BEETHOVEN’S PASTORAL SYMPHONY: MAN AND NATURE

SCHOOL DAY CONCERTS 2011
Resource Materials for Teachers
The New York Philharmonic’s education programs open doors to symphonic music for people of all ages and backgrounds, serving over 60,000 young people, families, teachers, and music professionals each year. The **School Day Concerts** are central to our partnerships with schools in New York City and beyond.

The pioneering **School Partnership Program** joins Philharmonic Teaching Artists with classroom teachers and music teachers in full-year residencies. Currently 3,000 students at 14 New York City schools are participating in the three-year curriculum, gaining skills in playing, singing, listening, and composition. For over 80 years the **Young People's Concerts** have introduced children and families to the wonders of orchestral sound; on four Saturday afternoons, the promenades of Avery Fisher Hall become a carnival of hands-on activities, leading into a lively concert. **Very Young People’s Concerts** engage pre-schoolers in hands-on music-making with members of the New York Philharmonic. The fun and learning continue at home through the Philharmonic's award-winning website **Kidzone!**, a virtual world full of games and information designed for young browsers.

To learn more about these and the Philharmonic’s many other education programs, visit [nyphil.org/education](http://nyphil.org/education), or go to the Kidzone! at [nyphilkids.org](http://nyphilkids.org) to start exploring the world of orchestral music right now.

The School Day Concerts are made possible with support from the **Carson Family Charitable Trust**, with additional support from the **Mary P. Oenslager Student Concert Endowment Fund** and the **Oceanic Heritage Foundation**.

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### CREDITS

**Writer:** Richard Mannoia, New York Philharmonic Senior Teaching Artist

**Contributors:**
- Evangeline Avlonitis, Teacher, PS 165
- Elizabeth Guglielmo, Assistant Principal, Supervision – Music and Art, Bayside High School

**Editors:**
- Theodore Wiprud, New York Philharmonic Director of Education
- Amy Leffert, New York Philharmonic Assistant Director of Education

**Design:** Ted Dawson Studio
Welcome to your School Day Concert!

The lessons in this booklet work together with the School Day Concert itself to enable your students to put their ears to good use in the concert hall. They will learn to notice, to describe, to compare and contrast. They will explore their own relationship with nature as they hear what Beethoven expressed 200 years ago. They will enter into a thrilling world of sound empowered to make their own sense of what they hear.

This booklet is divided into five Units, each with its own number of Activities. Each Activity is presented with an approximate timing, and every teacher can adjust the lesson plans according to their students' background and abilities. Elementary Extensions suggest ways to take each concept further at the grade-school level. Middle & High School Extensions provide ways to challenge those at the secondary level and/or students studying music.

To help you implement the units presented here, we also offer a teacher workshop where our Teaching Artists will guide you through the lessons. It is important that as many participating teachers attend as possible.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected on the big screen. To make the most of the opportunity, play the enclosed CD for your students and carry out as many of the lessons in this book as you can. Enjoy the lessons, indulge in listening, and have fun at your School Day Concert—see you there!

Theodore Wiprud
Director of Education

School Day Concerts

FOR MIDDLE SCHOOL AND HIGH SCHOOL TEACHERS
Teacher Workshop:
Monday, December 6, 2010
4:00–6:00 p.m.

Concerts:
Wednesday, February 2, 2011
10:30 a.m. and 12:00 p.m.

FOR ELEMENTARY SCHOOL TEACHERS
Teacher Workshop:
Tuesday, December 7, 2010
4:00–6:00 p.m.

Concerts:
Thursday, February 3, 2011
10:30 a.m. and 12:00 p.m.

FOR TEACHERS IN THE SCHOOL PARTNERSHIP PROGRAM
Teacher Workshops:
Wednesday, December 8
and Thursday, December 9, 2010
4:00–6:00 p.m.

Concerts:
Friday, February 4, 2011
10:30 a.m. and 12:00 p.m.

