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Northamptonshire Music and Performing Arts Trust



Beethoven 9

Nine listening activities to celebrate the 250th anniversary of the birth of Beethoven

From Northamptonshire Music and Performing Arts Trust

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Beethoven 9

Nine listening activities to celebrate the 250th anniversary of the birth of Beethoven

Beethoven 9 is a set of nine listening activities for secondary age students that have been produced by the Northamptonshire Music Education Hub for to celebrate the 250th anniversary of the birth of Beethoven. The nine activities, which can be used across different year groups, encourage discussion and deep thinking about the music as well as developing in some cases more extended writing skills.

The activities can be infused into existing school music schemes of work and / or used as stand-alone cover materials.

The following chart summarises the resources. It should be noted that all of the repertoire is linked to Youtube videos. Links for these can be found on each activity sheet.

Title	Repertoire extracts	Resources	Approach
Beethoven Beginnings	*Coriolanus* Overture Symphony No 9, 4th mvt *Leonora* Overture No. 3 *Spring Sonata* 1st Mvt *Fidelio* Overture	Beginnings sheet (four opening paragraphs of books)	Discussion
Beethoven Card Sort	Symphony No 3, *The Eroica*, 2nd Mvt (funeral March)	Card Sort Writing Frame	Sorting Discussion Extended writing
Beethoven Graphics	Bagatelle No. 5 in C major Opus 33	Graphic Score Skeleton score 1 Skeleton score 1 cut ups Complete score cut ups Skeleton score 2	Following a score Discussion Sequencing Drawing
Beethoven Comparisons	Symphony No 1, 4th Mvt Symphony no 5, 1st Mvt	Comparisons writing frame	Writing Discussion Following a score
Beethoven Cut Up	Piano Sonata No 21 Op 53, *Waldstein*	Midi File	Sequencing
Beethoven Jigsaw Discussion	Symphony No 9, 4th Movement	Thought bubbles sheet A4 writing paper	Discussion Extended writing
Beethoven Odd One Out	Piano Concerto No 5, *The Emperor* *Moonlight* Sonata, First Movement Symphony No 6, *The Pastoral* – fourth movement: '*Storm*'	Listening Grid	Discussion
Beethoven Screen Play	*Wellington's Victory*	Writing frame / story board	Discussion Extended writing
Beethoven Slow Movement	Symphony No 7, 2nd movement	Worksheet Answer sheet	Writing Discussion



Beethoven Beginnings

Repertoire:

Activity 1

1. Coriolanus Overture: https://youtu.be/Vvn2oGyji8s (0 – 1' 30")
2. Symphony No 9, 4th movement excerpt: https://youtu.be/-kcOpyM9cBg (20" – 3' 20")
3. Leonora Overture No. 3: https://youtu.be/5OibQYjPUqc (0 – 2')
4. Spring Sonata for violin and piano, 1st movement: https://youtu.be/qizSgHRRbEo (0 – 52")

Activity 2

5. Fidelio Overture: https://youtu.be/fq7g6du9S3s (0 – 2')
6. Leonora Overture No. 3: https://youtu.be/5OibQYjPUqc (0 – 2')

Resources:

1. Beginnings sheet (four opening paragraphs of books including publication references)

Activity 1:

1. Distribute the opening paragraphs of four stories provided below:
2. Next discuss:
    a. What have these extracts got in common?
    b. What makes you think they are all opening paragraphs?
    c. Do they all start in the same way?
    d. If there are different sorts of story beginnings can we categorise them? (e.g. Dramatic plunge in.... Scene-setting.... Intriguing puzzle.... Character building)
3. Next listen to the beginnings of four musical pieces by Beethoven (Youtube links 1 – 4).
4. Discuss together
    a. Which are beginnings?
    b. How do you know?
    c. What categories of story-beginning do they match?

Activity 2:

Leonora Overture No 3 was one of four overtures originally composed for Beethoven's only opera called Fidelio. He rejected three attempts at composing overtures before deciding on a fourth, simply called 'Fidelio' overture.

1. Discuss what they think is the purpose of an overture and in which musical contexts are overtures used?
    a. e.g. setting the scene, anticipating key events, introducing characters through e.g. leit motifs etc
    b. Opera, musical, opening of a concert etc

Fidelio is often described as an escape opera. It's story can be crudely summarised as:

A man called Florestan is falsely imprisoned by prison governor Don Pizzaro. Wife, Leonora (dressed as a Man calling herself Fidelio), gains employment in the prison. She hears that a minister is due to inspect the prison and that Florestan must be executed before it takes place. Leonora searches for Florestan. .She hears of a man in the dungeons who is at death's door. She persuades other prison warders to allow her to help dig his grave. The prison governor appears and attempts to murder Florestan. Leonora draws a gun and saves Florestan. The minister arrives, Florestan is released and Don Pizzaro imprisoned.

Listen to the opening two minutes of both:

- Leonora Overture No. 3: https://youtu.be/5OibQYjPUqc (0 – 2')
- Fidelio Oveture: https://youtu.be/fq7g6du9S3s (0 – 2')

Discuss:

- What was Beethoven trying to achieve in each overture beginning?
- Why do you think that Beethoven chose the Fidelio Overture rather than the Leonora overture to begin his opera?

Beethoven Beginnings

The shockwave from the explosion threw Otto tumbling out of control through the air. He could hear his own quick panicky breathing, suddenly loud within the confines of the helmet. The stars in the night sky spun past crazily, huge pieces of burning debris whistling past his falling body, close enough to touch.

Mark Walden (2006). *Hive – The Overlord Protocol*. Bloomsbury Publishing Plc.
ISBN 978-0-7475-8423-0

Matt Freeman knew he was making a mistake.

He was sitting on a low wall outside Ipswich station, wearing a grey hooded sweatshirt, shapeless, faded jeans, and trainers with frayed laces. It was six o'clock in the evening and the London train had just pulled in. Behind him, commuters were fighting their way out of the station. The concourse was a tangle of cars, taxis and pedestrians, all of the m trying to find their way home. Someone leant on their horn and the noise blared out, cutting through the damp evening air. Matt heard it and looked up briefly. But the crowd meant nothing to him. He wasn't part of it. He never had been – and he sometimes thought he never would be.

Anthony Horowitz (2005). *Raven's Gate*. Walker Books LTD. ISBN 978-1-8442-8619-5

In a valley shaded with rhododendrons, close to the snow line, where a stream milky with melt-water splashed and where doves and linnets flew among the immense pines, lay a cave, half hidden by the crag above and the stiff heavy leaves that clustered below. The woods were full of sound: the stream between the rocks, the wind among the needles of the pine branches, the chitter of insects and the cries of small arboreal mammals, as well as the bird-song; and from time to time a stronger gust of wind would make one of the branches of cedar or a fir move against another and groan like a cello.

Phillip Pulman (2000). *The Amber Spyglass*. Scholastic Children's Books. ISBN 0-439-99358-X

When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being about to play football were assuaged, he was seldom self-conscious about his injury. His left arm was somewhat shorter than his right; when he stood of walked, the back of his hand was at right-angles to his body, his thumb parallel to his thigh. He couldn't have care less, so long as he could pass and punt.

