of five selected schools in the Philadelphia region. The program's teaching artists work side by side with classroom teachers using curriculum materials created by the Orchestra's education department. Finally, The Philadelphia Orchestra collaborates with schools interested in having Orchestra musicians work with their students through the Musicians in the Schools program. These school visits take the form of assembly programs, performances or demonstrations, clinics, and master classes or sectionals, and generally involve a solo musician.

A Cultural Ambassador Abroad
Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra touches the lives of countless music lovers around the globe. Outside of Philadelphia, the Orchestra enjoys a three-week residency at the Saratoga Performing Arts Center in New York—a venue that was built for the Orchestra—as well as a strong partnership with the Bravo! Vail Valley Music Festival.

The Philadelphia Orchestra also has a long history of touring, having first performed outside of Philadelphia in the earliest days of its founding. The Philadelphia Orchestra was the first American orchestra to perform in the People's Republic of China in 1973 and, in 2012, The Philadelphia Orchestra reconnected with its historical roots in China and has more deeply embraced its role as a cultural ambassador. The Orchestra has launched a new partnership with the National Centre for the Performing Arts (NCPA) in Beijing, with a pilot that will unite the Orchestra with talented young Chinese musicians and composers to further develop their orchestral skills. It will also serve to bring orchestral music, through performance and master classes, not only to China's major cities but also further into the provinces.

An Orchestra that Understands the Power of Innovation in its Art Form
The Philadelphia Orchestra has long pushed the boundaries of convention in the classical music realm. Signature to such a reputation are world and/or American premieres of such important works as Mahler's Symphony No. 8 (“Symphony of a Thousand”), Stravinsky's The Rite of Spring, Schoenberg's Gurrelieder, and Rachmaninoff's Symphonic Dances. As part of its commitment to bringing classical music to audiences where they are listening, the Orchestra was the first to create an online store for purchasing music. To further expand such distribution, the Orchestra formed a new distribution with Independent Online Distribution Alliance (IODA), making its live recordings available on popular digital music services such as iTunes and Amazon, among others.

For more information on The Philadelphia Orchestra, please visit www.philorch.org.
The Homes of
The Philadelphia Orchestra

The Kimmel Center for the Performing Arts hosts the Orchestra’s home subscription concerts, as well as its concerts devoted to youth and family audiences. The Center includes two performance spaces, the 2,500-seat Verizon Hall, designed and built especially for the Orchestra, and the 650-seat Perelman Theater for chamber music concerts. Designed by architect Rafael Viñoly along with acoustician Russell Johnson of Artec Consultants Inc., the Kimmel Center provides the Orchestra with a state-of-the-art facility for concerts, recordings, and education activities.

The Academy of Music opened in 1857 and is the oldest grand opera house in the United States still used for its original purpose. Modeled on Italy’s famous La Scala in Milan, the Academy quickly became America’s most prestigious opera house, for a time rivaling New York’s offerings. Designated a National Historic Landmark in 1963, the Academy of Music has benefited from millions of dollars raised by the Restoration Fund for the Academy of Music for various renovations and restorations during the past 50 years.

The Kimmel Center for the Performing Arts and the historic Academy of Music (where the Orchestra performed for 101 seasons) are operated together as a single cultural facility by Kimmel Center, Inc. The Philadelphia Orchestra Association continues to own the Academy of Music, as it has since 1957, and the Orchestra performs there at the highly anticipated Academy Anniversary Concert and Ball every January.
Meet The Philadelphia Orchestra

Musicians of The Philadelphia Orchestra
Season 2012-13

Yannick Nézet-Séguin
Music Director
Walter and Leonore Annenberg Chair

Wolfgang Sawallisch
Conductor Laureate

Charles Dutoit
Conductor Laureate

Cristian Macelaru
Assistant Conductor

First Violins
David Kim, Concertmaster
Dr. Benjamin Rush Chair
Juliette Kang, First Associate Concertmaster
Joseph and Marie Field Chair
Marc Rovetti, Acting Associate Concertmaster
Herbert Light
Larry A. Grika Chair
Barbara Govatos
Wilson H. and Barbara B. Taylor Chair
Jonathan Beiler
Hirono Oka
Richard Amoroso
Robert and Lynne Pollack Chair
Yayoi Numazawa
Jason De Pue
Lisa-Beth Lambert
Jennifer Haas
Miyo Curnow
Elina Kalendareva
Daniel Han
Noah Geller*

Second Violins
Kimberly Fisher, Principal
Peter A. Benoliel Chair
Paul Roby, Associate Principal
Sandra and David Marshall Chair
Dara Morales, Assistant Principal
Anne M. Buxton Chair

Philip Kates
Mitchell and Hilarie Morgan Family Foundation Chair
Booker Rowe
Davyd Booth
Paul Arnold
Lorraine and David Popowich Chair
Yumi Ninomiya Scott
Dmitri Levin
Boris Balter
William Polk
Amy Oshiro-Morales

Violas
Choong-Jin Chang, Principal
Ruth and A. Morris Williams Chair
Kirsten Johnson, Associate Principal
Kerr Ryan, Assistant Principal
Judy Geist
Renard Edwards
Anna Marie Ahn Petersen
Piasecki Family Chair
David Nicastro
Burchard Tang
Che-Hung Chen
Rachel Ku
Marvin Moon
Jonathan Chu

Cellos
Hai-Ye Ni, Principal
Albert and Mildred Switky Chair
Yumi Kendall, Acting Associate Principal
Wendy and Derek Pew Foundation Chair
John Koen, Acting Assistant Principal
Richard Harlow
Gloria de Pasquale
Orton P. and Noël S. Jackson Chair
Kathryn Picht Read
Winifred and Samuel Mayes Chair
Robert Cafaro
Volunteer Committees Chair

Ohad Bar-David
Catherine R. and Anthony A. Clifton Chair
Derek Barnes
Mollie and Frank Slattery Chair
Alex Veltman

Basses
Harold Robinson, Principal
Carole and Emilio Gravagno Chair
Michael Shahan, Associate Principal
Joseph Conyers, Assistant Principal
John Hood
Henry G. Scott
David Fay
Duane Rosengard
Robert Kesselman

Some members of the string sections voluntarily rotate seating on a periodic basis.

Flutes
Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair
David Cramer, Associate Principal
Rachelle and Ronald Kaiserman Chair
Loren N. Lind
Kazuo Tokito, Piccolo

Oboes
Richard Woodhams, Principal
Samuel S. Fels Chair
Peter Smith, Associate Principal
Jonathan Blumenfeld
Edwin Tuttle Chair
Elizabeth Starr Masoudnia, English Horn
Joanne T. Greenspun Chair
Clarinetists
Ricardo Morales, Principal
*Leslie Miller and Richard Worley Chair
Samuel Caviezel, Associate Principal
Sarah and Frank Coulson Chair
Raoul Querze
Peter M. Joseph and Susan Rittenhouse Joseph Chair
Paul R. Demers, Bass Clarinet

Bassoons
Daniel Matsukawa, Principal
Richard M. Klein Chair
Mark Gigliotti, Co-Principal
Angela Anderson
Holly Blake, Contrabassoon

Horns
Jennifer Montone, Principal
Gray Charitable Trust Chair
Jeffrey Lang, Associate Principal
Jeffry Kirschen
Daniel Williams
Denise Tryon
Shelley Showers

Trumpets
David Bilger, Principal
Marguerite and Gerry Lenfest Chair
Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair
Robert W. Earley

Trombones
Nitzan Haroz*, Principal
Neubauer Family Foundation Chair
Matthew Vaughn, Associate Principal
Eric Carlson
Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba
Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani
Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson, Associate Principal
Patrick and Evelyn Gage Chair

Percussion
Christopher Deviney, Principal
Mrs. Francis W. De Serio Chair
Anthony Orlando, Associate Principal
Ann R. and Harold A. Sorgenti Chair
Angela Zator Nelson

Piano and Celesta
Kiyoko Takeuti

Harps
Elizabeth Hainen, Principal
Patricia and John Imbesi Chair
Margarita Csonka Montanaro, Co-Principal

Librarians
Robert M. Grossman, Principal
Steven K. Glanzmann

Stage Personnel
Edward Barnes, Manager
James J. Sweeney, Jr.
James P. Barnes

* On leave
Meet the Conductor and Soloist

**Cristian Macelaru** Assistant Conductor

Cristian Macelaru began his two-year tenure as assistant conductor of The Philadelphia Orchestra with the 2011-12 season. In this role he conducts special non-subscription performances and covers concerts for Music Director Yannick Nézet-Séguin and many of the ensemble’s guest conductors. A native of Romania, Mr. Macelaru comes to the Orchestra from the Shepherd School of Music at Rice University, where he served on the conducting staff and recently completed his Master of Music degree in conducting.

In recent seasons Mr. Macelaru was a conducting fellow at the Tanglewood Music Center and the Aspen Music Festival and served as assistant conductor at Dallas Opera. He made his Houston Grand Opera debut leading performances of Puccini’s *Madame Butterfly* in the 2010-11 season. While completing his Bachelor of Music degree at the University of Miami, Mr. Macelaru was assistant conductor of the University of Miami Symphony, associate conductor of the Florida Youth Orchestra, conductor and founder of the Clarke Chamber Players, and concertmaster of the Miami Symphony. In 2006 he received a Master of Music degree in violin performance from Rice University, during which time he was also a member of the Houston Symphony.

A strong supporter of music education, Mr. Macelaru has served as a conductor with the Houston Youth Symphony, where he created a successful chamber music program. He is also the founder and artistic director of the Crisalis Music Project, an organization aimed at giving young performers chances to perform side-by-side with professional musicians. Mr. Macelaru started studying violin at the age of six in his native Romania. After winning top prizes in the National Music Olympiad of Romania, he attended the Interlochen Arts Academy, where he furthered his studies in both violin and conducting. He resides in Philadelphia with his wife, Cheryl, and son, Beniamin.

**Kiyoko Takeuti** Piano

Kiyoko Takeuti joined The Philadelphia Orchestra as its pianist in 1985 and is heard frequently in recitals and chamber music concerts in the Philadelphia area and elsewhere on the East Coast. She has been the pianist of the Philadelphia Chamber Ensemble since its inception, with which she has introduced to the public many unknown chamber music works, both old and new.

Born in Tokyo, Ms. Takeuti began playing the piano at the age of three. Among her early teachers in Japan and the United States were Tanya Ury, Max Egger, and Soulima Stravinsky. Ms. Takeuti’s formal musical training culminated in studies with renowned artists Rudolf Serkin and Mieczyslaw Horszowski at the Curtis Institute of Music. At Curtis she also studied chamber music extensively with Misha Schneider and the members of the Guarneri Quartet.

Ms. Takeuti’s performing career began with solo recitals at the age of 11. At 19 she was a winner of the J.S. Bach International Competition in Washington, D.C. She has been a soloist with The Philadelphia Orchestra as a student audition winner, in addition to appearances with other orchestras. Ms. Takeuti has been a participant at the Marlboro and Lucerne music festivals. In 2007 she toured Europe as part of the World Orchestra for Peace with conductor Valery Gergiev.
Lesson Unit #1: Let’s Go to the Orchestra!

Before your students visit The Philadelphia Orchestra in person, introduce them to the instruments of the orchestra, essential elements of music, and proper concert etiquette with the lessons and activities in this unit.

Pennsylvania Standards Aligned System for Music Education
The lessons and activities in this unit satisfy the following components of the SAS music education curriculum framework for the following grades (Gr.):

**Big Ideas**
- The skills, techniques, elements, and principles of music can be learned, studied, refined, and practiced (Gr. 2-8)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-8)

**Essential Questions**
- How can people use found objects to make music? (Gr. 2)
- Who can create music? (Gr. 3)
- How can music tell a story? (Gr. 4)
- How does rehearsal affect a musician’s skills? (Gr. 4-5)

**Concepts**
- People can use voices, instruments, and found objects to make music (Gr. 2)
- Musicians use the process of creating/recreating, rehearsing, reflecting, and revising to improve their skills (Gr. 3)
- Many different groups of voices and/or instruments can create music (Gr. 3)
- Musicians rehearse to improve their skills (Gr. 4)
- Different groups of voices and/or instruments have different sounds (Gr. 4)
- People use the elements and principles of music as tools for artistic expression (Gr. 6)

**Competencies**
- Articulate personal opinions of musical works using appropriate vocabulary (Gr. 2-3)
- Experiment with different instrument/voice groupings and explain how those choices affect the music (Gr. 4)
- Students will describe themes and ideas through listening and performance of a variety of musical styles (Gr. 5)
Lesson Objectives
As a result of this lesson, students will be able to:
• Describe the various roles needed in an orchestra and how they work together as a team
• Compare and contrast an orchestra with other groups of people or things that work together as a team
• Synthesize information about orchestral instruments, using technology for research
• Name the four instrument families of the orchestra and at least two instruments from each family
• Describe orchestra instruments by materials and methods of sound production

Lesson Materials
• Chalk/white board or chart paper
• Paper and pencil for every student
• One computer with internet access for every two students OR copies of information about instrument families
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
See www.philorch.org/resources:
• “Go, Team Orchestral” student worksheet (optional)

Academic Standards
National Content Standards for Music
K-4: 6 b, c, d / 7 b / 8 b / 9 d, e
Pennsylvania Content Standards
Arts: 9.1.5 a, c, g, I, k / 9.3.5 a / 9.4.5 d
Other Disciplines: 1.8.5 b, c / 3.4.6 d2

Introduction
1. As students enter the classroom, direct them to sit with a partner, and distribute a piece of paper (or “Go, Team Orchestral” student worksheet, see Resources) and pencil to each set of partners.

2. Instruct students to fold their paper in half twice, creating four boxes. Ask students to write their names in one of the boxes, and label it “Part One.” In the same box, they should then quickly draw or write something that has lots of people or lots of parts (e.g. a football team, a school, an automobile engine).