All Teacher Workshops take place at Avery Fisher Hall
Helen Hull Room, 4th floor
132 West 65th Street, Manhattan
The Program

Alan Gilbert, conductor
Theodore Wiprud, host

LUDWIG VAN BEETHOVEN  Symphony No. 6, Pastoral (1808)
1. Awakening of Cheerful Feelings upon Arrival in the Country
2. Scene by the Brook
3. Merry Gathering of Country Folk
4. Thunderstorm
5. Shepherd's Song; Happy and Thankful Feelings after the Storm

YOUNG COMPOSERS  Suite of New Works (February 2)
Qin Ding* (Age 20, Manhattan School of Music)  Ritual: Going Home
Julian Korzeniowski* (Age 18, LaGuardia High School)  Plutchik's Wheel
Eric Segerstrom (Age 17, Bethlehem Central High School)  From the Catacombs

*Participants in Making Score, a program of the New York Youth Symphony

VERY YOUNG COMPOSERS  Selection of New Works (February 3 and 4)
Ashley Balbi (Age 12, P.S. 59: '10)  Midnight Blue
Julian Galesi (Age 11, P.S. 39: '10)  Tsszzawwww…KABLAM!
Nuha Holby (Age 10, P.S. 24)  Voices of Darkness
Musa Jatta, Jr. (Age 10, P.S. 165)  Disco Vibe
Daniel Moors (Age 10, P.S. 199)  River Song
Myia Pino (Age 11, P.S. 108)  Cinderella

Very Young Composers

Created by the New York Philharmonic's Young Composers Advocate Jon Deak, the Very Young Composers program enables students with limited musical backgrounds to compose music to be performed by Philharmonic musicians. Very Young Composers serves fourth- and fifth-graders as an afterschool program for the Philharmonic's School Partnership Program schools, middle-schoolers in the new Bridge program at Avery Fisher Hall, and children and teens in countries around the world where the program has been introduced. In every locale, Very Young Composers culminates in astonishing works revealing the power of children's imaginations. Almost 100 compositions are played by ensembles of Philharmonic musicians, or even by the full Orchestra at School Day Concerts, each year.
The Blueprint for Teaching and Learning in the Arts is a guide for arts educators in New York City public schools. The Music Blueprint defines five strands of learning:

- Making Music
- Music Literacy
- Making Connections
- Cultural Resources
- Careers and Lifelong Learning

This Resource Guide for Teachers provides lessons that address all five strands. In the course of these lessons, your students will make music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and of course take advantage of an important community resource, the New York Philharmonic.

Created as a groundbreaking program by the New York Youth Symphony, Making Score provides aspiring composers under age 23 with a series of rigorous seminars in composition. Based on an advanced level study of orchestration, score reading, compositional technique, and a full spectrum of musical styles and genres, students work with prominent guest speakers who bring their expertise directly to the students. Topics covered include strings, woodwinds, brass, keyboard, percussion, vocal, electronics, Broadway, film music, world music topics and scoring. In addition to an orchestration session with American Composers Orchestra and reading sessions with the acclaimed Attacca Quartet and Puff woodwind quintet, students work one-on-one with a mentor to help realize individual compositions to be given premieres at Symphony Space.

For more information, please visit www.nyys.org.

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**Beethoven’s Pastoral Symphony**

**Man and Nature**

Ludwig van Beethoven’s nine symphonies are the foundation of the orchestra’s repertory. Composed between 1800 and 1824, they redefined the concert experience and launched the Romantic period in music. Much of Beethoven’s music is still part of the air we breathe. Almost everyone will hear something familiar in the powerful opening of his Fifth Symphony (Track 6), the glorious “Ode to Joy” from his Ninth Symphony (Track 7), his deceptively simple piano piece *Für Elise* (Track 8), and the dreamy *Moonlight* Sonata for Piano (Track 9).

Beethoven was born in Bonn, Germany in 1770 and was raised by a demanding musician father. As a child, he was recognized to have immense talent for both playing the piano and composing, and he published his first piece at the age of 11. Beethoven eventually moved to Vienna, the capital of the musical world, where he spent the bulk of his career. He became the most famous pianist of his day, performing his path-breaking concertos with orchestras, and producing performances of his astonishing symphonies. Beethoven was a great idealist who believed that music could change the world. But his life was always stormy, full of difficulties with family, with relationships, and with his health. In his late twenties he began going deaf – a tragic blow for a composer and concert pianist.

