

The background is a light cream color with a fine, dotted texture. It is decorated with various hand-drawn elements: a large orange scribbled shape in the top left with teal dots; a teal treble clef on the left; a yellow bean-like shape at the top; a teal musical note at the top center; a black musical note at the top right; a teal oval containing the word 'Introduction' in black text; a red musical note on the right; a teal circle and orange shape on the right side; a teal treble clef at the bottom center; a yellow musical note at the bottom left; a red musical note at the bottom right; a yellow arch-like shape at the bottom right; and a small orange scribbled shape with black dots at the bottom center.

Introduction

Ludwig van Beethoven:

Symphony No. 5 in
C Minor I. Allegro con brio

Rhythm, pitch, motive, expression



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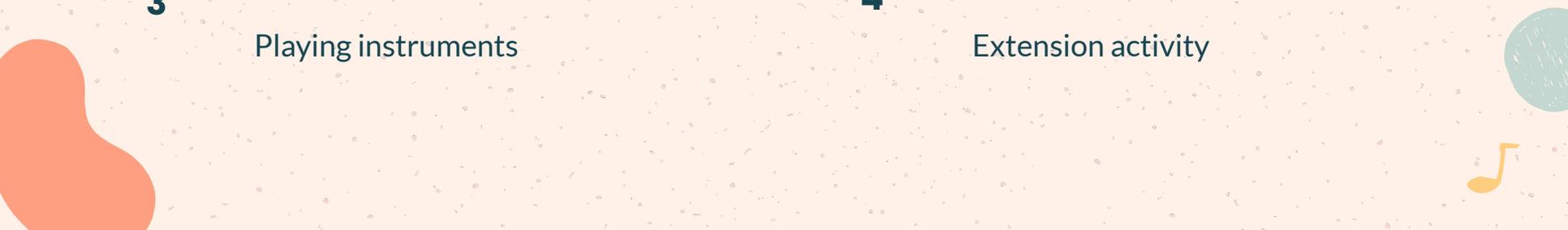


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1

Exploring motif

Listening and creating



A famous motif



Let's explore one of Beethoven's most famous motives (themes) and create our own!



- After listening to the first few seconds of the piece, ask, **“Do you know the composer or title of this famous piece?”** (Beethoven’s Symphony No. 5)
- **“Why is it so recognizable?”** (memorable melody that catches the listener’s attention, repetition, it’s loud, dramatic, big dynamic contrasts)
- **“Who would like to hum the main musical idea for the class? How many notes do you count in that phrase?”** (4)
- **“How many notes are in the next short phrase?”** (4 notes again)
- **“Were the two short phrases exactly the same, different, or similar?”** (similar – same intervals and rhythm, but started on different pitches)
- **“Does Beethoven’s motif have repeated pitches? How many pitches are the same? ...Then what happens?”** (the first 3 pitches are the same pitch followed by a pitch that is lower) **“So, count how many times you hear the motif ‘ti-ti-ti, ta’ in the beginning.”**





How many times do you hear it?

Opening Motif (measures 1-24)
Symphony No. 5, First Movement
Ludwig Van Beethoven, 1804

Mark X each time you hear the motif:



X	X			



Have students share their answers of how many times they heard the motive (think/pair/share or turn to talk with their neighbor). Different answers provide a good reason to listen to the recording again to re-check answers.

Ask, “What is the correct answer?” (14)





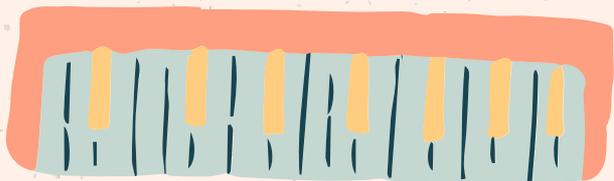
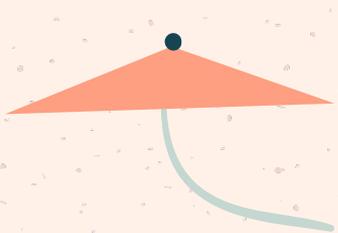
What is a motif?