3. When students have completed the first box, have them pass their paper to the students on their left. After reading the answer from Part One, ask them to label another box “Part Two,” along with their names. Give students a minute or two to list five different jobs/roles needed for the group or object in Part One of their new paper (e.g. a school needs students, teachers, principal, cafeteria staff, and custodian).

4. Once again, have students pass their paper to the students on their left, and read the answers already written in Part One and Part Two. Have students label another box “Part Three,” along with their names. In this box, ask students to quickly write down the person/part that is “in charge” of the group or object in Part One of this paper (e.g. the coach is in charge of a football team).

5. After again passing papers to the group on the left and reading the answers on the new paper, ask students to label the last box with their names and “Part Four,” and write one sentence explaining why teamwork is necessary for the group or object in Part One to function.

6. Pass the papers to the left one final time and choose a few students to share with the class what is written on their new paper.

Development
7. Help students discover that an orchestra is also a group made up of many people, with each playing an important role. Just like the examples generated at the beginning of the lesson, teamwork is required in order to produce an excellent result.

8. On the board/chart paper, draw four boxes like those
used in the opening activity, and label them Parts One through Four. Label Part One “Orchestra” and together with the class, complete the same questions used for the remaining parts. For Part Two, help students discover and discuss both on- and off-stage professionals, such as musicians, ushers, librarian, stage manager, box office personnel. For Part Three, the conductor leads the orchestra. In Part Four, teamwork is necessary because the orchestra wouldn’t sound very good if the performers didn’t work together to play the same piece at the same tempo and dynamic level, with the same musical expression.

9. Compare the answers on the board/chart paper regarding an orchestra with the answers generated in the opening activity. How are these examples alike? Why is teamwork important for all of these examples? What would happen if part of the team didn’t do their job?

10. Ask students to think about how members of an orchestra can develop teamwork skills (A: during rehearsals) and how these skills are demonstrated publicly (A: at concerts). Compare an orchestra to the groups/objects discussed during the opening activity (e.g. a football team holds practice sessions and must demonstrate teamwork at games).

11. Ask students to turn over their paper from the opening activity, and label the four boxes Woodwinds, Brass, Strings, and Percussion. Explain to students that today they will be taking a closer look at the many different instruments that work together as a team to create an orchestral sound.

12. Assign each pair of students one of the four families of instruments. Allow them to access the Internet to visit http://www.dsokids.com/listen/instrumentlist.aspx to discover the answers to the following questions. Answers should be recorded in the appropriate box on the back of their paper.
   • What are the names of the instruments from this family?
   • From what materials are these instruments constructed?
   • What does the performer do to create a sound with these instruments?

13. Ask each pair of students to choose their favorite instrument from the assigned family, and be ready to play a recording of that instrument (from the website above). Have students take turns sharing answers to the questions, followed by the short recording of their favorite instrument. If you wish, the other students can record answers in the appropriate boxes on their paper as their classmates provide information.

Reflection/Conclusion

14. Share with students a short excerpt from one of the School Concert recordings. Ask students how the sound of a whole orchestra is different from the recordings of individual instruments they just heard. How do the musicians, under the direction of the conductor, use teamwork to create a beautiful sound?

15. As a class discussion or on pieces of paper they’ll turn in to you as they leave your class (Exit Slips), ask students one or more of the following questions:
   • What are the four families of instruments in an orchestra?
   • Name at least one instrument from each family.
   • Why is it important for an orchestra to work together as a team?

Ideas for Differentiated Instruction

ADAPTATIONS:
• Designate specific students to be the “recorders” and allow students with special needs to be their partner during writing tasks.
• Allow students to provide answers in multiple formats, such as writing a sentence, writing a list of keywords, or drawing images/diagrams.
• Complete the internet research activity as a class if time or computers are limited.

EXTENSIONS:
• Provide a variety of household objects and challenge students to create their own instrument. Help students write a short rhythm to perform on their instrument, and create a classroom orchestra. Determine to which family each instrument belongs.
• Use a slide whistle to help students discover the relationship between the size of an instrument and its pitch (short=high, long=low). Using this information, ask students to predict which members of an instrument family have higher and lower sounds. Discuss with the class why an orchestra needs both high and low sounding instruments.
• Divide a piece of paper in half: On one half ask students to create a drawing with only one color, and on the other half, allow students to draw with many colors. Help students discover that an orchestra with only one type of instrument is like the first drawing, and an orchestra with many instruments is like the second.
• If you are the director of a performing ensemble, delegate some of the non-performing tasks to students, e.g. choose a librarian to organize sheet music and/or a stage manager to help prepare the performing space. Discuss how each person is an important part of the team.
A Virtual Trip to the Orchestra

Elizabeth McAnally Choral/General Music Teacher, Woodrow Wilson Middle School, School District of Philadelphia, PA

Lesson Objectives
As a result of this lesson, students will be able to:
• Demonstrate and describe appropriate audience behavior for an orchestral concert
• Define vocabulary such as concert etiquette, conductor, concertmaster, usher, tuning

Lesson Materials
• Chalk/white board or chart paper
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device

Academic Standards
National Content Standards for Music
K-4: 6c / 9d, e
Pennsylvania Content Standards
Arts: 9.1.5 c, i / 9.2.5 h, k / 9.4.5 c

Introduction
1. Explain to students they will soon be attending a field trip to hear The Philadelphia Orchestra present its School Concert. Remind students the date of their trip and the deadline for returning permission slips.
2. Allow students to work in pairs to make predictions about one or more of the following questions about the concert they’re attending: A. What will you see? B. What will you hear? C. What will you do? Using the board/chart paper record the responses and save for the end of the lesson.
3. Help students create a list of questions they have about the Orchestra and/or the concert. Post the questions in the classroom so students can add the answers they discover during preparatory and follow-up lessons.

Development
3. Discuss with students that different events and locations have different standards and expectations of behavior. Ask students to pantomime or describe appropriate behavior for the lunchroom, the schoolyard, a football or baseball stadium, and their own living room.
5. Explain to students that they will be acting out proper concert etiquette, or appropriate behavior, for an orchestra concert. Divide the class into two equal groups and assign the role of audience to one group and orchestra to the other group. Arrange desks/chairs so that the audience and orchestra are facing each other.
6. Choose a volunteer to be the conductor (person who leads a performing ensemble) and another to be the concertmaster (leader of the first violin section). Ask those students to stand offstage. Select one or two other students to be ushers and have them stand at the door.
7. Ask the audience to line up at the door and imagine they have just left their school bus and have arrived at the Kimmel Center. Have the ushers show the audience to their seats. Remind the audience they may only whisper or speak very quietly while waiting for the concert to begin.

8. Explain that before the concert begins, the orchestra members will be onstage, warming up on their instruments. Encourage the orchestra to choose an instrument and pantomime playing it.

9. Ask the ushers to turn the classroom lights off and on, and remind students that when the lights in the concert hall are lowered, the concert is about to begin. Talking is no longer appropriate.

10. Direct the concertmaster to enter the stage and bow, while the audience applauds politely. Explain that the concertmaster will give the signal to the first chair, or principal, oboe player to begin the tuning process, so that all of the notes of the orchestra will match and sound good when they play together. The musicians need to be able to hear each other while tuning, so it’s important for the audience to be very quiet.

11. Have the conductor enter the stage and bow, while the audience again applauds respectfully. Remind students that a conductor uses gestures to lead the orchestra, and the music is not completely finished until the conductor lowers his/her arms.

12. Ask the conductor to pantomime leading the orchestra while students listen to a short excerpt of the end of a piece from the School Concert playlist. Challenge the audience not to be tricked into applauding before the conductor lowers his/her arms.

13. Remind students when the concert is over, they should remain quietly in their seats and wait for instructions about exiting the concert hall to find the bus.

14. Congratulate students for learning appropriate behavior for an orchestra concert and remind them they will demonstrate their knowledge during the field trip.

**Reflection/Conclusion**

15. After returning desk/chairs to their places, choose students to read aloud the predictions generated to questions A, B, and C at the beginning of the lesson. Ask the class to determine if their predictions were accurate and help them make any corrections or additions as needed.

16. Ask another student to read aloud the list of questions they created. Write in any answers they discovered during the lesson. Tell students they can add answers during other preparatory lessons and after they return from the concert. You may also decide to challenge students to find the answers to questions by asking parents, going to the library, or researching on the internet.

**Ideas for Differentiated Instruction**

**ADAPTATION:**
- Pair struggling students with a partner while answering questions A, B, and C.

**EXTENSIONS:**
- Using a computer and projector OR interactive whiteboard, help students become familiar with The Kimmel Center for the Performing Arts by taking a virtual tour: www.kimmelcenter.org/facilities/tour/. If appropriate, allow volunteers to choose an area of the Kimmel Center and use the mouse to explore.
- Encourage students to write a short story or draw a picture that describes a trip to the orchestra and display their work in the classroom.
- Help students apply concert etiquette to assembly programs or performances at your school.
About Beethoven Lives Upstairs

In this unit, explore background information about the Beethoven Lives Upstairs production and increase your understanding about composer Ludwig van Beethoven and his revolutionary impact on several musical forms featured in the program.

Synopsis of the Story
This world-famous production features a lively exchange of letters between young Christoph and his uncle. Their subject is the “madman” who has moved into the upstairs apartment of Christoph’s Vienna home. The funereal second movement of Ludwig van Beethoven’s Seventh Symphony sets the scene as we travel back in time from March 26, 1827, the day of Beethoven’s death, to the more intimate setting of Christoph’s house a few years before. Christoph’s father has just died and Beethoven has taken the room upstairs.

As the correspondence with his uncle unfolds, Christoph recounts the horrors of the composer standing naked at the window, water dripping down into their apartment, and Beethoven playing late into the night. Finally, after attending the famous first performance of the Ninth Symphony, Christoph comes to understand the genius of Beethoven, the torment of his deafness, and the beauty of his music. Excerpts from many of the composer’s musical works, listed below, accompany this moving story. Let your ears, and your imagination, take you into the heart of the action!

About the Music
More than 20 excerpts of this master composer’s music are woven into the drama as two characters share their anecdotes and observations based on true incidents from the composer’s life. Excerpts have been taken from the following works by Beethoven:

**Scene 1**
Prologue, Beethoven Moves In
Second movement of Symphony No. 7 in A major, Op. 92
First movement of Symphony No. 5 in C minor, Op. 67

**Scene 2**
Life at Christoph’s House
Piano Sonata No. 9 in E major, Op. 14, No. 1
Fourth movement of Symphony No. 1 in C major, Op. 21
Romance No. 2 in F major, Op. 50, for violin and orchestra
Piano Sonata No. 8 in C minor, Op. 13 (“Pathétique”)

**Scene 3**
*Vienna, Beethoven’s Apartment*
Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2 (“Moonlight”)

**Scene 4**
Beethoven Creates a Storm
Second and fourth movements of Symphony No. 6 in F major, Op. 68 (“Pastoral”)
First movement of Piano Concerto No. 1 in C major, Op. 15
Second movement of Piano Concerto No. 5 in E-flat major, Op. 73 (“Emperor”)
Variations on “Nel cor più non mi sento,” from *La moninara*, for solo piano

**Scene 5**
The Ninth Symphony
Bass figure from fourth movement of Symphony No. 9 in D minor, Op. 125 (“Choral”)
Rondo a capriccio in G major, Op. 129, for solo piano (“Rage over a lost penny”)
Tremolo from Symphony No. 6 in F major, Op. 68 (“Pastoral”)
“Ode to Joy” from fourth movement of Symphony No. 9 in D minor, Op. 125 (“Choral”)
Finale from fourth movement of Symphony No. 9 in D minor, Op. 125 (“Choral”)

**Scene 6**
Epilogue: A Final Understanding
Piano Sonata No. 20 in G major, Op. 49, No. 2
Fifth movement of Symphony No. 6 in F major, Op. 68 (“Pastoral”)

Second movement of Symphony No. 9 in D minor, Op. 125 (“Choral”)
Piano Sonata No. 10 in G major, Op. 14, No. 2
Second movement from Symphony No. 4 in B-flat major, Op. 60
Minuet in G major, for solo piano
Violin Sonata No. 5 in F major, Op. 24 (“Spring”)
Second movement of Symphony No. 8 in F major, Op. 93
About the Composer

A German composer and pianist, **Ludwig van Beethoven** (1770-1827) is considered one of the most famous and influential composers of Western classical music. His compositions, especially the nine symphonies, illustrate a bridge between the Classical and Romantic eras of music history because he expanded upon the groundwork laid by master composers Franz Joseph Haydn and Wolfgang Amadé Mozart. Unlike composers who had served the aristocracy, Beethoven composed to please himself, creating art that aimed to communicate a higher purpose.

**Early Years**

Beethoven was born most likely on December 16, 1770, just 20 years after the death of Johann Sebastian Bach. Raised in Germany, Beethoven displayed great talent at an early age, but his father made life difficult by making young Ludwig practice long hours at the piano with hopes that he would earn money for the family as a child prodigy like Mozart.

At the age of 17, Beethoven escaped the watchful eye of his father and traveled to Vienna to study with Mozart, whose music had greatly influenced him. However, he was forced to return home shortly after to care for his dying mother. By the time he was able to return, Mozart had died, so Beethoven studied with Haydn instead. Beethoven's friend Count Waldstein said it best when he wrote in a letter, “You shall receive the spirit of Mozart from the hands of Haydn.”

**Beethoven's Deafness**

As he approached the age of 30, Beethoven began to experience a constant humming and buzzing in his ears that made it difficult to hear, causing the composer great alarm.

Trying hard to reverse the effects of his progressing disability, he visited doctors who tried various cures, including pouring milk and ground nuts into his ears as well as rubbing ointment on his arms to produce blisters that might drain infection. Beethoven used various methods to adapt to his situation, such as “ear trumpets,” conical-shaped instruments that when held to the ear help amplify sound. He’s even rumored to have removed the legs of his piano so that he could lay it and himself on the floor to feel the sound vibrations. Tragically, by his late 40s, Beethoven was completely deaf.