Harper Lee (1960). *To Kill a Mocking Bird*. J.B. Lippincott & Co. ISBN 0-330-24118-4



Beethoven Card Sort

Repertoire:

1. Symphony No 3, The Eroica, 2nd Mvt (funeral March): https://youtu.be/DQoPXQ-z-Pw 9' 56" – 13' 27"

Resources:

1. Card sort sheet - (Photocopied on card and cut up into sets)
2. Writing Frame: Symphony No 3, 2nd Movement extended writing

Activity 1:

1. Working in three's, provide each group with a set of cards (see above). Next ask them to spread them out on their tables.
2. Explain that students will listen to an excerpt of music taken from one of Beethoven's works (do not disclose the title of the piece). As they listen, they must sort the cards into three groups:
    a. Agree
    b. Not sure
    c. Disagree
3. Ask students to listen in silence, communicating only by thumbs up, thumbs down or thumbs in the middle.
4. Allow a small amount of time for group discussion and then play the excerpt for a second time.
5. Ask groups to feedback to the class and discuss aspects that caused disagreement or uncertainty.
6. Explain that the piece is the slow movement from Beethoven's 3rd, Eroica symphony, originally dedicated to Napoleon Bonaparte, but later named 'Eroica' when Beethoven became disillusioned by Napoleon's megalomania and Empire building. Point out that the piece is a slow funeral march, perhaps inspired by those killed in battle?
7. Note: Activity 2 follows on from Activity 1. In preparation, students should leave out all of the cards that they agreed with (some of their 'Not Sure' cards may have been moved into this category in light of the discussion) and pack away the others.

Activity 2:

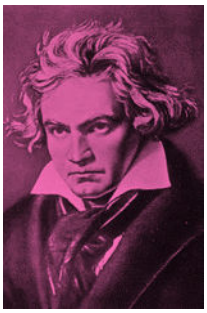
1. Distribute the writing frame provided.
2. Next, working individually, explain that students should produce a piece of structured writing using the structure provided on the writing frame and also information provided by the card sort.
3. Pupils write their own appraisal of the piece

Card Sort

Symphony	Orchestra
March	Classical
Funeral	Fanfare
Frequent changes of dynamics	Oboe melody
Dramatic	Heavy
Adagio	Minor key
Triplets	Dotted rhythms
Interrupted cadence	Improvisation
Riff	Presto
Humorous	War
Medieval	Major key
Small changes of dynamics	Concerto

Symphony No 3, Second Movement Extended Writing

Focus	
1. Background information.	
2. What can you hear?	
3. What is the music trying to express?	
3. What do you think about it?	



Beethoven Comparisons

Repertoire:

Activity 1:

1. Symphony No 1 in C major, 4th Mvt: https://youtu.be/keAphDGM4do (0 – 1' 45")
2. Symphony No 5 in C Minor, 1st Mvt: https://youtu.be/mibyHDxLey0 (0 – 1' 40")

Activity 2:

3. Symphony No 5 in C Minor, graphic score: https://youtu.be/rRgXUFnfKIY (whole movement)

Resources:

1. Comparisons writing frame

Activity 1:

Listen and compare the opening of two symphonic movements, Symphony No 1, 4th Mvt and Symphony No 5, 1st Mvt. The timings suggested above can be extended, if students are concentrated and need more time to complete the task.

1. Distribute the comparisons writing frame provided.
2. Explain that students should begin by analysing each piece, making notes in the 'How different' boxes which focus on different dimensions of the music.
3. Play the excerpts again if necessary.
4. Having completed the 'How different' boxes, ask them to reflect on the two pieces and complete the 'How alike' box.
5. Next, in pairs, discuss the two pieces using their written analysis as a prompt, adding to or modifying their responses in light of the conversation.
6. As a class, discuss which piece they preferred and why?

Activity 2:

Listen to the whole of the first movement of Beethoven's 5th Symphony, following the synchronised graphic score (see repertoire above).

Discuss:

1. What do you think Beethoven was trying to express in this piece i.e. what is the underlying mood and what might be the underlying message of the piece?
2. How effective was the graphic score in helping navigating through the music? What are its strengths and weaknesses?

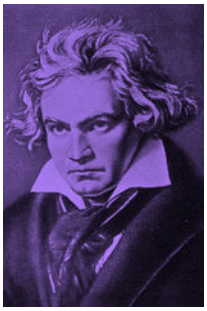
Symphony No 1
Finale excerpt

Symphony No 5
1st Movement
excerpt

How alike?

How different?

	Instruments (What are they and how are they used?)	
	Dynamics (Changes in volume)	
	Structure (how is the music sequenced?)	
	Melody (e.g. shapes, character etc.)	
	Rhythm (pulse, beats in a bar, rhythms & their effect)	



Beethoven Cut Up

Repertoire:

1. Piano Sonata No 21 Op 53 – Waldstein: https://youtu.be/zwdiH9MQZHs

Resources:

1. Piano Sonata No 21 Op 53 – Waldstein: Midi File (provided)

Note: For activity 1 pairs of students require access to a sequencing programme.

Teacher preparation in advance of the lesson:

1. Upload and open the Midi File provided (see resources above).
2. Ensure that the track instrumentations are set to 'Grand Piano'.

Skills needed by students to complete the task:

1. Grab, move and drop cut up sequences

Activity 1:

Explain to students that they have been provided with a series of 7 tracks, each a section of music from the opening exposition of the first movement of Beethoven's Piano Sonata No 21, 'The Waldstein'. Their task is to:

a. Listen to each section in turn by muting and unmuting each track
b. Grab, move and drop each section on to track number 1, placing them in order to create a continuous sequence
c. **Note**: Track 1 is the first section. Track 7 is the final section. You may give these as a starting point if you wish.

Activity 2:

1. Listen to the Youtube recording of the piece.
2. Discuss the differences between the midi sequence and live recording of the piece
3. Which is more effective? Why?
4. Point out that the Waldstein is a key early work of Beethoven's 'Heroic' decade (1803 – 1812):
    a. Discuss: How does the music achieve a 'heroic' effect?



Beethoven Graphics

Repertoire:

1. Bagatelle No. 5 in C major Opus 33: https://www.youtube.com/watch?v=Gxa-5ODZHXQ

Resources:

1. Complete graphic score
2. Skeleton score 1 (Activity 1 (Level 1) - 2 X single side copies or A3 with both pages side by side)
3. Skeleton score 1 – cut ups (Activity 1 (Level 1) - photocopied on to card, cut up and distributed as a pack)
4. Complete score – cut ups (Activity 2 (Level 2) - photocopied on to card)
5. Skeleton score 2 (Activity 3 (Level 3)

Activity 1:

Either:

1. Working in pairs, distribute each with a) 'Skeleton score 1' and b) a set of 'Skeleton score 1 cut ups'
2. Ask pupils to follow the graphic score and placing each of the cut ups in the correct blank spaces to complete the skeleton score. This may require pairs to listen to the piece two or more times.
3. Pairs feedback their sequence to the class.
4. Next, discuss together as a class:
    a. The structure of the piece.
    b. Texture and pitch within each section.
    c. What they think the music is trying to express.
    d. What is the effect of the penultimate section of the score?
    e. The strengths and weaknesses (what does it not show?) of the graphic score.