To escape the bustling city and to ease life’s frustrations, the composer often headed for the countryside. Beethoven said, “No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo which man desires to hear.” It was his love of nature that inspired the Sixth Symphony. Beethoven rarely gave his pieces titles, but on his Sixth Symphony he inscribed: “Pastoral Symphony, or Recollections of Country Life.”

The Sixth Symphony places us in a landscape by turns gentle, playful, and violent. It portrays feelings aroused by nature’s great forces and intimate details. How can an artwork convey the individual’s response to nature? And how are we responding to nature today? What has changed since Beethoven’s time? These are just a few of the questions the Sixth Symphony invites us to consider.
Unit 1
What’s a Pastoral?

**Activity 1**

Defining Pastoral  (5 minutes)

On the board draw a web with the word *pastoral* in it. Ask students, *Does anyone know what the word pastoral means? Is there a similar word that may give you a hint?* (For instance, pasture or pastor, the shepherd of a congregation.) *What if I write the word countryside under the word pastoral – what comes to mind?*

*Pastoral* refers to the countryside, including shepherds and the herding life. While your students brainstorm and create their own word webs, write on the board the words they suggest, such as beautiful, peaceful, serene, calm, nature, trees and tall grasses, hills, valleys, ponds, or any number of animals.

**Activity 2**

Envisioning and Drawing  (5 minutes)

Tell students, *Now I want you to envision a pastoral landscape. Close your eyes. What do you see? How do you feel? Who’s in the picture and what are they doing? Underneath your web, draw what’s in your mind’s eye.* Students draw and the class shares and explains what they included in their drawing and why.
Introducing Beethoven and Listening  (10 minutes)

Introduce the composer Ludwig van Beethoven. Refer to information on page 4 as necessary. Beethoven was a German composer inspired by long walks in the countryside. In 1808, he wrote his Sixth Symphony, which is also called his Pastoral Symphony. A symphony is a large piece for orchestra, usually in several big, separate sections called movements.

Listen to an excerpt from the Pastoral Symphony. If you like, invite students to draw while they listen.

Scene by the Brook (Track 10)

Ask your students, What do you imagine as you listen to this music? We know Beethoven loved taking walks in nature – how do you think his music reflects the experience he was having?

Elementary Extensions:

Read the picture book The Story of the Hudson by T. Locker with lovely pastoral paintings. Other books by Locker include John Muir: America’s Naturalist and Walking with Henry and Rachel Carson: Preserving A Sense of Wonder. Invite your students to associate pictures or ideas from these, or similar, books with passages of the Pastoral Symphony as you continue studying the piece.

Read the book Beethoven Lives Upstairs by Barbara Nichol. Students will learn about Beethoven in his later years and his frustration about going deaf and trying to compose. Ask students, What impact do you think Beethoven’s deafness may have had on his work?

Middle & High School Extension:

Explore the time period in which Beethoven lived (1770-1827). Do research online to find out more about his childhood, career, and body of music. Make a web and continue, as a class, to add on new and revealing information discovered during research.
Activity 1
Connecting to Feelings in Nature (10 minutes)

Make a T-chart labeled "What I see / How I feel" (in reference to a pastoral experience). Students might write:

- I see rolling hills/ It makes me feel peaceful
- I see cows grazing in the distance/ It makes me wonder about cows
- I smell wildflowers/ It makes me feel happy because the scent tickles my nose

Connect students to urban parks and explore how close their experiences are to Beethoven’s, even though we live in an urban environment. Recall a class outing, or visit the NYC Parks Department website to locate a local park or take a virtual park tour: www.nycgovparks.org (click on the “Explore Your Park” button).

Ask students, *In the city how can we have a pastoral experience similar to the ones Beethoven had? Even though we live in a primarily urban environment, where can we go in our neighborhood to connect with nature and the outdoors? How do you feel when you spend an afternoon at the park? What can we find in our neighborhood that Beethoven might have also encountered on his nature walks?*
Elementary Extension:

Google "pastoral landscapes" to find numerous examples of pastoral paintings and photographs to show students. Have students describe the images and ask what they all have in common. How do the images engage your senses? What feelings do you associate with the pictures?