It was as he began to lose his hearing that Beethoven started writing his symphonies, displaying personal courage in opposition to an imposing challenge. With these large-scale musical works, the composer challenged tradition and explored different ways that instrumental music, without the benefit of lyrics, could communicate ideas, simulate drama, and evoke images for its listeners.

Beethoven died on March 26, 1827, in Vienna. We may never know if he achieved success in his art in spite of his disability or because of it. However, history is fortunate to have his letters, conversation books, and sketchbooks of musical notation to explore the heroic genius of this master composer.

**Musical Genius**

As a revolutionary figure in classical music, Ludwig van Beethoven transformed music history with impressive achievements and innovations. The fact he accomplished these masterful triumphs of creativity while faced with the challenge of deafness is truly heroic. The composer would overcome the adversity of his disability to produce some of the most joyous music ever written, such as the Ninth Symphony. The use of voices in the final movement of this work (the “Ode to Joy”) is a notable example of the advancements in Beethoven's symphonies that changed the course of orchestral music and inspired those after him to embrace and emulate his idealism.
“Again. Again!” Ludwig’s father watched sternly as the boy returned to the piano bench. Ludwig thought he had practiced enough for the day. He was looking forward to running in the sunshine, but his father had other ideas.

At an early age, Ludwig van Beethoven had shown surprising talent for the piano. His father kept him practicing for long hours, hoping that Ludwig would become a famous young musician and begin earning money for the family, just like another talented child musician named Wolfgang Amadé Mozart.

Born probably on December 16, 1770, in Bonn, Germany, Beethoven was 17 when he finally escaped the watchful eye of his father and traveled to Vienna. He wanted to study with Mozart because he loved Mozart's music. However, soon after arriving in Vienna and having a few lessons with Mozart, Beethoven learned his mother was dying and returned home to care for her. By the time he returned to Vienna, Mozart had also died. Beethoven studied with Franz Joseph Haydn, another famous composer, instead.

Buzz. Buzzzzzzz. Beethoven put down his pen in frustration. It's a few months before his 30th birthday, and the constant buzzing in his ears is getting louder. It makes it difficult to hear, and the composer is growing more and more concerned. “How can I compose music if I can't hear over this buzzing?” he asks himself. Over the next few years, Beethoven searches for doctors who say they can cure him. One pours milk and ground nuts into his ears. Another rubs ointment on his arms that causes them to blister, hoping to drain the infection from his ears. Nothing works.

Beethoven wouldn't give up. He adapted to his worsening disability by using “ear trumpets,” cone-shaped tubes that he held to his ears to amplify sounds. He was so focused on finding a way to keep composing that some people gossiped that he had the legs of his piano sawed off so he could sit on the floor and play, feeling the sound vibrations of the music in his body.

It was as he began to lose his hearing that Beethoven started composing symphonies. He liked the idea that music without lyrics, or words, could communicate moods and paint pictures in the audience's mind. By his late 40s, Beethoven was completely deaf, but until his death in Vienna on March 26, 1827, he composed some of the most joyful and famous music for orchestras ever written. Beethoven is still considered a revolutionary figure in the history of music.

Story by Janice Hughes
Lesson Unit #2: The Music of Beethoven
Five Lesson Plans Designed for Musical Learning

Pennsylvania Standards Aligned System for Music Education
The lessons and activities in this unit satisfy the following components of the SAS music education curriculum framework for the following grades (Gr.):

**Big Ideas**
- The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced (Gr. 2-6)
- Artists use tools and resources as well as their own experiences and skills to create art (Gr. 2-6)
- The arts provide a medium to understand and exchange ideas (Gr. 2-6)
- People use both aesthetic and critical processes to assess quality, interpret meaning, and determine value (Gr. 2-6)

**Concepts**
- Music is comprised of patterns of notes that can be arranged in various forms (Gr. 2)
- People can use voices, instruments, and found objects to make music (Gr. 2)
- Music notation can be used to share rhythms and melodies (Gr. 2)
- People have different opinions about musical works and talk about their opinions using music vocabulary (Gr. 2)
- Music notation is a written language that allows people to share ideas (Gr. 3)
- People have different responses to music and are free to state their opinions and preferences (Gr. 3)
- Different groups of voices and/or instruments have different sounds (Gr. 4)
- There are styles of music that are written to tell stories (Gr. 4)
- A composer’s use of themes and/or ideas can affect the way an audience perceives his or her work (Gr. 4)
- People can create music that reflects personal experiences (Gr. 5)
- There are styles of music that are specifically written to communicate themes and ideas (Gr. 5)
- People use the elements and principles of music as tools for artistic expression (Gr. 6)
- People can create music that illustrates different aspects of their lives (Gr. 6)

**Competencies**
- Move to and perform melodies in various forms (Gr. 2)
- Perform and improvise melodies and rhythms using voices, instruments, and found objects (Gr. 2)
- Notate simple rhythms and melodies (Gr. 2)
- Articulate personal opinions of musical works and respond to the opinions of others using appropriate music vocabulary (Gr. 2-3)
- Perform and create music, focusing on the process of creating/recreating, rehearsing, reflecting, and revising (Gr. 3)
- Read and notate more complex rhythms and melodies (Gr. 3)
- Perform and describe music that tells a story (Gr. 4)
- Create a musical work that tells a story about personal experiences (Gr. 5)
- Describe themes and ideas through listening and performance of a variety of musical styles, e.g., program music, theatrical music (Gr. 5)
- Manipulate rhythm, melody, form, etc. to create, notate, and perform pieces of music that express multiple ideas or a range of emotions (Gr. 6)
- Create a work that integrates knowledge and ideas from different aspect of their lives (Gr. 6)

**Essential Questions**
- How are patterns arranged to make music? (Gr. 2)
- How can people use found objects to make music? (Gr. 2)
- How can music notation be used to share rhythms and melodies? (Gr. 2)
- How do people talk about music? (Gr. 2)
- How can music notation allow people to share ideas? (Gr. 3)
- How can music tell a story? (Gr. 4)
- How can composers use themes and ideas to affect the way an audience perceives his or her work? (Gr. 4)
- Why do people create music based on their personal experiences? (Gr. 5)
- How can music communicate themes and ideas? (Gr. 5)
- How do people use music? (Gr. 6)
- Why do people create music to illustrate different aspects of their lives? (Gr. 6)
Lesson Focus
Musical Learning: Beat division

Featured Music
• Minuet in G major for piano solo
• Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2 (“Moonlight”): I. Adagio sostenuto

Lesson Objectives
As a result of this lesson, students will be able to:
• Define the musical terms meter, triple meter, triplet, and minuet
• Demonstrate ability to read and perform an accent and triplets using body percussion

Lesson Materials
• Chalk/white board or chart paper
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device

Academic Standards
National Content Standards for Music
K-4: 2 b / 5 a, b, c, d / 6 b, c, e / 8 b
Pennsylvania Content Standards
Arts: 9.1.5 a / 9.3.5 a, b, d

Introduction
1. On the board/chart paper, notate a treble clef followed by 12 quarter notes and a repeat sign:

2. Have a student draw a line after every third note, making 4 measures:

3. Guide students to recognize that the quarter notes have been placed into groups of three, and define the lines drawn between the groups as bar lines: “vertical lines that divide music into measures, or bars.” Define a measure as “a musical unit of a certain number of beats, which is determined by the time signature.” Define time signature as “the numbers that appear at the beginning of a piece of music: The top number tells us the number of beats in a measure, and the bottom number tells us which note value gets one beat.”

4. Have students identify in the pattern above that there are three beats in each measure (have a student write a 3 between the treble clef and the first quarter note) and a quarter note gets one beat (have another student draw a 4 or a quarter note beneath the 3):

5. Have students speak the rhythm syllables (or beat numbers) used in your classroom while they clap the pattern.

6. Draw an accent mark (>) under the first note in each measure. Explain that an accent tells a musician to give the note more emphasis or stress:

7. Define meter as “the grouping of notes into patterns of strong and weak beats.” Guide the students to identify the pattern above as “strong-weak-weak,” and have the students clap the pattern in this fashion.

8. Ask students to explain what the word “triple” means, and guide them to recognize that “triple” means a group of three. Write the word triple meter on the board, and ask students to construct their own definition for the term. (Sample definition might be: Triple meter is a pattern where there are three beats in a measure.)
Development

9. Tell students they are going to listen to Beethoven’s Minuet in G major. Define minuet as “a dance that uses triple meter.” Play the Minuet in G major from 0:00-0:48 and ask students to tap the beat.

10. Next, have students stand, and as they listen to the excerpt again, this time reading the notation on the board using the following body percussion pattern: step right, pat lap, snap / step left, pat lap, snap (two measures). Repeat until students are comfortable with this pattern.

11. Have students form two lines, facing a partner. Play the excerpt one more time, and have them move towards their partner using this pattern for four measures and then move backwards using this pattern for four measures. Repeat this entire sequence two more times to the end of this excerpt. (Note: This pattern could be simplified by not having the students move with a partner. They could just perform the pattern in their seats or standing by their chairs.)

12. Return to the notation on the board and erase the bar lines, time signature, and accents:

13. Have a student draw a line connecting the tops of notes of the first set of three notes and write a “3” above this line. Repeat across the example to create four sets of three notes:

14. Guide students to discover that the original set of notes has now been organized into four sets of triplets. Define triplet as “the division of one beat into three equal sounds.”

15. Ask the students to calculate the number of measures in this example. The answer is one. Next, ask them to calculate the number of beats in this measure. The answer is four. Ask them to explain how they concluded that there are four beats. A possible answer is that since there are four triplets and a triplet is equal to one beat then there are four beats in this measure.

16. Tell the students that they are now going to listen to Beethoven’s “Moonlight” Sonata, and play 0:00-1:23. While they are listening, have them read the pattern on the board and use the same body percussion pattern (step right, pat lap, snap / step left, pat lap, snap) that they used while listening to the Minuet in G major. Do not have them move in the minuet partner formation. Have them move to the pattern around the room in a circle or in their seats.

17. Organize students into groups of four. Have each group create a body percussion pattern for a triplet. Encourage them to use patterns where they interact with each other, such as by clapping each other’s hands, or by stepping into the center of a circle as a group. (Note: If the class is large, organize the students into eight groups. Try to keep the size to 3-5 students in each group.)

18. Play the music again and have students practice their body percussion movement as they listen to the piece. Observe and assess that they are performing a triplet to the steady beat of the music. Encourage them to use a “strong-weak-weak” pattern.

19. Arrange the groups and number them “Group 1,” “Group 2,” etc. Play the music again. Have Group 1 perform their pattern for one full measure (4 times) followed by Group 2 performing their pattern for one full measure (4 times) followed by the remaining groups until all groups have performed their pattern for one full measure for the rest of the class.

20. Once they are comfortable with their patterns, have them listen to the music again. This time, have Group 1 perform their pattern on beat 1 followed by Group 2 performing their pattern on beat 2 followed by Group 3 performing their pattern on beat 3 followed by Group 4 performing their pattern on beat 4 (one full measure of the music).
21. Have each group perform their body percussion version without the music playing. Which version did they like best? Have students indicate their choice using “thumbs-up, thumbs-down.”

Reflection/Conclusion

22. Upon completion, have the students reflect on the activity. Some questions could include:
   - How did Beethoven use sets of threes in his music? (A: He wrote music in 3/4 meter and used triplets.)
   - What did you notice about your feet and the first beat of the measure when you performed the body percussion pattern for the Minuet? (A: The foot starting the pattern changes on the first beat. If the first measure starts on the right foot, then the next measure starts on the left foot.)
   - What did you notice about your feet and the first beat of the measure when you performed the body percussion pattern for the “Moonlight” Sonata? (A: The foot starting the pattern on the first beat is always the same.)
   - Why do you think you always started the first beat of the measure in the “Moonlight” Sonata on the same foot? (A: The same foot always starts the measure because there are four beats in the measure and you have two feet, so they alternate evenly in a measure.)
   - What is meter? (A: Meter is the grouping of notes into patterns of strong and weak beats.)
   - What is a triplet? (A: A triplet is the division of one beat into three equal sounds instead of two.)
   - How does the Minuet sound different from the type of dancing you like to do? (A: Answers could include that current popular music is not usually written in triple meter. Write down the answers that are shared on the board.)

23. Have students answer the following question on a piece of paper they’ll turn into you as they leave your class (Exit Slip): What is the difference between triple meter and a triplet? (A: Triple meter is the grouping of notes into three beats in a measure. A triplet is taking one beat and dividing it into three sounds.)

Ideas for Differentiated Instruction

ADAPTATIONS:
- For movement activities, have students “copycat” the teacher’s model.
- Pair/group students so that special learners can benefit from the assistance of other students.

