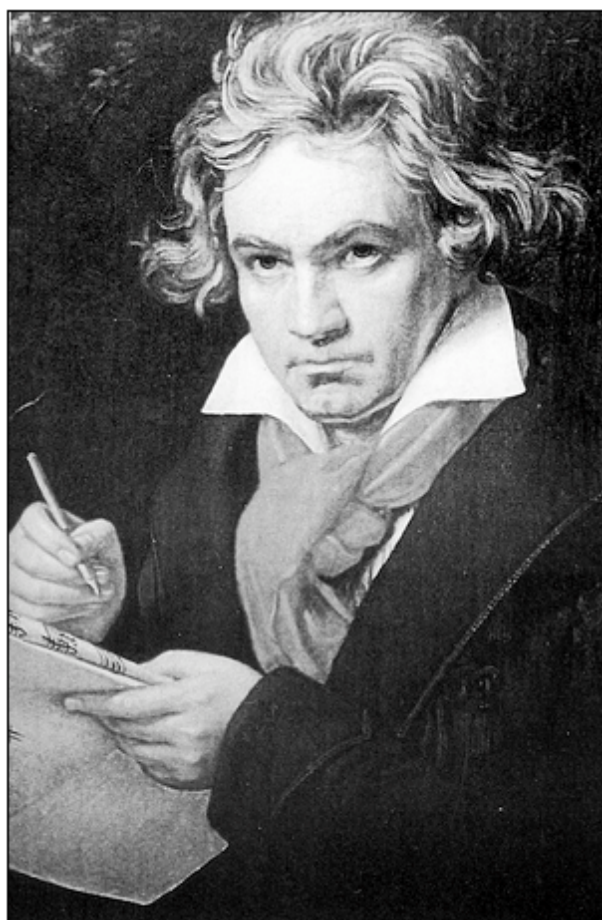


Instructional Unit

# THE DYNAMIC MR. BEETHOVEN



Robert de Frece • University of Alberta

# TABLE OF CONTENTS

<b>Foreword</b>	3
<b>Lessons for Classroom Teachers</b>	
LESSON 1: Dynamics—An Introduction	5
The Legend of the Prairie Rose	6
LESSON 2: Dynamic Markings	7
The Dynamics of Beethoven (Duplicating Master)	9
Rhythm Icons (opening of 3 <sup>rd</sup> Movement of Symphony No. 1)	10
Transparency Master	
<b>Lessons for Music Specialists</b>	
LESSON 1: Dynamics—An Introduction	12
The Legend of the Prairie Rose	13
LESSON 2: Dynamic Markings	14
The Dynamics of Beethoven (Duplicating Master)	16
Rhythm Icons (opening of 3 <sup>rd</sup> Movement of Symphony No. 1)	17
Transparency Master	
Supplementary Activity for Classroom Instruments: Sing and Play <i>Ode to Joy</i>	18
Orff Orchestration: <i>Ode to Joy</i>	19
<i>Ode to Joy</i> Teaching Plan	22
Supplementary Activity: Sing the First Movement of the “Moonlight” Sonata	25
“See the Moon” Score	26
<b>Meet the MUSIC ALIVE PROGRAM Alberta Team</b>	27

# FOREWORD

Ludwig van Beethoven holds a very special place in the history of Western Music. He led the change from the very formal Classicism of the 1700s to the more turbulent music of the Romantic period. He literally “broke out of the box” of the formal classical style. A good case in point is the way he stretched the minuet and trio form, a standard movement of the Classical Symphony to the point where it no longer sounded like a minuet and trio at all! At the same time in history, many advances were being made. In order to explore integration of Beethoven’s life and times with Social Studies, Science and Mathematics, read and discuss “Beethoven’s Times” on pages 10 and 11 of the NAC *Introducing Beethoven* Teacher Resource Kit. Page 12 of *Introducing Beethoven* also tells of a number of Beethoven’s contemporaries in the fields of music, literature and the visual arts.

This instructional unit is divided into two sections. The first (beginning on page 4) is designed for use by classroom teachers. The second section, beginning on page 11, is designed for specialist music teachers and includes an orchestration for use with pitched Orff instruments and recorders. Some components are common to both sections—these have been repeated for ease of use by teachers.

Because the music of Beethoven is filled with dramatic dynamic changes, this unit focuses on performing and hearing musical dynamics.

Robert de Frece  
University of Alberta  
August, 2009

# Lessons for Classroom Teachers



# LESSON 1

## Dynamics

### An Introduction

#### MATERIALS REQUIRED

• Non-pitched percussion instruments (drums, sticks, tambourines, triangles etc.). If these are not available, body percussion (stamping, thigh-patting, clapping, snapping) or “found sounds” in the classroom (slapping hands on desktops, playing the inverted waste basket like a drum, lightly brushing Venetian blinds with finger tips etc.) can be utilized.

#### OBJECTIVE

The students will:

- √ Create a sound carpet for a story using non-pitched percussion, body percussion, or found sounds at appropriate dynamic levels.

#### ANTICIPATORY SET/MOTIVATION

*Loud and soft sounds are all around us. The German composer Ludwig van Beethoven used loud and soft sounds to make his music very exciting. But the use of loud and soft, which we call dynamics in music, is not a new idea. Listen to this ancient First Nations legend that tells of loud and soft sounds. It tells the story of the Prairie Rose, which is the provincial flower of Alberta.*

#### PROCEDURE

Have the students:

1. Listen as you read the First Nations “Legend of the Prairie Rose” on page 6.
2. Use sound sources (non-pitched percussion, body percussion, or found sounds in the classroom) to make loud and soft sounds to accompany the story as you read it a second time.  
(√)

**TEACHER NOTE:** Pause and signal to students when they are to make their sounds and where they are to stop. Pauses are indicated in the story with // .

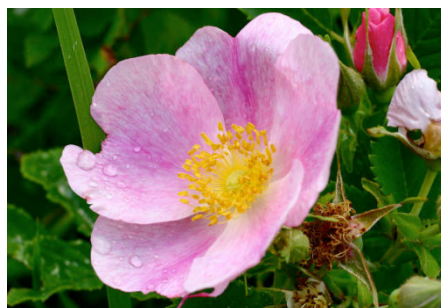
#### CLOSURE

*Today, you used loud and soft sounds to accompany a story. Next time, we’ll look at how loud and soft sounds are used in the music of Beethoven.*

#### OBJECTIVE SUMMARY

In this lesson, the students:

- √ Created a sound carpet for the First Nations “Legend of the Prairie Rose” using non-pitched percussion, body percussion, or found sounds at appropriate dynamic levels.