Middle & High School Extensions:

Show students a video compilation of scenes from *The Lord of the Rings* showing the Shire, a pastoral area, at http://www.youtube.com/watch?v=sAb-fqBrUsY. Lead a discussion to compare pastoral settings: *What similarities do you notice between the Shire scene and the pastoral scenes you imagined when listening to the Pastoral Symphony? What similarities do you hear between Howard Shore’s Shire music and the first movement of Beethoven’s symphony?*

Compare composers and their relationships to their environment. Beethoven was expressing his feelings about the country. Name a song that expresses your feelings about the city, for example: Alicia Keys/Jay-Z, “Empire State of Mind” (clean version or chorus excerpt only); Billy Joel, “New York State of Mind”; or Frank Sinatra, “New York, New York.” Ask students, *How does Beethoven express his love for the country in the Sixth Symphony? How do these recording artists express their love for New York?*

Activity 2

Connecting Feelings to Music  (10 minutes)

While writing in journals, ask students, *Think of a time when you arrived at a place where you were looking forward to going. Describe the feelings you had on the way to that place. Describe the feelings you had as you walked into that place. How could you capture those feelings musically?*

Now listen to the first movement of the *Pastoral Symphony:*

Awakening of Cheerful Feelings upon Arrival in the Country (Track 1)

In this movement, Beethoven presents us again and again with the feeling of traveling, the feeling of anticipation, and the “rush” of first arriving somewhere we are looking forward to going. Ask students, *How does Beethoven’s music capture those feelings of anticipation and arrival?*
Students might answer:
- Repeated rhythms sound like bubbling energy and excitement.
- Dynamic surges feel like, “Are we there yet?” (Track 1: 4:37 to 4:52)
- Repeated melodic motive conveys the anticipation one feels when close to the desired destination (perhaps, one’s heart thumping) or the little “rush” of energy one feels when one is about to arrive. (Track 1: 4:52 to 6:09)

Activity 3

Exploring Beethoven’s Intentions (15 minutes)

Discuss how Beethoven wanted to portray his love for the countryside in his Sixth Symphony. The titles for the symphony’s five movements (big sections) are:
1. Awakening of Cheerful Feelings upon Arrival in the Country
2. Scene by the Brook
3. Merry Gathering of Country Folk
4. Thunderstorm
5. Shepherd’s Song; Happy and Thankful Feelings after the Storm

There has been much debate about Beethoven’s intentions in this symphony — was he portraying nature literally or abstractly? Beethoven said it was “more an expression of feeling than painting.” Discuss the quote with your students. What do you think he meant by this? Did he want to tell a story? Why did he give each movement its title?

People who believe Beethoven tried to make his music mimic nature sounds from the country often point to these parts:
- Bird calls (flute = nightingale, oboe = quail, clarinet = cuckoo) in the second movement (Track 11)
- Sounds of a gently flowing brook in the second movement (Track 12)

Ask students, What do you think? What do you hear? Do you imagine birds and a brook? Something different? Are there other parts of the symphony that directly portray sounds of nature? Can music actually sound like nature?
Activity 4

Connecting Beethoven’s Movements through Feelings (10 minutes)

In Beethoven’s symphony he describes a progression of feelings in the third, fourth, and fifth movement titles:

3. Merry Gathering of Country Folk
4. Thunderstorm
5. Shepherd’s Song; Happy and Thankful Feelings after the Storm

Ask students, What do you think about the country folk and their experiences in nature? How would you describe their feelings throughout the movements?

Listen to excerpts from the three movements and compare:

🎵 Merry Gathering of Country Folk (Track 13)
🎵 Thunderstorm (Track 14)
🎵 Shepherd’s Song; Happy and Thankful Feelings after the Storm (Track 15)

Ask students, What do you hear in the music that lets you know what the feelings are? How does the music compare to each title?
Unit 3
Storms and Climaxes

Activity 1
Connecting to Storms (10 minutes)

Lead students in a think-pair-share about their experiences in storms. Have them ask each other, Where were you? How did you know a storm was coming? What were your feelings? How did the storm change from beginning to end? What did you see? What did you hear? What did you like or dislike about the experience?