Or

1. Alternatively, distribute the complete graphic score, follow the piece and then discuss together as a class the four discussion points set out above i.e. 4 a, b, c & d

Activity 2 (or a differentiated group):

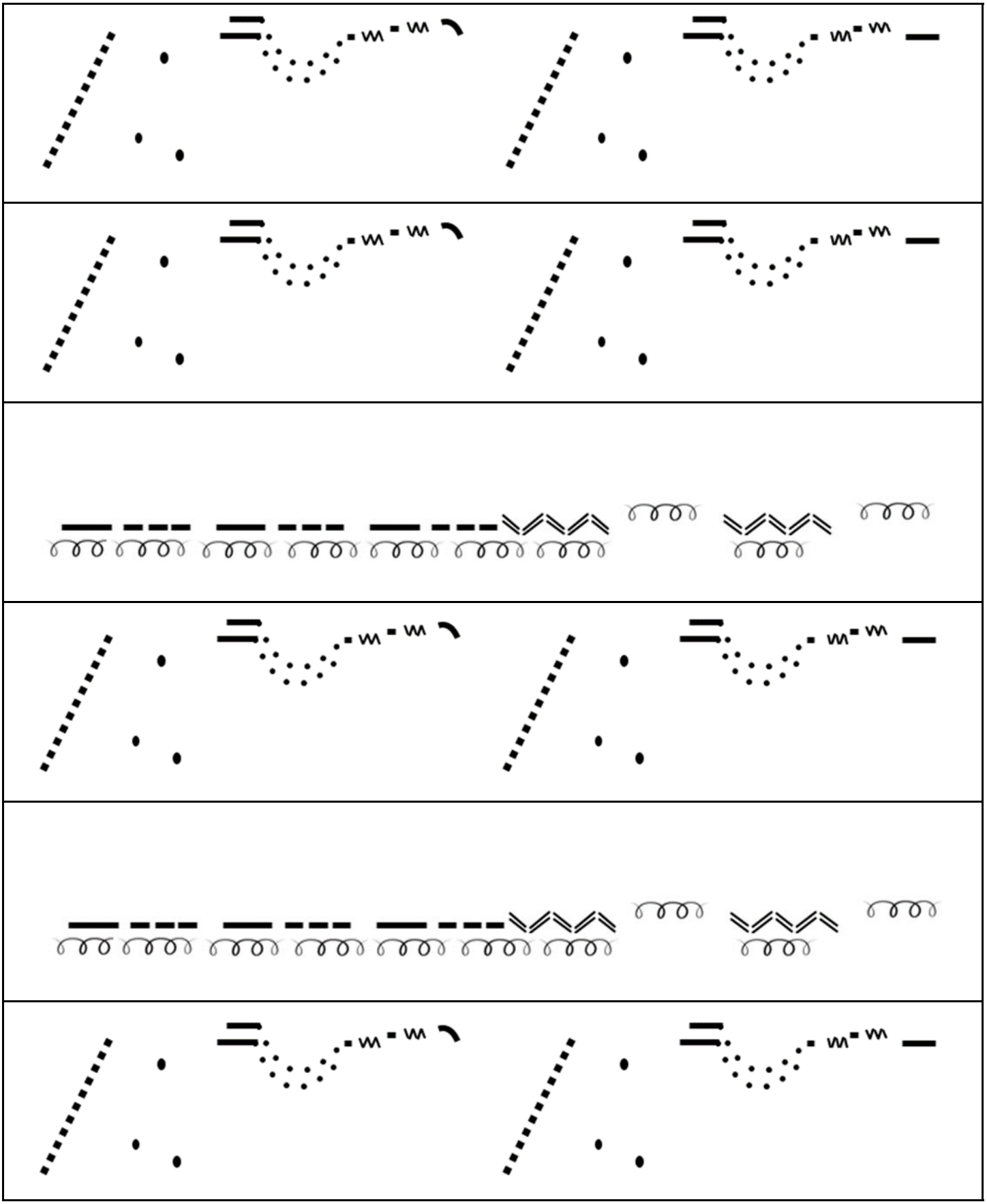
1. Working in pairs, distribute each with a set of the 'Complete score cut ups'.
2. Pairs listen to the piece and sequence the cut ups in the correct order.
3. Carry out nos. 3 & 4 set out in activity 1 above.

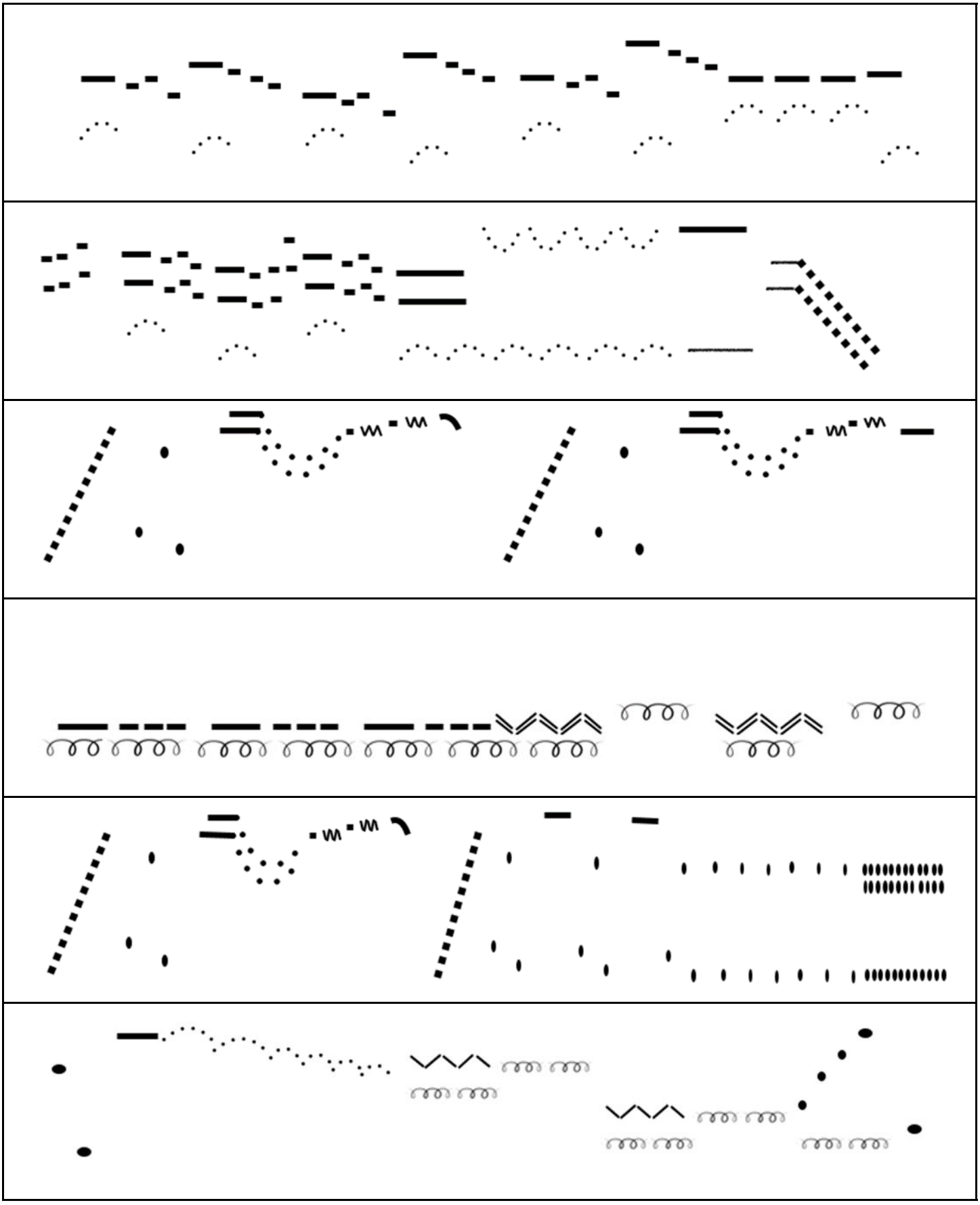
Activity 3 (or a differentiated group):