A motif or musical theme is a short musical idea or phrase. The theme from “Jaws” uses only 2 notes!



Create your own!

Using Mallets and/or Chrome Lab



Mallet Motif

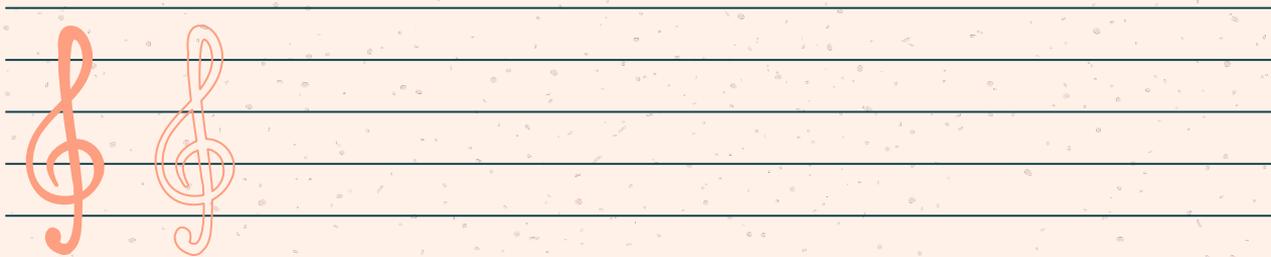
1st Movement Visual Listening Map

Watch and **discuss** how the motive is shown throughout, as the texture changes from one family of instruments playing it to the entire orchestra.

Work with a partner or in a small group and share one mallet instrument

Compose a motive similar to Beethoven's- 3 repeated notes followed by a different note. Experiment with playing that motive beginning on different pitches and playing the motive both up and down.

Complete a self assessment, make revisions and decide upon a sequence of four occurrences of their motive that they will share with the class. Write it down on paper any way that they want to, such as by writing the letter name to start on with an arrow up or down, and the letter name to play next. Video record the pieces on mallet instruments and play back the video for the class.

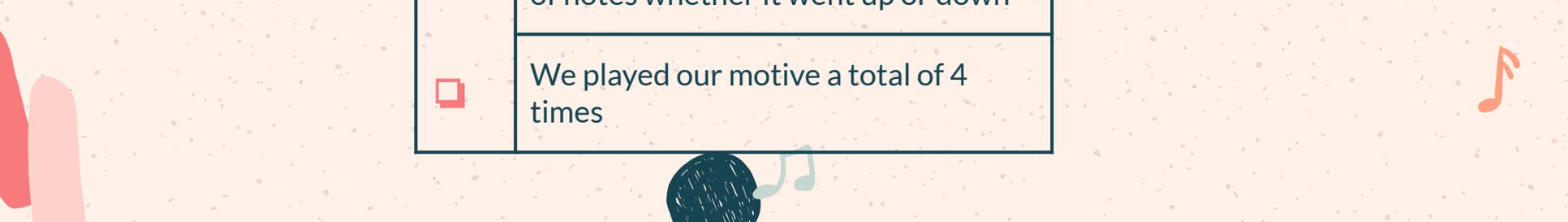




Self-assessment with partner:

(Not yet/Sometimes/ Yes, got it!)

<input type="checkbox"/>	Our motive had 3 repeated notes
<input type="checkbox"/>	We experimented with our motif going up and down
<input type="checkbox"/>	We played our motif starting on different pitches
<input type="checkbox"/>	Our motive skipped the same number of notes whether it went up or down
<input type="checkbox"/>	We played our motive a total of 4 times