Activity 2
Thunderstorm Sounds (20 minutes)

Brainstorm sounds and images of a thunderstorm and assign a sound students can make to represent each. Students can use their voices, bodies, instruments, or objects in the room to represent their thunderstorm sounds. For example, first drops of rain = snap fingers, or rustling leaves = soft recorder trills.

Decide on an order of events and list it on the board. Determine where the climax(es) will be. Experiment with sudden surprises, dynamics (volume changes), and combinations of sounds. Practice, perform, and record if possible.
Activity 3

Listening to Beethoven’s Thunderstorm (10 minutes)

Have students make a line graph (make sure to make it large enough so that students can later write examples of musical elements on the graph to explain their feelings). On the x-axis write the words beginning, middle, and end evenly spaced apart. On the y-axis write calm, nervous, and terrified. As students listen to Beethoven’s storm music, they will track their emotions throughout the piece by plotting points at each emotional stage. Have students discuss what it was in the music that elicited these feelings (ex: “the increased tempo made me start to feel nervous in the middle of the piece”) and write their feelings on the graph as a visual representation of tracking intensity and emotion in music.

Shepherd’s Song; Happy and Thankful Feelings after the Storm (Track 15)

Afterward, ask students, Do you think the music directly represents a thunderstorm? If so, what instruments are used to represent thunder? What instruments do you think represent rain or wind? How does Beethoven use dynamics (volume changes) to express the sounds of the thunderstorm? Is there a high point? Most exciting part? Beethoven said his music was an expression of feelings – does it actually represent a thunderstorm or does it convey the feelings you might have during a thunderstorm?

Activity 4

Climaxes and Intensity (10 minutes)

We just heard climaxes in Beethoven’s “Thunderstorm” movement. He used dynamics to create stormy intensity. How else can a composer create growing intensity in his or her music?

Listen to the following excerpts and discuss how an orchestra can be used to create musical intensity and a climax. Responses may include faster notes, adding instruments, heavier accented notes, etc.

Shepherd’s Song; Happy and Thankful Feelings after the Storm (Track 16)
Scene by the Brook (Track 17)
Awakening of Cheerful Feelings upon Arrival in the Country (Track 18)
**Elementary Extensions:**

Explain that in literature we also have ways of building tension and climax. With the use of a story map, discuss how a story has a distinct introduction, rising action, climax, falling action, and a resolution. Write an interactive story with the class after they consider ways of building tension in a story.

Questions to consider:

- How can we build tension in a story?
- Should we build it slowly or quickly?
- Do we want it to be predictable? Unpredictable?
- Should there be any surprises?
- How can attention to description, setting, use of sound effects, and action help us create tension?
- Should there be a resolution, or not?

Make connections with the way Beethoven builds and resolves the tension in the “Thunderstorm” movement. Students can make a Venn diagram to compare ways to create tension in music and ways to create tension in writing.

**Middle & High School Extension:**

Illustrate the feeling of tension and release involved in a climactic moment. Direct students to stand in a circle and instruct them to lightly run in place very quickly (as in football conditioning drills). Explain that you will call out numbers from one up to five signifying levels of intensity. As you call out a new number and the intensity builds, everyone will move toward the center of the circle. The higher the number you call, the closer everyone moves to the center. When you call five, the whole class will quickly move all the way into the center of the circle, and when the students “hit” the center of the circle, they will all disperse outwardly, as if an explosion has happened.

Once the students have mastered this “build up” movement activity without music playing, the teacher may attempt this movement activity while listening to Beethoven’s “Thunderstorm” (Track 4). When the students feel tension building, they move toward the center of the circle; when they feel a sense of release, they move away from the center of the circle. (This may require the teacher to guide the class during moments when there are several surges in succession, for example, beginning at 0:27.)
Unit 4
Melodies and Accompaniments

Activity 1

Creating Accompaniments (25 minutes)

Singing a well-known melody together with your students and practice it until they are secure. Any melody will do – “I’ve Been Working on the Railroad,” “Lean on Me,” or a Hannah Montana song. Brainstorm ways of making different types of backgrounds or accompaniments. For example, an accompaniment could be a rhythm pattern, a repeated group of notes on the recorder, harmonies, or sustained humming.

