



THE CLIBURN

BEETHOVEN

This program gives an in-depth look at one of music history's most celebrated composers. It is designed to increase social-emotional awareness and music literacy by exploring the ways that emotion is portrayed in Beethoven's music. Topics include mode, tempo, and articulation. *For a sample video, please visit <https://cliburn.org/project/kids-country1/>.*

BEETHOVEN Variations in C Major on "God Save the King," WoO 78
 Rondo e Capriccio, op. 129 ("Rage Over A Lost Penny")
 Sonata No. 8 in C Minor, op. 13 "*Pathétique*" (II. Adagio cantabile)
 Sonata No. 6 in F Major, op. 10, no. 2 (III. Presto)
 Sonata No. 12 in A-flat Major, op. 26 (III. Marcia funebre)
 Sonata No. 25 in G Major, op. 79 (I. Presto alla tedesca)
 Für Elise
 Ecossaises WoO 83



THE CLIBURN

Happy Birthday, Beethoven!

SUBJECT AREAS:

Social Studies, Language Arts, Music

OVERVIEW:

Celebrate Beethoven's birthday! Beethoven's 250th was in 2020, but like everyone, his celebrations were postponed that year. In this empathy building activity, students will share their families' traditions for celebrating birthdays while learning about other cultures and traditions.

MATERIALS NEEDED:

School-issued iPad or Chromebook with access to WiFi; notebook and construction paper; white card stock; glue sticks; markers, crayons, and colored pencils.

ACTIVITY:

Begin by telling the class we are having a party for Beethoven's Birthday! Ask the students to fold the construction paper in half, greeting card style, and to draw a large music staff on the front. Then, have them write down their favorite family birthday celebration on a music note (cut-out template included) and paste it onto the staff. Older classes may also include a treble or bass clef, time signature, etc. Inside the card, encourage students to write a happy birthday note to Beethoven. It can include their favorite piece of his music, or where they heard his music (ex. a movie). They may also choose to include happy birthday in another language; a list is included below.

Then, have students research and take notes on birthday traditions around the world. The following websites have great and detailed information on the history of birthdays and current traditions from many cultures:

<https://blog.esl-languages.com/blog/travel/birthday-traditions-around-the-world/>

www.littlepassports.com/blog/world-community/12-birthday-celebrations-around-the-world

www.birthdaycelebrations.net/traditions.htm

End with a discussion on their findings. Some questions for consideration are below.

REFLECTION QUESTIONS:

- What was your favorite tradition that you discovered?
- How would you throw a party for someone turning 252? How might it be different than your own birthday party?
- How would your family's traditions for celebrating birthdays be received by Beethoven?

HAPPY BIRTHDAY AROUND THE WORLD:

- Albanian: "Gëzuar ditëlindjen"
- Bosnian: "Sretan rođendan"
- Bulgarian: "Честит Рождден ден"
- Catalan: "Per molts anys"
- Chinese: "Shēngrì kuàilè"
- Czech: "Všechno nejlepší k narozeninám"
- Danish: "Tillykke med fødselsdagen"
- Dutch: "Fijne verjaardag"
- Filipino: "Maligayang kaarawan"
- Finnish: "Hyvää syntymäpäivää"
- French: "Bon anniversaire"
- Galician: "Feliz Aniversario"
- German: "Alles Gute zum Geburtstag"
- Greek: "Charóúmena genéthlia"
- Hawaiian: "Hau'oli lā hānau"
- Hebrew: "יום הולדת שמח"
- Hungarian: "Boldog születésnapot"
- Icelandic: "Til hamingju með afmælið"
- Igbo: "Ezi ncheta ọmụmụ"
- Indonesian: "Selamat ulang tahun"
- Irish: "Lá breithe shona duit"
- Italian: "Buon compleanno"
- Japanese: "お誕生日おめでとうございます"
- Kazakh: "Twğan küniñ quttı bolsın"

- Khmer: “Rikreay thngai kamnaet”
- Korean: “Saeng-il chugha”
- Kurdish: “Rojbûna te pîroz be”
- Latin: “Felix natalis”
- Lithuanian: “Su gimtadieniu”
- Luxembourgish: “Alles Guddes fir däi Gebuertsdag”
- Malay: “Selamat Hari lahir”
- Mongolian: “Төрсөн өдрийн мэнд”
- Nepali: “Janmadinako”
- Norwegian: “Gratulerer med dagen”
- Polish: “Wszystkiego najlepszego”
- Portuguese: “Feliz Aniversário”
- Romanian: “La multi ani”
- Russian: “S dnem rozhdeniya”
- Serbian: “Srećan rođendan”
- Slovenian: “Vse najboljše”
- Somali: “Dhalasho Wacan”
- Spanish: “Feliz cumpleaños”
- Swahili: “Siku ya kuzaliwa ya furaha”
- Swedish: “Grattis på födelsedagen”
- Thai: “Sukhṣant wān keid”
- Turkish: “Doğum günün kutlu olsun”
- Ukrainian: “Z Dnem narodzhennya”
- Vietnamese: “Chúc mừng sinh nhật”
- Welsh: Penblwydd hapus”
- Zulu: “Usuku olumnandi lokuzalwa”



THE CLIBURN

Move to It with a Mood!

