

CC Fine Arts - Orchestra

In-Class Lesson Plans and Visuals Cycle 2, Weeks 20-24

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Note: Week 19 is the same for Cycles 1, 2, & 3

Beethoven's *Symphony no. 5*, *1st Movement* 1770-1827



About *Symphony No. 5*, *1st Movement*:

This is a stormy piece, with the famous theme singing, “Da-Da-Da-DAAAA!” over and over again. Listen to how Beethoven adds drama with the length of the DAAAAA!- how it seems to last a fraction longer than you’d expect.

Key Ideas & Vocabulary:

A **Sonata** is a symphony composed for one or two instruments, and literally means “sounded”. Handel, one of Beethoven’s teachers, made the **sonata** form of music famous. In symphonies of the Classical period, there would often be 4 movements (sort of like chapters in a book). The first movement would be a sonata. It would play a musical theme A, which is called the “exposition”, then do an elaborated or contrasting take on it with musical theme B, called the “development”. The first movement would then end with a harkening back to musical theme A, called the “recapitulation”. Beethoven is the master of sonatas- he put out 32 piano sonatas alone! See if you can hear the 3 parts in this movement.

A **Coda** is a “tail”. Just when you think it is ending, another different part is added on. Sonatas often have an introduction and coda added on. In this movement, we have a coda- the “4th” part at the end.

Listening to *Symphony No. 5*, *1st Movement*:

(students can mimic instruments heard, draw, or dance to the music)

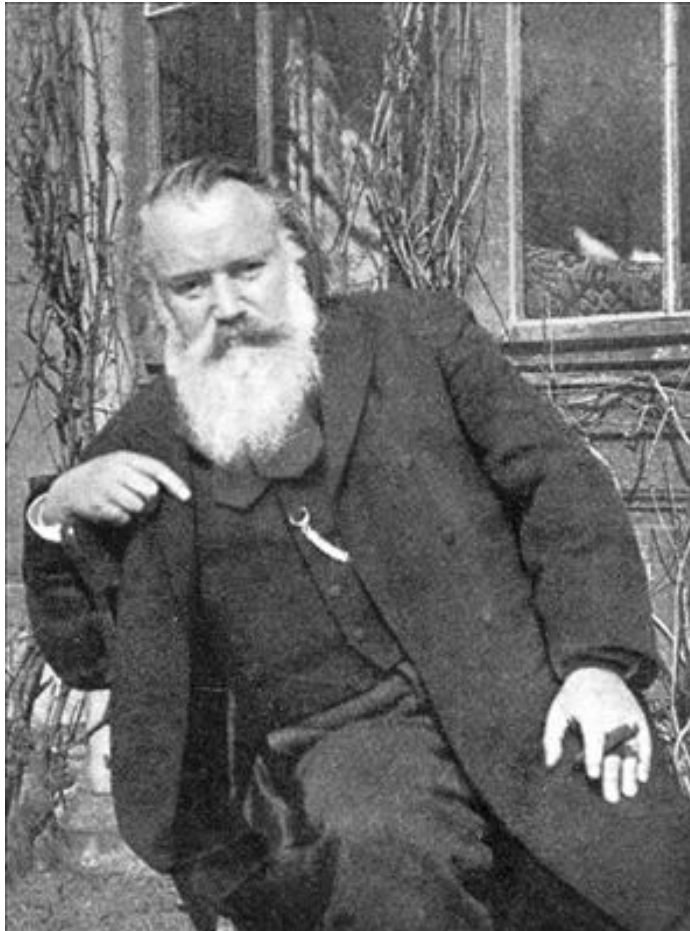
0:00-1:27(Theme A/**Exposition**) Hear the Theme “da-da-da-DAAAA!”, especially how the horns emphasize it and how the violins answer it, build it, and move it. The woodwinds answer the theme many times. It’s common to imagine a storm, as the rain comes down in differing patterns and intensity- heavy thundering, light drizzles, and even windy swirls.

1:28-2:54(Theme B/**Development**) Hear it start with the same tone, but then continue almost in a soft, almost more minor key. It gets sweet again, but with mystery played throughout.

2:55- 5:44(Theme A/**Recapitulation**) Can you pick out the main theme again? Can you hear the soft parts, the dramatic parts? The theme played and then the other instruments answering? How it seems the rain almost stops? Do you hear the solo instrument at 4:36? Do you hear how it seems like it will end at 5:44?

5:45-7:22(Tail of piece/**Coda**) This tail end is a curling tail. There are many places it could end, and you’re not sure where it’s going- up or down, but it continues on a fun journey till the end.