Create accompaniments to your chosen melody and try them out. How is each one unique? How does the melody sound or feel different with each new accompaniment?

Middle & High School Extensions:

Listen to two versions of the same song, for example:

“No Me Ames,” performed by Jennifer Lopez and Marc Anthony – ballad version vs. salsa version

“Sound of Silence” – Simon and Garfunkel vs. The Dickies performance

“Down,” performed by Jay Sean – original vs. “Candlelight Remix” (found at www.youtube.com/watch?v=3lEgCYtSjD4).

Ask students, How does the accompaniment in each version change the feeling of the song?

Select a melody from a popular song to use as a basis for experimenting with rhythmic and harmonic accompaniments. Download free drum machine GrooveStation DT-010 or go to www.hotfrets.com/songanator.asp and select a chord progression to accompany your melody. Change the tempo and beats, or change the strumming and picking style of the chords to perform with your chosen melody. Ask students, How does it feel different? How does the new beat change the feeling of the song? How does the new style/timbre of accompaniment change the feel of the progression?
Learning Beethoven’s Melody (5 minutes)

Learn to sing or play this melody from “Happy and Thankful Feelings after the Storm” (Track 19):

Beethoven uses this melody throughout the final movement of his symphony. Each time, however, there are changes – the instruments playing the melody are different and also the accompaniments.

Listening for Melody and Accompaniments (15 minutes)

Take a sheet of paper and fold it into four squares and number as follows:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

Listen to the following four examples of the “shepherd's song.” Each time it is played by different instruments and the accompaniment changes. Students can write their observations about the changes in melody and accompaniment in each box.

Shepherd's Song; Happy and Thankful Feelings after the Storm:

- Excerpt 1 (Track 20)
- Excerpt 2 (Track 21)
- Excerpt 3 (Track 22)
- Excerpt 4 (Track 23)
Unit 5
Exploring Melodic Development

Activity 1

Learning Beethoven’s Opening Melody  (15 minutes)

With your students, listen to the melody from the symphony’s first movement, here played on the piano:

Awakening of Cheerful Feelings upon Arrival in the Country, (Track 24)

Ask students, What do you notice about this melody? How would you describe the shape of it? What is the feeling of it?

Now sing the melody or play it on instruments (note names are provided). Practice until memorized and secure. As you sing, you can use the counting lyrics below, or lead your class in creating lyrics of their own that will enable them to refer to specific notes in this melody.

\[
\begin{align*}
A & B & B & A & G & C & F & G & A & B & A & G \\
A & 1 & 2 & 3 & 4 & 5 & \text{a held}\n\end{align*}
\]
Experimenting with Fragmentation and Repetition (20 minutes)

Ask students, Where do we find examples of repetition in nature? What's a situation with a repetition of feelings? What are some other patterns you can think of?

Composers often take a melody and use it to create new melodic ideas. Two tools composers use are called fragmentation (cutting the melody into a smaller bit) and repetition (repeating more than once).

Look again at the melody from Activity 1. Experiment with ways of fragmenting the melody and repeating. There are lots of variations – here are a couple of examples. As you sing, you can use the counting lyrics below:

Example 1

Example 2

Practice singing or playing each new variation. Ask students, What is fun or satisfying about this kind of composing? What other tools do you think a composer might use to take an existing melody and change it a little bit to make something new? Responses may include: playing it backwards, adding new notes to extend it, sequencing, ornamenting, etc.
Activity 3

Trying Out Beethoven’s Fragments  (5 minutes)

Here are some of the melodic fragments Beethoven repeated in his symphony. Listen to the melodic excerpts performed on the piano and try singing them through. Learn to sing them using the counting lyrics shown below, or try them on the recorder or other available instrument.