Create with Chrome Music Lab

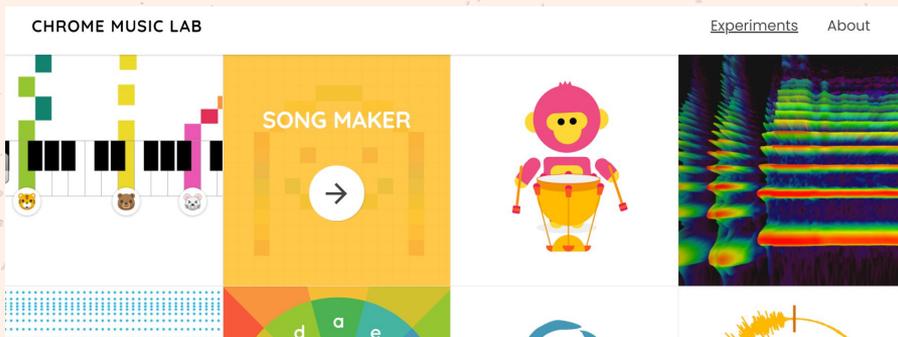


Composition based on visual listening map

Work collaboratively in small groups or individually in **Chrome Music Lab Song-Maker** Choose an instrument (marimba, piano, electronic) and begin writing a motif similar to Beethoven's.

Use the rhythm ti,ti,ti, ta__ (short, short, short, long__). Have students present their work to see which ones sound the most similar to the original motif and which ones sound different. Ask: "How are these the same or different from the original? Intervals? Instruments? Rhythms?"

Ask students to explain their process for composing and evaluate their own composition and performance.





Assessment time



Closure questions:

1)	What was the name of this famous piece, and who wrote it? (Symphony No. 5 by Beethoven)
2)	What is a motive or motif? (a musical idea or short phrase)
3)	How many notes were in Beethoven's motive for this piece? (4, with 3 of them the same pitch)
4)	How was your composition a little bit like Beethoven's? (it used a 4-note motive where 3 notes were repeated and then there was a skip that went up or down)

→ Student copies of "Opening Motif" listening sheets can be used for assessment.

→ Extensions and Follow-up Lessons:

- Listen to the rest of the recording; count how many times the **motive** is heard for another section. (The entire movement repeats, from 1:25–2:50.)
- Listen to Beethoven's Symphony No. 7 – second movement, and see how the rhythmic **motive**, "ta, ti-ti, ta, ta" is used throughout the work. Beethoven's 7th (Allegretto), visual listening map



2

Rhythm & Expression

Reading and playing



Beethoven
Symphony No. 5
in C Minor
Op. 67

Allegro con brio. $\text{♩} = 108.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in C.

Timpani in C.G.

Allegro con brio. $\text{♩} = 108.$

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Follow the score for the first 24 measures of Beethoven's 5th, then play a simplified score for percussion instruments, listening for expressive qualities and fermatas!

READ VERTICALLY
& HORIZONTALLY





Beethoven's Symphony No. 5, First Movement (first 24 measures) For non-pitched percussion



triangle?
ff

finger cymbals?
ff

agogo & cowbell
(high & low bells)
ff

6 *p*

a & c *p*

14 18 *cresc.* *f*

a & c *cresc.* *f*

22 *ff*

a & c *ff*

The image shows a musical score for non-pitched percussion instruments in 2/4 time. It consists of four systems of staves. The first system has three staves: triangle?, finger cymbals?, and agogo & cowbell (high & low bells), all marked *ff*. The second system has three staves, with the first two marked *p* and the third marked *p*. The third system has three staves, with the first two marked *cresc.* and *f*, and the third marked *cresc.* and *f*. The fourth system has three staves, with the first two marked *ff* and the third marked *ff*. Measure numbers 6, 14, 18, and 22 are indicated in boxes.

Ask, "Would you prefer to use instruments that ring or not?"

"Would instruments that ring sustain the half note/longer sound at the end of the phrase?"

Emphasize following the conductor (teacher) and noticing how the conductor showed the expression of the music and interpreted it. Tell students to be sure to play their instrument the correct volume.

Then rotate.



Assess each student's playing skills

(Not yet/Sometimes/ Yes, got it!)

