

Symphony No. 6 in F major - Beethoven

Teacher Resources

Activities in this pack:



Information



Activity 3 Perform



Activity 1 **Listen**



Activity 4 Create



Activity 2 **Learn**



Activity 5 **Create**

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Introduction

Ludwig van Beethoven (1770-1827)

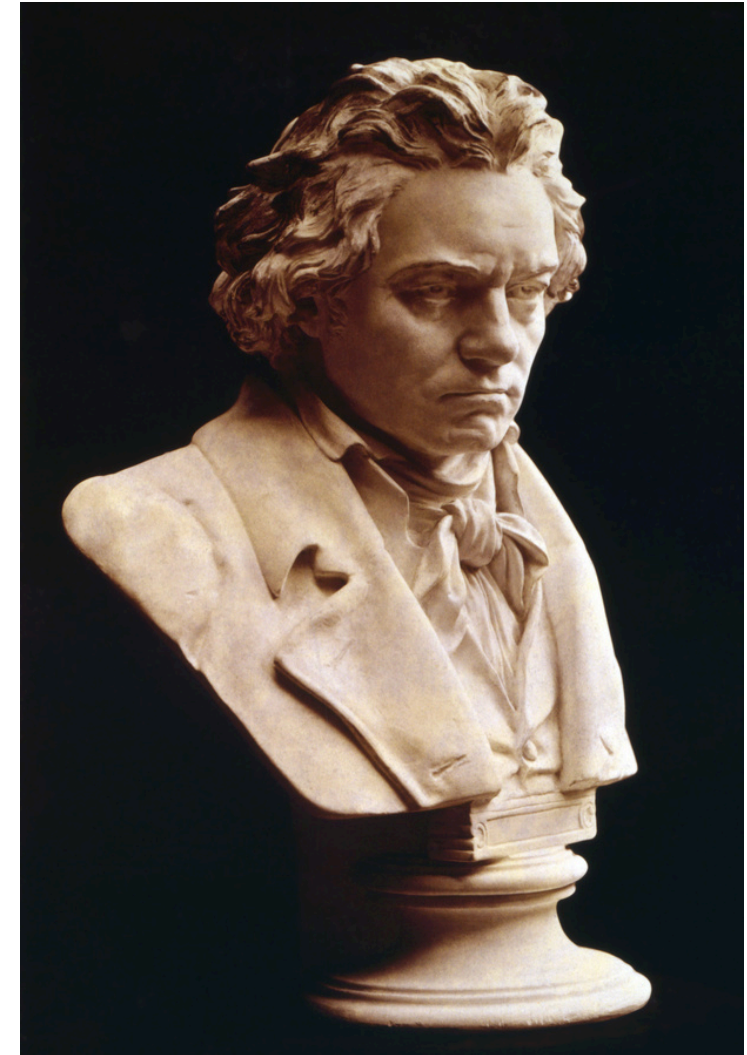
Beethoven carried a sketchbook with him at all times. He jotted ideas as they came to him. Some themes in the Pastoral Symphony were written 5 years before Beethoven finished this Symphony. Beethoven was a master of noting down a good idea and using it years later.

Beethoven wrote a great deal of music, including 9 Symphonies, 32 piano sonatas, 17 string quartets, concertos, a mass, an opera, orchestral works, songs and chamber pieces. Amazingly Beethoven was deaf by the age of 46. He was deaf by the time he wrote Symphony No. 9.

Beethoven struggled with his deafness. He once wrote:

“What a humiliation when someone, standing beside me, heard a flute from afar off while I heard nothing, or when someone heard a shepherd singing and again I heard nothing!”

Beethoven craved the sounds of bird calls, rustling water and even a storm.





Listen to Symphony No.6

Listen to the movement here:

[CLICK TO LISTEN](#)

Use the listening guide below to follow along with the music.

<u>CD Cues</u>	<u>Features</u>	<u>CD Cues</u>	
0:00-0:28	<ul style="list-style-type: none"> • Introduction - storm on the horizon • Cello & Double Bass tremolo, the storm in waiting • Violin 1 plays two melodic lines that rise in pitch sequentially • Violin 2 and Viola represent small rain drops 	1:35-1:52	<ul style="list-style-type: none"> • First glimpses of the sun heard in violin 1 with a counter melody in the clarinet • Conversation between woodwind and strings follows, crescendo to:
0:29-0:50	<ul style="list-style-type: none"> • Thunder claps from kettle drums (drums heard for the first time in the piece) • Trumpets add texture and timbre to the storm • Full Orchestra plays <i>ff</i> (<i>fortissimo</i>, Italian word for very loud) • 3 descending melodic phrases followed by 3 chords 	1:53-2:19	<ul style="list-style-type: none"> • Trumpets herald a rolling arpeggio (Italian word for broken chord) in the string section • Rising melodic shape adds tension and anticipation, ending when a piccolo plays a high G natural
0:51-1:34	<ul style="list-style-type: none"> • Clear descending melodic phrase from the string section and bassoon repeated 3 times • Emphasis from kettle drums and trumpets continue • Strings maintain the tension of a storm with tremolos 	2:20-2:52	<ul style="list-style-type: none"> • Descending chromatic scales in violin 1 and double bass are accompanied by sustained notes in all other parts • Storms last fury with descending melodic lines • Held chords mark a change in the weather
		2:53-3:57	<ul style="list-style-type: none"> • Strings arpeggio ascends • Slow diminuendo (Italian word for gradually getting quieter) to calm the storm • Cadences (a progression of chords that mark the conclusion or punctuation of a phrase) rumble the last of the storm • Oboe shines the light



