



**Introduction to Music Unit for grades 3–5
using Symphony No. 5 – first movement
by Ludwig van Beethoven
Dr. Kay Edwards, Miami University**

Unit Length

There are 3 lessons in this unit for grades 3–5. Lesson plans are designed for class periods of approximately 40-45 minutes. Teachers will need to adapt the lesson plans to fit their school resources, instructional time, and the individual needs of their students.

Lesson Use

The 3 lessons are designed primarily for use by general music teachers, however, portions of the lessons could be used by classroom teachers or homeschool teachers with limited music background as well.

Standards

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Objectives:

- Lesson 1

Anchor Standard - Plan and Make

Objectives:

- Lesson 1

Anchor Standard - Evaluate and Refine

Objectives:

- Lesson 1

Anchor Standard - Present

Objectives:

- Lesson 1

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- Lesson 2
- Lesson 3

Anchor Standard – Interpret

Objectives:

- Lesson 2



Anchor Standard - Rehearse, Evaluate, and Refine

Objectives:

- Lesson 2
- Lesson 3

Anchor Standard – Present

Objectives:

- Lesson 2
- Lesson 3

National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select

Anchor Standard – Analyze

Anchor Standard – Interpret

Objectives:

- Lesson 2

Anchor Standard – Evaluate

Objectives:

- Lesson 2

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

Objectives:

- Lesson 1

The Ohio 2012 Standards for Music (Progress Points) are indicated on each lesson also. Music teachers in other states can easily match their standards to those in this Unit. The 3 lessons combined address all 5 of the Progress Points for grades 3–5 in the new 2012 Ohio Academic Content Standards for Music.

Multiple Intelligences

The lessons facilitate musical, bodily–kinesthetic, verbal–linguistic, logical–mathematical, interpersonal, and intrapersonal intelligence, 6 of the 7 intelligences originally identified by Howard Gardner. Since this applies to the totality of the 3 lessons, these intelligences are not listed separately on the lesson plans.

Critical Thinking Skills

The lessons provide observable, measurable verbs from Bloom's Taxonomy of thinking skills. It is usually left up to the teacher to assess these skills in an age–appropriate and practical way suiting the class, beyond those methods provided.



Overview

Conceptual Learning and Objectives/Outcomes (that is, student learning outcomes) are indicated on each lesson. Over the 3 lessons, the Concept Areas of Rhythm, Melody/Pitch, Harmony/Texture, Form, Expression, and Tone Color are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, Creating (Composing), Notating/Reading, Evaluating, and Relating music to other subject areas.

The lessons for Beethoven's Symphony No. 5 – first movement for grades 3–5 are:

Lesson #1: [What's Your Motive?](#)

Lesson #2: [What's the Score?](#)

Lesson #3: [Mallet Fun!](#)

Prior Knowledge

No prior knowledge on the part of the student is needed, although it is helpful to have had these experiences: keeping a steady beat and moving to it; some basic movement experience; knowing how to play unpitched and pitched percussion instruments; and being able to read rhythms that use a pair of eighth-notes (ti-ti), half note (ta-a), quarter note (ta), quarter rest, and eighth rest. Additionally, some experience reading dynamic markings and a 3-stave score is helpful.

Materials and Equipment

Each lesson indicates the required materials and equipment. Whenever playing a recording, it is important to have a high-quality sound system and use a high-quality recording. *The Classics for Kids CD* or website with [free Naxos audio files](#) are very helpful in this regard, but your playback equipment is equally important. It should be better than that from a typical computer's built-in speakers. Special Note: Any indications for the recording time (minutes:seconds) may vary slightly on different playback systems.

Instructional Plans (Lesson Plans)

Each lesson plan has been designed specifically for the grade 3–5 age group, although music teachers may have to adapt portions of each plan. All of the plans have been “teacher-tested” (or are currently being tested) and are easy-to-follow, set up in a format similar to many music series textbooks. Step-by-step guidelines are given under the “Sequence” portion of each lesson.