1. Distribute 'Skeleton score 2' to individual pupils.
2. Next they listen to the piece and create / draw a graphic score in each of the blank sections.
3. Carry out nos. 3 & 4 set out in activity 1 above.

Complete Graphic Score:

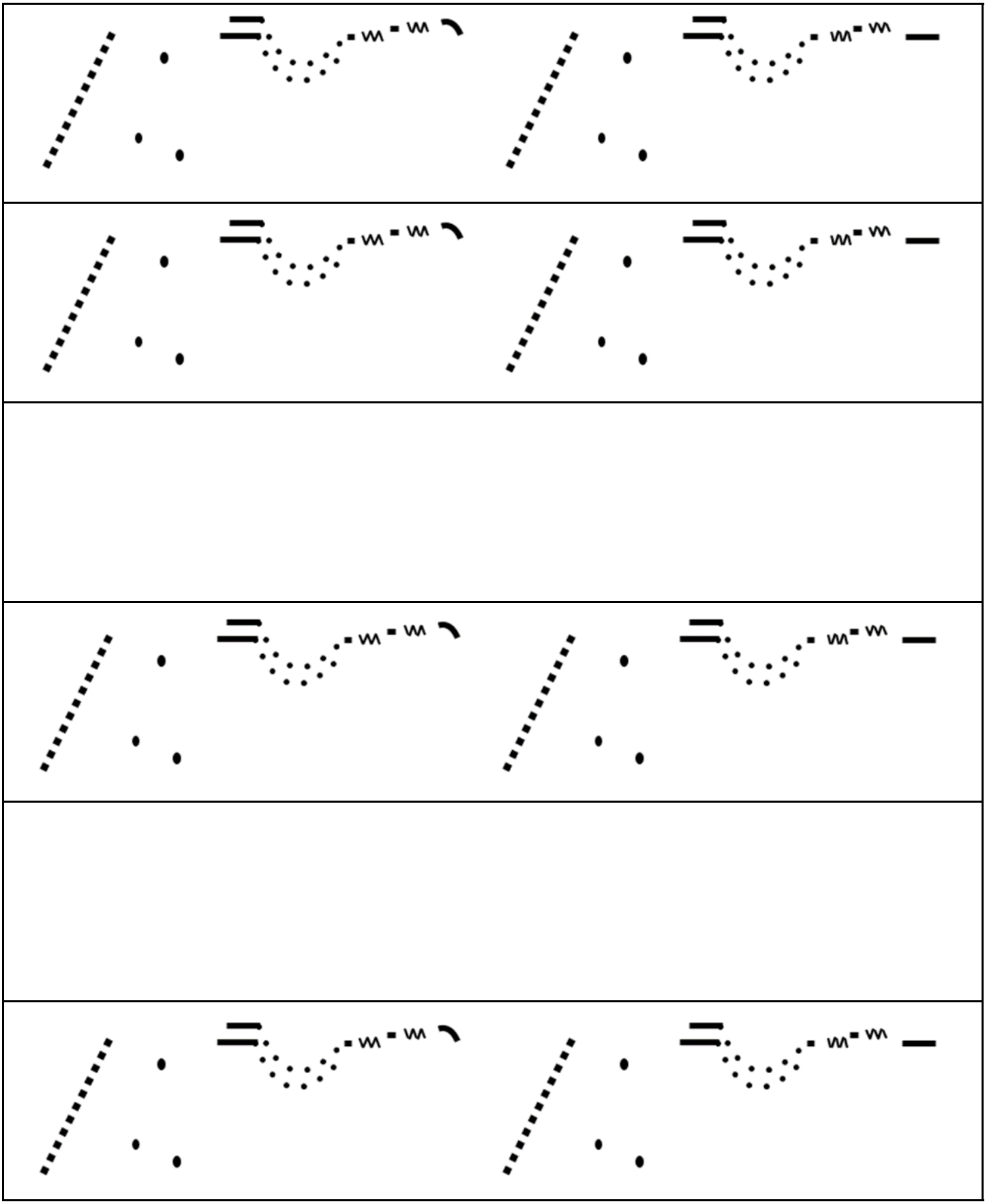
Bagatelle No. 5 in C Major Opus 33 by Ludwig Van Beethoven

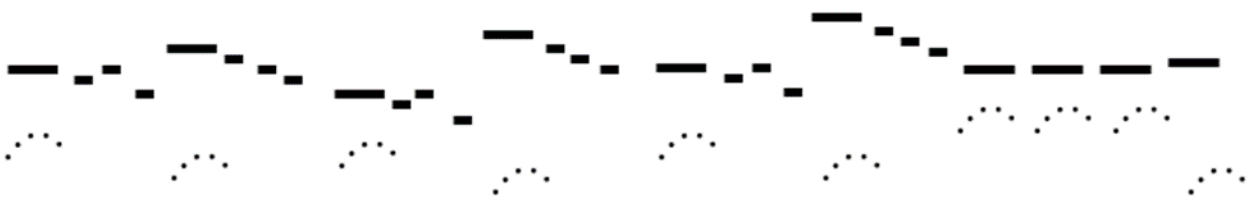


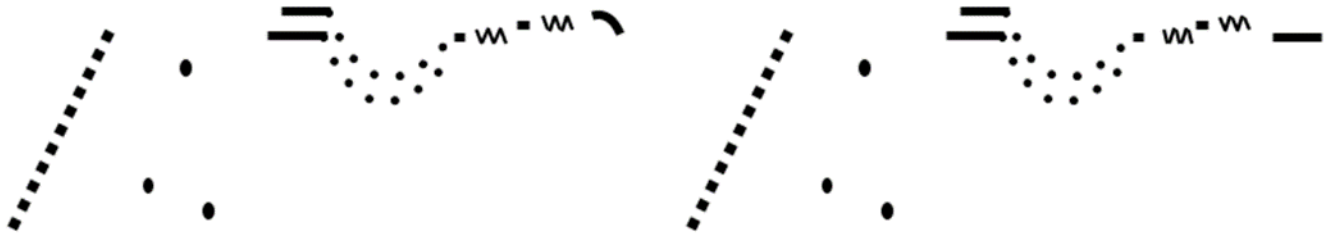


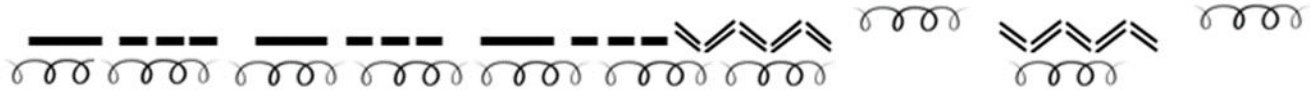
Skeleton Graphic Score 1:

Bagatelle No. 5 in C Major Opus 33 by Ludwig Van Beethoven

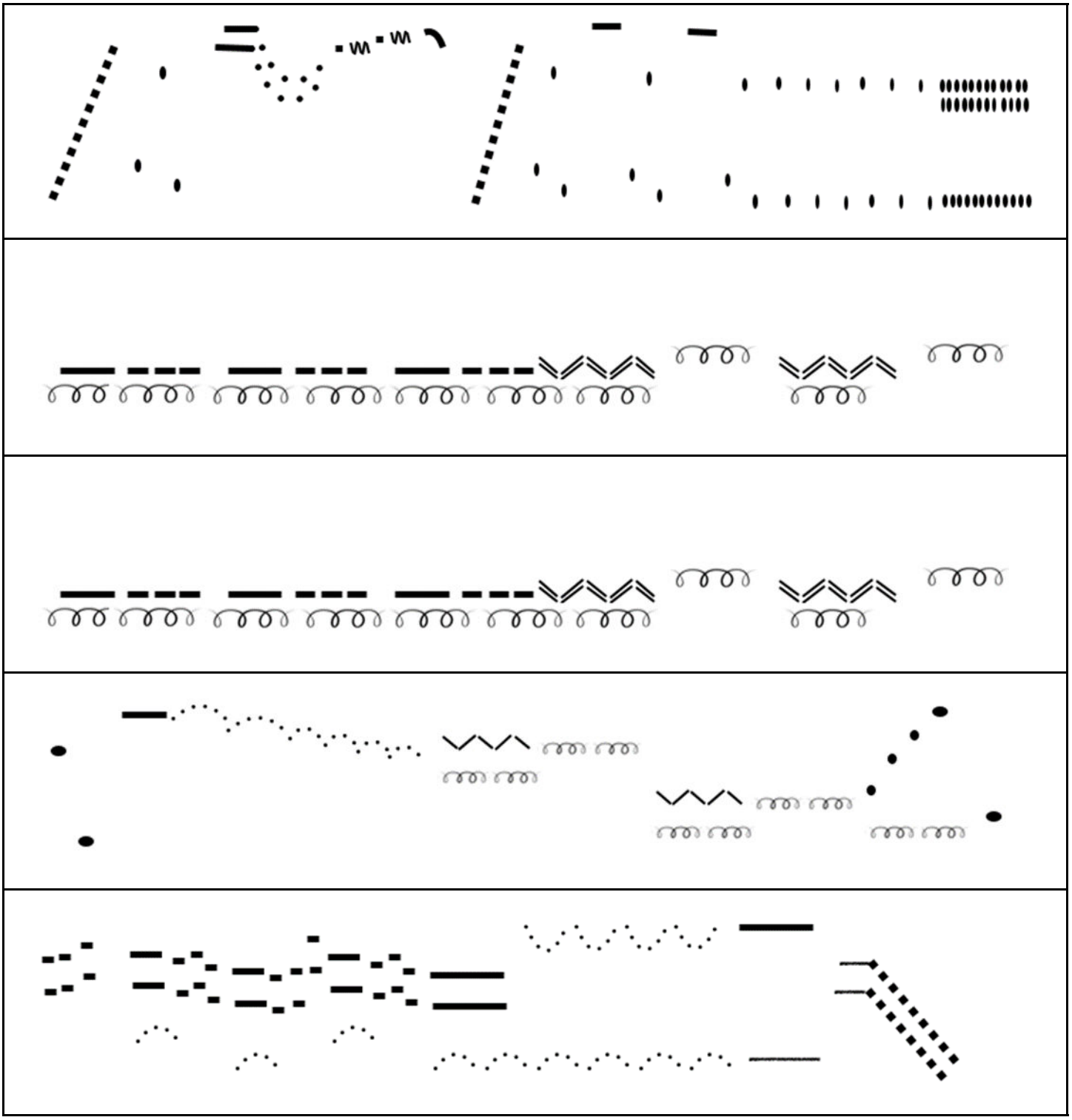




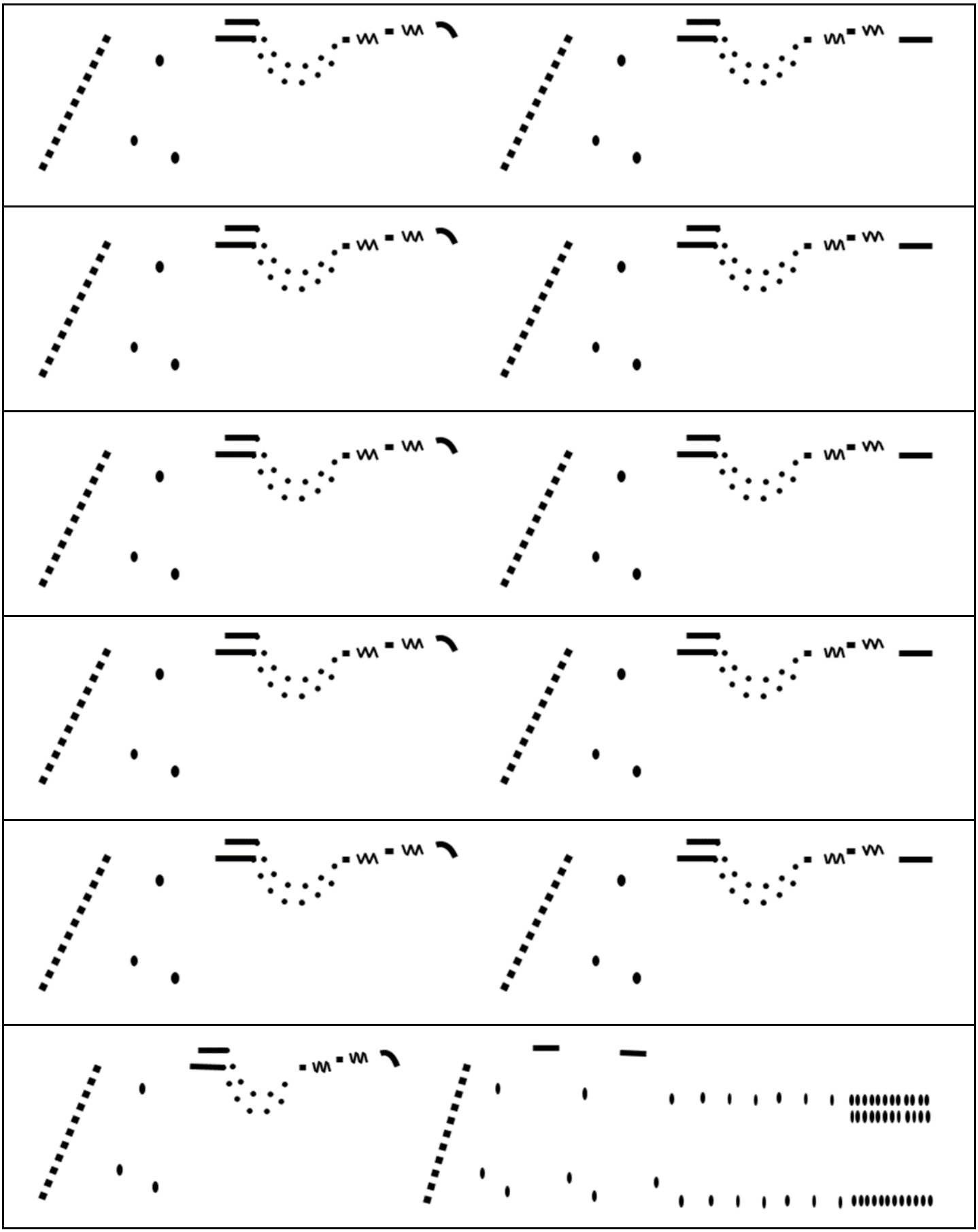


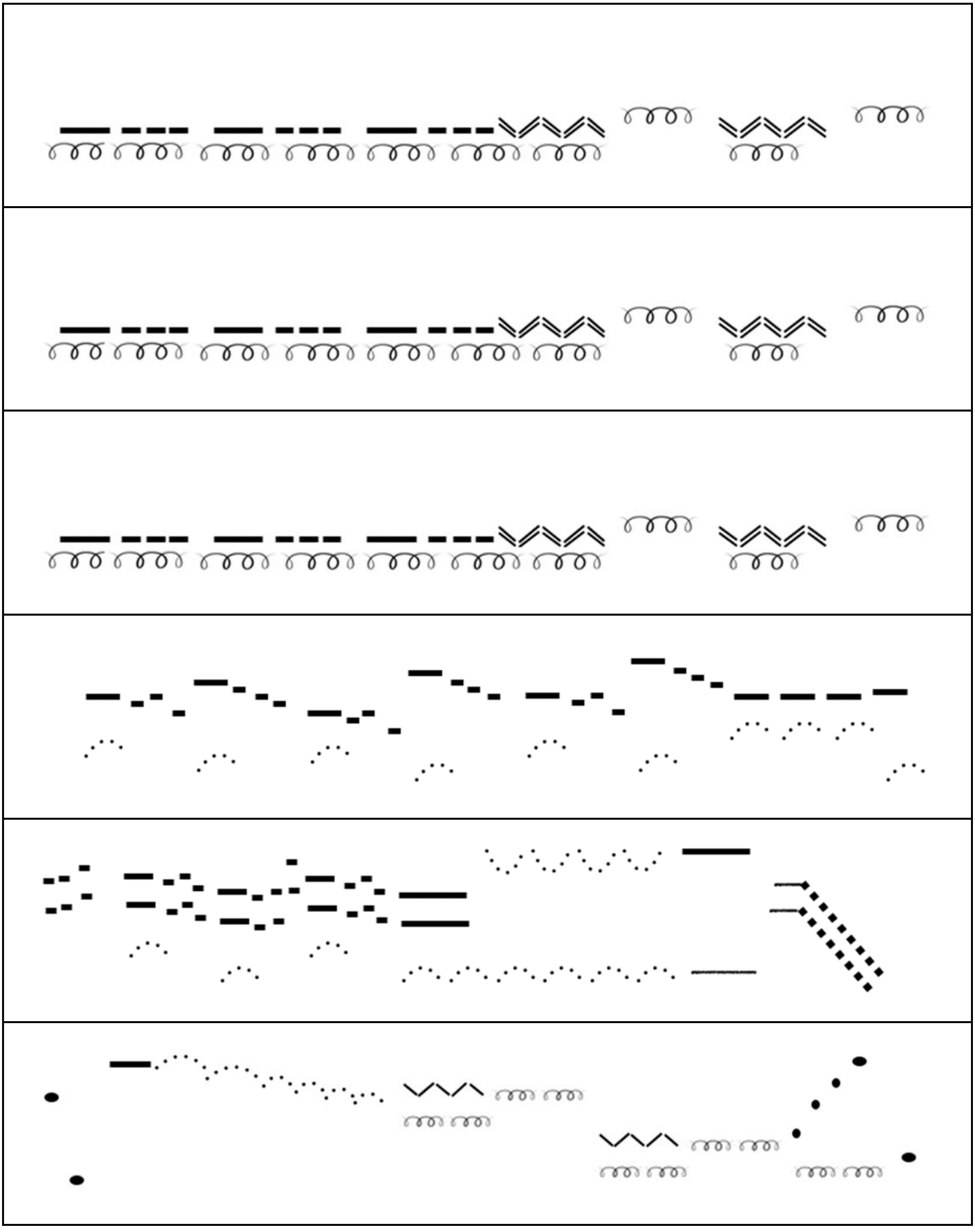


Skeleton Graphic Score 1 - Cut Ups



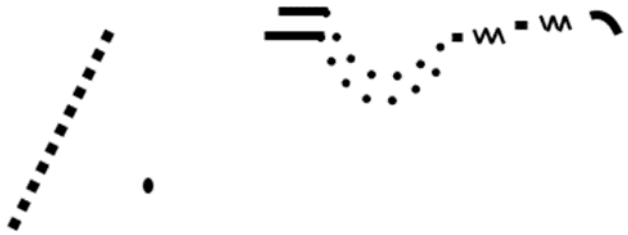
Complete Score - cut ups

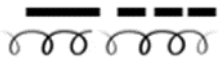


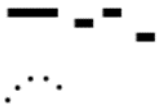