## The Legend of the Prairie Rose

Long, long ago, when the world was young and the people had not come out yet, no flowers bloomed on the prairie. Only grasses and dull greenish gray shrubs grew there. Earth felt very sad because her robe lacked brightness and beauty.

“I have many beautiful flowers in my heart,” Mother Earth said to herself. “I wish they were on my robe. Blue flowers like the clear sky in fair weather, white flowers like the snow of winter, brilliant yellow ones like the sun at midday, pink ones like the dawn of a springs day ... all these are in my heart. I am sad when I look on my dull robe, all gray and brown.”

A sweet little pink flower heard Earth's sad talking. “Do not be sad, Mother Earth. I will go upon your robe and beautify it.”

So the little pink flower came up from the heart of the Mother Earth to beautify the prairies. But when the Wind Demon saw her, he growled loudly, “I will not have that pretty flower on my playground.” He rushed at her, shouting and roaring loudly, and blew out her life.// But her spirit returned to the heart of Mother Earth.

When other flowers gained courage to go forth, one after another, Wind Demon also killed them with his loud roar// ... and their spirit returned to the heart of Mother Earth.

At last Prairie Rose offered to go. “Yes, sweet child,” said Mother Earth, “I will let you go. You are very lovely and your breath so fragrant that surely the Wind Demon will be charmed by you. Surely he will let you stay on the prairie.”

So Prairie Rose made the long journey up the dark ground and came out on the drab prairie. As she went, Mother Earth said in her heart, “Oh, I do hope that Wind Demon will let her live.”

When Wind Demon saw her, he rushed toward her shouting in a loud voice, “She is pretty, but I will not allow her on my playground. I will blow out her life.”//

So he rushed on, roaring and drawing his breath in strong, loud gusts. // As he came closer, he caught the fragrance of Prairie Rose. He said to himself softly, “Oh, how sweet! I do not have it in my heart to blow out the life of such a beautiful maiden with so sweet a breath. She must stay here with me. I must make my voice gentle and soft, and I must sing sweet songs. I must not frighten her away with my awful loud noise.” //

So Wind Demon changed.

He became quiet. He sent breezes over the prairie grasses. He whispered and hummed little songs of gladness. He was no longer a demon. //

The other flowers came up from the heart of the Mother Earth, up through the dark ground. They made her robe the prairie, bright and joyous. Even Wind came to love the blossoms growing among the grasses of the prairie.

And so the robe of Mother Earth became beautiful because of the loveliness, the sweetness and the courage of the Prairie Rose.

Sometimes Wind forgets his gentle songs and becomes loud and noisy, // but his loudness does not last long.

## LESSON 2

### Dynamic Markings

#### MATERIALS REQUIRED

- Handout of dynamics chart on p. 9.
- Overhead transparency of the rhythmic icons shown on page 10.

#### OBJECTIVE

The students will:

- √ Clap a rhythm, making a *crescendo* from soft (*piano*) to very loud (*fortissimo*).
- √√ Show the dynamic changes in a recorded example through arm/hand movements.

#### ANTICIPATORY SET/MOTIVATION

When you added your own accompaniment to the *Legend of the Prairie Rose*, you made loud and soft sounds. Today, you're going to learn about dynamics in music and how loud and soft sounds are shown on the printed page. We'll also listen to some music by Beethoven and signal to show the dynamics that we hear.

#### DEVELOP



Have the students:


1. Look at copies of the Dynamics Chart (p. 9) and follow as you read the introduction (or have selected students read aloud ) and explain the symbols used.

**TEACHER NOTE:** The following are the pronunciations for the Italian terms for dynamics

<i>fortississimo</i>	for-tee-see-see-moh	NOTE: In Italy, they say <i>fortissimissimo</i>
<i>fortissimo</i>	for-tee-see-moh	for-tee-see-mee-see-moh
<i>forte</i>	for-tay	
<i>mezzo forte</i>	med-zoh for-tay	
<i>mezzo piano</i>	med-zoh pyah-noh	
<i>piano</i>	pyah-noh	
<i>pianissimo</i>	pyah-nee-see-moh	
<i>pianississimo</i>	pyah-nee-see-see-moh	NOTE: In Italy, they say <i>pianissimissimo</i>
		pyah-nee-see-mee-see-moh
<i>crescendo</i>	kreh-shen-doh	
<i>diminuendo</i>	dim-in-yoo-en-doh	

A good way to explain the meaning of dynamics to the students is to start with *piano* (soft) and *forte* (loud). The suffix, "issimo" in Italian is the equivalent of "est" in English to make a superlative. If *forte* means "loud," *fortissimo* is "loudest." But in Italian, they go even further and can have a double superlative, so *fortississimo* literally means "loudestest" which is REALLY loud!

2. Look at the transparency of the rhythmic icons and say **short** for  and **long** for .
3. Say the whole phrase softly (*piano*).
4. Say the whole phrase loudly (*forte*).
5. Change the dynamics by starting at *piano* and making a *crescendo* to *fortissimo*, as shown in the second example.
6. Clap the second example, making the crescendo from *p* to *ff*. (√)

**TEACHER NOTE:** Point out that the phrase is repeated because of the  (repeat sign) shown at the end of the phrase.

**APPLY**

Have the students:

1. Listen to the opening of the third movement of Beethoven's Symphony No. 1 (NAC Orchestra recording, Band 3) which contains the rhythm and dynamics that the students just performed.
2. Hold their hands with palms and fingers together with fingers pointing away from themselves; have them move their hands further apart as the dynamics get louder, and closer together when the music is softer, as they listen to the complete third movement of the Symphony (Band 3). (√√)