Brahms' *Symphony no. 4*, *3rd Movement* 1833-1897



About *Symphony No. 4*, 3rd Movement:

This 3rd movement is part of an actually intense symphony, but breaks it up with this sweet emotional moment. When Brahms' orchestra performed it, this movement caused such excitement that he had to repeat it!

Key Ideas & Vocabulary:

Allegro giocoso is a musical term meaning lively and joyous. *Allegro* is actually Italian for lively, brisk or quick. *Giocoso* is Italian for merry or playful. Composers always write tempo terms like these to let the musicians know the speed and mood to play the music. We usually see *allegro giocoso* in pieces that remind us of summer, children, and sunshine.

Fortissimo is another Italian musical term meaning loud and strong. Composers always write dynamic terms like this to let the musicians know how loud to play the music. Fortissimo is abbreviated **ff**.

Listening to *Symphony No. 4*, 3rd Movement:

(students can mimic instruments heard, draw, or dance to the music)
0:00-1:00 (Theme A)

In the first minute, the “Sailor’s Hornpipe” melody is the first theme of the piece, with horns echoing it, and then the orchestra echoing it. Do you hear the triangle at 0:37? Do you feel it’s a lively and joyous piece?

0:50-1:23 The second main theme is played in a more quiet and lyrical way.

1:23-2:17 A buildup leads to the main theme again. It morphs into minor and transitional versions.

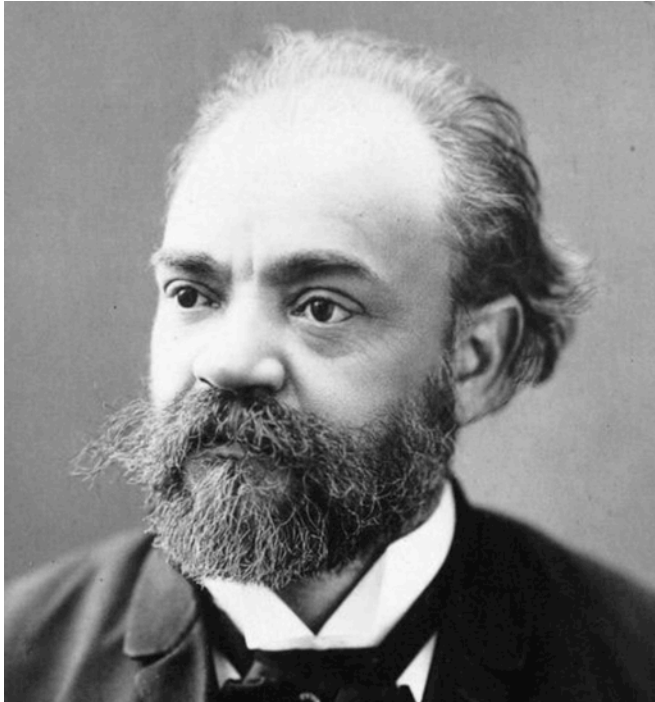
2:18-3:02 Woodwinds play the theme.

3:03-3:59 A horn play something different, but then you notice they’re harkening back to the main melody

4:00-4:49 Triangles again!

4:50-6:14A simmering mood is played, bubbling up to a boisterous ending.

Dvorak's *Serenade for Strings*, *4th Movement* 1841-1904



About *Serenade for Strings*, 4th Movement:

This was a piece written by the Bohemian composer Dvorak, pronounced “D(a)-VOR-zhak”. He had a talent for melody and a sunny disposition, both of which show through in this piece. He was also a friend and student of Brahms.

Key Ideas & Vocabulary:

A **Serenade** is a musical piece written for a special occasion. Sometimes we think of it as a piece played outdoors in someone’s honor, but by the 19th Century composers like Brahms wrote them like light symphonies with a small orchestra.

Listening to *Serenade for Strings*, 4th Movement:

(students can mimic instruments heard, draw, or dance to the music)

0:00- Theme A is played by the violins

It is like a sweet lullaby or a gentle walk through the meadows. Cellos play along.

2:02 a *Crescendo* is heard- the piece gets gradually louder. The key is changed- making the piece a bit more agitated and impassioned.

2:49 Theme B Light, quick, and short notes

3:38 Theme A again, with cellos and violins

4:45 The expressive climax of the piece

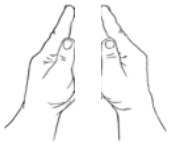
5:07 One last expression of the theme as it sweetly winds down

Beethoven & Transition

from Classical to Romantic Period

1685-1759

Handmotion: Make the form of a square, showing straight and ordered



Handmotion: Pull the corners of your mouth up into a happy face, then down into a sad face, showing emotions



Classical (1770-1830)- Reserved

About: Classical music was spare and reserved, and also simpler to play. Music began to be written for the enjoyment of common people, not just nobility. It focused on technique and theory, just as culture became fascinated with order in science, politics, and reason with the Age of Enlightenment.