Skeleton Graphic Score 2:

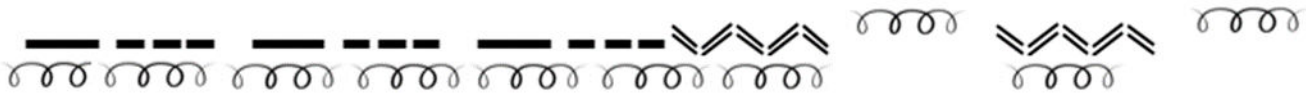
Bagatelle No. 5 in C Major Opus 33 by Ludwig Van Beethoven



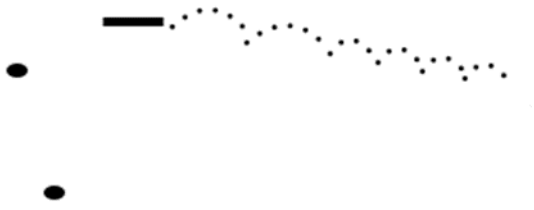


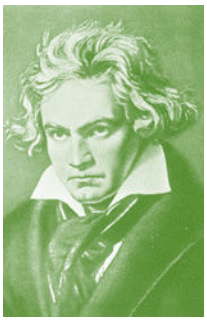












Beethoven Jigsaw Discussion

Repertoire:

1. Symphony No 9, 4th Movement: https://youtu.be/XeT17YeUj5k (0 – 4' 51')

Additional Resources:

1. Thought Bubbles sheet (provided - best enlarged to A3)
2. A4 writing paper

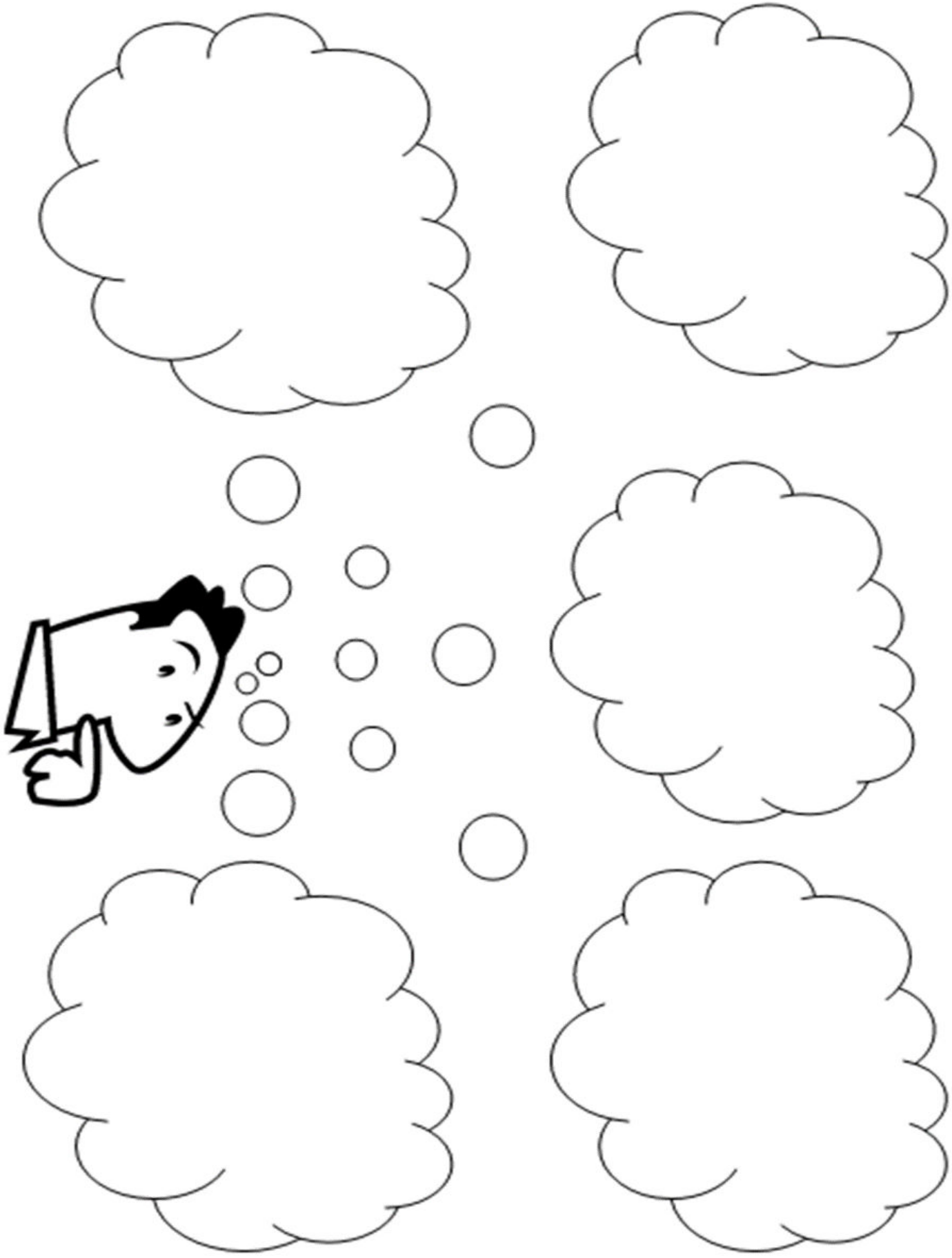
Activity 1:

Organise the class into groups of five.

1. In home groups of four or five, pupils allocate each person an expert area choosing from (groups smaller than five omit one or more of the following) :
    a. Melody
    b. Tempo, metre and Rhythm
    c. Structure
    d. Texture
    e. Instruments and their use
2. Next, regroup the pupils into five expert groups
3. The expert groups listen together focusing on their specific aspect of the music, identify and agree features to feedback to their home group.
4. Next, they return to their home groups and take it in turns to report on their specific aspect of the piece. A scribe from each group notes key points on the 'Thought Bubble' sheet provided below (enlarged to A3 size).

Activity 2

1. Extension: Pupils write an appraisal of the piece, structured according to each of the five aspects, using information drawn from the thought bubbles summary.





Beethoven Odd One Out

Repertoire:

1. Piano Concerto No 5, The Emperor: https://youtu.be/UIArwjfCCIk
2. Moonlight Sonata, First Movement: https://youtu.be/Ea8oX-A8swk
3. Symphony No 6 – fourth movement: 'Storm': https://youtu.be/-ZVdVuskkKU

Resource

1. Listening grid (see below)

Activity 1:

1. Divide the class into groups of 3 or 4.
2. Listen to the opening of each piece (up to 2 mins duration)
3. Discuss as a group and list as many ways as possible in which any one of them is an odd-one-out (using the listening grid provided to list features associated with each)
4. Feedback to the class, justifying their choice.

Activity 1 - Alternative approach:

1. Divide the class into groups of 3 or 4 and allocate each group one of the three pieces (but do not tell them the title)
2. Explain that each group must justify to others in the class why their piece is the odd one out
3. Listen to the opening of each piece (up to 2 mins duration)
4. Allow time for group discussion explaining that the group has to list as many ways as possible in which any one of them is an odd-one-out.
5. Ask each group to select a spokesperson who will act as an envoy, visiting two other groups, making the case for their piece.
6. Envoys move to two other groups e.g. 1 – 2 – 3, 2 – 3 – 1 or 3 – 1 – 2 and make the case for their piece
7. Ask random groups who made the most persuasive justification

Activity 2

Watch the opening 2 minutes of each piece. Discuss: 'What does a video of a performance add to our understanding of the music?'

Odd One Out listening grid

Piece 1	Piece 2	Piece 3



Beethoven Screen Play

Repertoire:

1. Wellington's Victory: Youtube link 1 (Use as audio i.e. do not display this video): https://youtu.be/9fK0_bAW1FQ
2. Wellington's Victory Youtube link 2 (VIDEO): https://youtu.be/samfSDbZnko

Resources:

1. Wellington's Victory Writing Frame / Story board

Context

Wellington's Victory, or the ***Battle of Vitoria*** (also called the ***Battle Symphony***) is a 15-minute-long orchestral work composed by Ludwig van Beethoven to commemorate the Duke of Wellington's victory over Joseph Bonaparte at the Battle of Vitoria in Spain on 21 June 1813. It was dedicated to the Prince Regent, later King George IV. Beethoven composed the piece between August and first week of October 1813. The piece proved to be a substantial money-maker for Beethoven.

Activity 1 (using Youtube link 1 above):

1. Explain that this is a descriptive (programmatic) piece composed by Beethoven to describe Wellington's victory over Napoleon at Waterloo:
2. Distribute the writing frame provided below with space to respond to the opening five sections (a – e) of the piece (see timings below).
3. For each of the five sections, students listen to the music and write (or draw) what they imagine the music is describing, explaining in musical terms WHY (i.e. which musical ingredients or features have led them to this conclusion)
4. Following completion, pupils could grouped into fours, each student feeding back their interpretation and explaining their musical thinking.