Melodic Fragment 1 (Track 25)

Ask students, How does each fragment have its own feeling or expression? How do Beethoven’s fragments compare with the ones we used in Activity 2?
Elementary Extension:

Build on the idea of fragments, patterns, and repetition in music by having students pick a pattern they see in nature, such as zebra stripes, giraffe patterns, sunflowers, snowflake shapes, or leaf patterns. (For images visit National Geographic Kids at kids.nationalgeographic.com/kids/photos/gallery/patterns-in-nature/).

Have students create a "frieze" by giving them a long strip of art paper. Students can repeat a fragment of the natural design or change it to create a new design. Make the connection that as in music, by repeating an image, changing the color, using only a part of it, drawing it upside down, etc., you can create something new and different with a single element.

Middle & High School Extensions:

Refer to the “melody nuggets” available on a separate insert. Have music theory students compose at least one alteration for each “melody nugget” labeled “original” by ornamenting the excerpt, extending it with notes of their own, extending it as a sequence, writing it backwards, changing its rhythm, or selecting just a fragment of it to reference. Then have students string together different combinations of the original excerpts and their newly altered excerpts to develop Beethoven’s melodic content in their own unique ways.

Student performers may try randomly “cutting and pasting” together different “melody nuggets” and performing them. Ask students, What makes some pairs work together and others not?

Students who do not have the music theory or performance skills to do the above may “mix and match” the “melody nuggets” in a similar fashion by working with audio loops in GarageBand (Mac) or Audacity (free download for Mac or PC). Note: Audacity will not automatically “snap” the loops to a time grid, so the student will have to move the loops manually to the appropriate place on the track to keep all loops synchronized with the pulse.

Activity 4

Listening for Melodic Development (15 minutes)

Listen to the first movement of Beethoven's symphony and notice how he uses fragmentation and repetition.

Awakening of Cheerful Feelings upon Arrival in the Country (Track 1)

Ask students, What do you notice about melody in this music? How is Beethoven using repetition? Which new fragments did you hear him repeating? How does he use repetition to express feelings? How do you think Beethoven is creating pastoral sounds or feelings with his melodies and repetition?
Appendix

Recorder Melodies from Beethoven’s Sixth Symphony

From “Scene by the Brook”:

From “Scene by the Brook”:

From “Merry Gathering of Country Folk”:
How to Have a Great Day at the Philharmonic

Before You Come…
- Leave food, drink, candy, and gum behind – avoid the rush at the trash cans!
- Leave your backpack at school, too – why be crowded in your seat?
- Go to the bathroom at school – so you won’t have to miss a moment of the concert!

When You Arrive…
- Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
- Settle right in and get comfortable! Take off your coat and put it right under your seat.
- If you get separated from your group, ask an usher to help you.

On Stage…
- The orchestra will gather on stage before your eyes.
- The concertmaster enters last – the violinist who sits at the conductor’s left hand side. Quiet down right away, because this is when the players tune their instruments. It’s a magical sound signaling the start of an orchestra concert.
- Then the conductor will walk on. You can clap, then get quiet and listen for the music to begin.
- Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he turns around toward the audience, then that piece is over and you can show your appreciation by clapping.

Listening Closely…
- Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
- See if you can name which instruments are playing by how they sound.
- Listen for the melodies and try to remember one you’ll be able to hum later. Then try to remember a second one. Go for a third?
- If the music were the soundtrack of a movie, what would the setting be like? Would there be a story?
- Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert – let your friends listen in their own ways.
The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently plays about 180 concerts every year. On May 5, 2010, the Philharmonic gave its 15,000th concert – a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra’s first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885–86 season, with a series of 24 “Young People’s Matinees.” School Day Concerts have been performed annually since 1998 and bring up to 12,000 students and teachers to Avery Fisher Hall for performances with the Philharmonic each year.
Alan Gilbert, conductor

Alan Gilbert became Music Director of the New York Philharmonic in September 2009, the first native New Yorker to hold the post. In his inaugural season he introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg; The Mary and James G. Wallach Artist-in-Residence, held in 2010–11 by violinist Anne-Sophie Mutter; an annual three-week festival, which in 2010–11 is titled Hungarian Echoes, led by Esa-Pekka Salonen; and CONTACT!, the New York Philharmonic’s new-music series. In the 2010–11 season Mr. Gilbert leads the Orchestra on two tours of European music capitals; two performances at Carnegie Hall, including the venue’s 120th Anniversary Concert; and a staged presentation of Janáček’s The Cunning Little Vixen.