SUBJECT AREAS:

Music

OVERVIEW:

This activity uses music and movement to enhance the understanding of form, style, and program music, and to increase both music literacy and social-emotional awareness by understanding how music communicates and affects the mood of the listener.

MATERIALS NEEDED:

Simple props such as scarves or ribbons. This activity can also be done without props and only with body movements.

MUSIC FOR EXPLORATION:

BEETHOVEN Symphony No. 6 (“Pastoral”)

ACTIVITY:

Begin by explaining program music to the class—music that is meant to tell a story without words. Just like a story in a book, it will have characters, actions, and emotions, but it will all be done with music and instruments. Your imagination fills in the rest. Then, introduce them to Beethoven’s most well-known piece of programmatic music, his Sixth Symphony. It is called “Pastoral,” and tells the story of people in the countryside.

Choose a student leader to create a motion for a line or motive that stands out to them. For example, in the first movement of the symphony there is a cuckoo that calls over and over again in the clarinet. Have the rest of the class repeat that motion, Simon-Says style. When they return to their seats, encourage students to write down the motion so that it can be repeated each time that theme is heard. Continue with other student volunteers through the end of the symphony movement.

At the end of each movement of the piece, perform the student-led “dance” together as a class. Then reflect on what the students heard. Some questions for consideration are below. Conclude by telling them the programmatic titles of each movement of the symphony:

- I. Awakening of cheerful feelings on arrival in the countryside
- II. Scene by the brook
- III. Merry gathering of country folk
- IV. Thunderstorm
- V. Shepherd's song. Cheerful and thankful feelings after the storm.

REFLECTION QUESTIONS:

- How did the sounds of the music help you decide how to move?
- Did moving help you communicate the mood of the piece/mood you were feeling?
- Did moving help you recognize the theme? Did it help you predict when you would hear the cuckoo/theme again?
- What do you think happened to our country folk in each part of the story? Did moving help you understand/act out the story?



THE CLIBURN

Interview With A Composer

SUBJECT AREAS:

Music, Language Arts

OVERVIEW:

In this small group activity, students will use the research process to understand the importance of composers to the cultural heritage of their various communities.

MATERIALS NEEDED:

Composer biography and KWL Chart (included) printed for each student, school-issued iPad or Chromebook with access to WiFi, and grade level appropriate library books on Beethoven. Costumes for the reporter and composer can also be used but are optional.

ACTIVITY:

Begin by leading a discussion about television interviews. What makes a good interview? What sorts of questions should be asked? What is the most interesting information to share?

Then, allow the students to select a partner. One will be the interviewer, and the other will be Beethoven. The groups will begin a KWL chart on Beethoven to prepare them for their television interview. The groups should read the biography text and can further their research into the composer with internet and/or library sources.

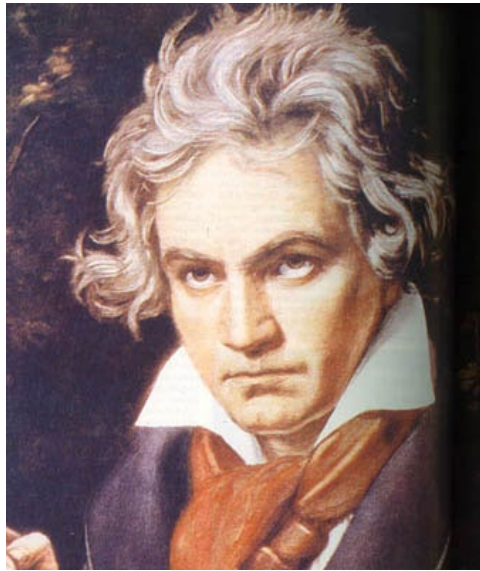
Have students write their own interview questions and answers for their presentations. Use world and regional maps to locate where Beethoven lived and consider how culture of his country would impact the composer's lifestyle, music, and personality. Remind students that the answers are to be done in first-person, as they will be taking on the persona of the composer. To conclude, have each group present their interviews to the class.

BONUS:

Beethoven is a celebrity! Make an event surrounding the interviews and Cliburn in the Classroom visit by having the kids create social media advertisements for the interviews/visit and sharing them on your school's parent groups and/or music pages.

THE STORY OF LUDWIG VAN BEETHOVEN

(1770–1827)



Ludwig van Beethoven was born in Bonn, Germany. His father and grandfather were both musicians. Beethoven started lessons in piano, violin, and composition with his father when he was 4 years old.