EXTENSIONS:
- In the B (or middle) section of the Minuet, change the pattern to right heel, left heel, pat right, pat left, snap right, snap left, and repeat this pattern to the end of the B section. Guide the students to realize that the meter is in three and that the beats are divided into two equal parts. This is called “simple triple” meter.
- Have students transfer the body percussion patterns to unpitched percussion instruments for the “Moonlight” Sonata.
- Have students do the same with unpitched percussion instruments for the Minuet in G. For the A section, use a drum for the step, rhythm sticks for the pats, and a bell (single) for the snap. For the Part B section, use right hand and left hand on the drum, tap the right rhythm stick and left rhythm stick (on a desk or book), and play two bells (right hand and left hand) to indicate the eighth notes.
- Compare Beethoven’s Minuet in G major with Bach’s Minuet in G major.
**A Motivating Motif**

**Lisa Tierney** Choral/General Music Teacher, James Dobson School, School District of Philadelphia, PA

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**Lesson Focus**
Musical Learning: Motif

**Featured Music**
- Symphony No. 5 in C minor, Op. 67: I. Allegro con brio

**Lesson Objectives**
As a result of this lesson, students will be able to:
- Define *motif* and identify when one occurs in a recorded example
- Analyze a recording of Beethoven’s Fifth Symphony by describing compositional techniques used by the composer to modify and develop the motif
- Create, notate, and perform a simple composition that includes an original motif and at least two modifications of it

**Lesson Materials**
- Chalk/white board or chart paper
- iTunes playlist with recordings of School Concert repertoire
- CD/mp3 playback device
- Melody bells (or other pitched classroom instruments such as recorders, tone chimes, keyboard percussion)

See [www.philorch.org/resources](http://www.philorch.org/resources):
- “A Motivating Motif” student worksheet

**Academic Standards**
- National Content Standards for Music
  - K-4: 2 a, b, c / 4 b, c / 5 a, d / 6b, c / 7a / 9a, e
- Pennsylvania Content Standards
  - Arts: 9.1.5 a, b, c, d, f, h, j / 9.2.5 l / 9.3.5 a, b / 9.4.5 d

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**Introduction**

1. Play or sing a melody that is familiar to students (e.g. “Happy Birthday” or “Row, Row, Row Your Boat”). Ask students what they could do to change part of the melody. Help students express their responses using appropriate music vocabulary and record their ideas on the board/chart paper. Responses may include changing the tempo, dynamics, instrumentation, tonality, or pitch.

2. Perform the song again, using several of the suggested changes. Explain that composers use these techniques to impact the mood or change the sound of a piece or a melody.

3. Tell students that composers sometimes use a small group of notes called a *motif* that the listener can identify quickly. A motif is a short, distinctive melody that a composer can change and develop throughout a piece. Motifs are often very easy to remember (e.g. the two-note motif from the movie *Jaws* is very recognizable).

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**Development**

4. Play a short excerpt from the first movement of Beethoven’s Fifth Symphony, Mvt. 1 (0:00-0:07) and have students listen to the familiar motif. Explain that Beethoven often used motifs in his pieces, and the “short-short-short-LONG” motif they just heard is one of the most famous ever composed.

5. Now, play a longer excerpt (0:00-0:49). Ask students to raise their hand while they are listening when they hear Beethoven change or modify that motif.

6. Help students describe the changes they heard, and record their responses on the board or chart paper. These changes should be similar to the responses collected earlier.

7. Explain to students that they’re going to compose a short motif of their own using Beethoven’s name and the music alphabet. Then, they’ll change the motif in at least two ways, using some of the same techniques used by Beethoven in the music they just heard.


8. Using the “A Motivating Motif” student worksheet, ask students to work with a partner or small group to assign the letters of the music alphabet to Beethoven’s name (using the same pitch every time for “E”). For example:

<table>
<thead>
<tr>
<th>B</th>
<th>E</th>
<th>E</th>
<th>T</th>
<th>H</th>
<th>O</th>
<th>V</th>
<th>E</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>E</td>
<td>E</td>
<td>A</td>
<td>D</td>
<td>F</td>
<td>C</td>
<td>E</td>
<td>G</td>
</tr>
</tbody>
</table>

9. Distribute pitched classroom instruments, and help students perform the nine pitches to the nine-note rhythm found below. This short musical idea is an original motif!

10. On their worksheets, help students notate their motif in treble clef notation.

11. Ask students to work with their partner or small group to create an original composition using their new motif. Their composition should follow this format:
   - First, perform the original motif.
   - Next, perform the motif with one element changed, such as tempo, dynamics, or register. Notate this on the worksheet. (More advanced students may feel comfortable changing the rhythm or pitches. But not both at the same time or it’s an entirely new motif!)
   - Last, play the motif again with another change and notate on the worksheet.

12. After allowing time to compose and practice, ask each group to perform their composition for the class.

**Reflection/Conclusion**

13. Encourage the other students to listen carefully as each composition is performed and identify how the motif was changed. What techniques did the composers use? Allow the composers to explain the reasons for their musical decisions.

14. If time allows, create a large class composition by having each group perform their composition one after another. Help students choose which order sounds best.

15. Play the beginning of Beethoven’s Fifth Symphony (0:00-1:20). Ask students to use the back of their worksheet to compare and contrast their compositions with Beethoven’s. If they could add two more versions of their motif, what would they be?

**Ideas for Differentiated Instruction**

**ADAPTATIONS:**
- Pair/group students so that special learners can benefit from the assistance of other students.
- Allow students to write the letter names under rhythm notation instead of using treble clef notation.
- Complete a composition together as a class before asking students to work independently.

**EXTENSIONS:**
- Use notation software, such as the free online program Noteflight (www.noteflight.com), to publish the students’ compositions.
- Ask students to exchange compositions, perform them, and then critique the work of their peers.
- Rearrange the sequence of Beethoven’s name and play the motif in a different order to spell words with the music alphabet.
- Display students’ original motifs on a bulletin board entitled “Composers’ Corner.” Include Beethoven’s motif from the Fifth Symphony.
Lesson Focus
Musical Learning: Communicating emotion through music

Featured Music
• Symphony No. 6 in F major, Op. 68 (“Pastoral”)
  IV. Allegro (Tempest, storm)
• Symphony No. 8 in F major, Op. 93 II. Allegretto scherzando

Lesson Objectives
As a result of this lesson, students will be able to:
• Analyze a musical excerpt to identify compositional techniques that convey emotion
• Create and perform a musical composition that depicts a specific emotion

Lesson Materials
• Chalk/white board or chart paper
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Paper and pencil for each student
• Assorted classroom instruments (or found objects)
See www.philorch.org/resources:
• “A Symphony of Emotion” student worksheet (optional)
• “Beethoven’s Life” composition cards (optional)

Academic Standards
National Content Standards for Music
K-4: 2 a, e / 4 a, b, c / 6 b, c, e
Pennsylvania Content Standards
Arts: 9.1.5 a, b, c, e

Introduction
1. Draw the following chart on the board or chart paper:

<table>
<thead>
<tr>
<th>Mood or Emotion</th>
<th>Symphony No. 6</th>
<th>Symphony No. 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Clues”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Compositional Techniques)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Invite students to share a time/situation in which they felt happy, sad, or angry. Ask students to explain what their reaction was or what they did when they felt that way. Did anyone listen to music or play an instrument to express their emotions?

3. Share with students that composers often use music to communicate emotions, and famous classical music composer Ludwig van Beethoven was known for showing many different emotions in his music.

4. Listen to an excerpt of the fourth movement of Beethoven’s Sixth Symphony (0:20-1:20). On a piece of paper or “A Symphony of Emotions” student worksheet (see Online Resources), have students either write adjectives to describe the mood/emotion of the music or draw a picture to depict the mood/emotion.

5. Have students share what mood they thought the music was showing and write their answers on the board or chart paper. Then ask students what clues they heard in the music that helped them reach their conclusions and record those ideas as well. Review music vocabulary as appropriate (e.g. dynamics, tempo, style).

6. Repeat the process above with an excerpt from the second movement of Beethoven’s Eighth Symphony (0:00-1:08).

7. Ask students to reflect on what they’ve heard and compare and contrast the two listening excerpts.

Development
8. Divide the class into small groups of two or three students. Assign each group one of the following situations from Beethoven's life (see also Online Resources):

• #1: When Beethoven was very young, his father was very strict and made Beethoven practice the piano ALL the time.
Sometimes he would wake Beethoven up in the middle of the night and have him practice until morning.

- #2: Beethoven had one of his music compositions published when he was only 12 years old!
- #3: Beethoven was a famous musician in his time. He played many piano concerts and often conducted orchestras that played his music.
- #4: When he was about 26 years old, Beethoven started to lose his hearing. He had a hard time hearing his friends talk and couldn’t hear the instruments play his music.
- #5: Beethoven’s hearing loss made it hard for him to communicate with other people.
- #6: Even though Beethoven was deaf, he heard music in his imagination and continued composing and conducting music.

9. Ask each group to read the fact about Beethoven they’ve been assigned and discuss how they think Beethoven would have felt in that situation and what music he might have composed. When they have decided, one person in the group should record the group’s answer on a piece of paper or situation card.

10. Instruct groups to use classroom instruments (or found instruments, including body percussion) to compose music that illustrates their assigned emotion. Set a specific time limit (e.g., three minutes) for each group to create 20 seconds of music that can easily be remembered. Encourage students to be creative and innovative and use good communication when making decisions about their piece. Remind students that they may refer to the chart on the board for ideas.

11. Have groups perform their music for the class: Ask students to read their situation from Beethoven’s life and how they thought he felt at that time before performing their music.

12. Then, have students perform in chronological order (as the examples are numbered) to tell a musical story of Beethoven’s life.

Reflection/Conclusion

13. Have students answer the following questions aloud or on paper:
   - How did your group’s music show your emotion?
   - Describe how another group showed emotion in their music?
   - What was something surprising or interesting you learned about Beethoven’s life?
   - What other music do you know that shows emotion?

Ideas for Differentiated Instruction

ADAPTATIONS:
- Group students so special learners can benefit from the assistance of other students.
- Create the composition as a class.

EXTENSIONS:
- Have students write their compositions in music notation.
- If available, enter the compositions into music notation software, like Finale or Sibelius.
- Have students choose four situations from their own lives and compose music to accompany their story.
Lesson Focus
Musical Learning: Texture, dynamics

Featured Music
• Symphony No. 7 in A major, Op. 92: II. Allegretto

Lesson Objectives
As a result of this lesson, students will be able to:
• Define texture and dynamics and demonstrate understanding through visual representation and physical movement
• Describe and respond to the changes of the texture and dynamics of a listening selection
• Create physical movement to express musical ideas

Lesson Materials
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Open space in the classroom for movement
• Carpet squares, poly spots, or any indicator on floor to give students a “home space”
• Scarves, ribbons, flags, or other flowing items
• Picture of an ice cream sundae, with parts to be added: ice cream, chocolate syrup, whipped cream, and sprinkles (may be drawn during lesson or prepared in advance)
• Paper and pencil, markers, or crayons for each student
See www.philorch.org/resources:
• “Seventh Symphony Sundae” call chart (for instructor)

Academic Standards
National Content Standards for Music
K-4: 6 b, c e / 7 a, b / 8 a, b / 9 d
Pennsylvania Content Standards
Arts: 9.1.5 c, g / 9.2.5 a, l / 9.3.5 a, c, d

Introduction
1. Begin the lesson by telling students, “Sometimes music is like a bowl of ice cream.” Show teacher-created picture of an ice cream sundae and discuss how different layers are added to the ice cream to make it more interesting. Draw another “sundae” and ask students to contribute to the topping ideas. Give a name to the new ice cream creation.

2. Explain that musical texture is like this ice cream sundae. Just as we added layers to the ice cream sundae, we can add instruments to create layers of sound that make music more interesting. For example, in a symphony written for an orchestra, a composer might introduce a musical idea using the strings and then add the woodwinds to create a new layer of texture. If brass instruments were added instead, the sound would be brighter and louder than the woodwinds.

3. Play an excerpt from the first movement of Beethoven’s Seventh Symphony (0:06-0:53), and ask students to predict what Beethoven might do with the musical idea presented in the low strings. What layers of sound do you think he might add to change the texture? How do you think he will change the dynamics?
Development

4. Direct students to spread out with a carpet square, poly spot, or other marker for their personal space.

Demonstrate the basic four movements described in the first (“Ice Cream”) section of the call chart above (see also Online Resources): right hand forward, left hand forward, two side-steps right, two side-steps left. Help students perform movements by giving verbal cues for each part.

5. Have students perform the movement with the first section (0:06-0:53), providing verbal cues as needed. Explain that this part of the music is like the ice cream in our sundae.

6. Tell students that the next section will add a layer to the “ice cream.” When Beethoven adds the “chocolate syrup” to his musical idea, he keeps the melody in the low strings but “drizzles” a countermelody above in the middle strings (viola, cello). Show students how to embellish the movements as Beethoven did with his countermelody: Instead of hand forward, reach and extend forward. Instead of side stepping, leap to the side. Have students perform the “chocolate syrup” section with the recording (0:54-1:43), as shown in the call chart.

7. Next, distribute ribbon, scarves, or any item that can fluidly extend the arm. Explain that we are adding “whipped cream” for more texture/layers to our movement. Beethoven has passed the main musical idea to the upper strings and now the low and middle strings have the countermelody. Just like Beethoven added this higher sound, we will add a ribbon/scarf to add more layers to our own movement. Students should reach but use the ribbon/scarf as an extension of themselves, physically representing the change of texture and dynamics. Perform the “whipped cream” section with the next excerpt (1:44-2:29).

8. The “sprinkles” layer is next and adds the full orchestra. Keeping the basic movement in mind, have students use their entire body and the ribbon/scarf to represent the movement pattern while listening to the final excerpt (2:30-3:14).

9. Now, have students perform the complete “ice cream sundae,” using the movements described in the call chart while listening to the entire section (0:06-3:14). Give verbal or physical cues as needed when each “layer” occurs in the music.

10. Lead students to discover and verbalize how the movements reflect changes in texture and dynamics: As each “layer” is added to the “ice cream,” what happens to the musical texture? What happens to the dynamics? How did our movements demonstrate these changes?
Reflection/Conclusion

1. Arrange students into small groups and assign each group one of the four sections: “ice cream,” “chocolate syrup,” “whipped cream” or “sprinkles.” Each group should discuss the texture and dynamics of their assigned section.

2. Play the recording of the Seventh Symphony from the beginning to 3:14, cueing each group’s section. While listening, ask each group to create a new four-movement pattern for their assigned section. Students should physically represent texture and dynamics in their movement.

3. Play the same excerpt of the Seventh Symphony again, cueing each group’s section and giving students a chance to practice their ideas.