<input type="checkbox"/>	Accurate 85–100% Accurate 70–85% Accurate <70%
<input type="checkbox"/>	Instrument technique
<input type="checkbox"/>	Rhythmic accuracy
<input type="checkbox"/>	Follows dynamics
<input type="checkbox"/>	Follows a conductor



Evaluate



Closure questions:

1)	What is a musical score? (a map or listing of everything that is played at the same time, and how it should be played)
2)	What does a fermata mean to do? (hold the note longer than usual)
3)	What does a conductor do? (help the musicians know when to play and how to interpret the music, like the expression markings)
4)	What's the difference between a composer and a conductor? (a composer writes music; a conductor leads a group in the performance of music) Beethoven was <u>both</u> !

- Have the class decide upon criteria they will use to evaluate their performance. Write these on the board. Examples include: proper playing technique; played with proper expression; followed the conductor
- Record their playing and play it back, allowing the class to make refinements, and to evaluate their performance.
- Use students' assessment of their class' performance, or a self-assessment of their own playing based upon these criteria or others they identify.

The background is a light cream color with a fine, scattered pattern of small pink and blue dots. Several large, soft-edged shapes in shades of pink, orange, and teal are scattered across the top. There are also several musical notes in yellow, orange, and red, and a small teal circle with white dots in the bottom right corner.

3

Melody & Form

Playing instruments, Major/minor



Beethoven's Symphony No. 5, First Movement
(first 24 measures)
For pitched percussion

The musical score is arranged in four systems, each with a staff for a different instrument: AG/SG, SM, AM, and BM/CBB. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The score is divided into three systems of measures:

- Measures 1-13:** All instruments play the opening motif. Dynamics range from *ff* (fortissimo) to *p* (piano). A box containing the number '6' is placed above the first staff at measure 6. The label 'AG only' is placed above the first staff at measure 13.
- Measures 14-17:** The SM and BM/CBB parts continue with the motif, while the AM part plays sustained chords. A box containing the number '14' is placed above the first staff at measure 14.
- Measures 18-24:** The AM part plays sustained chords. The other parts play the motif with increasing intensity. Dynamics include *p cresc.*, *f*, and *ff*. A box containing the number '18' is placed above the first staff at measure 18, with the instruction 'add SG'. A box containing the number '22' is placed above the first staff at measure 22. The label 'BM only' is placed above the first staff at measure 24.

Listen to the teacher play a Major and minor chord and/or scale.

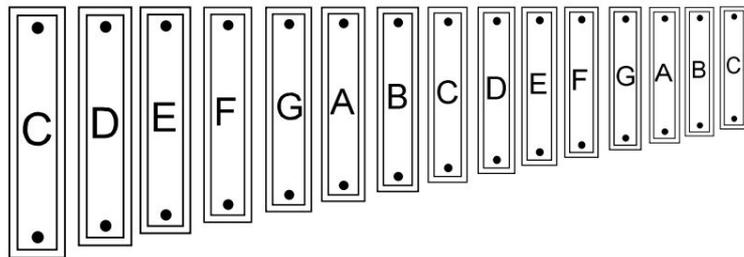
- minor keys might sound darker or more mysterious, but not all music in a minor key is 'sad'; for instance, many Israeli songs or songs sung in Hebrew are in minor keys, but not sad.
- Conversely, not all music in a major key is 'happy,' but it may sound a little brighter to some ears.