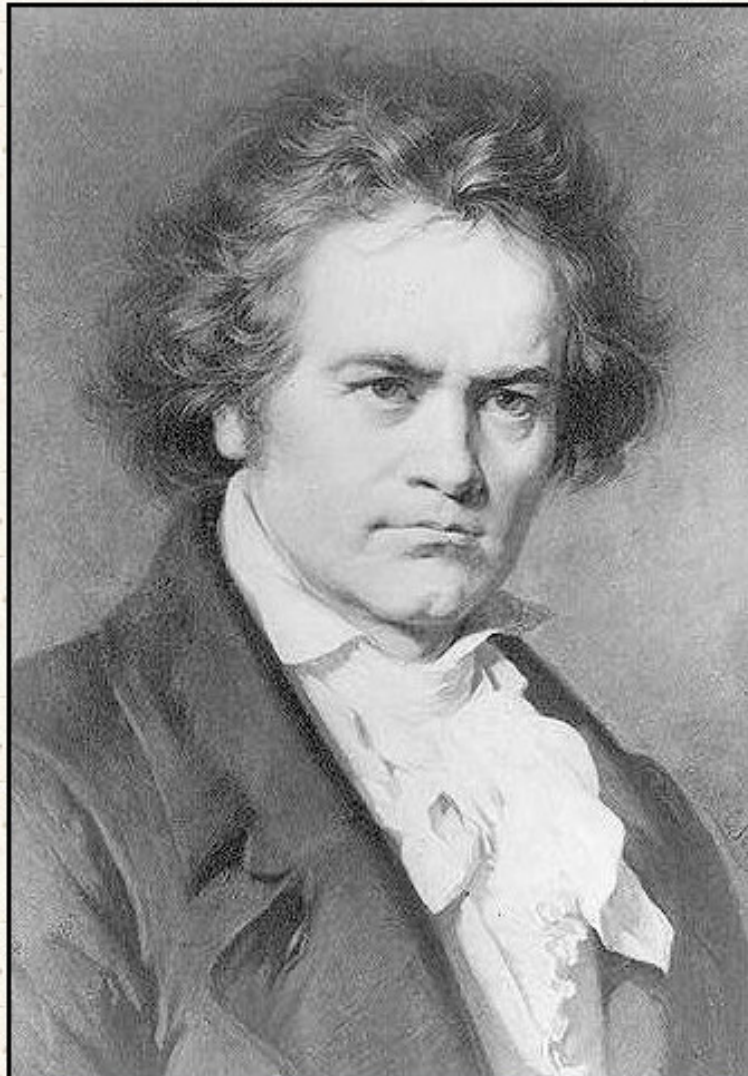
**CLOSURE**

*Today you performed the rhythm of the opening of the third movement of Beethoven's First Symphony with the dynamics shown on the screen, and then you showed the dynamics by moving your hands and arms as you listened to the movement played by the National Arts Centre Orchestra. What did the dynamics do for the music?* [The dynamics made the music more interesting and exciting.]

**OBJECTIVE SUMMARY**

In this lesson, the students:

- √ Clapped the rhythm of the opening phrase of the third movement of Beethoven's First Symphony, making a *crescendo* from soft (*piano*) to very loud (*fortissimo*).
- √√ Showed the dynamic changes in the recording of the third movement of Beethoven's Symphony No. 1 through arm/hand movements.



## THE DYNAMICS OF BEETHOVEN

When Beethoven was young, music was written in the Classical style in which form and structure were very important. While previous composers had used dynamics (loud, soft, growing louder, and growing softer) in their music, Beethoven moved music into the Romantic style in which expression became very important and dynamics were much more dramatic.

The words used to describe dynamics in music are all Italian. Italy was very important in the musical world of earlier times. Italian music was all the rage so composers used Italian terms in their music. The Italian word for soft is *piano*. The Italian word for loud is *forte*. When the piano was invented, its full name was the *fortepiano* because it was the first keyboard instrument that could play loudly or softly, depending on how quickly the key was moved downward, making the hammer strike the strings with different amounts of force.

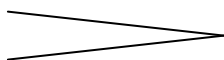
There is a big range of dynamics used in music, as is shown in the following chart:

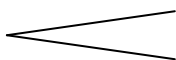
<i>fff</i>	<i>fortississimo</i>	triple <i>forte</i> very very loud
<i>ff</i>	<i>fortissimo</i>	double <i>forte</i> very loud
<i>f</i>	<i>forte</i>	loud
<i>mf</i>	<i>mezzo forte</i>	moderately loud
<i>mp</i>	<i>mezzo piano</i>	moderately soft
<i>p</i>	<i>piano</i>	Soft
<i>pp</i>	<i>pianissimo</i>	double <i>piano</i> very soft
<i>ppp</i>	<i>pianississimo</i>	triple <i>piano</i> very very soft

When music gets louder, the Italian term used is *crescendo* (abbreviation: *cresc.*). This is shown with 2 lines that get further apart:



When music gets softer, the Italian term used is *diminuendo* (abbreviation: *dim.*). This is shown with 2 lines that get closer together:



**EXAMPLE 1****EXAMPLE 2** $p$  $ff$

# Lessons for Music Specialists



# LESSON 1

## Dynamics

### An Introduction

#### MATERIALS REQUIRED

• Non-pitched percussion instruments (drums, sticks, tambourines, triangles etc.). If these are not available, body percussion (stamping, thigh-patting, clapping, snapping) or “found sounds” in the classroom (slapping hands on desktops, playing the inverted waste basket like a drum, lightly brushing Venetian blinds with finger tips etc.) can be utilized.

#### OBJECTIVE

The students will:

- √ Create a sound carpet for a story using non-pitched percussion, body percussion, or found sounds at appropriate dynamic levels.

#### ANTICIPATORY SET/MOTIVATION

*Loud and soft sounds are all around us. The German composer Ludwig van Beethoven used loud and soft sounds to make his music very exciting. But the use of loud and soft, which we call dynamics in music, is not a new idea. Listen to this ancient First Nations legend that tells of loud and soft sounds. It tells the story of the Prairie Rose, which is the provincial flower of Alberta.*

#### PROCEDURE

Have the students:

1. Listen as you read the First Nations “Legend of the Prairie Rose” on page 14.
2. Use sound sources (non-pitched percussion, body percussion or found sounds in the classroom) to make loud and soft sounds to accompany the story as you read it a second time.  
(√)

**TEACHER NOTE:** Pause and signal to students when they are to make their sounds and where they are to stop. Pauses are indicated in the story with // .

#### CLOSURE

*Today, you used loud and soft sounds to accompany a story. Next time, we’ll look at how loud and soft sounds are used in the music of Beethoven.*

#### OBJECTIVE SUMMARY

In this lesson, the students:

- √ Created a sound carpet for the First Nations “Legend of the Prairie Rose” using non-pitched percussion, body percussion, or found sounds at appropriate dynamic levels.



## The Legend of the Prairie Rose

Long, long ago, when the world was young and the people had not come out yet, no flowers bloomed on the prairie. Only grasses and dull greenish gray shrubs grew there. Earth felt very sad because her robe lacked brightness and beauty.

“I have many beautiful flowers in my heart,” Mother Earth said to herself. “I wish they were on my robe. Blue flowers like the clear sky in fair weather, white flowers like the snow of winter, brilliant yellow ones like the sun at midday, pink ones like the dawn of a springs day ... all these are in my heart. I am sad when I look on my dull robe, all gray and brown.”