4. After each group has finalized their plans, play the excerpt of the Seventh Symphony one last time. Cue each group’s section while they perform their four-movement pattern for the class. Pause the recording after each group’s performance and ask the other students to describe how the movements represented texture and dynamics.

5. Conclude the lesson with a final performance. Play the recording again without pausing, with each group performing their movements at the appropriate section.

Ideas for Differentiated Instruction

ADAPTATIONS:

• For students with limited mobility, movements may be adapted to moving right hand, left hand, right foot, left foot for the initial pattern. Each “layer” can be changed by how much/how high the hand or leg moves.

• For the visual example of musical texture, many different things can be used: hamburger with cheese, lettuce, tomato; gift with wrapping paper, bows, card, trinkets; and so on.

EXTENSIONS:

• For another representation of how Beethoven used texture to develop a musical idea, divide the class into groups and perform either the initial movements or student-created movements by adding one section at a time while the music is playing, rather than taking turns.

• Have students fold a paper into four parts. Create a basic design with parameters of limited numbers of lines or shapes in one of the four parts. Have student re-create this design exactly in all four boxes. The first box will represent the “ice cream” section. The remaining three boxes represent each subsequent section and students may embellish the basic design to match the musical changes of texture and dynamics.

• Students or small groups can teach their movement pattern to the class.
Bigger Can Be Better

Susanna Loewy  Assistant Professor of Flute, Kutztown University, and Philadelphia Orchestra
Teaching Artist

Lesson Focus
Musical Learning: Recorder performance, development of the symphony orchestra

Featured Music
• Excerpt from the fourth movement of Symphony No. 9 in D minor, Op. 125 (“Choral”) (“Ode to Joy”)

Lesson Objectives
As a result of this lesson, students will be able to:
• Describe Beethoven’s role in expanding the symphony orchestra
• Recognize the “Ode to Joy” in the last movement of Beethoven’s Ninth Symphony
• Accurately perform the first two phrases of the “Ode to Joy” melody on the recorder

Lesson Materials
• iTunes playlist with recordings of repertoire
• CD/mp3 playback device
• Recorders, or other pitched instruments
• Recorder fingering chart, as needed (see Appendix C)
• Lined paper (or journal) and a pencil for each student (extension)
See www.philorch.org/resources:
• “Ode to Joy” sheet music
• Instrument cards for piccolo, brass, strings, chorus

Academic Standards
National Content Standards for Music
K-4: 1 a, c, e / 2 a, b, c, d, e, f / 3 d / 4 b, c / 5 a, b, d / 6 a, b, c, d, e
Pennsylvania Content Standards
Arts: 9.1.5 a, b, c, d, e / 9.2.5 j, l / 9.3.5 a, c, d

Introduction
1. As you play the beginning of the excerpt from the fourth movement of Beethoven’s Ninth Symphony, select two students to walk around the room with you and create dance movements that reflect the music.

2. Have those students pick two students to join, and then ask those two students to pick another two students. Repeat until all students have joined.

3. Ask students what they noticed as more people joined in. How did the effect of the dance change as different people were added? Did the students do the same thing or something different? Guide students to discover how powerful expansion can be. Just as Beethoven added new instruments and voices to the orchestra, students should feel their dance get bigger as they all join in.

Development
4. Distribute sheet music for the “Ode to Joy” (and fingering chart as needed, see Appendix C) and teach students the first two lines using the following steps:
   • Model by playing through one time alone while students follow their music
   • Play two measures at a time for the students and have them repeat the measures back (echo-play); repeat as necessary to build accuracy
   • Play the first line, then the second line, and then both lines together as a class

5. Now, have two students begin the “Ode to Joy” and then add two more students, repeating the process until all students have joined in (just as with the opening dance). Ask students to describe how it felt to have the “recorder orchestra” grow.

6. Explain that Beethoven is seen as a revolutionary figure in classical music in part because he transformed the size of the symphony orchestra by creating parts for additional instruments, like the piccolo, contrabassoon, extra horns and trombones, and chorus.
7. Illustrate examples of Beethoven's new additions in the orchestra with pictures and sound:
   • Piccolo: 4:43-4:46
   • Expanded brass: 5:55-end
   • Chorus: 3:45-3:59

8. Ask students to follow Beethoven's lead and make the “Ode to Joy” even more interesting by experimenting with different instrumentation possibilities. Divide the class into four groups and assign each group two measures to perform. Set a specific time limit (e.g. two minutes) and instruct students to collaborate as a group on a unique way to perform their assigned measures. Ideas might include humming/singing or the use of body percussion.

9. Rehearse each group one at a time in order. Establish a clear start cue and stop cue, and have students practice their sections by following your direction.

10. Then, perform the entire “Ode to Joy,” giving cues to signal each group's entrance. Repeat the activity and choose students to be the “conductor.”

Reflection/Conclusion

11. Listen again to an excerpt of the “Ode to Joy” from Beethoven’s Ninth Symphony (1:28-2:06) and ask students to compare and contrast their composition with Beethoven’s.

12. Then, listen to an excerpt of the fourth movement of Beethoven’s First Symphony (Beginning-1:00) and ask students to compare and contrast Beethoven’s first and last symphonies. Guide them to discover in which ways “bigger can be better”:
   - What are the differences in how you would describe the pieces? (A: big, small, powerful, timid)
   - What are the differences musically? (A: volume, instrumentation)

Ideas for Differentiated Instruction

ADAPTATIONS:
- Beginning recorder classes can play “Hot Cross Buns” or a song they already know.
- Students who need accommodations can draw pictures and/or use color representations instead.
- Pair/group students, as needed, so that special learners can benefit from the assistance of other students.

EXTENSIONS:
- Advanced recorder classes can learn all four lines of the “Ode to Joy” on the recorder.
- Have students (independently or in pairs) write a short review of their performance for the school newspaper on lined paper or in their journals, perhaps using the voice of Beethoven. Their paragraphs should highlight one unique sound created by their group and one change from another group.
- Have students present their reviews at a mock press conference.
Lesson Unit #3: The Life of Beethoven

Five Lesson Plans Designed for Arts-Integrated Learning

Pennsylvania Standards Aligned System
The lessons and activities in this unit satisfy the following components of the SAS general education curriculum framework for the following grades (Gr.):

Big Ideas
• Energy exists in many forms and can be changed from one form to another (transformed) as it moves through a system (Science, Gr. 4)
• Recognizing thoughts, feelings, and perspectives of self and others enables one to cooperate, communicate, and constructively interact with others (Student Interpersonal Skills, Gr. 2-6)
• Building and maintaining positive relationships is central to success in school and life (Student Interpersonal Skills, Gr. 2-6)
• People select, create, and use technology (Technology and Engineering, Gr. 5-6)
• Technology and society impact each other (Technology and Engineering, Gr. 5-6)
• Decisions and choices have consequences that impact self and others (Student Interpersonal Skills, Gr. 2-5)

Concepts
• Vibrating objects make sound, and sound can make things vibrate. The bigger the vibration, the louder the sound. The faster the vibrations, the higher the perceived pitch (Science, Gr. 4)
• To have a sound you need to have a source, a medium, and a receiver (Science, Gr. 4)
• Recognition of diversity serves to inform how one responds to and interacts with others (Student Interpersonal Skills, Gr. 2-6)
• Perspective helps to define the attributes of historical comprehension (History, Gr. 6)
• Technological literacy is the ability to use, assess, and manage technology around us (Technology and Engineering, Gr. 2-6)
• Responsible decision-making requires an understanding and analysis of ethical, safety, and societal consequences (Student Interpersonal Skills, Gr. 2-6)
• Purpose, topic, and audience guide types of writing (Writing, Gr. 2-6)
• Perspective frames how one interacts with others (Student Interpersonal Skills, Gr. 2-6)
• Empathy/sympathy increases one’s ability to understand and appreciate differences (Student Interpersonal Skills, Gr. 2-6)
• Focus, content, organization, style, and conventions work together to impact writing quality (Writing, Gr. 2-6)
• Various types of writing are distinguished by their characteristics (Writing, Gr. 2-6)
• Comprehension of the experiences of individuals, society, and how past human experience has adapted builds aptitude to apply to civic participation (History, Gr. 6)
• Develop topic-specific content that is explained and supported with details and examples appropriate to audience and mode using precise vocabulary (Writing, Gr. 6)

Competencies
• Trace the flow of energy though various living and nonliving systems (Science, Gr. 4)
• Recognize and appreciate individual and group similarities and differences (Student Interpersonal Skills, Gr. 2-6)
• Make associations between one’s personal experiences and the experiences of others (Student Interpersonal Skills, Gr. 2-6)
• Identify a specific audience and write about one topic (focus) (Writing, Gr. 2-5)
• Use socially and academically appropriate writing conventions in a variety of formal and informal communication (Writing, Gr. 6)
• Articulate the context of a historical event or action (History, Gr. 6)
• Contrast multiple perspectives of individuals and groups in interpreting other times, cultures, and places (History, Gr. 6)
• Develop skills for a productive workforce (Technology and Engineering, Gr. 5-6)
• Develop topic-specific content that is explained and supported with details and examples appropriate to audience and mode using precise vocabulary (Writing, Gr. 6)

Essential Questions
• How does energy change from one form to another as it moves through a system? (Science, Gr. 4)
• What role does writing play in our lives? (Writing, Gr. 2)
• How is it possible for different people to interpret an event differently? (History, Gr. 6)
• Why is it important for people to understand technology? (Technology and Engineering, Gr. 5-6)
Sound and Silence

Helene Furlong Choral/General Music Teacher, Alexander Wilson School, School District of Philadelphia, PA

Lesson Focus
Arts-Integrated Learning: Transfer of sound through different materials (Science)

Featured Music
• Romance No. 1 in G major, Op. 40, for violin and orchestra
• Piano Sonata No. 8 in C minor, Op. 13 ("Pathétique"): II. Adagio cantabile

Lesson Objectives
As a result of this lesson, students will be able to:
• Define the term audiation
• Name three of the bones in the middle ear: the hammer, anvil, and stirrup
• Demonstrate the transmission of energy that produces sound
• Evaluate and make inferences on how Beethoven could continue to write music after he lost his hearing

Lesson Materials
• Chalk/white board or chart paper
• SMART board/Overhead projector
• iTunes playlist with recordings of repertoire
• CD/mp3 playback device
• Hand drum, woodblock, hard mallet, triangle with beater, jingle taps
• Scarves made of fabric or construction paper
• Bean bag or towel
• Paper and pencil for each student
See www.philorch.org/resources:
• Diagram of the ear (courtesy of the American Academy of Audiology)
• Images of Beethoven's hearing devices

Academic Standards
National Content Standards for Music
K-4: 1 c / 2 b, f / 8 b / 9 d
Pennsylvania Content Standards
Arts: 9.1.5 a, b, c, e / 9.2.5 e / 9.3.5 a, b / 9.4.5 d
Science: 3.2.5 b2, b5

Introduction
1. Ask students to think of a song they know well, such as Beethoven's "Ode to Joy" or "Are You Sleeping?" and think it in their heads, not singing it out loud. Explain they were using a technique called audiation, and define the term for students as the "ability to hear and understand music in our minds when there is no sound present."

2. Use a SMART Board or overhead projector to display the diagram of the ear so that all students can see it. Explain that the ear consists of three parts—the outer, middle, and inner ear—but that today's lesson will concentrate on the middle ear.

3. Ask students what they know and have learned about sound and write this on the board/chart paper. Guide them to list that sound is caused by vibrations and travels in waves.

4. Have students place their hand on their throats and sing "la" on middle C. Ask if they can still feel the vibrations at this higher pitch. They should be able to feel some vibrations, but not as pronounced.

5. Point to the diagram of the outer ear. Explain that this is the part of the ear that we can see. Have them cup their ears as you speak and ask them if the sound is different. (A: It is—it becomes a little louder.)

6. Point to the diagram of the middle ear. Explain that the middle ear consists of a membrane called the ear drum and the three smallest bones in the human body: the hammer, anvil, and stirrup. Explain that these bones have “fancy” scientific names, but most people call them by these names because that is what they look like. (Note: You may need to define what an anvil is if the students are unfamiliar with this term.)
Development

7. Ask for volunteers to help demonstrate how the ear works. Everyone should have a part in creating this demonstration. Place the students in a line that approximates the diagram of the ear. Have one student hold the hand drum (the “ear drum”), followed by a student holding the hard mallet (the “hammer”), followed by a student holding a woodblock (the “anvil”), and a student holding the triangle and beater (the “stirrup”). Divide the rest of the class so that half have the scarves and half have the jingle taps, which will serve as the “sound waves.” Place the students with the jingle taps after the “stirrup.” The students with the scarves can be placed before the “ear drum,” or they can remain in their seats.

8. Select one student who can match your pitch to be the “brain.” Have this student at the end of this demonstration line.

9. Teacher explains that he or she will sing a note on “la.” When he or she does, then the students will activate the scarves (“sound waves”). The student will then hit the “ear drum” which will cause the student with the “hammer” to strike the “anvil” which will cause the next student to strike the “stirrup” which will cause the jingle taps (“sound waves”) to send their message to the “brain” who will respond by matching the “la” sung by the teacher.

10. Share that one of the most famous composers, Ludwig van Beethoven, began to lose his hearing when he was 30 years old. Explain that scientists think he had a disease that affected his stirrup. Have a student place the bean bag or towel around the triangle “stirrup” and repeat the exercise, stopping at the triangle “stirrup” after it is struck. Ask students how the sound changed. Was the sound able to move past the stirrup? (A: No.)

11. Explain that doctors can now help people with hearing problems through the use of hearing aids or surgery. Show the images of Beethoven’s hearing devices. Today, doctors could operate on Beethoven and replace his stirrup with a new mechanical one. Unfortunately, this surgery was not around in the 1700s, and so Beethoven went completely deaf. Yet, he still composed music!