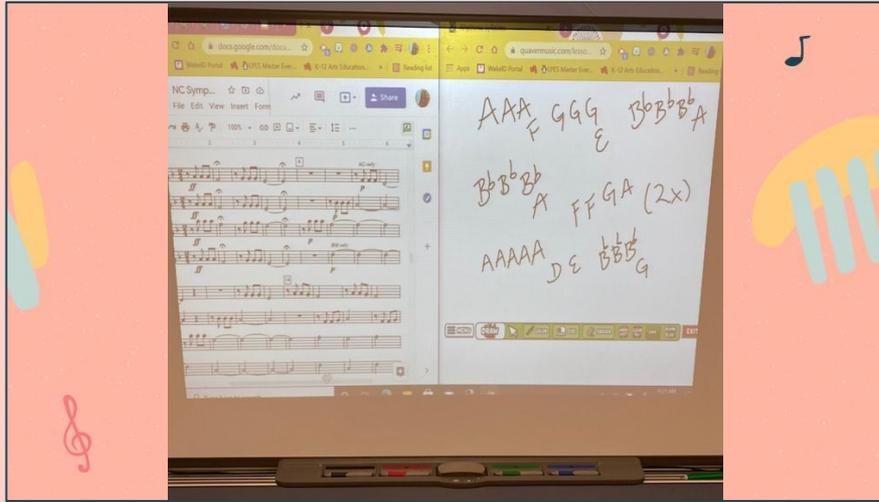
Students will learn to play the opening motif on pitched percussion and utilize ear training.

Paper xylophone

- Review proper mallet technique. Distribute paper practice xylophone, basic, explaining that we will replace all the Bs with B-flats. Have students do this at the barred instruments, picking up the bars carefully with one hand on each end.
- When at the instruments, give students the beginning note (A) and see if they can figure out how to play the opening by ear. “How many times will you play A?” (3) “Is the next note higher or lower?” (lower) “Can you figure out what the next note is?” (F) “After that note is held out, is the next note higher or lower?” (a step higher, G) “Will it then skip down the same way as the first time?” (yes, down to E)

Paper Practice Xylophone, Basic





Listening to the beginning of Beethoven's 5th.

“Does it sound dark and ‘urgent’ in the beginning – as if to say, ‘Watch out?’” (yes; most sources agree that the motive meant, “Fate knocks at the door.”)

The original piece is in C-minor, but we're going to move our home tone to D-minor for mallets.



Assessment time



Closure questions:

1)	What is the tonality of music and how is it shown in printed music? (Tonality is the scale the music is based on or the key the music is in, shown in printed music by a key signature)
2)	What are two common scales or tonalities used in music? (Major and minor)
3)	Which of these did we concentrate on today? (minor)
4)	Why couldn't we play our Orff instruments with the recording today? (because we're playing in a different key than the recording, so that we have all the notes or bars to play that we need for this piece)

- Record the students' performance with or without the recording and then play it back, asking the class to first identify criteria such as rhythmic accuracy or fluency, expression, or the ability to follow the conductor and to evaluate their performance.
- Assess the playing skill of each student over time, (counting and/or playing) during this lesson and other mallet instrument based lessons, using the following rubric: Accurate all or most of the time some of the time seldom/not yet hand position notes & rhythm follows conductor.



4

Motif and meaning

Extension activity



More Motifs

1st Movement Visual Listening Map

Listen to the first movement of Beethoven's Fifth Symphony. What does the motif heard in the very beginning of the piece mean to you? What do you think the piece is about? (Is it thunder in the distance and light rain starting to fall? Is it fate knocking at the door?)

What do we know about Beethoven's life during this middle period? Did he leave notes about his intent? (Research Ludwig Van Beethoven in your media center or with your teacher's help.)

What are some alternative versions of the familiar motif (short melody that is repeated, unifying the piece) used in Beethoven's 5th symphony? Disco (A Fifth of Beethoven- Walter Murphy), Jazz, Cuban-style piano, and rock tributes (Roll Over Beethoven- Chuck Berry). What do these versions have in common? How are they different?

Design a set of criteria for evaluating music performances in order to determine the most enjoyable version. (For example, "Was this version aligned with the original composer's intent? Was it contrasting? What made it similar or divergent? Did you like how the arrangement was performed?")

Explain your personal preferences for why you selected the version you did as your preferred arrangement? What was it about the performance that made it enjoyable?

Famous Composers

Ludwig Van Beethoven

German composer

Early
1800s

200
years

Carlos Simon

American composer

Early
2000s

Classical, Romantic,
Modern, Postmodern