A sweet little pink flower heard Earth's sad talking. “Do not be sad, Mother Earth. I will go upon your robe and beautify it.”

So the little pink flower came up from the heart of the Mother Earth to beautify the prairies. But when the Wind Demon saw her, he growled loudly, “I will not have that pretty flower on my playground.” He rushed at her, shouting and roaring loudly, and blew out her life.// But her spirit returned to the heart of Mother Earth.

When other flowers gained courage to go forth, one after another, Wind Demon also killed them with his loud roar// ... and their spirit returned to the heart of Mother Earth.

At last Prairie Rose offered to go. “Yes, sweet child,” said Mother Earth, “I will let you go. You are very lovely and your breath so fragrant that surely the Wind Demon will be charmed by you. Surely he will let you stay on the prairie.”

So Prairie Rose made the long journey up the dark ground and came out on the drab prairie. As she went, Mother Earth said in her heart, “Oh, I do hope that Wind Demon will let her live.”

When Wind Demon saw her, he rushed toward her shouting in a loud voice, “She is pretty, but I will not allow her on my playground. I will blow out her life.”//

So he rushed on, roaring and drawing his breath in strong, loud gusts. // As he came closer, he caught the fragrance of Prairie Rose. He said to himself softly, “Oh, how sweet! I do not have it in my heart to blow out the life of such a beautiful maiden with so sweet a breath. She must stay here with me. I must make my voice gentle and soft, and I must sing sweet songs. I must not frighten her away with my awful loud noise.” //

So Wind Demon changed.

He became quiet. He sent breezes over the prairie grasses. He whispered and hummed little songs of gladness. He was no longer a demon. //

The other flowers came up from the heart of the Mother Earth, up through the dark ground. They made her robe the prairie, bright and joyous. Even Wind came to love the blossoms growing among the grasses of the prairie.

And so the robe of Mother Earth became beautiful because of the loveliness, the sweetness and the courage of the Prairie Rose.

Sometimes Wind forgets his gentle songs and becomes loud and noisy, // but his loudness does not last long.

## LESSON 2

### Dynamic Markings

#### MATERIALS REQUIRED

- Handout of dynamics chart on p. 17.
- Overhead transparency of the rhythmic icons shown on page 18.

#### OBJECTIVE

The students will:

- √ Clap a rhythm, making a *crescendo* from soft (*piano*) to very loud (*fortissimo*).
- √√ Show the dynamic changes in a recorded example through arm/hand movements.

#### ANTICIPATORY SET/MOTIVATION

When you added your own accompaniment to the *Legend of the Prairie Rose*, you made loud and soft sounds. Today, you're going to learn about dynamics in music and how loud and soft sounds are shown on the printed page. We'll also listen to some music by Beethoven and signal to show the dynamics that we hear.

#### DEVELOP



Have the students:


1. Look at copies of the Dynamics Chart (p. 17) and follow as you read the introduction (or have selected students read aloud ) and explain the symbols used.

**TEACHER NOTE:** The following are the pronunciations for the Italian terms for dynamics

<i>fortississimo</i>	for-tee-see-see-moh	NOTE: In Italy, they say <i>fortissimissimo</i>
<i>fortissimo</i>	for-tee-see-moh	for-tee-see-mee-see-moh
<i>forte</i>	for-tay	
<i>mezzo forte</i>	med-zoh for-tay	
<i>mezzo piano</i>	med-zoh pyah-noh	
<i>piano</i>	pyah-noh	
<i>pianissimo</i>	pyah-nee-see-moh	
<i>pianississimo</i>	pyah-nee-see-see-moh	NOTE: In Italy, they say <i>pianissimissimo</i>
		pyah-nee-see-mee-see-moh
<i>crescendo</i>	kreh-shen-doh	
<i>diminuendo</i>	dim-in-yoo-en-doh	

A good way to explain the meaning of dynamics to the students is to start with *piano* (soft) and *forte* (loud). The suffix, “issimo” in Italian is the equivalent of “est” in English to make a superlative. If *forte* means “loud,” *fortissimo* is “loudest.” But in Italian, they go even further and can have a double superlative, so *fortississimo* literally means “loudestest” which is REALLY loud!

2. Look at the transparency of the rhythmic icons and say **short** for  and **long** for .
3. Say the whole phrase softly (*piano*).
4. Say the whole phrase loudly (*forte*).
5. Change the dynamics by starting at *piano* and making a *crescendo* to *fortissimo*, as shown in the second example.
6. Clap the second example, making the crescendo from *p* to *ff*. (√)

**TEACHER NOTE:** Point out that the phrase is repeated because of the  (repeat sign) shown at the end of the phrase.

**APPLY**

Have the students:

1. Listen to the opening of the third movement of Beethoven's Symphony No. 1 (NAC Orchestra recording, Band 3) which contains the rhythm and dynamics that the students just performed.
2. Hold their hands with palms and fingers together with fingers pointing away from themselves; have them move their hands further apart as the dynamics get louder, and closer together when the music is softer, as they listen to the complete third movement of the Symphony (Band 3). (✓✓)