12. Have the students return to their seats. Remind them of the exercise they did where they sang a low note and a high note and felt the vibrations. Ask which notes did they think that Beethoven lost the ability to hear first—high pitched or low pitched? (A: Beethoven lost the ability to hear high pitched notes first.) Do you think that he could still feel sound vibrations? (A: Yes.)

Reflection/Conclusion

13. Explain that the vibrations caused by high and low pitches are different, as are the vibrations caused by different instruments. Tell students that they are going to listen to two examples of Beethoven’s music. The first one is played by a violin, which uses a bow made of wood and horsehair to make the vibrations on strings. The second piece is played by a piano, which uses a type of hammer to strike the strings.

14. Play Beethoven’s Romance No. 1 in G major, Op. 40, for violin and orchestra (0:00-1:16 and 4:18-6:17) and Piano Sonata No. 8 in C minor, Op. 13 (“Pathétique”): II. Adagio cantabile (2:09-4:00) on a computer with iTunes. Listen with the visualizer on, using the “lathe” setting (on a Mac). Compare the sound visualizations: The violin is more diffused and the piano is more percussive.

15. Hand out scarves and listen to both pieces of music again. Have the students use the scarves (or their hands) to imitate the “sound waves” produced by both pieces. Observe their demonstrations, and ask how they were different. (A possible answer would be that for the violin in the Romance, the waves were smoother and for the piano, the waves were more percussive or pulsing.)

16. Hand out paper and pencils. Have the students, either individually or with a partner, answer the following prompt: How do you think Beethoven was able to continue to compose music after he lost his hearing?
17. Upon completion, have the students reflect on the activity by sharing their responses. Then, ask students to answer the following questions aloud or on pieces of paper they’ll turn in to you as they leave (Exit Slips):

- What is audiation? (A: Being able to hear and understand music in your head when there is no sound present)
- What are the names of the three bones in the middle ear? (A: The hammer, anvil, and stirrup)
- Sound is caused by what? (A: Vibrations)
- How does sound travel? (A: In waves)

**Ideas for Differentiated Instruction**

**ADAPTATIONS:**
- Pair/group students so that special learners can benefit from the assistance of other students.
- Place special learners in an appropriate position to view the computer screen.
- Offer students the choice of drawing their answer to prompts.

**EXTENSIONS:**
- Draw a picture of the differences viewed with the visualizer, comparing the Romance with the “Pathétique.”
- Compare and contrast the Romance No. 1 in G major, Op. 40, for violin and orchestra and the Piano Sonata No. 8 in C minor, Op. 13 (“Pathétique”): II. Adagio cantabile.
- Include a section on hearing safety.
- Distribute the worksheet of the ear from the American Academy of Audiology and have students label and color the diagram of the ear. Have them add sound waves going into the outer ear.
- View the DiscoveryEducation.com video “Sound”—00:00 to 07:00 (subscription required).
- Discuss the structure of sound waves. Create sound waves using recorders or other pitched instruments and view them using computer software (e.g. Audacity).
- Discuss pitch frequency and how the loss of his hearing affected Beethoven’s composition (three stages).
- Discuss hearing disabilities and Beethoven’s Heiligenstadt Testament from October 1802.
Lesson Focus
Arts-Integrated Learning: Disability awareness

Featured Music
• Symphony No. 6 in F major, Op. 68 (“Pastoral”): V. Allegretto (Shepherd’s hymn)

Lesson Objectives
As a result of this lesson, students will be able to:
• Describe some of the challenges a person with a hearing or vision impairment might face
• Describe how the ability to hear impacts communication

Lesson Materials
• iTunes playlist with recordings of repertoire
• CD/mp3 playback device
• Paper and pencil for each student
See www.philorch.org/resources:
• “Beethoven Says…” student worksheet (optional)

Academic Standards
National Content Standards for Music
K-4: 6 e

Pennsylvania Content Standards
Arts: 9.1.5 a, b
Student Interpersonal Skills: 16.2.5 b, c

Introduction
1. Greet students as they enter the room, but as you are talking, gradually get softer until you are only mouthing the words and not verbalizing.
2. Begin doing some simple motions as if you were playing “Simon Says” and have students follow you. Don’t speak any directions out loud, and use gestures to communicate.
3. Once students understand to follow and mimic your motions, play an excerpt from the beginning of the fifth movement of Beethoven’s Sixth Symphony (Shepherd’s hymn). Continue giving motions and change the motions as you feel is appropriate. Choose motions that either follow the beat or the phrasing. Continue only to mouth directions, but not speak.
4. Without speaking, choose a student to take the teacher role and lead the motions. Allow a few students to take turns leading.
5. Ask the students how they knew what to do even though they could not hear any directions. Do they think it would have been easier to figure out what to do if they could hear the directions?
6. Tell students that Beethoven began to lose his hearing as an adult and eventually went completely deaf. Although he could not hear the instruments play the music he wrote, he was able to hear it in his imagination. The music they listened to was written by Beethoven after he started to lose his hearing.

Development
7. Share with students that they are going to try some activities to experience what it would be like to do things without one of their senses.
8. Have students sit next to a partner, but place a divider between them so that they can’t see their partner’s paper (e.g. stand a binder up vertically between the students). Instruct students not to look at their partner’s paper until told to do so.
9. Using a piece of paper divided into fourths, ask students to label each section with the following: “first picture,” “without seeing,” “without hearing,” and “listening.” Or, distribute the “Beethoven Says…” student worksheet (see Online Resources).
10. Tell students that the music they listened to is called the “Shepherds’ hymn,” and play a short example (approximately the first minute) again. Ask students to use the section labeled “first picture” to draw a very simple picture of one thing a shepherd may have seen outside in nature. Emphasize that the picture needs to be simple and easy to draw. Also emphasize that it is a picture of one thing in nature and not an entire scene.
11. Play the excerpt of the “Shepherds’ hymn” again and ask students to use the paper labeled “without seeing.” Have students draw the same picture again, but this time they will not be able to use their sense of sight. Have students close their eyes or wear a blindfold. Then have students compare their own
two drawings to see how well they did, but don’t share with their partner yet.

12. For the next activity, ask students to decide which partner will give directions first and which partner will draw first. The partner giving directions will look at his or her “first picture” while the student drawing will use the paper labeled “without hearing.”

13. The students giving directions will try to get their partners to draw the same picture they drew as their “first picture;” however, the student giving directions may not talk. They are allowed to mouth words or invent sign language but they are NOT to tell their partner directly what the subject of the drawing is (e.g. “It’s a balloon.”).

14. Ask students to repeat the activity (giving directions), but this time they may talk. They still should not tell their partner what the subject of the drawing is, but describe it using only shapes and lines.

15. Give students 2-3 minutes to complete their drawings. Then 2-3 minutes to switch roles. Students should then compare their four drawings with their partner.

**Reflection/Conclusion**

16. Discuss the following questions:

- Compare/contrast the experience of drawing when you were able to see with when you were not able to see. How closely did the pictures match?
- Compare/contrast the experience of following directions when you were able to hear and when you were not able to hear. How closely did the pictures match?
- How do you think not being able to hear affected Beethoven’s ability to communicate with other people?
- What are some things that you do very well? What do you need to work harder to do?
- If you met someone who had difficulty hearing or seeing, how do you think they would want to be treated?

**Ideas for Differentiated Instruction**

**ADAPTATION:**

- Group students so special learners can benefit from the assistance of other students.

**EXTENSIONS:**

- Learn some words or phrases in American Sign Language.
- Research other famous people who have overcome disability.
Lesson Focus
Arts-Integrated Learning: Technology and modern communication

Featured Music
• Symphony No. 1 in C major, Op. 21: IV. Allegro molto e vivace
• Symphony No. 6 in F major, Op. 68 (“Pastoral“): V. Allegretto (Shepherds’ hymn)
• Excerpt from the fourth movement of Symphony No. 9 in D minor, Op. 125 (“Choral“) (“Ode to Joy”)

Lesson Objectives
As a result of this lesson, students will be able to:
• Apply their knowledge of modern communication systems and role-play to create original responses to the music of Beethoven
• Use technology to research information about the life and music of Beethoven
• Describe and evaluate the music of Beethoven from the perspectives of people alive during Beethoven’s time and in current times

Lesson Materials
• Prepared index cards (see step 1)
• Chalk/white board or chart paper
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Computers with Internet access
• Pencil for each student
See www.philorch.org/resources:
• “Timing Is Everything” student worksheet
• “A Composer’s Life” student handout (also found on p. 21 of this guide)
• Student resource links (also found at end of lesson)

Academic Standards
National Content Standards for Music
K-4: 6 a, b, c, d / 7 a, b / 9 a, b, d, e
Pennsylvania Content Standards
Arts: 9.1.5 c, k / 9.2.5 a, b, c, d, e, j / 9.3.5 a, c, e, g / 9.4.5 b, c
Language Arts: 1.1.5 a, b, g / 1.2.3 a, b / 1.3.5 f / 1.4.5 c / 1.5.5 a, b, d / 1.6.5 d, e, f / 1.8.5 b, c
Technology: 3.4.6 d2
History: 8.1.6 c

Introduction
1. Before the lesson, prepare an index card for each student with one of the following eight character roles:

<table>
<thead>
<tr>
<th>Past</th>
<th>Present</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ludwig van Beethoven</td>
<td>Current Student</td>
</tr>
<tr>
<td>Audience Member from 1800s</td>
<td>Current Audience Member</td>
</tr>
<tr>
<td>Reporter from 1800s</td>
<td>Current Reporter or</td>
</tr>
<tr>
<td>Another Composer from 1800s</td>
<td>Music Critic</td>
</tr>
<tr>
<td></td>
<td>Current Composer</td>
</tr>
</tbody>
</table>

2. Determine an appropriate size and number of groups for your class and label each index card with a group number (1, 2, 3 …), making sure that each group (regardless of size) contains different roles that evenly represent the past and present. For example, you may decide to have six groups of four in your class, with Group #1 containing Beethoven, Another Composer from 1800s, Current Audience Member, and Current Music Critic.

3. Distribute one card to each student as they enter the classroom.

4. Ask students to brainstorm ways that they can communicate with each other that do not involve talking or being with the person. Record their responses on the board or chart paper (responses might include text messaging, e-mail, Twitter, Facebook).

5. Explain to students that throughout history, different methods have been used to help people communicate, from letter-writing, carrier pigeons, and Morse code, to the abundance of technology that we have now. Classical music composer Ludwig van Beethoven also used several methods of communication. He wrote letters to converse with people far away, and once he lost the ability to hear, he used communication journals to interact with people face to face.
Development

6. Share that today we are going to use modern technology to update Beethoven’s communication journals. Using the responses collected on the board or chart paper, ask students to name a fast way to communicate a short message to a large group of people. Lead students to discover the answer: Twitter.

7. Ask students to talk about the limitations of “tweeting” (the act of posting a message to a Twitter account). Lead students to discover the answer: You can only use 140 characters, which includes letters, numbers, symbols, punctuation, and spaces.

8. Tell students that each of them will play a special character role while they listen to excerpts of Beethoven’s music. Some will be transported back to Beethoven’s time and respond as if they were an audience member or reporter, or even Beethoven himself during the 1800s. And some will respond as a current composer, reporter, or student. Just like with Twitter, responses must be very short (only 140 characters)—only a few sentences for each response.

9. Using their index cards, ask students to move and sit with students who have the same role to play. Explain that they will use a computer to gather information about Beethoven’s life and some of his compositions. (Guide students toward the links located in the Student Resources below.) They will also have the opportunity to listen and respond to Beethoven’s music several times as they are working.

10. Distribute the “Timing Is Everything” student worksheet and share that the first task is to tweet about Beethoven as a person:

- Use internet or printed resources (“A Composer’s Life” on p. 21) to briefly gather information and create a short “tweet.”

- Example: A reporter from the 1800s might say, “Wow! Beethoven has a temper! Who knew he loves helping people? Did you know he tried to raise money to help Bach’s only son who was poor?” (137 characters)

11. Next, tweet about Beethoven’s Symphony No. 1 in C major, Op. 21: IV Adagio—Allegro molto e vivace:

- Listen to an excerpt (0:00-1:00)
- Gather information about this composition, and then listen to a longer excerpt again while writing.

- Example: A current composer might respond, “Beethoven was a real innovator! He starts with a slow tempo and only strings and then grabs your attention when the entire orchestra joins.” (139 characters)

12. Now, tweet about Beethoven’s Symphony No. 6 in F major, Op. 68 (“Pastoral”): V. Allegretto (Shepherds’ hymn):

- Listen to an excerpt (0:00-0:59)
- Gather information about this piece, and then listen again while writing a response.

- Example: A current student might say, “I think it’s cool how @Beethoven has each group of instruments take a turn playing the melody. Sounds bigger and fuller each time!” (130 characters)

13. Finally, tweet about Beethoven losing his hearing and conducting Symphony No. 9 while completely deaf:

- Listen to excerpt (3:45-4:28).
- Gather information and listen once more while responding.

- Example: A composer from the 1800s might say, “OMG! @Beethoven added a choir to the orchestra! I never would have thought of that! Who does he think he is? He breaks too many rules.” (134 characters) Or perhaps, “Unbelievable! @Beethoven added voices to the orchestra and conducted without being able to hear a thing! He’s really someone special.” (133 characters)
Reflection/Conclusion

14. Ask students to now move into the group that corresponds to their number. Have students share with the group their first tweet about Beethoven as a person. Then, encourage students to share their responses with the class. Ask students why their “person” responded the way they did.

15. Play the listening excerpts again. After each excerpt, ask student to share their responses with their group.

16. On the back of their worksheet, ask students to write down two or three new facts they learned about Beethoven or what life was like during Beethoven’s lifetime, as well as something that they would still like to know. Save these responses for use during other lessons or for at-home assignments.

