Berton Family Young People’s Concert

Beethoven, The Music Genius

Christopher Dragon, Conductor

Learning Guide

February 2020
Dear Teachers, Parents, and Caregivers:

Thank you for attending the San Diego Symphony’s concert entitled “Beethoven, The Music Genius”. This packet contains lesson plans and composer biographies that are designed to help you prepare attendees for the family program on February 9th and the Berton Family Young People’s Concerts on February 11th and 13th. For accompanying audio materials, please use the CD given to you from Advocates for Classical Music during their classroom visit or use the playlist on the San Diego Symphony website, under the Young People’s Concert page. Specific music tracks will be indicated in each lesson. We hope that the guide will be useful to parents, caretakers, music instructors, and classroom teachers. Feel free to adapt or change the lessons to suit the needs of your students depending on their age and ability, no prior knowledge on the part of the student is needed for these lessons, yet prior preparation would enhance the attendee experience.

If you have any questions regarding this packet please contact Emily Persinko, Learning and Community Engagement Programs Coordinator at (619) 237-1967 or epersinko@sandiegosymphony.org.

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*deceased
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About the Program

Conductor, Christopher Dragon
Narrator, Nuvi Mehta
Special Guests

Featuring the following works by Ludwig Van Beethoven:

Overture to The Creatures of Prometheus

*Symphony No. 5 in C minor, Op. 67*
I. Allegro con brio
IV. Allegro

Ludwig Van Beethoven
*Symphony No. 1 in C Major, Op. 21*
I. Adagio molto - Allegro con brio

Ludwig Van Beethoven
*Symphony No. 7 in A Major, Op. 92*
II. Allegretto

Ludwig Van Beethoven
*Symphony No. 6 in F Major, Op. 68: Pastorale*
IV. Gewitter, Sturm (Thunderstorm)

Ludwig Van Beethoven / Arr. Philip Rothman
*Link Up: The Orchestra Sings - Beethoven's Ode to Joy*

*This concert will be approximately 50 minutes in length.*
Meet Your Conductor, Christopher Dragon!

Where did you grow up?
I grew up in Perth, Western Australia.

What were some of your early experiences with music?
I grew up playing piano at a very young age and ever since then I knew that I wanted making music to be my profession.

Did you study music in college?
I studied clarinet performance at the West Australian Academy of Performing Arts. Conducting was something I did on the side whilst at university.

What do you like about conducting?
I love being able to make music with the musicians - especially in performances- it is such a thrill!

What do you like to do when you’re not making music?
Hanging out with friends, checking out new restaurants and binging TV series.

Do you have a favorite food?
Burgers! Shake Shack is my go to, although to be fair I’ve never had In-n-Out...

What are three of your favorite tunes or pieces in your iPod/mp3/CD collection?
Mendelssohn - Octet Op.20 Mvt 1
Richard Strauss - Zueignung, Op.10 No.1
Ravel- Le Tombeau de Couperin - Rigaudon
About Your Narrator, Nuvi Mehta!

Nuvi Mehta's "What's The Score?" pre-concert talks are given 45 minutes before every Jacobs Masterworks concert from the stage of Copley Symphony Hall.

Navroj (Nuvi) Mehta serves the San Diego Symphony as pre-concert lecturer, multi-media presenter and community engagement resource. Nuvi Mehta joined the Ventura Music Festival in 2004 as Artistic Director, and was formerly conductor for the International Russian Music Piano Competition, as well as Music Director of the Marquette Symphony Orchestra and the Nova Vista Symphony. Mr. Mehta has also been Assistant Conductor and Director of Outreach Programs with the San Diego Chamber Orchestra, and he served as apprentice conductor with the Knoxville Symphony Orchestra. Nuvi Mehta has also hosted San Diego Symphony appearances on XLNC 104.9FM and KPBS 89.5FM.
Meet the San Diego Symphony Orchestra

The San Diego Symphony Orchestra (SDSO) performed its first concert on December 6, 1910, making it the oldest orchestra in the state of California. In the 100-plus years since its inception, the SDSO has become one of the leading orchestras in the United States and was designated a Tier 1 Orchestra by the League of American Orchestras in 2010. It is committed to providing musical experiences of superior quality for the greater San Diego community and beyond. Through a rich mixture of innovative and educational programming designed to appeal to all ages and cultures, the Symphony makes music an integral part of the cultural and intellectual fabric of Southern California, valued by and relevant to all its residents. The Music Director of the San Diego Symphony is Rafael Payare. The Principal Guest Conductor is Edo de Waart, and Jahja Ling serves as Conductor Laureate.

