

Break Through Classical Music  
**THE DISCOVERY ORCHESTRA**

*Discovery Concert*®

**Discover Beethoven's 5th**©

**Study Guide For Teachers**

**ABOUT THE DISCOVERY ORCHESTRA**

The Discovery Orchestra (TDO) is a nonprofit professional symphony orchestra that teaches the listening skills that help individuals emotionally connect to classical music.

[info@DiscoveryOrchestra.org](mailto:info@DiscoveryOrchestra.org)  
[www.DiscoveryOrchestra.org](http://www.DiscoveryOrchestra.org)

**LEARNING GOALS**

- Students will be able to differentiate between *hearing* and *listening*
- Students will learn to notice more detail in music by becoming active listeners
- Students will experience a musical composition as a continuous, focused event

**This video addresses the following NJ Core Curriculum Content Standard(s) when paired with suggested activities on the video and this guide:**

- 1.1 **(Aesthetics)** All students will use aesthetic knowledge in the creation of and in *responses to* dance, music, theater, and visual art.
- 1.3 **(Elements and Principles)** All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.
- 1.5 **(History and Culture)** All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.
- 3.2 **(Listening)** All students will listen actively in a variety of situations to information from a variety of sources
- 3.5 **(Non-textual information)** All students will view, understand, and use non-textual information.

**BEFORE THE VIDEO**

1. Have the class explore the difference between *hearing* and *listening*. Have students get into pairs for the following activity. Once in their pairs, ask students to think (silently!) about one subject that they could talk about continuously for *three minutes without stopping*. They could talk about a pet, a parent, a sibling, baseball - whatever they want.

Once they have a subject in mind, give them the following directions:

Each student is going to have to talk about his or her subject to their partner non-stop for as long as possible. If they pause or get distracted by what the partner is talking about, they lose and must stand up and come to the front of the room.

Once most of the class is at the front of the room, stop the exercise. Quiz those few remaining students who were still successfully talking when the exercise ended on what *their partners in the front of the room were talking about*. Ask them to give as many details as possible. (They will likely not be able to tell you much about what their partner said because they were so focused on their own story.) Then, ask if they did in fact *hear* their partner speaking. (Most will say yes.)

Write the words "hearing" and "listening" on the board and discuss which you were just doing in the activity. Try to define the two words. Then, talk about times when it is appropriate to just hear, and times when listening is appropriate. Use the following definitions if you'd like:

**Hear-** passively receive physical auditory signals  
**Listen-** actively pay attention to auditory signals heard

2. Once you've talked about the difference between hearing and listening, begin talking to students about music. When is it appropriate to "hear" music in the background while you are doing something else? Where are some places that they hear music? What kinds of music do they typically hear? When is it appropriate to "listen" to music? Where are some places that they might listen to music? What kinds of music do they listen to?

### DURING THE VIDEO

If possible, play the entire DVD straight through (56 minutes). If it is not possible to play the DVD straight through, pre-select a spot to stop after a point or a specific concept has been concluded. Having downloaded from the TDO website, photocopied and distributed copies of the listening guide to students...

1. Ask students to participate along with the television audience and do or say everything asked of them by the conductor.
2. During the final performance select the menu option that displays the listening guide numbers on the screen so that students can follow along.
3. The other three movements may also be treated as lesson material and shown with listening guide numbers displayed on screen.

### AFTER THE VIDEO

1. Challenge students to use what they learned by creating a piece of writing or visual art based on the *Symphony No. 5, Movement I* by Beethoven. In their writing, students could work on a poem or story. In their visual art, students could work in any medium they choose or you have available. Challenge them to adapt as many of the following techniques in their creations as possible, and discuss how they might include each technique, encouraging students to share their ideas with each other:

**Dissonance:** Can you think of a way in words to mimic the tension of dissonance in music, and the feeling of release when it is gone?

**Coda:** How can you create a sense of closure at the end of a scene from a play?

**Crescendo:** How can you show gradually getting louder in a non-musical medium such as a painting?

**Major/Minor Key:** How can you accomplish a shift in the feeling of a painting from optimistic/carefree to more serious and vice versa? How would you create a moment of seriousness in an otherwise lighthearted poem?

**Question & Answer:** How would one write a line of poetry that seemed to demand a response?

**Repetition:** Ask what repetition accomplishes in speech?

**Rest:** How can you create the dramatic effect achieved by inserting an instant of silence in music in visual art? Can this be done in the dialogue of a play?

**Sequence:** What would sequence look like in a painting?

**Unison Texture:** Ask students how this might be accomplished in a non-musical medium. In a play different characters *simultaneously* say the same lines? In visual art there might be a single, solid color dominating the surface.

*This may be an exigent exercise for your students, but they will all be able to use at least a few of the techniques in their writing/visual art. This challenge will get them to think in a different way, and encourage their creativity while having them use and internalize the concepts they have just learned. Allow some time for them to revise and hone their work; then, share and discuss the process with the class.*

### AFTER THE VIDEO, CONTINUED

2. Have students compose their own Sonata Allegro Form musical piece. Students can share responsibilities with separate individuals being responsible for different parts. If they are instrumentalists, they can use their instruments in this process. For non-instrumentalists, encourage them to sing, or to write a spoken-word Sonata Allegro Form “sound-scape”

3. Have students discuss the disability of hearing loss. Ask them if they personally know an individual with this disability. Ask them to imagine what hearing loss would personally be like for them and encourage them to verbalize, write or paint about this.

### VOCABULARY WORDS

**Chord:** a vertical musical event consisting usually of three or more *different* pitches played *at the same time*

**Coda:** a special ending section added to the end of a movement of music designed to create a sense of closure

**Closing Section:** a final transition which concludes the Exposition of a Sonata Allegro form movement

**Dynamics:** the use of relative levels of loudness and softness in music for emphasis and expression

**Development:** the second large section of a sonata allegro form movement in which ideas from the Exposition are changed to create emotional tension in perceptive listeners

**Ensemble:** the whole group of musicians

**Exposition:** the initial large section of a sonata allegro form movement in which a 1<sup>st</sup> Theme • Transition • Second Theme and Closing Section are presented

**Harmony:** two or more pitches played at the same time

**Hearing:** the passive reception of auditory signals while doing or thinking other things

**Imitation:** a pattern of pitches played once (the original) and upon completion immediately played again by a different instrument or voice – often in a different range (the imitation)

**Listening:** actively paying attention to auditory signals, without doing or thinking about other things

**Melody:** a horizontal musical event consisting of a pattern of pitches which occur *one at a time*

**Recapitulation:** the third large section of a sonata allegro form movement in which the original themes, transition and closing section are re-presented in their original order

**Repetition:** a pattern of pitches repeated one or more times at exactly the same pitch level

**Sequence:** a pattern of pitches that is repeated at *different* pitch levels – either ascending or descending

**Sonata Allegro Form:** a musical recipe or blueprint for creating a movement or complete chapter of a Sonata for solo instrument(s) or a Symphony, Concerto or even a String Quartet. These movements contain a 1<sup>st</sup> Theme • Transition Theme • 2<sup>nd</sup> Theme • and Closing Section

**Symphony:** A musical work for symphony orchestra usually containing four movements – or stand-alone chapters

**Transition:** a musical passage by which the composer skillfully and artfully bridges or connects contrasting important musical themes or ideas

**Unison:** A musical texture in which everyone performing plays or sings the same pitches at the same time – even if at the “octave” – that is pitches that are eight scale steps apart

**Discover Beethoven's 5th**© is recommended for students in grades 4 5 through 12.