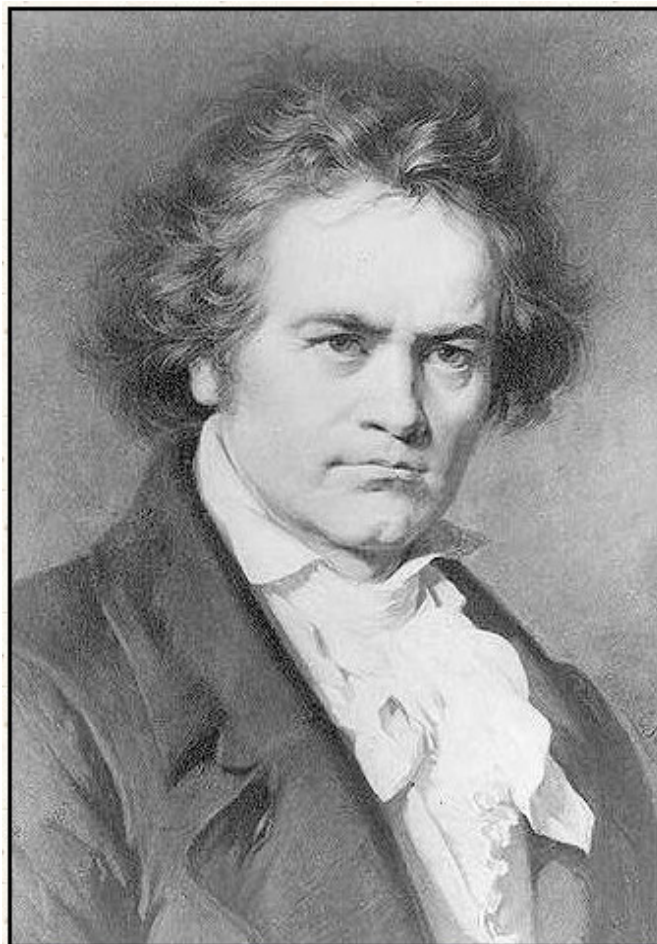
**CLOSURE**

*Today you performed the rhythm of the opening of the third movement of Beethoven's First Symphony with the dynamics shown on the screen, and then you showed the dynamics by moving your hands and arms as you listened to the movement played by the National Arts Centre Orchestra. What did the dynamics do for the music?* [The dynamics made the music more interesting and exciting.]

**OBJECTIVE SUMMARY**

In this lesson, the students:

- ✓ Clapped the rhythm of the opening phrase of the third movement of Beethoven's First Symphony, making a *crescendo* from soft (*piano*) to very loud (*fortissimo*).
- ✓✓ Showed the dynamic changes in the recording of the third movement of Beethoven's Symphony No. 1 through arm/hand movements.



## THE DYNAMICS OF BEETHOVEN

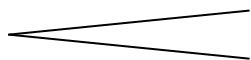
When Beethoven was young, music was written in the Classical style in which form and structure were very important. While previous composers had used dynamics (loud, soft, growing louder, and growing softer) in their music, Beethoven moved music into the Romantic style in which expression became very important and dynamics were much more dramatic.

The words used to describe dynamics in music are all Italian. Italy was very important in the musical world of earlier times. Italian music was all the rage so composers used Italian terms in their music. The Italian word for soft is *piano*. The Italian word for loud is *forte*. When the piano was invented, its full name was the *fortepiano* because it was the first keyboard instrument that could play loudly or softly, depending on how quickly the key was moved downward, making the hammer strike the strings with different amounts of force.

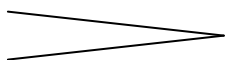
There is a big range of dynamics used in music, as is shown in the following chart:

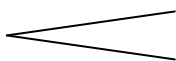
<i>fff</i>	<i>fortississimo</i>	triple <i>forte</i> very very loud
<i>ff</i>	<i>fortissimo</i>	double <i>forte</i> very loud
<i>f</i>	<i>forte</i>	loud
<i>mf</i>	<i>mezzo forte</i>	moderately loud
<i>mp</i>	<i>mezzo piano</i>	moderately soft
<i>p</i>	<i>piano</i>	Soft
<i>pp</i>	<i>pianissimo</i>	double <i>piano</i> very soft
<i>ppp</i>	<i>pianississimo</i>	triple <i>piano</i> very very soft

When music gets louder, the Italian term used is *crescendo* (abbreviation: *cresc.*). This is shown with 2 lines that get further apart:



When music gets softer, the Italian term used is *diminuendo* (abbreviation: *dim.*). This is shown with 2 lines that get closer together:



**EXAMPLE 1****EXAMPLE 2** $p$  $ff$

## SUPPLEMENTARY ACTIVITY FOR CLASSROOM INSTRUMENTS

### Sing and play the theme from the finale of Beethoven's Ninth Symphony

The theme from the last movement of Beethoven's Ninth Symphony can be sung with the text shown. It can also be played on the Soprano recorder. Once the children have learned to perform the orchestration, have them listen to part of the last movement of the Ninth Symphony.

**NOTE:** The last movement of the symphony is far too long for children to listen to. Find the last statement of the theme with the coda on a recording which will correspond to the orchestration of the theme and the coda.

The text provided is based on the sentiment of the original poem by **Johann Christoph Friedrich von Schiller** used by Beethoven, but omits religious references that may be problematic for use in public schools. Teachers in Catholic schools or other Christian schools may wish to use the hymn text commonly used with this melody, "Joyful, Joyful, We Adore Thee." This can be found on page 31 of the NAC *Introducing Beethoven* Teacher Resource Kit. The theme can also be played on the soprano recorder. A reproducible master of the melody can be found on page 32 of the NAC *Introducing Beethoven* Teacher Resource Kit.



# Ode to Joy

Theme from the Finale of Symphony No. 9

Ludwig van Beethoven  
Orchestration and words by Robert de Frece

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves: Voice SR, SG/AG, AX, Triangle, and BM. The lyrics are: "Come and sing a song of joy so peace can come to ev' - ry-one. Strength-ened with the fire of love, to - ward this goal we swift - ly run, (Sing loud and strong)".

**Voice SR**  
Come and sing a song of joy so peace can come to ev' - ry-one.

**SG/AG**

**AX**  
(Play a won-der-ful sym-pho-ny)

**Triangle**

**BM**  
(Beet-hov-en's song) (Come, sing a-long)

5  
5  
Strength-ened with the fire of love, to - ward this goal we swift - ly run,  
(Sing loud and strong)

Ode to Joy

9

9 Let the earth re - joice to - geth - er, broth - er, — sis - ter, join as one.

SG/AG

AX

Trgl.

BM

8

(Join in the song)

Detailed description: This block contains the musical score for measures 9 through 12. It features five staves: a vocal line (top), SG/AG (second), AX (third), Trgl. (fourth), and BM (bottom). The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "Let the earth re - joice to - geth - er, broth - er, — sis - ter, join as one." The SG/AG staff has rests for measures 9-11 and a quarter note in measure 12. The AX staff has a rhythmic accompaniment of quarter notes with accents. The Trgl. staff has a whole note in measure 9 and rests for measures 10-12. The BM staff has a rhythmic accompaniment of quarter notes. A rehearsal mark '8' is at the start of the BM staff, and the instruction "(Join in the song)" is at the end.

13

13 All our world in joy u - nit - ed; then our jour - ney will be done!

SG/AG

AX

Trgl.

BM

Detailed description: This block contains the musical score for measures 13 through 16. It features five staves: a vocal line (top), SG/AG (second), AX (third), Trgl. (fourth), and BM (bottom). The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "All our world in joy u - nit - ed; then our jour - ney will be done!" The SG/AG staff has rests for measures 13-15 and a quarter note in measure 16. The AX staff has a rhythmic accompaniment of quarter notes with accents. The Trgl. staff has a whole note in measure 13 and rests for measures 14-16. The BM staff has a rhythmic accompaniment of quarter notes. A rehearsal mark '13' is at the start of the vocal and SG/AG staves.