Later in his life, Beethoven moved to Vienna, Austria. In Vienna, he was able to meet some of the finest musicians of his day and to play his music for them. This was a happy time for him, and he had great success.

Beethoven loved nature, and he spent many holidays in the park where he took long walks. Sometimes, he saw or heard things outdoors that inspired him to write music, like birds.

Beethoven started to lose his hearing when he was about 30 years old. This meant that he could not give concerts anymore, but he did keep writing music. In fact, some of his most famous pieces were written after he lost his hearing.

Beethoven became known as one of the greatest pianists of his day and is considered one of the greatest composers in history. He played an important role in the development of Classical music as a whole, and music for the piano in particular.

Name: _____ Date: _____

.....

KWL Chart

.....

In the first column, write what you already know about Beethoven. In the second column, write what you want to know about Beethoven. After you have completed your research, write what you learned in the third column.

What I K now	What I W ant to Know	What I L earned



THE CLIBURN

Dandy Definitions

OVERVIEW:

This activity introduces students to the musical form Theme and Variations, which they will recognize in our Cliburn in the Classroom visit. It increases music literacy by introducing vocabulary terms and musical fluency through visual examples within the Cliburn Kids' video "Virtuoso Variations".

MATERIALS NEEDED:

Pencil and paper; printed copies of Dandy Definitions matching and/or word search, 1 per student.

ACTIVITY:

Begin by introducing the students to the following music terms; have them write them down on a piece of paper:

- Theme and Variations
- Virtuoso
- Trill
- Chords
- Sforzando
- Scale
- Harmonics

Demonstrate trill, chords, sforzando, scales, and (where possible) harmonics on classroom instruments. Then play the Cliburn Kids video "Virtuoso Variations," which can be found at <https://cliburn.org/project/kids-variations/>. Ask students to raise their hands when they think they have heard one of the above techniques; pause throughout to discuss. Theme and variations and virtuoso are explained at the beginning of the video; a list of timings where the rest are used is included below.

Trill – 4:31 | Chords – 5:28 | Sforzando – 6:10 | Scales – 6:32 | Harmonics – 6:55

To reinforce the concepts, use the included matching worksheet for older grades, and the word search for younger grades.



NAME _____

DATE _____

Virtuoso Variations

VIEXTEMPS Souvenir d'Amérique, Variations on "Yankee Doodle"



DANDY DEFINITIONS

Write the letter of the correct definition next to each term.

1. **Sforzando** _____

A. A series of 8 notes that goes through the music alphabet in order.

2. **Theme and Variations** _____

B. A note played with a sudden emphasis or attack

3. **Scale** _____

C. One note held while rapidly playing the note above it as fast as possible

4. **Trill** _____

D. A very accomplished musician capable of playing incredibly difficult music

5. **Harmonics** _____

E. A very high pitched whistle tone played on a string instrument by pressing down one note while lightly touching another note

6. **Virtuoso** _____

F. A piece of music that introduces a theme, and then repeats the theme again and again in a slightly different way each time.



NAME _____

DATE _____

Virtuoso Variations

VIEUXTEMPS Souvenir d'Amérique, Variations on "Yankee Doodle"



DANDY DEFINITIONS

L V H T E H C W Z D
 I A O H L S V E S H
 T R R E E C I R F A
 R I E M K H R O O R
 I A S E I O T S R M
 L T C M R R U V Z O
 L I A X K D O W A N
 U O L T Z S S K N I
 U N E G Z B O Y D C
 T S S K G P L R O S

variations

sforzando

virtuoso

chords

scales

trill

harmonics

theme



THE CLIBURN

The Maestro's Metronome

OVERVIEW:

This activity teaches students how to use a metronome to discern tempo (musical speed) and introduces them to the Italian terms for each tempo. It uses mean, median, mode, and range to discern the most appropriate tempo assignment for various musical pieces by Beethoven.

MATERIALS NEEDED:

School-issued Chromebook or iPad with access to WiFi; paper and pencil.

BACKGROUND:

Beethoven was one of the first composers to use a metronome—a device that keeps a steady beat and assigns that beat a universal number, called beats per minute (or bpm), so that all musicians can play at the same tempo (speed). This was a very important invention that helped musical groups stay together when they played. Beethoven would sit at the piano with his metronome and play his compositions at various speeds to decide what sounded best. Then he would write that number at the top of the page to let the musicians know how fast or slow to practice.

But musicologists (music historians) and performers all agree that many of Beethoven's tempo markings are too fast to be played! Many people think the Maestro's metronome may have been broken! In today's lesson, we are going to help Beethoven figure out the correct speed for some of his string quartets.