Note: The opening five sections correspond to the following timings. Start and stop each section, allowing time for students to reflect and respond to the music before moving on to the next:

a. 00 – 1.37 (Perhaps the British army arrives)
b. 1.37 – 3.05 (Perhaps the French army arrives)
c. 3.05 – 5.26 (Perhaps the battle commences)
d. 5.26 – 6.05 (Perhaps new troops arrive at the front)
e. 6.05 – 7.35 (Perhaps the battle continues and draws to a conclusion)

Extension: The remaining sections of the piece could also be interpreted in order to extend the activity further (an additional writing frame would then need to be provided)

f. 7.44 – 9.18 (Perhaps dialogue between the two leaders)
g. 9.18 – 10.24 (Perhaps a formal surrender is declared)
h. 10.24 – 11.16 (Perhaps victory celebrations)
i. 11.16 – END (Perhaps the victorious army returns home)

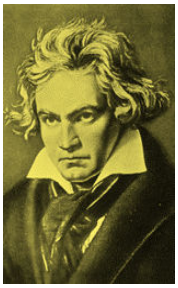
Activity 2 (using Youtube link 2 above):

Finally, watch a film version of the whole piece i.e. Youtube video link 2 (above)

Point out is a film compiled of fragments taken from the movie 'Waterloo' and sequenced according to one person's

Wellington's Victory by Ludwig Van Beethoven

Section	My interpretation of the music
a	**I imagine** **Because the music**
b	**I imagine** **Because the music**
c	**I imagine** **Because the music**
d	**I imagine** **Because the music**
e	**I imagine** **Because the music**



Beethoven Slow Movement

Repertoire:

Activity 1:

1. Symphony No 7, 2nd Movement: https://youtu.be/vCHREyE5GzQ (0 - 3' 15")

Activity 2:

2. Symphony No 7, 2nd Movement: https://youtu.be/KbNGkINz8Yk complete movement

Resources:

1. Beethoven 7th Symphony 2nd Movement worksheet
2. Beethoven 7th Symphony 2nd Movement answer sheet

Activity 1:

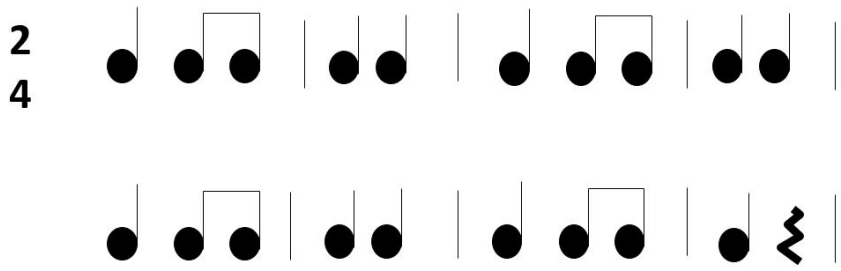
1. Distribute the Beethoven 7th Symphony 2nd Movement worksheet provided.
2. Clap the rhythm printed on the worksheet together as a class, perhaps using open hands to indicate the rest
3. Point out that the opening section of the piece is based on this repeating rhythm
4. Listening for the first time:
    a. Focus on question 1 i.e. count the number of time the rhythm repeats exactly
5. Listen for a second and third time:
    a. Complete the remaining questions. Note: in each of the grid boxes, students should indicate:
        i. A dynamic
        ii. Pitch
        iii. Instrumentation
        iv. Presence of a countermelody
6. Feedback answers, using the Beethoven 7th Symphony 2nd Movement answer sheet

Activity 2:

1. Watch the video of the complete movement
2. Ask the class to listen out for any additional repetitions of the opening section rhythm and identify where these occur (near the end of the piece).
3. Ask the class why they think that Beethoven re-introduced the rhythm at the end of the piece?
4. Discuss what a video performance of the piece adds to their understanding and enjoyment of the piece?

Beethoven 7th Symphony, 2nd Movement

The first section of this piece features a melody and accompaniment set to this 8 bar rhythm:



1. How many times does this rhythm repeat before a new contrasting section of music begins?
2. Which section of the orchestra features most prominently throughout this section?
3. Write the word which you think best describes the tempo of this movement above the grid:
   Adagio (slowly) **Allegretto (moderately quick)** **Presto (very fast)**
4. Using the grid below, write each of the following features in the numbered repetition boxes as they appear (NOTE: the grid contains more than the correct number of repetition boxes).

p **ff** **crescendo** **diminuendo**

low pitch **medium pitch** **higher pitch**

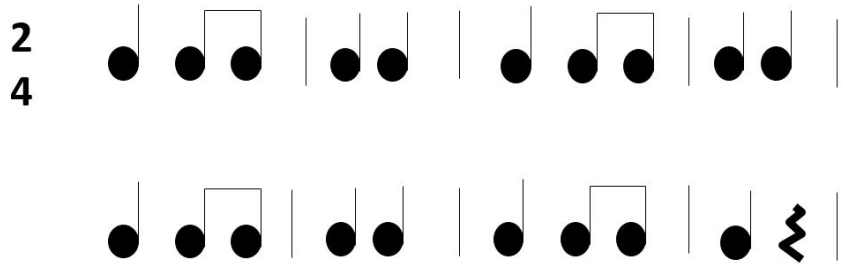
low strings only **violins added** **full orchestra** **counter melody**

TEMPO: _____

1	**2**	**3**	**4**
5	**6**	**7**	**8**
9	**10**	**11**	**12**
13	**14**	**15**	**16**

Beethoven 7th Symphony, 2nd Movement

The first section of this piece features a melody and accompaniment set to this 8 bar rhythm:



1. How many times does this rhythm repeat before a new contrasting section of music begins? ***(12)***
2. Which section of the orchestra features most prominently throughout this section? ***(strings)***
3. Write the word which you think best describes the tempo of this movement above the grid:
   Adagio (slowly) **Allegretto (moderately quick)** **Presto (very fast)** ***(Allegretto)***
4. Using the grid below, write each of the following features in the numbered repetition boxes as they appear (NOTE: the grid contains more than the correct number of repetition boxes).

p **ff** **crescendo** **diminuendo**

low pitch **medium pitch** **higher pitch**

low strings only **violins added** **full orchestra** **counter melody**

TEMPO: ***Allegretto***

1 **P** **low pitch** **cello, bass & viola**	**2** **P** **low pitch** **cello, bass & viola**	**3** **P** **low pitch** **cello, bass & viola**	**4** **P** **low pitch** **violins added** **counter melody**
5 **P** **Medium pitch** **violins added** **counter melody**	**6** **P** **Medium pitch** **violins added** **counter melody**	**7** **crescendo** **higher pitch** **violins added** **counter melody**	**8** **crescendo** **higher pitch** **violins added** **counter melody**
9 **crescendo** **higher pitch** **violins added** **counter melody**	**10** **ff** **higher pitch** **full orchestra** **counter melody**	**11** **ff** **higher pitch** **full orchestra** **counter melody**	**12** **diminuendo** **higher pitch** **full orchestra** **counter melody**