# Ode to Joy Coda

Beethoven  
Arr. R. J. de F.

The musical score is arranged in five staves, each with a label to its left: SG/AG, AX, BM, Triangle, and BX. The key signature is one sharp (F#) and the time signature is 4/4. The SG/AG, AX, and BM staves use treble clefs and contain block chords. The Triangle staff uses a percussion clef and contains a sequence of quarter notes. The BX staff uses a treble clef and contains a continuous eighth-note melody. The score is divided into four measures by vertical bar lines. The first measure contains the initial chords and triangle notes. The second measure continues the chords and triangle notes. The third measure contains a double bar line, indicating a repeat or a change in the arrangement. The fourth measure concludes the piece with a final chord and triangle note.

# Ode to Joy • Teaching Plan

## INSTRUMENTATION

SG/AG     **D**      **G**             **D**           Triangle  
 AX/AM     **D**                               
 BX/BM     **D**      **G**             **D**         

## TEACHING THE MELODY

Teach the melody through echoing by phrases or from notation.

## TEACHING THE ORCHESTRATION

Set up instruments in G-pentatonic (Remove the Corn Flakes)

**TEACHER NOTE:** Speech cues have been provided for teaching the parts. If the children can read quarter and eighth-note rhythms, put the rhythm of each part and have the children read the rhythm, first speaking in rhythm syllables, then patting, and finally transferring to instruments.

### 1. Teach the bass xylophone part.

Use the master on page 26 to make a transparency of the bass line.

Have the children:

- Note the pitches used: low *so*, *do*, and *so*.
- Note which motive is used only once (*Join in the song—Measure 12*)
- Mirror you, patting each motive, showing low D on your right leg, G on your left leg and high D on your left hip.

**TEACHER NOTE:** Beginning each 4-beat motive using your right hand (with the children beginning with their left) will result in correct mallet technique to play the part.

- Sing as they play the part on pitched instruments.
- “Sing in their heads” as they play the part on pitched instruments.
- Sing the melody as the Bass Xylophone part is played.

### 2. Teach the alto xylophone part.

Have the children:

- Echo you, saying the following speech pattern:



- Pat the rhythm with alternating hands.
- Play the rhythm on low D.
- Sing the melody accompanied by the Bass and Alto Xylophone Part.

### 3. Teach the soprano/alto glockenspiel part.

Have the children:

- Sing the song with BX and AX accompaniment as they mirror you, snapping the glockenspiel part.

**TEACHER NOTE:** Adjust hand position of snapping of your left hand to show the relative position of G and high D.

- Transfer the snaps to low D, G, and high D on the SG/AG.

### 4. Teach the triangle part.

Have the children:

- Sing the melody with BX, AX and SG/AG accompaniment and mirror you as you snap your fingers on the first beat of each 4-measure phrase.
- Tell you on which word or syllable you snapped (*Come, Strength, Let, All*).
- Transfer the part to triangle (finger cymbals may also be added).

**TEACHER NOTE:** This part is most easily performed when the players are singing.

5. Combine all parts with singing.
6. Teach the coda by singing the pitch names to each “section of the orchestra” in the rhythm shown.

### OPPORTUNITIES FOR CREATIVITY


- Put the following visual on the board or overhead projector.

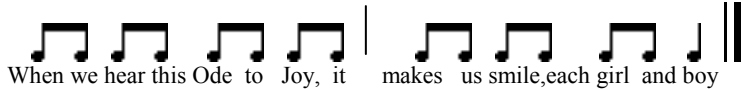
**Joy belongs to everyone. Sing and dance beneath the sun.**

**When we hear this Ode to Joy, it makes us smile, each girl and boy.**

Have the children:

- Recite the poem rhythmically:

**4/4**  Joy be-longs to ev'-ry one. Sing and dance be-neath the sun.

 When we hear this Ode to Joy, it makes us smile, each girl and boy

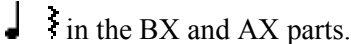
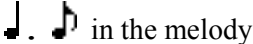
- Pat the rhythm of the words.
- Play the rhythm of the words all on low G with alternating mallets.
- Create their own melody according to the following guidelines:
  - \* Start on G
  - \* Play anything but G on the word “sun”
  - \* Play G on the word “boy”

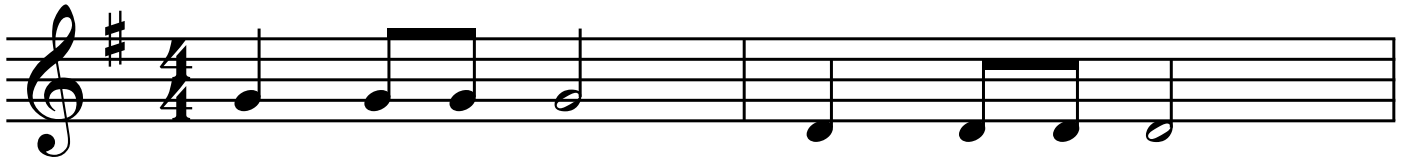
**TEACHER NOTE:** If you have the poem on the whiteboard, use another colour to mark these words, indicating pitches to be used or not used.

### FINAL FORM

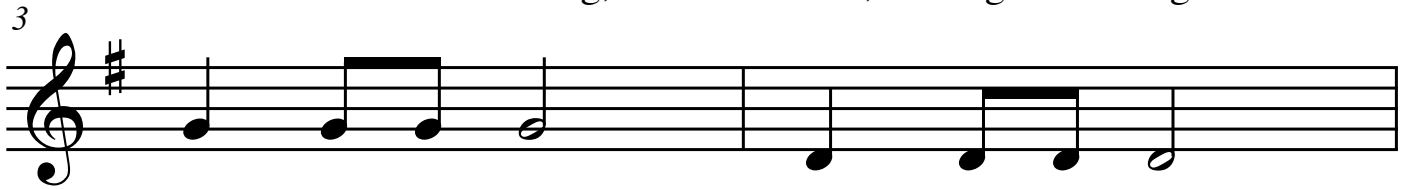
- Introduction: Improvisation based on the rhythm of the poem, either by soloists or the whole ensemble.
- Song: Voices accompanied by *tutti* instruments.
- Interlude: Improvisation by soloists or the whole ensemble.
- Song: Melody sung or played on soprano recorder, accompanied by *tutti* instruments.
- Coda: Played by all instruments.