MUSIC FOR EXPLORATION:

BEETHOVEN	String Quartet No. 4 in C Minor, op. 18, no. 4 (I. Allegro ma non tanto)
	String Quartet No. 14 in C# Minor, op. 131 (V. Presto)
	String Quartet No. 7 in F Major, op. 59, no. 1 (III. Adagio molto)
	String Quartet No. 9 in C Major, op. 59, no. 3 (II. Andante con moto)
	String Quartet No. 16 in F Major, op. 135 (III. Lento assai)

ACTIVITY:

Have students load their online metronomes (recommended: <https://www.musicca.com/metronome>) while writing the following tempos with accompanying metronome ranges on the board:

Largo (Lento): 40-60 bpm

Adagio: 60-75 bpm

Andante: 76-120 bpm

Allegro: 120-165 bpm

Presto: 165+ bpm

For each piece listed above, play at least 3 different examples by different quartets; only approximately 20 seconds or less is needed per recording. Using the tap function, have students discern the tempo of each recording and write it down. Students may need help with keeping a steady beat; it may be a good idea to clap or count along as the students use the tap function, particularly for the slow movements. Then, for each piece, ask students to calculate the mean, median, and mode. Lastly, ask them to identify which Italian term matches their tempo. The mean will be the “corrected” tempo for the class to share with Beethoven!

TEKS CORRELATIONS

Language Arts Strand

2.1, 3.1, 4.1 Listening/Speaking/Purposes. The student listens attentively and engages actively in various oral language experiences.

2.2, 3.2, 4.2 Listening/Speaking/Culture. The student listens and speaks to gain knowledge of his/her culture, the culture of others, and the common elements of cultures.

2.4, 3.4, 4.5 Listening/Speaking/Communication. The student communicates clearly by putting thoughts and feelings into spoken words.

2.5, 3.5, 4.6 Reading/Word Identification. The student uses a variety of word identification strategies.

2.7, 3.7, 4.8 Reading/Variety of Texts. The student reads widely for different purposes in varied sources.

2.8, 3.8, 4.9 Reading/Vocabulary Development. The student develops an extensive vocabulary.

2.9, 3.9, 4.10 Reading/Comprehension. The student uses a variety of strategies to comprehend selections read aloud and read independently.

2.10, 3.10, 4.11 Reading/Literary Response. The student responds to a variety of texts.

2.12, 3.12, 4.13 Reading/Inquiry/Research. The student generates questions and conducts research using information from various sources.

2.13, 3.13, 4.14 Reading/Culture. The student reads to increase knowledge of his/her culture, the culture of others, and the common elements of culture.

2.14, 3.14, 4.15 Writing/Purposes. The student writes for a variety of audiences and purposes and in various forms.

2.15, 3.15, 4.16 Writing/Penmanship/Capitalization/Punctuation. The student composes original texts using the conventions of written language, such as capitalization and penmanship, to communicate clearly.

2.16, 3.16, 4.17 Writing/Spelling. The student spells proficiently.

2.17, 3.17, 4.18 Writing/Grammar/Usage. The student composes meaningful texts applying knowledge of grammar and usage.

2.20, 3.20, 4.21 Writing/Inquiry/Research. The student uses writing as a tool for learning and research.

Music Strand

2.5, 3.5, 4.5 Historical and cultural relevance. The student examines music in relation to history and cultures.

A. The student examines short musical excerpts from various periods or times in history and diverse and local cultures.

B. The student will examine short musical excerpts from various periods or times in history and diverse and local cultures.

C. The student identifies simple interdisciplinary concepts relating to music.

2.6, 3.6, 4.6 Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances..

A. The student will begin to practice appropriate audience behavior during live or recorded performances.

B. The student will recognize known rhythmic and melodic elements in simple aural examples using known terminology.

C. The student will distinguish between rhythms, higher/lower pitches, louder/softer dynamics, faster/slower tempos, and simple patterns such as changes in timbre, form, tempo, or dynamics using appropriate vocabulary in musical performances.

D. The student will respond verbally or through movement to short musical examples.

E. The student will describe a variety of compositions and formal or informal musical performances using specific music vocabulary.

F. The student will justify personal preferences for specific music works and styles using music vocabulary.

Social Studies Strand

3.1 History. The student understands how individuals, events, and ideas have influenced the history of various communities.

2.2, 3.3 History. The student understands the concepts of time and chronology.

2.3 History. The student understands how various sources provide information about the past.

2.5, 3.5, 4.6 Geography. The student understands the concepts of location, distance, and direction on maps and globes.

3.14 Culture. The student understands the importance of writers and artists to the cultural heritage of communities.

2.15 Culture. The student understands the significance of works of art in the local community.

2.17, 3.16, 4.22 Social Studies Skills. The student applies critical thinking skills to organize and use information acquired.

2.18, 3.17, 4.23 Social Studies Skills. The student communicates effectively in written, oral, and visual forms.