Student Resources:
• http://artsalive.ca/en/mus/greatcomposers/beethoven.html
• http://classicalmusic.about.com/od/onestopbeethoven/a/beethovensympho.htm
• http://www.favorite-classical-composers.com/beethoven-biography.html

Ideas for Differentiated Instruction

ADAPTATIONS:
• Complete some of the Twitter responses as a class before asking students to work in groups.
• If you anticipate that students will have difficulty understanding the perspective of roles from the 1800s, limit the roles to current times.
• Pair/group students so that special learners can benefit from the assistance of other students.
• If lesson time is short, ask students to tweet about two topics instead of all four.

EXTENSIONS:
• With administrative/parental approval, post selected responses to the school website.
• After completing other lessons from the School Concert Curriculum Guide, encourage students to revisit their tweets to see if their thoughts have changed.
Motif-ate!

Susanna Loewy Assistant Professor of Flute, Kutztown University, and Philadelphia Orchestra Teaching Artist

Lesson Focus
Arts-Integrated Learning: Decision making, problem solving

Featured Music
• Symphony No. 5 in C minor, Op. 67

Lesson Objectives
As a result of this lesson, students will be able to:
• Correctly define motif and identify the four-note “short-short-short-LONG” motif in all four movements of Beethoven’s Fifth Symphony
• Examine the four-note motif and describe how it changes throughout the piece
• Identify and apply the format of a standard symphony (fast, slow, dance, fast) to composition and problem solving

Introduction
1. Lead students in a variety of call and response “short-short-short-LONG (s-s-s-L)” rhythm activities. First, clap it. Then, stomp it. Then, try walking it, or even dancing it. Change the tempo of each call and response as desired. The goal is to have students understand that this one rhythmic motif can be portrayed in many different ways.

2. Define motif as a “short musical idea.” Share with students that this is one of the most famous motifs there is, and it’s only four notes!

3. Ask students to describe the motif using either musical or non-musical language. (A: It’s based on rhythm and not melody; it’s “short-short-short-LONG”)

4. Have students tap or knock the rhythm on their desks. Ask students what they think the motif might sound like? (A: a knock on a door)

5. Explain that Beethoven used this rhythmic motif in the WHOLE Fifth Symphony, not just at the very beginning. Define a symphony as “a musical work for orchestra that often has four movements in the following pattern: fast, slow, dance, fast.

Development
6. Distribute the “Motif-ate!” student worksheet or have students fold a piece of paper into four sections and label the sections as shown in the graphic organizer below.

7. As you play the following “s-s-s-L” excerpts from the Fifth Symphony’s four movements, ask students to describe the motifs in each of the four squares (sample responses are shown below in italics):

• Movement 1 (fast): 0:00-0:30
• Movement 2 (slow): approx. 0:50 and 1:10
• Movement 3 (dance): approx. 0:15
• Movement 4 (fast): approx. 1:10 and 2:05

Please note: Only the first movement is provided on the iTunes playlist; other movements can be found on websites such as mp3skull.com.

Sample Page

<table>
<thead>
<tr>
<th>Movement 1: Fast</th>
<th>Movement 2: Slow</th>
</tr>
</thead>
<tbody>
<tr>
<td>scary, intense, foreboding, heavy</td>
<td>sad, tired, feel like giving up</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movement 3: Dance</th>
<th>Movement 4: Fast</th>
</tr>
</thead>
<tbody>
<tr>
<td>driven, hopeful, inspired</td>
<td>Excited, victorious, happy, light-hearted</td>
</tr>
</tbody>
</table>
Lesson Unit #3: The Life of Beethoven

8. Discuss with students: How does the motif change in each movement? What happens with the feeling of the motif in each movement?

9. Share that Beethoven was going deaf when he wrote the Fifth Symphony, and the “s-s-s-L” motif represented fate knocking at the door. Define fate as “the idea that certain events in our lives are unavoidable.” At the beginning, Beethoven feels that fate has come to get him (as portrayed by the “scary” music), but by the end of the piece, Beethoven conquers fate: He would live, even though he was deaf.

10. Ask students to close their eyes and think about a time when they had a problem, but they managed to solve it. Mention that students can use a serious problem, or perhaps one that is more typical, such as not getting their homework done before dinner. They should feel comfortable sharing their example with the class.

11. On the back of the folded paper, have students write about their problem, and its solution, in four steps, as you play the first minute or so of the corresponding movement. Each step should be in a separate square (sample responses are shown below in italics):

   • Step 1: What was the problem?  
   Dinner is in a half hour and I told my sister I would play a game with her after dinner, but there are still 30 math problems to do!

   • Step 2: How did the problem make you feel at first?  
   Annoyed, frustrated, tired.

   • Step 3: How did you solve the problem?  
   Finished half of the problems before dinner, decided to finish the rest right after dinner. There would still be enough time to play a game with my sister after my homework was finished.

   • Step 4: How did you feel after the problem was solved?  
   Relieved, responsible, SMART!

12. “Let’s create our own symphony, just like Beethoven’s Fifth Symphony.” Divide the class into 4 groups, with each group assigned a movement of the “typical” symphony: fast, slow, dance, and fast.

13. Using recorders, or other pitched instruments, have each group create and practice their own “s-s-s-L” motif, with any notes they want. The tempo/feel of their motif should reflect the character of their movement (fast, slow, dance, or fast). Assist students as they work in groups.

14. “It’s time to play our symphony!” First, have each group play its motif for the class, about five times in a row, and ask the group to explain why they selected the notes and the tempo they did.

15. Then, have each group play again, this time with the rest of the class “knocking” the “s-s-s-L” rhythm on their desks in the proper tempo/style. Conduct each group (or ask a student to do so), telling the groups when to start and stop.

Ideas for Differentiated Instruction

ADAPTATIONS:
• Students with limited verbal skills can draw their problems/solutions in each square.
• Complete charts as a class, asking students to fill in answers to a common problem
• Use found objects and body percussion if pitched instruments are not available.

EXTENSION:
• Have students create a play to accompany their symphony that shows problem solving in action.
What Happens Next, Beethoven?

Brooke Abrahams General/Choral/Instrumental Music Teacher, Charlestown Elementary School, Great Valley School District, PA

Lesson Focus
Arts-Integrated Learning: Language arts (Writing)

Featured Music
• Symphony No. 8 in F major, Op. 93: II. Allegretto scherzando

Lesson Objectives
As a result of this lesson, students will be able to:
• Create and develop a character for a short story
• Organize and compile ideas inspired by music
• Use the writing process to construct a short story as a descriptive response to music

Lesson Materials
• Chalk/white board or chart paper
• iTunes playlist with recordings of School Concert repertoire
• CD/mp3 playback device
• Index cards, five per student
• Pencil for each student

Academic Standards
National Content Standards for Music
K-4: 6 b / 8 b / 9 a, c
Pennsylvania Content Standards
Arts: 9.1.5 e, j, k / 9.4.5 b, d
Writing: 1.4.5 a, b / 1.5.5 a, b, c, d, e, f, g

Introduction
1. As students are entering classroom, play a recording of the second movement of Beethoven's Eighth Symphony. Distribute a pencil and five index cards to each student.
2. Once students are seated, stop the recording and ask students to think about their favorite main character from a book, television show, or movie. Ask the students to visualize what this character looks like, what they are wearing, and what mood their personality conveys. Use a graphic organizer to capture their ideas about what makes a character on the board/chart paper.
3. Ask students to label the top of the first index card with their own name and “#1: Character.” Students should now select a different character for their own short story, which will use Beethoven's music as inspiration. On the first card, ask students to write descriptive words about their character, and include information such as age, gender, clothing, hair color and length, and eye color. Once students have written a description, they should name their character.
4. Explain to students that their character will go on an adventure with Beethoven’s Eighth Symphony as the soundtrack. Play the excerpt from the Eighth Symphony again, and ask students to imagine a setting for their short story.

Development
5. The next index card will be labeled “#2: Setting.” Students should write details about the setting for their story, including things like time of day, time of year, season, weather, location, and surroundings.
6. Ask students to close their eyes and imagine the character they created in the setting they designed. Play music from 0:00-0:50. What might their character be doing while this music is playing? Play the music from 0:00-0:50 again, pausing this time to explain that when the music continues, their character will notice something significant about the setting.
7. Continue playing from 0:50-1:58. (As an example: The character is skipping through a field or meadow on a breezy spring afternoon. The character notices a butterfly and during the section 0:50-1:58, the character begins to chase the butterfly.)
8. On the third index card, have students write “#3: Beginning.” This card will contain a description of what their character is doing at the beginning of the story, using the excerpt 0:00-1:58. Play this section again for students while they write ideas on the index card. They should include descriptive words about how their character
is moving or doing their activity, as well as what their character noticed about their environment at the 0:50 point in the music.

9. Using the fourth index card, students should repeat steps 6-8, labeling the index card “#4: Middle.” The music cues for this section begin at 1:58-2:46 for the middle activity, with something happening to the character at 2:47-3:35.

10. The fifth index card will be labeled “#5: End.” Have students listen to this section of the Eighth Symphony (3:35-end) and decide how to conclude their character’s adventure. The conclusion may be directly connected to the two activities in the beginning and middle, or the character may simply return home, or head off for another adventure. Students should continue to write descriptive words and details of their character’s activity and reactions.

11. If needed, play part or all of the recording again so that students may add details to their story.

Reflection/Conclusion

12. Using their index cards, ask students to share their character and setting with a partner. Then, each student takes a turn narrating their story to their partner while the music is playing. Help students navigate the story by announcing when to move to the next index card (Beginning: 0:01-1:57, Middle: 1:58-2:46, and End: 2:47-3:35).

13. Have students discuss the role that Beethoven’s music played in the creation of their stories:
   • How did each story reflect the music?
   • How did the music help you create your story?
   • If a different piece of music were played, would the stories be the same?

Ideas for Differentiated Instruction

ADAPTATIONS:
• Allow students to choose from several pre-determined characters and settings when creating their short story.
• Work together as a class to create a short story. Help students record their story ideas on chart paper.

EXTENSIONS:
• While listening to the music again, encourage students to write their character’s adventure as a short story, using their ideas on the index cards. After writing a draft of their story, students may self-edit, work with a partner for peer-editing, or meet individually with the teacher for editing. Final drafts of the stories may be displayed in the classroom or compiled into a class collection.
• On three pieces of construction paper (Beginning, Middle, and End), students may create a drawing reflective of their character’s adventure, using any medium available (pencil, crayons, markers, or colored pencils). Allow students to use their index cards and listen to the music for inspiration. Completed drawings may be taped or displayed together in order.
   • Display student art work in the classroom. The teacher or a student may read one of the short stories aloud and challenge the class to determine which piece of artwork matches the story.
   • Arrange students into groups of four or five. Have students scramble their combined index cards, create a silly short story with the mixed up ideas, and then share with the class. Does the mixed-up story still match the music?
   • Select one or two of the created short stories for students to act out while the music is playing.
# Appendix A: Academic Standards

Meet academic standards for Pennsylvania with the lessons in this curriculum guide.

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<th>PA Academic Standards</th>
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<th>The Life of Beethoven (Lessons for Arts-Integrated Learning)</th>
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<td>9.2: ARTS: Historical and Cultural Context</td>
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<td>9.3 ARTS: Critical Response</td>
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<td>9.4 ARTS: Aesthetic Response</td>
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<td>1.1 ELA: Reading Independently</td>
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<td>1.3 ELA: Reading, Analyzing, and Interpreting Literature</td>
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<td>1.4 ELA: Types of Writing</td>
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<td>1.5 ELA: Quality of Writing</td>
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<td>1.8 ELA: Research</td>
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<td>16.2 SIS: Establishing and Maintaining Relationships</td>
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<td>16.3 SIS: Decision Making and Responsible Behavior</td>
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Appendix B: Philadelphia Orchestra School Partnership Program

About the School Partnership Program

In September 2005, The Philadelphia Orchestra introduced its School Partnership Program (SPP), establishing ongoing, in-depth relationships with partnering schools in the Philadelphia region. Through SPP, the Orchestra cultivates students’ knowledge and love of orchestral music, develops students’ perceptive and creative skills, and helps parents and teachers bring classical music into their homes and classrooms. This program works to bring a new generation of listeners to the Orchestra and empower our city’s youth through the exploration of their own creativity.

SPP offers students incomparable exposure and access to The Philadelphia Orchestra and its musicians. At each school, a Philadelphia Orchestra Teaching Artist has a regular presence in participating classrooms. They work side-by-side with classroom teachers using curriculum and materials created by the Orchestra’s education department in collaboration with teaching artists and classroom teachers. Students attend an Orchestra School Concert as well as other concerts throughout the year. Orchestra musicians visit each school annually, providing participating students the opportunity to engage with a range of musicians who they will see onstage in Verizon Hall.