### CONCEPTS THAT CAN BE REVIEWED IN TEACHING THIS ORCHESTRATION

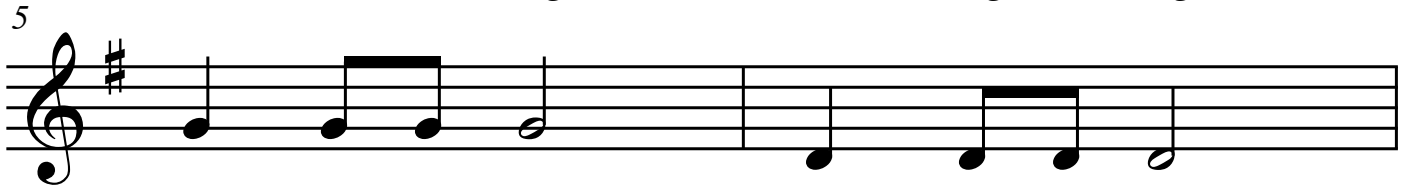
- Pitch: Low *so* in the BX line (also sung in measure 12 of the melody).
- Rhythm:  in the BX and AX parts.  in the melody.



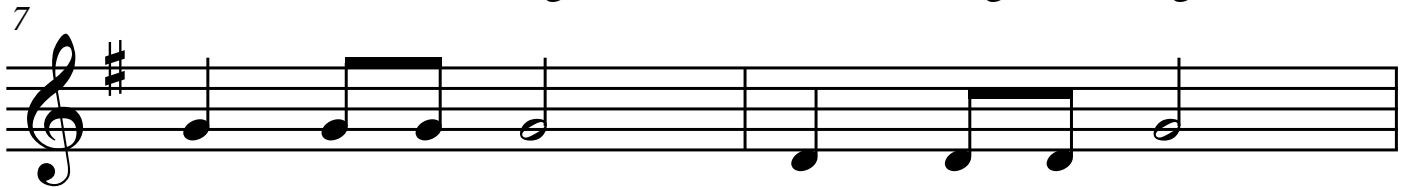
Beet - ho - ven's song, Come, sing a - long.



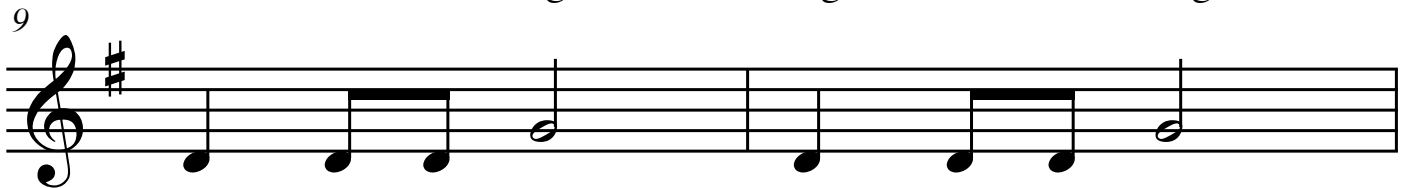
Beet - ho - ven's song, Come, sing a - long.



Beet - ho - ven's song, Come, sing a - long.



Beet - ho - ven's song, Sing loud and strong.



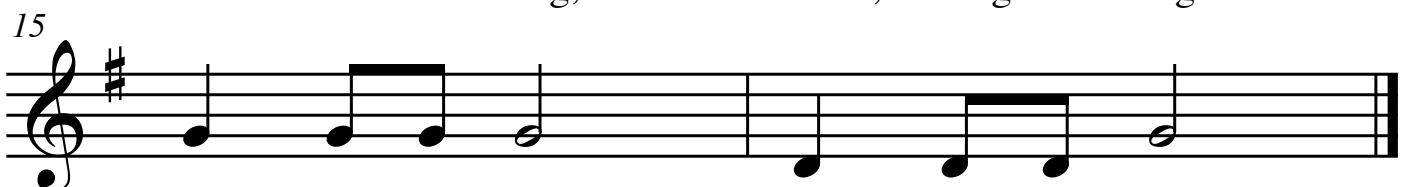
Sing loud and strong, Sing loud and strong,



Sing loud and strong. Join in the song.



Beet - ho - ven's song, Come, sing a - long.



Beet - hov - en's song, Sing loud and strong.

## SUPPLEMENTARY ACTIVITY

### Sing the melody of the First Movement of the “Moonlight” Sonata

The original title of Beethoven’s famous Sonata, Op. 27, No. 2 is “Quasi una fantasia” (Italian for “almost a fantasy”). The popular title of *Moonlight Sonata* came about several years after Beethoven’s death. In 1836, the German music critic Ludwig Rellstab wrote that the sonata reminded him of the reflected moonlight off Lake Lucerne. Since then, “Moonlight Sonata” has remained the unofficial title of the sonata.

Much of Beethoven’s music is motivic, ie, built on the development of short musical motives (a good example being the first movement of the Fifth Symphony, built on the famous “da da da—.”) At times, however, Beethoven wrote lovely melodies such as the “Ode to Joy” in the finale of the Ninth Symphony. Another example is the famous first movement of the *Moonlight Sonata*. For a full discussion of Beethoven and Romanticism, see pages 8 and 9 of the NAC Teacher Resource Kit, *Introducing Beethoven*.

Teach the children the melody on the following page, paying particular attention to the dynamic markings. Then, have the children sing as you play the movement on the piano, or have them sing along with a recording.



# See the Moon

Ludwig van Beethoven  
Words by Robert de Frece

Vocals

4 *pp*

See the moon, See the moon shine up in the

9 *p*

sky. See the moon, See the moon send down its sil - ver

15 *mf* *p* *mf* *p*

light. It shines on us. It shines on us, on us be -

21 *pp* *mf*

low on the earth. See the moon. See the moon in the

26 *f* *p* *f*

sky. It shines down up - on us. Shine bright-ly!

31 *p* 10 *pp*

Shine bright-ly. See the moon. See the moon shine

45 *p* *mf* *f*

up in the sky. See the moon. See the moon in its splen - dour

50 *mp* *mf* *p* *mf* *p*

shin - ing bright. It shines on us. It shines on us. O

56 *mf* *pp*

moon. Watch o'er us as we gaze up at your soft light. See the

61

moon. See the moon See the moon. See the moon. See the

65 *ppp* 3

moon. See the moon.