Supplementary Materials

Some lessons include various teacher resources. By clicking on the highlighted, underlined link at that point of the lesson plan, you can read the handout with Adobe Acrobat Reader and print it out for use in your classroom. You may wish to make an overhead transparency, PowerPoint or SmartBoard slide, in addition to student copies. There are other activities and materials for [Ludwig van Beethoven](#) that can be found on the [Classics for Kids](#) website under the “Past Shows” tab.



Assessment/Evaluation

Assessment strategies are included with each lesson. Simple rubrics tied to the specific objective/outcome of each lesson are included. Teachers may find it helpful to collect assessment on individual students over longer periods of time, assessing perhaps 8 students during each class, or whatever is practical to maximize instructional time for children to be actively involved. Teachers may also further develop the assessment strategies given to include more specific rubrics that fit their district music curricula or other guidelines.

Extensions

Each lesson includes optional strategies for extending the lesson either that same day or on a separate day. Teachers may devise their own lesson extensions as they take advantage of the “teachable moments” that occur in their classrooms!



**RHYTHM; PITCH (Repeated Pitch, Interval); FORM (Motive)
LISTENING; CREATING
grades 3-5**

Lesson #1: What's Your Motive?

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.3a Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).
- MU:Cr1.1.4a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).
- MU:Cr1.1.5a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).

Anchor Standard - Plan and Make

Objectives:

- MU:Cr2.1.3b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- MU:Cr2.1.4b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- MU:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

Anchor Standard - Evaluate and Refine

Objectives:

- MU:Cr3.1.3a Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.
- MU:Cr3.1.4a Evaluate, refine, and document revisions to personal music, applying teacher provided and collaboratively developed criteria and feedback to show improvement over time.
- MU:Cr3.1.5a Evaluate, refine, and document revisions to personal music, applying teacher provided and collaboratively developed criteria and feedback, and explain rationale for changes .

Anchor Standard - Present

Objectives:

- MU:Cr3.2.3a Present the final version of personal created music to others, and describe connection to expressive intent.
- MU:Cr3.2.4a Present the final version of personal created music to others, and explain connection to expressive intent.
- MU:Cr3.2.5a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent .



National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #11

Objectives:

Extensions--

- MU:Cn11.0.3a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cn11.0.4a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cn11.0.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Ohio 2012 Standards:

(Progress Points)

- Listen to and perform a wide variety of music from multiple cultures focusing on the historical and cultural significance of the works.
- Relate historical information from the study of music to other art forms and disciplines outside the arts. (Extension)
- Develop criteria to evaluate solo and group performances of music.

Critical Thinking Skills (measurable verbs):

relate/tell; describe/restate; apply/demonstrate/practice/construct; compare/experiment; combine/arrange; assess/rate/evaluate/score/judge

Conceptual Learning:

A composer can utilize a motive (rhythmic and/or melodic idea) throughout a piece of music and its formal structure.

Objectives/Outcomes:

Students will listen and analyze part of a piece music, counting how many times they hear a famous motive. Students will create a new motive and play it on a mallet instrument. Students will evaluate their performance.

Materials:

- recording of *Symphony No. 5, first movement*, by Ludwig van Beethoven
- Opening Motive visual (Student copy)
- Opening Motive visual (Teacher copy)
- xylophones, glockenspiels, metallophones, chromatic bells, or keyboards
- Beethoven, 5th Symphony on YouTube (excellent iconographic representation of this piece, animated listening map),
- Beethoven's biography (for Extension)



Sequence:

1. Ask students to name the composer and title of this famous piece of music. Play 0:00–0:06 on the recording. (Symphony No. 5 by Beethoven) “Why do you think so many people know this piece as soon as they hear the beginning of it?” Solicit student answers, which may include that the opening is loud and really gets your attention.
2. Ask, “How many notes are in the first musical idea? Count how many notes you hear as I play the very beginning.” Play 0:00–0:03. (4 notes) “How many notes are in the next short phrase?” Play 0:03–0:06 (4 notes again). “Were the two short phrases exactly the same, different, or similar?” (similar – same intervals and rhythm, but started on different pitches) Tell them that we call a short musical idea or short phrase like that a motive or motif – like a short theme. “In the motive, how many pitches are the same? Then what happens?” (the first 3 are the same pitch, followed by a pitch that is lower) “So, count how many times you hear the motive ‘ti-ti-ti, ta’ in the beginning.” Play 0:00–0:06. Ask all students to show their answer on their fingers when you snap your fingers for the answer. (2 times)
3. Display the Opening Motive visual (Student copy), and pass out copies for each student. Point out that the first two times the motive is heard are each marked with an “X” in the blanks. The students are to keep marking an “X” each time they hear the motive beyond the opening, as you play the recording; however, tell them that there are more blanks than they need to use – but they don’t know how many extra.
4. Play the first 24 measures of the recording, from 0:00–0:17. Have students share their answers of how many times they heard the motive. Differing answers provide a good reason to listen to the recording again to check answers. “What is the correct answer?” (14). If you wish, play the recording again, pausing after various time has lapsed in the recording to check their answers, or, display the Opening Motive visual (Teacher copy).
5. Next, have the students work with a partner and share one mallet instrument between them. Their task is to compose their own motive similar to Beethoven’s in that it has 3 repeated notes followed by a different note that is a certain amount of xylophone bars away from the first one. They should experiment with playing that motive beginning on different pitches and playing the motive both up and down. Then, the pair should do a self assessment, make revisions and decide upon a sequence of 4 occurrences of their motive that they will share with the class and write it down 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.



6. Video record the pieces and play back the video for the class. Ask them to explain their process for composing and evaluate their own composition and performance in terms of specific criteria such as that found in the Assessment below, or other criteria they identify. (This could be done in the next follow-up lesson.)

7. Watch all or part of the iconographic representation (animated listening map) of “Beethoven, 5th Symphony” on [YouTube](#). Discuss how the motive is shown throughout, as the texture changes from one kind of instrument playing it to the entire orchestra playing it.

Closure/Questions:

1. “What was the name of this famous piece, and who wrote it?” (part of Symphony No. 5 by Beethoven)
2. “What is a motive or motif?” (a musical idea or short phrase) “How many notes were in Beethoven’s motive for this piece?” (4, with 3 of them the same pitch)
3. “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)

Assessment:

1. [Student’s name] participated throughout the lesson, and cooperated with partner:
....All of the Time
....Most of the Time
....Only some of the Time
....Not yet

2. Student copies of “Opening Motive” listening sheets can be used for assessment.

3. Self-assessment with partner: (Not Yet/Sometimes/Yes, got it!)

- Our musical motive had 3 repeated notes.
- We experimented with our motive going up and going down.
- We played our motive starting on different pitches.
- Our musical motive skipped the same number of notes or xylophone bars, whether it went up or down.
- We played our motive a total of 4 times.

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.
- Learn more about Beethoven’s life by consulting [Beethoven’s biography](#) on the Classics for Kids website, or other sources. Find out what events in American history



occurred during Beethoven's life (1770–1827) by consulting <http://www.fm.coe.uh.edu/timeline/1700s.html> and <http://www.fm.coe.uh.edu/timeline/1800s.html>. Important events include the Boston Tea Party (1773), the American Revolution (1775), the Declaration of Independence (1776), the end of the Revolutionary War (1783), the signing of the Constitution (1787), the Bill of Rights (1791), and the Louisiana Purchase (1803).

- Listen to and compare rock versions of this piece on YouTube such as those by **Jeff Fiorentino**, **Steve Vai**, and **Trans-Siberian Orchestra**.



**RHYTHM; EXPRESSION (Volume, Dynamics); TONE COLOR
LISTENING; PLAYING; READING
grades 3-5**

Lesson #2: What's the Score?