Mr. Gilbert is the first person to hold the William Schuman Chair in Musical Studies at The Juilliard School, and is conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra. He has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; Los Angeles Philharmonic; Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich’s Bavarian Radio Symphony Orchestra, and Amsterdam’s Royal Concertgebouw Orchestra. In November 2008 he made his acclaimed Metropolitan Opera debut conducting John Adams’s Doctor Atomic. His recordings have received a 2008 Grammy Award nomination and top honors from the Chicago Tribune and Gramophone magazine.

Theodore Wiprud, host

Theodore Wiprud has been Director of Education at the New York Philharmonic since 2004, overseeing a wide range of in-school programs, educational concerts, adult programs, and online offerings. He hosts both the School Day Concerts and the historic Young People’s Concerts, including performances on international tours. He has been active in the creation and implementation of New York City’s Blueprint for Teaching and Learning in the Arts and has designed many professional development sessions for music teachers. Prior to his tenure at the New York Philharmonic, Mr. Wiprud created educational and community-based programs at the Brooklyn Philharmonic, the Orchestra of St. Luke’s, and the American Composers Orchestra, and worked as a teaching artist and resident composer in a number of New York City schools. Earlier, he directed national grantmaking programs at Meet The Composer, Inc., and before that headed the music department at Walnut Hill School in Massachusetts. Mr. Wiprud is an active composer whose works are published by Allemar Music. He holds degrees from Harvard (biochemistry) and Boston University (theory and composition), and studied at Cambridge University as a Visiting Scholar.
# School Day Concert CD

## Track Listing

### Ludwig van Beethoven  *Symphony No. 6, Pastoral (1808)*

1. Awakening of Cheerful Feelings upon Arrival in the Country
2. Scene by the Brook
3. Merry Gathering of Country Folk
4. Thunderstorm
5. Shepherd’s Song; Happy and Thankful Feelings after the Storm

### Highlights from Beethoven’s Masterworks

6. Symphony No. 5, Allegro con brio (excerpt)
7. Symphony No. 9, “Ode to Joy” (excerpt)
8. *Für Elise* (excerpt)

### Instructional Excerpts from the *Pastoral Symphony*

10. Scene by the Brook (page 6)
11. Bird calls (page 9)
12. Gently flowing brook (page 9)
13. Merry Gathering of Country Folk (page 10)
14. Thunderstorm (page 10)
15. Happy and Thankful Feelings after the Storm (page 10)
16. Happy and Thankful Feelings after the Storm (page 12)
17. Scene by the Brook (page 12)
18. Awakening of Cheerful Feelings upon Arrival in the Country (page 12)
19. Piano melody: Happy and Thankful Feelings after the Storm (page 15)
20. Excerpt 1: Happy and Thankful Feelings after the Storm (page 15)
21. Excerpt 2: Happy and Thankful Feelings after the Storm (page 15)
22. Excerpt 3: Happy and Thankful Feelings after the Storm (page 15)
23. Excerpt 4: Happy and Thankful Feelings after the Storm (page 15)
24. Piano melody: Awakening of Cheerful Feelings upon Arrival in the Country (page 16)
25. Melodic fragment 1 (page 18)
26. Melodic fragment 2 (page 18)
27. Melodic fragment 3 (page 18)
28. Melodic fragment 4 (page 18)
CD CREDITS:

Beethoven: Symphony No. 6, *Pastoral*  
New York Philharmonic; Leonard Bernstein, conductor (1963)  
Courtesy of Sony Music Entertainment

Beethoven: Symphony No. 5  
Courtesy of New York Philharmonic Archives

Beethoven: Symphony No. 9  
New York Philharmonic; Kurt Masur, conductor (1999)  
New York Philharmonic Special Editions

Piano excerpts courtesy of New York Philharmonic Teaching Artist Jihea Hong-Park.