Timeline: Classical period of the arts, Age of Enlightenment, Age of Industry, Ben Franklin discovered electricity, US founded, Napoleon as Emperor

Famous Composers: Haydn, Mozart, Beethoven

Romantic (1805-1910)- Drama

About: Romantic music was meant to evoke emotions, with lots of passion and drama, often through love stories and magical fantasies. With many more listeners, and with composer-conductors standing on podiums center-stage, they became famous like today's rock stars.

Timeline: War of 1812, Romantic period of the arts, US Westward Expansion, Communist Manifesto, Victoria's Rule over India, Darwin, Lincoln

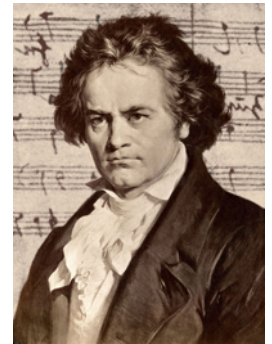
Famous Composers: Beethoven, Wagner, Tchaikovsky, Brahms, Dvorak, Mahler

The Classical Period

Sonatas, Symphonies and String quartets were the 3 forms of music that were most popular during this time period. Haydn, Mozart, and Beethoven are the three master composers of the era. In fact, they all knew each other and lived, worked, and studied in Vienna- the center of Classical Music.

Beethoven:

Ludwig van Beethoven was born in Germany to Johann, a court musician. His father wanted to make him into a famous child prodigy like Mozart, but he did it by beating him! When Beethoven was 22, he moved to Vienna, the center of Classical Music. Like his father, he had a fiery temper and didn't get along with people well. But people loved to watch him play, and he was truly gifted. Like Mozart, he trained under the famous composer "Papa" Haydn. His music is strongly influenced by Haydn's style and musical timing. At 31, he tragically started losing his hearing, setting him off into a great depression. His music though, full of pain, feeling, and emotion, shifted the structured Classical period into the more emotional Romantic Period.



The Romantic Period:

Just like the spiritualism of the Medieval and Renaissance music shifted to the floral decorative Baroque style, and then back again to the structured Classical Style, the Romantic period answers back with its focus on feelings.

Other important pieces and Fun Facts:

Beethoven wrote his *Ninth Symphony Ode to Joy* in response to a poem by the same name. He was the first to put singers with a symphony- shocking critics but thrilling the public.

He also wrote his *Eroica Symphony* (meaning "heroic") after being inspired by Napoleon Bonaparte. When he heard Napoleon switched from being a hero for the people to declaring himself emperor, he was enraged and ripped up the title page dedicated to him!



Brahms
1833-1897

&

Dvorak
1841-1904



Brahms

Johannes Brahms was a child prodigy, born in Germany. His father, a bass player, nurtured his talent. Brahms got jobs in a different fashion from other musicians who played in cathedrals and castles. He played in taverns and brothels, which gave him familiarity with dance music during his teen years.

He became close friends with Schumann, another famous composer, and his wife Clara. He became famous throughout Germany and the musical world in Vienna. He was known as one of the 3 B's: Bach, Beethoven, and Brahms. Brahms added to the Romantic era with warm and rich expressiveness. Much of what he wrote is lost to us, since he was so critical of himself he'd throw out compositions before anyone could look at them.

Today we hear his music and think it charming. But his style was new when he wrote it, and was even considered harsh. It led him to always wish he could write hummable melodies.

Dvorak

“D(a)-VOR-zhak” was a composer from Bohemia. That is where the city Prague is, in the Czech Republic bordered by Germany, Poland, and Austria. Dvorak was deeply in love with his country, and was often homesick when he was away. He had a cheerful personality, and throughout his life he was simple, mild-mannered, and well-liked. He came from a family of butchers and grew up playing the fiddle next to his father at weddings. When he moved to Prague, he decided to write music based on Bohemian folk music- ending up with the job of professor of composition at the Prague Conservatory.

Brahms, who always wanted to be able to compose melodies, became an important proponent of Dvorak, helping him to get published. Many of Dvorak's symphonies are heavily influenced by the style of Brahms.

At 52 Dvorak was invited to America for a prestigious job heading the brand new National Conservatory of Music in New York. Despite his deep reservations about leaving his loved Bohemia, he came to America and lived there for 3 years.