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Anchor Standard - Plan and Make

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- MU:Pr4.2.4b When analyzing selected music, read and perform using iconic and/or standard notation.
- MU:Pr4.2.5b When analyzing selected music, read and perform using standard notation.

Anchor Standard – Interpret

Objectives:

- MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo)
- MU:Pr4.3.4a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
- MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style)

Anchor Standard - Rehearse, Evaluate, and Refine

Objectives:

- MU:Pr5.1.3a - Apply teacher-provided and collaboratively developed criteria and feedback to evaluate the accuracy of ensemble performances.
- MU:Pr5.1.4a Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- MU:Pr5.1.5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
- MU:Pr5.1.3b Rehearse to refine technical accuracy, expressive qualities, and



identified performance challenges.

- MU:Pr5.1.4b Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
- MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

Anchor Standard – Present

Objectives:

- MU:Pr6.1.3a Perform music with expression and technical accuracy
- MU:Pr6.1.4a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
- MU:Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
- MU:Pr6.1.4b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.
- MU:Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select

Anchor Standard – Analyze

Anchor Standard – Interpret

Objectives:

- MU:Re8.1.3a Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
- MU:Re8.1.4a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- MU:Re8.1.5a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

Anchor Standard – Evaluate

Objectives:

- MU:Re9.1.3a Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.
- MU:Re9.1.4a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.
- MU:Re9.1.5a Evaluate musical works and performances, applying established



criteria, and explain appropriateness to the context, citing evidence from the elements of music.

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

Ohio 2012 Standards:

(Progress Points)

- [Sing and] play instruments, focusing on how musical elements...create meaning.
- Listen to and perform a wide variety of music from multiple cultures focusing on the historical and cultural significance of the works.
- Identify and classify [voices], musical instruments, roles, and careers of musicians.
- Develop criteria to evaluate solo and group performances of music.

Critical Thinking Skills (measurable verbs):

relate/state; describe/identify/recognize; apply/demonstrate/interpret/use; analyze/compare/differentiate/examine; assess/evaluate/revise/rate

Conceptual Learning:

A musical score is printed notation of what all the instruments are supposed to play, and how they are supposed to play. A score is read horizontally and vertically. Expression markings (dynamics) in printed music include p, f, ff, and crescendo (<). Conductors indicate these.

Objectives/Outcomes:

Students will listen to music and see the rhythmic notation for it. Students will read and follow a score while listening. Students will learn about the role of a conductor. Students will play percussion instruments while following dynamics and a conductor (the teacher).

Materials:

- recording of *Symphony No. 5, first movement* by Beethoven
- Beethoven's *Symphony No. 5 – first movement, for Unpitched Percussion* visual
- conducting gestures visual (Extension)

Sequence:

1. Tell students that a conductor follows a musical score of the music that shows what every instrument is playing at the same time, reading many staves simultaneously. After they listen to the opening 24 measures of Beethoven's symphony and follow a simplified score, they will get to play the score using percussion instruments (although the original score is written for a full orchestra). Display the visual of Beethoven's Symphony No.



5 – first movement, for Unpitched Percussion visual. Explain how the three staves are connected at the left, and therefore happen simultaneously; so, while listening, the students need to read vertically as well as horizontally. As they follow the score they should pay attention to the volume or expression (dynamic markings) of the music and be able to answer this question: “What markings in the score tell what volume or expression to play the music?” (*p*, *f*, *ff*, and *crescendo* – review the meanings of these)

2. Begin the recording from 0:00-0:21 and point to the appropriate place in the score while listening. Play it again and tell the students to look and listen for changes of dynamics (volume or expression), and that everyone should have at least one answer ready to share with the class. After playing, share answers.

3. Explain the fermata (“bird’s eye) markings that mean to hold the note longer than usual. Have everyone play the bottom line (the agogo and cowbell part) while patting or patsching their thighs. Show the longer note values by sliding the hands towards the knee.

4. Similarly, practice the middle line (the triangle part) while using a 2-finger clap, sliding across the hand for longer notes. Put the bottom line and middle lines together with half of the class patting and half clapping.