SPP Student Learning Objectives

Through their participation in the School Partnership Program, which includes attendance at a Philadelphia Orchestra School Concert, students will:

1. Develop a personal relationship with music as a way of understanding themselves and the world around them
2. Refine their listening skills
3. Learn the fundamentals of music, such as rhythm, pitch, dynamics, and melody so that they may successfully talk and write about music
4. Apply knowledge of these fundamentals through performance using their voices, recorders, and percussion instruments
5. Compose and improvise music
6. Reflect upon their own creative process
7. Develop their collaborative skills
8. Use multiple learning modalities to address different learning styles

Overview of Participating Schools

For the 2012-13 season, SPP partner schools include the following:

Principal: Mrs. Yvette G. Duperon
Grade levels participating in program: 3, 4, and 5
Joined program: September 2012
Teaching Artist Faculty: Stephen Slater (horn) and Lisa Vaupel (violin)

**Cooper’s Poynt School**, Camden City Public Schools
Principal: Ms. Marilyn Allen
Grade levels participating in program: 3, 4, and 5
Joined program: September 2010
Teaching Artist Faculty: Susanna Loewy (flute) and Luigi Mazzocchi (violin)

**Gesu School**, an independent Catholic school
Principal: Sr. Ellen Convey, IHM
Grade levels participating in program: 2, 3, and 4
Joined program: September 2005
Teaching Artist Faculty: Gabriel Globus-Hoenich (percussion)

**Andrew Jackson School**, School District of Philadelphia
Principal: Ms. Lisa Kaplan
Grade levels participating in program: 3, 4, and 5
Joined program: September 2012
Teaching Artist Faculty: Aaron Irwin (saxophone) and Susanna Loewy (flute)

Principal: Ms. Carmen Navarro
Grade levels participating in program: 3, 4, and 5
Joined program: September 2011
Teaching Artist Faculty: Ryan Seay (trombone), Stephen Slater (horn), and Lisa Vaupel (violin)
Appendix C: Recorder Fingering Chart

LOW D

LOW E

HIGH D

HIGH E

LOW F

LOW G

LOW B

LOW A

LOW C

LOW F#
Appendix D: Conducting Patterns

An orchestra's conductor keeps the beat for the ensemble so that the musicians stay together. The conductor controls many aspects of the musical performance including speed (tempo), volume (dynamics), and length of notes (style). Teach your students the patterns below and have them practice conducting your classroom orchestra!

We've Got the Beat!
Beats are not all created equal, and we hear and feel that some beats are stronger than others. Generally, the first beat is the strongest and the conductor makes a downward motion in the pattern, so we call this the downbeat.

A conductor uses his or her right hand to make the conducting patterns shown here, which are the three most common. The left hand either mirrors the right hand or is used for cueing instruments or communicating expression.

Two Beat Conducting Pattern
For music that has the pattern: STRONG-weak, STRONG-weak, STRONG-weak, STRONG-weak


Three Beat Conducting Pattern
For music that has the pattern: STRONG-weak-weak, STRONG-weak-weak, STRONG-weak-weak

Musical example for practice: Beethoven's Minuet in G major for piano solo: 0:00-0:31

Four Beat Conducting Pattern
For music that has the pattern: STRONG-weak-weak-weak, STRONG-weak-weak-weak

Musical example for practice: Excerpt from the fourth movement of Beethoven's Symphony No. 9 in D minor, Op. 125 ("Choral") ("Ode to Joy"): 3:45-4:28
Appendix E: Guide to Audience Behavior

Your students will learn many things by attending a Philadelphia Orchestra School Concert. Learning and displaying proper concert etiquette encourages personal responsibility and develops important social and cultural skills. Please review the following guidelines thoroughly with your students.

Knowledge of the expectations in a formal concert environment will only increase their comfort—and their enjoyment!

• Upon arriving at the Kimmel Center or Academy of Music, everyone is expected to speak in a moderate tone of voice.
• Enter the concert hall quietly and whisper only. Ushers will be seating your group and need to be heard as they direct you to your seats.
• Follow the directions of the ushers at all times.
• Please continue to whisper while in the concert hall. Members of The Philadelphia Orchestra will be warming up on stage, and they need to be able to hear themselves.
• As you wait for the concert to begin, take a look around you at the many features of the concert hall.

• When the lights are dimmed, all whispering should stop. The concertmaster is about to enter the stage so the Orchestra can tune.
• Everyone applauds when the concertmaster and then the conductor enter the stage. Clap respectfully—no whistling, yelling, or feet stamping, please!
• Once the music begins, everyone should concentrate on the music. Watch the musicians and conductor closely as they work together.
• When there is speaking between pieces of music, listen carefully. Talking distracts the musicians and other audience members.
• Show your appreciation at the end of each piece with courteous applause. Watch the conductor carefully! He/she will lower his/her arms and then face the audience when the Orchestra has finished playing.
• At the end of the concert, please remain seated and exit the concert hall quietly when you are instructed. This is the moment your teacher and the ushers will need your attention the most.

Rules to Remember:
• Use of the restrooms is for emergency situations only.
• Food, candy, gum, or beverages are not allowed in the concert hall.
• Cameras, video recorders, mp3 players, or any other electronic devices are not permitted in the concert hall.
• Students who are disruptive may be asked to leave the concert.

See page 17 for a creative lesson plan to share these instructions with your students and teach them proper etiquette in the concert hall.
Appendix F: Get to Know Classical Kids LIVE!

Paul Pement
Director and Producer
As executive and artistic director of Classical Kids Music Education, NFP, Paul Pement oversees all business and artistic aspects of the Classical Kids LIVE! theatrical concert productions around the world. He received a BFA in acting from the University of Illinois and, as a long-time member of Actors’ Equity Association, has gained extensive theatrical experience performing in over 50 productions throughout Chicago and abroad. He has appeared in such long-running commercial hits as Peter Pan (Peter), Joseph and the Amazing Technicolor Dreamcoat (Benjamin), and Forever Plaid (Sparky), the latter of which he has also directed and choreographed at major theaters across the country.

Susan Hammond
Series Creator
Susan Hammond has created a whole new generation of classical music fans through her innovative and award-winning Classical Kids recordings. She is the executive producer of a 16-title series of children’s classical music recordings known collectively as Classical Kids, selling to date nearly five million CDs, DVDs, and books worldwide, and earning over 100 prestigious awards and honors. Each story entails its own adventure featuring a unique combination of music, history, and theatricality to engage the imaginations of children. Ms. Hammond holds the philosophy that “Where the heart goes, the mind will follow.” She is the recipient of Billboard magazine’s International Achievement Award and resides with her husband in Toronto, Canada.

Barbara Nichol
Author
Barbara Nichol is an award-winning author and filmmaker. Her book Dippers was a finalist for the Governor General’s Literary Award, and Biscuits in the Cupboard won the Mr. Christie’s Book Award. Ms. Nichol is also well known as the author and director of the Juno award-winning original recording of Beethoven Lives Upstairs and author of the book by the same title. She was awarded a Genie for Best Short Film for Home for Blind Women and was nominated for an Emmy for her work with Sesame Street.

Classical Kids Music Education, NFP
Presenter
Classical Kids Music Education, NFP, was formed for charitable and educational purposes to build pathways for progression in music so that all young people, whatever their background or abilities, have access to the rich and diverse range of influence classical music offers. Reduced funding to the arts has diminished the ability of many symphony orchestras to provide high-quality educational and family programs like Beethoven Live Upstairs. Classical Kids Music Education, NFP, was created to “bridge the gap” and help bring music education into the 21st century by creating more opportunities for young people to be exposed to their interest and develop their talents to the fullest.

Beethoven Lives Upstairs
The theatrical concert version of Beethoven Lives Upstairs is an adaptation of the best-selling and award-winning Classical Kids audio recording Beethoven Lives Upstairs, produced by Susan Hammond and originally directed as a staged concert by Peter Moss with additional direction by Dennis Garnhum. Classical Kids® is a trademark of Classical Productions for Children Ltd., used under exclusive license to Pement Enterprises, Inc., and produced by Classical Kids Music Education, NFP. All Classical Kids CD and DVD recordings are marketed by the Children's Group. Actors and production stage manager are members of Actors’ Equity Association.
Glossary of Terms

**Absolute music:** Instrumental music that exists as such and is not meant to be illustrative of extra-musical ideas

**Accelerando:** Gradually become faster

**Accent:** To emphasize a note; indicated with a > placed above or below the note

**Adagio:** Moderately slow tempo

**Allegretto:** Moderately quick, pretty lively tempo (but not so much as allegro)

**Allegro:** Moderately fast tempo

**Allegro vivace:** Extremely fast tempo

**Articulation:** Manner (or style) in which notes are performed

**Arranger:** Person who arranges, changes, or adapts a piece of music

**Bar line:** Vertical line that divides the staff into measures or bars

**Beat:** Basic underlying pulse and time unit used in music

**Chord:** Simultaneous sounding of two or more notes

**Chromatic scale:** Scale entirely composed of half steps (distance between a white key and a black key on the piano)

**Clef:** Sign placed at the beginning of the musical staff to designate the names of pitches

**Coda:** Ending section of a movement or composition

**Composer:** Person who writes, or composes, music

**Conductor:** Person who leads, or conducts, a performing ensemble

**Consonance:** Harmonious (stable) sounding together of two or more notes

**Contour:** Shape of a melody

**Crescendo:** Gradually becoming louder

**Cue:** Visual gesture given by a conductor to begin or end playing

**Decrescendo:** Gradually becoming softer

**Development:** Second section of sonata form, coming between exposition and recapitulation

**Diatonic scale:** Seven-note scale made of five tones (whole steps) and two semitones (half steps); major and minor are diatonic scales

**Dissonance:** Notes that sound harsh or unpleasant when played at the same time, creating tension

**Dolce molto:** Played in a “very sweetly” style

**Duple meter:** Beats are grouped in twos or multiples of two

**Dynamics:** Degree of loudness or softness in a musical composition

**Ensemble:** Any combination of performers, but especially a small group playing individual parts

**Exposition:** In sonata form, the first section of a composition in which the principal themes are expounded before they are developed

**Fanfare:** Short composition of trumpets or other brass instruments, often with percussion, for ceremonial purposes

**Finale:** Last movement of a work in several movements

**Folk song:** Culturally significant song that has been passed between members of a society by performance and memorization rather than through written notation

**Form:** Structure and design of a composition

**Forte:** Loud volume

**Fortissimo:** Very loud volume

**Fortississimo:** Extremely loud volume

**Freely composed:** Compositional form that does not follow a pre-established structure

**Genre:** Class, type, or category of composition, sanctioned by convention

**Gesture:** Movement of a conductor meant to communicate musical expression

**Half step:** Interval from one pitch to the next adjacent pitch, ascending or descending

**Harmony:** Texture in which two or more different pitches are sounded simultaneously

**Impresario:** Person who organizes and often finances concerts, plays, ballets, or operas

**Improvise:** Practice of acting, singing, talking and reacting, of making and creating, in the moment

**Instrument families:** Groups of musical instruments that share similar characteristics

**Instrumentation:** Particular combination of musical instruments employed in a composition

**Interlude:** Piece of music played between other pieces

**Interval:** Distance between two pitches

**Jazz:** Musical tradition introduced and developed early in the 20th century by African Americans

**Key:** Indicates the tonal center (i.e., final point of rest) of a section, movement, or composition

**Largo:** Slow tempo

**Legato:** Connecting notes smoothly and without separate attacks

**Lyrics:** Words of a song

**Major key:** Name of the mode of a piece, or a section thereof, having a major scale as its melodic and harmonic basis

**Major scale:** Seven-tone scale in the sequence of whole-whole-half-whole-half-whole-half steps

**Measure:** Group of beats between the bar lines on a staff

**Melody:** Succession of notes, varying in pitch, which have an organized and recognizable shape

**Meter:** Grouping of sound into patterns of strong and weak beats
Mezzo piano: Medium soft volume
Mezzo forte: Medium loud volume
Minor key: Name of the mode of a piece, or a section thereof, having a minor scale as its melodic and harmonic basis
Minor scale: Seven-tone scale in the sequence of whole-half-whole-half-whole-steps
Motif: (also Motive) Short musical idea—melodic, harmonic, rhythmic, or any combination of these three
Movement: Term for a section within a larger musical work
Notation: System for writing music that indicates pitch and duration
Opus: (abbreviated Op.) Word used followed by a number, e.g. Opus 50, for the numbering of a composer's works
Orchestra: (also Symphony Orchestra) Instrumental performing ensemble that traditionally includes instruments from all families, with the strings comprising the largest section
Ostinato: Short musical phrase (melodic or rhythmic) that is repeated many times
Performer: A person who does something for an audience, e.g., act, play music, sing
Phrase: Division of a musical line, comparable to a line or sentence in poetry or prose
Piano: Soft volume
Pianissimo: Very soft volume
Pitch: Highness or lowness of a sound
Postlude: Movement or section of a movement concluding a composition
Primary theme: Principal melody upon which part or all of a composition is based
Program music: Narrative or descriptive music; music that attempts to represent extra-musical concepts without words
Quotation: Incorporation of a relatively brief segment of existing music in another work
Recapitulation: Third and last main division of a movement in sonata form
Refrain: Relatively short section repeated at the end of each verse of a song
Register: Highness or lowness of the range of an instrument, singing voice, or composition
Ritardando: Gradually becoming slower
Rhythm: Organization of musical sounds in time
Rhythmic pattern: Unit of musical sounds grouped in time that is perceived as belonging together
Sampling: Process in which a sound is taken directly from a recorded medium and placed into a new recording
Secondary theme: Less-important theme announced after the primary theme
Sforzando: Play a note with sudden, strong emphasis
Solo: Vocal or instrumental piece or passage performed by one performer, with or without accompaniment
Sonata form: (also Sonata-allegro form) European musical form that consists of thematic exposition, development, and recapitulation; may also include an introduction and coda
Staccato: Short, detached notes; indicated with a dot placed above or below the note or chord
Statement: see Quotation
Strong beat: On the accented pulse in music
Style: Manner, mode of expression, or type of presentation
Subito: Suddenly
Symphonic poem: (also Tone poem) Orchestral form in which a poem or an extra-musical program provides a narrative or illustrative basis
Symphony: Musical work for orchestra in several movements
Syncopation: Emphasis on a normally weak beat
Tempo: Speed at which music is performed
Texture: Number of musical lines and the vertical relationships among those lines
Theme: Main musical idea, usually a melody, of a composition
Timbre: (also Tone color) Unique quality of a sound; pronounced TAM-ber
Tonic: Key center or home key of a composition or section
Tremolo: Rapid alternation between two notes or chords (or also of a single note on a string instrument)
Triple meter: Beats are grouped in three or multiples of three
Tutti: All, everyone
Unison: Simultaneous performance of the same line of music by multiple voices or parts
Weak beat: On the unaccented pulse in music
Whole step: Interval formed by two half steps
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