Brainstorm a symphonic storm

1. What is a symphony?

(A term meaning, sounding together. It is a long instrumental composition for a classical orchestra. Features of the Classical symphony may be traced to the Italian overture of the late 17th century. Symphonies can have more than three movements (fast-slow-fast). Beethoven wrote a total of nine symphonies. This one is in 5 movements.)

2. What are noisy elements of a storm? (Brainstorm answers)

a. How would you represent the above elements of the storm with graphic notation? (Brainstorm pertinent graphic notation for instrumentation in the classroom that would represent elements of the storm - these can be used as reference later during the composition activity).

b. Predict how Beethoven might include these elements within his symphonic composition (relate discussion to pitch, dynamics, tempo, duration, texture, timbre).

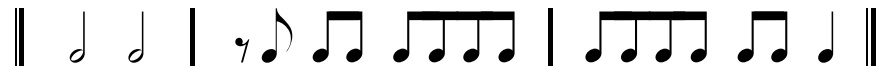




Play up a storm - part 1

How can rhythmic patterns add to the effect of a storm?

- a. Perform the following rhythmic ideas on different percussion instruments (consider timbre and tone colours) and discuss how they might contribute to a storm composition.



(Double bass and cello introduce violin two - raindrops)



(Violin 1 - opening raindrops)



(Strings and bassoon - section of descending storm sequence)



(Strings descending chromatic section)



(Oboe - sunshine at the end)





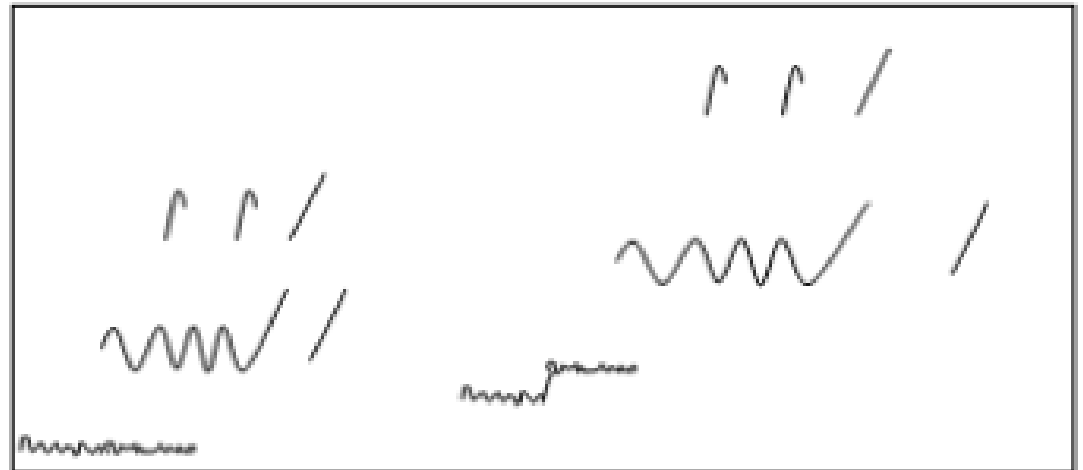
Graphic notation

Graphically notate Beethoven's work.

- Listen to CD cue 0:00-0:28 and graphically notate as accurately as possible.
- Choose a different section from the listening guide above and do the same process.

Evaluate and compare graphic scores by using words such as timbre, texture, dynamics, tremolo, chromatic, descending.

Example: Remember that graphic notation represents sound that is heard eg. CD cue 0:00-0:28 has three main sections, a tremolo in cello and double bass, violin 2, and finally violin 1 with raindrops:





Composition Challenge

Beethoven never set foot in Australia. This great composer would have been amazed at the sights and sounds of our country, the bush.

If you had to be Beethoven's tour guide in sound, how would you compose the tour?

1. Compose your own storm:

- Consider five/six elements of the Australian bush and include a storm as only one of these elements.
- How would you perform these elements in a concert setting?
- Compose a theme for each section of your tour. Remember to consider timbre, texture, dynamics, tremolo, chromatic, ascending and descending passages.
- Write a composition (select a notation system for your sections and notate your composition).
- Play from your score and rehearse.
- Perform your composition to others.