5. Next, practice the top line (the finger cymbal part) while snapping, extending the snap upward for held notes. Put all three lines together by dividing the class into three groups.

6. Transfer the three parts to the percussion instruments listed in the score. “What do all three of these instruments have in common?” (they all ring) “Why do we need instruments that ring to play this score?” (because many of the notes are half notes or are held longer than that, and the sound has to last) If there are not enough instruments available, take turns or make substitutions. (Finger cymbals can be played individually with small wood or hard rubber mallets to allow for more players.) Emphasize following the conductor (the teacher) and noticing how the conductor showed the expression of the music and interpreted it; tell them to be sure to play their instrument the correct volume.

7. Have students put instruments down and move to the next area in order to play a different instrument part. “What did I do as the conductor to show you to play loudly or softly without speaking?” (used larger gestures for loud and smaller ones for soft; used one or both hands to emphasize this)

8. Have students put instrument down and rotate in order to play the instrument group they have not yet played.



9. Have the class decide upon criteria we will use to evaluate our performance; write these on the board. Examples include: proper playing technique; played with proper expression; followed the conductor

10. Record their playing and play it back, allowing the class to make refinements, and to evaluate their performance.

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 is the difference between a composer and a conductor?" (a composer writes music; a conductor leads a group in the performance of music) "Can someone be both a composer and a conductor?" (yes – in fact, Beethoven was)

Assessment:

- Assess the playing skill of each student over time, during this lesson and other percussion-based lessons, using the all or part of the following rubric:

Accurate 85–100% Accurate 70–85% Accurate <70%

Instrument technique
Rhythmic accuracy
Follows dynamics
Follows a conductor

- Use students' assessment of their class' performance, or a self-assessment of their own playing based upon these criteria or others they identify.

Extension:

Have students learn the basic conducting beat pattern for music in 2, using the conducting gestures visual found in a previous Classics for Kids lesson plan for Haydn's 'Surprise' Symphony. Practice using larger gestures for loud and smaller gestures for soft. Take turns having student conductors while the class sings a well known song such as "When the Saints Go Marching In" or "This Land is Your Land," following the conductor's gestures for singing louder or softer.



**RHYTHM; MELODY; TONE COLOR; HARMONY (Tonality); EXPRESSION
PLAYING; LISTENING
grades 3-5**

Lesson #3: Mallet Fun!

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Anchor Standard - Plan and Make

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- MU:Pr4.2.4b When analyzing selected music, read and perform using iconic and/or standard notation.
- MU:Pr4.2.5b When analyzing selected music, read and perform using standard notation.

Anchor Standard – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Objectives:

- MU:Pr5.1.3a - Apply teacherprovided and collaboratively developed criteria and feedback to evaluate the accuracy of ensemble performances.
- MU:Pr5.1.4a Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- MU:Pr5.1.5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
- MU:Pr5.1.3b Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
- MU:Pr5.1.4b Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
- MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

Anchor Standard – Present

Objectives:



- MU:Pr6.1.3a Perform music with expression and technical accuracy.
- MU:Pr6.1.4a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation

National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select
Anchor Standard – Analyze
Anchor Standard – Interpret
Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10
Anchor Standard - Connect #11

Ohio 2012 Standards:

(Progress Points)

- [Sing and] play instruments, focusing on how musical elements...create meaning.
- Listen to and perform a wide variety of music from multiple cultures focusing on the historical and cultural significance of the works.
- Identify and classify [voices], musical instruments, roles and careers of musicians.
- Relate historical information from the study of music to other art forms and disciplines outside the arts. (Extension)
- Develop criteria to evaluate solo and group performances of music.

Critical Thinking Skills (measurable verbs):

relate/tell; describe/identify/restate; demonstrate/practice; compare; combine; assess/rate/evaluate

Conceptual Learning:

Tonality refers to the key that a piece of music is in and the scale it is based on, shown in printed music by a key signature; two kinds of tonalities are major and minor. We can read and play from a score, observing the composer's expression (dynamic) markings. We can follow a conductor.