MEET THE  
*MUSIC ACTIVE*  
*PROGRAM*  
ALBERTA TEAM



***Robert de Frece* DMA**  
**Music Alive Program Curriculum Unit Writer**



Robert de Frece retired in 2008 from his position as Professor of Music and Music Education at the University of Alberta in Edmonton, where he continues to direct the Greenwood Singers, the University of Alberta Mixed Chorus and the U of A Faculty of Education Handbell Ringers. He has been a member of the author team for two textbook series published by Macmillan/McGraw-Hill, *Share the Music* and *Spotlight on Music*. His publications also include *Singing Round the Year*, *Hooray for Singing: Part-Singing Experiences for Upper Elementary and Middle School*, and two musicals for children (*Mi-Re-Do: The Game Show* and *Brought to You By*) co-authored with Sue Harvie. Dr. de Frece has taught summer Orff courses at the University of Alberta and at a number of American Universities, and in 2006, he presented an Orff seminar for teachers and professors in the People's Republic of China.



***Samantha Whelan Kotkas***  
**MMus, BMus**  
**Trumpet and Music Alive Program**  
**Teaching Musician**

Born in Canada, raised in Africa, and educated in Calgary and Houston, Samantha has dedicated her career to playing the trumpet and telling stories. She is a member of the Red Deer Symphony Orchestra's trumpet section as well as the Calgary-based brass ensemble, Altius Brass. Samantha has traveled internationally, both as a creative consultant working with teachers and artists to bring music to

children in an accessible way, and as a professional trumpet player. For the past fifteen years, Samantha's creative efforts have focused on combining her love of music with her desire to enhance arts education in Alberta. Samantha has produced children's presentations for the Calgary Philharmonic Orchestra, the Calgary Pro Musica Society, the National Arts Centre of Canada, the National Symposium on Arts Education, the Calgary Stampede Showband, and the Banff Centre for the Arts. As a Teaching Musician for the National Arts Centre of Canada, Samantha currently consults and performs in many Alberta Schools. She also teaches private trumpet lessons at her Sun Spot Studio.

Samantha performed the World Premier of her fifth rocky mountain fairy tale, *Winter Solstice*, with the Calgary Philharmonic Orchestra in March 2006, a performance she later duplicated with the Edmonton Symphony Orchestra on January 19, 2008. *Winter Solstice* was conceived and created by Samantha for full symphony orchestra and showcases the talents of Canadian composer Keon Birney and Canadian visual artist Lynne Huras. *Winter Solstice* is the culmination of many years of working with orchestral musicians and represents Samantha's dedication to bringing the sound of great music to children in a fun, accessible, and educational way.

Samantha has just recorded her much anticipated second CD: a jazz fairy tale CD, entitled *more rocky mountain fairy tales*. It was released on May 3<sup>rd</sup> in Calgary and May 24<sup>th</sup> in Banff to rave reviews.

If you would like to know more about Samantha Whelan Kotkas please visit her website at [www.storyfair.com](http://www.storyfair.com).



***Mary Fearon* BEd, BMus  
French Horn and Music Alive Program Teaching  
Musician**

Mary Fearon was born in Edmonton and holds a Bachelor of Music degree from the University of Toronto, and a Bachelor of Education from the University of Alberta. While living in Toronto, she performed with many groups including the Canadian Opera Company, the Toronto Symphony, the Toronto Pops Orchestra, the National Arts Centre Orchestra, and the York Brass.

Since returning to Edmonton, she has been a regular performer with the Edmonton Symphony, the Citadel Theatre, Alberta Baroque Ensemble, and numerous chamber ensembles. As a soloist she has been heard in recital at Alberta College, All Saints' Anglican Church, Canadian University College, Festival

Place, King's College, and the McDougall at Noon concert series. Ms. Fearon has been a guest artist at The Call of the Wild Horn Festival in Cold Lake since its inception in 1998. She has been heard on Our Music, CBC1, and had performed in the Wednesday at Winspear series. She is currently working on a solo CD recording.

Ms. Fearon has been the horn instructor at Alberta College since 1994, and is also in demand as a clinician and adjudicator. In the fall of 2006, she founded Horns A Plenty, a horn choir with over 20 members. She is married with three daughters (two who also play the horn), and an energetic Brittany Spaniel named Beau.



***Rosemarie Siever* Médaille d'or  
(Bordeaux Conservatoire), B. Mus.  
Saxophone and Music Alive Program  
Teaching Musician**

Born and raised in Edmonton, Rosemarie Siever holds a Bachelor of Music in Performance from the University of Alberta, where she studied with William Street. She also received First Prizes in Saxophone Performance and Chamber Music from the Bordeaux Conservatory (France), studying under Jean-Marie Londeix. Rosemarie has performed with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the NOWAge Orchestra, and has recorded for CBC Radio (Alberta in concert, Two New Hours, Wednesdays at Winspear). Her freelancing career has allowed her to perform across Europe and North America.

Rosemarie Siever can frequently be seen in Edmonton, teaching clinics and performing with the Retrofitz (60's soul/70's disco – [www.retrofitz.ca](http://www.retrofitz.ca)) and the studio b quartet. She teaches privately and in schools, and has taught at Augustana University College and

MusiCamrose Summer Camp. Rosemarie has been a Teaching Musician for the National Arts Centre of Canada since 2006, giving school presentations in both French and English.



***Jan Amsel* M. Mus., B. Mus.  
Violin and Music Alive Program  
Teaching Musician**

Jan Amsel holds a Bachelor of Music in Violin Performance from the University of Texas at Austin and a Master of Music in Violin Performance and Pedagogy from the Hartt College of Music. She studied with Andor Toth and Leonard Posner at the University of Texas and with Charles Treger at Hartt College. She is currently a member of the First Violin section of the Calgary Philharmonic Orchestra, the Kensington Sinfonia, and in a violin/cello duo with CPO cellist Tom Megee. She has also performed at the Aspen Music Festival, the Banff Festival, and the Oregon Coast Music Festival. Ms. Amsel created and is the host of the Calgary Philharmonic Orchestra's highly successful Saturday Morning at the Symphony series.

She serves on the CPO Education/Outreach, Program Planning, and Players' Committees, and is

very active doing education chamber performances in Calgary schools. In addition to examining throughout Canada as a member of the Royal Conservatory College of Examiners, Ms. Amsel has adjudicated at festivals throughout Alberta and British Columbia, and in Ottawa, and frequently leads Master Classes. She has taught private and group classes for the Calgary Suzuki Talent Education Society, as well as in the University of Texas String Project. She was also a founder of the Mount Royal College Preparatory Academy program. Ms. Amsel is currently a branch teacher of Mount Royal College Conservatory and also maintains a private studio.