Objectives/Outcomes:

Students will play the beginning of the first movement of Beethoven's Symphony No. 5 on Orff mallet instruments, in a different key than the recording. Students will evaluate their class performance.



Materials:

- recording of *Symphony No. 5, first movement* by Beethoven
- Beethoven's *Symphony No. 5, first movement for Pitched Percussion* visual
- bass metallophone, contra bass bars (optional), alto metallophone, soprano metallophone, alto glockenspiel, soprano glockenspiel
- paper practice xylophone, basic visual (plus student copies)
- rock versions of this piece available on YouTube (see Extension) such as those by Jeff Fiorentino, Steve Vai, and Trans-Siberian Orchestra
- history timelines of 1700s and 1800s (see Extension)

Sequence:

1. Ask students to be able to tell if the music you are about to play for them is in a major key (meaning that it has a bright sound) or in a minor key (meaning that it has a darker, more mysterious sound) – and that they will all give their answer at the same time by either forming a large “M” with the fingers of both of their hands for Major, or by using sign language and forming a small “m” by wrapping three fingers over the thumb of one hand for minor. If you wish, first play a C Major chord on the piano and ask, “Does it sound like it goes with this, major?” and then a C minor chord, “Or does it go with this, minor?” Play the recording from 0:00–0:09. Snap your fingers as a cue for all students to show their answer. (minor) Tell the class that music in a minor key sound darker or more mysterious, but that 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.’

2. “Who wrote this famous piece?” (Beethoven) “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.”) “Why do you think this piece is so famous and so popular?” Share student answers.

3. Tell the class that they are going to learn how to play the beginning of this piece on the pitched percussion (Orff mallet) instruments. Explain that the original piece (and the recording) are in a key or tonality that won’t work on our instruments because we don’t have all of the notes; therefore, we are going to play it in the next higher key. We won’t be playing along with the recording. Our ‘home tone’ is D.

4. Review proper mallet technique. Distribute paper practice xylophone, basic, explaining that we will replace all the B’s with Bb’s. Have students do this at the barred instruments, picking up the bars carefully with one hand on each end.

5. 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)

6. Display the score of Symphony No. 5, first movement for Pitched Percussion. Discuss the score as a whole. Point out the key signature and explain that the D Minor scale uses a flat or black key on the piano. Follow the score while listening to the recording from 0:00–0:22; while listening, point to where the recording is playing on the score for the class.

7. Teach the parts, having students practice saying note names, finding them on their paper xylophones, and playing the parts slowly. They should alternate their hands whenever possible.

8. Transfer the learning to the real pitched percussion instruments. Have students take turns playing.

9. 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.

10. As a reward and novelty, play a rock guitar version of this piece for the class (see Extension).

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) “What are two common scales or tonalities used in music?” (major and minor)
2. “Which of these did we concentrate on today?” (minor)
3. “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)

Assessment:

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



Extensions and Follow-up Lessons:

1. Learn more about Beethoven's life by consulting [Beethoven's biography](#) on the Classics for Kids website, or other sources. Find out what events in American history occurred during Beethoven's life (1770–1827) by consulting <http://www.fm.coe.uh.edu/timeline/1700s.html> and <http://www.fm.coe.uh.edu/timeline/1800s.html>. Important events include the Boston Tea Party (1773), the American Revolution (1775), the Declaration of Independence (1776), the end of the Revolutionary War (1783), the signing of the Constitution (1787), the Bill of Rights (1791), and the Louisiana Purchase (1803).

2. Listen to another version of this piece from YouTube, such as those by [Jeff Fiorentino](#), [Steve Vai](#), and [Trans-Siberian Orchestra](#). Compare the versions using a Venn diagram if desired, comparing musical elements such as instrumentation (timbre), or tempo.

Additional Teacher Resource:

For more information on this work, [visit this site](#).