The Orchestra offers a wide range of concert experiences and performs more than 140 concerts each year.
Lesson 1-The Instruments of the Orchestra

Please note that this lesson can be modified and changed to best fit your students’ needs.

Learning Objective

Students will be introduced to the concept of a symphony orchestra, its instrument families, the way the latter look and produce sound, and the traditional seating plan they will encounter when they attend the Berton Family Young People Concert program.

Materials

Learning Guide Pages 9-13

Background Information

The modern symphony orchestra consists of 75-100 musicians and up to 20 different musical instrument types. There are four main groups or families of instruments: Strings (violin, viola, cello, bass, and harp), Woodwinds (flute, oboe, clarinet, bassoon), Brass (trumpet, horn, trombone and tuba), and Percussion (timpani, snare drum, bells, marimba, and many more, including piano/keyboard).

The word “symphony” means “sounding together.” Your orchestra is called the San Diego Symphony because it is located in the city of San Diego, California. Its members are invited to participate after a rigorous audition process and include some of the top players in the country, who live and work in the area.

Activities

Pre-school and Kindergarten

As a class, discuss if you were to start up a neighborhood or classroom orchestra, what would you call it? Ask students to share special characteristics that you could include in the name. (city, age group, etc.) For each of the four instrumental family types, discuss the characteristics of each instrument. What are the four instrument family types in the orchestra? How does each instrumental family make sound?

First through Third Grades

As a class, discuss the basics of each instrument family. How are its members similar to one another? How are they different from one another? What mechanism produces the sound of each instrument? A trumpet uncoiled is 6 feet and a tuba uncoiled is 18 feet, how does the size of an instrument affect its sound?

Fourth and Fifth Grades

As a class, discuss the basics of each instrument family. Where do the instruments sit on stage? Can you identify each group on stage? Why do you think the sit where they are? (loud instruments sit in the back of orchestra, softer instruments sit in the front of the orchestra, etc.)

Sixth through Eighth Grade

As a class, discuss the four classifications of instruments found on page 13 (Aerophones, idiophones, membranophone, chordophone)
Meet the String Instrumental Family

Harp
- Large range of sounds
- All fingers on each hand are used to pluck the strings
- Pedals are also used to tune and change notes

Cello
- Second lowest instrument
- Similar to tenor voice in a choir, but has a very wide range
- A peg at the base of the cello rests on the floor; instrument is held between the knees

Bass
- Lowest sounding string instrument
- Similar to bass voice in a choir
- Player stands up or sits on a high stool

Viola
- Second highest sounding string instrument
- Similar to alto voice in a choir
- Held under the chin when played

Violin
- Highest sounding of all the string instruments
- Similar to soprano voice in a choir
- Held under chin when played
Meet the Woodwind Instrumental Family

Flute and Piccolo
- Highest sounding of all woodwind instruments
- Held sideways when played
- Flute is 26 inches long and has a light, lovely sound
- Piccolo is half the length of a flute and has a very high, clear, piercing sound

Oboe
- Double reed is used in the mouthpiece
- Medium to high pitch
- Creates a thin, buzzing sound
- Requires great breath control from the player
- Developed from the shawm in the 1700s
- English horn is lower version of the oboe

Clarinet
- Single reed is used in the mouthpiece
- Wide range from low to high
- Sounds hollow and mellow
- Easily handles changes in tempo and volume
- Bass Clarinet reaches lower pitches and curves up at the bottom like a saxophone

Bassoon
- Double reed is used in the mouthpiece
- Low range
- Sounds like a low oboe
- 9 ft. 2 in. long and folded in two
- Early bassoons had only 2 keys; more keys were added to allow for extra notes
- Contrabassoon reaches even lower pitches, it is the lowest pitched instrument in the woodwind family
Meet the Brass Instrumental Family

**Trumpet**
- Highest sounding of the brass instruments
- Similar to soprano voice in a choir
- Trumpets date back to at least 1350 BC - Straight trumpets were found in the tomb of Pharaoh Tutankhamen
- Sounds brilliant and strong
- Length uncoiled is 6 feet
- Different kinds of mutes can be inserted in the bell to muffle or change the sound

**French Horn**
- Medium-low range
- Similar to alto voice in a choir
- Hunting horn originally, later inner coils of tubing were added to produce more pitches
- Right hand is placed in a bell to control pitches and tone
- Sounds warm and rich
- Length uncoiled is 16 feet

**Trombone**
- Medium-low range
- Similar to tenor voice in a choir
- Trombone design has been the same for 500 years
- It was called the sackbut (French for “push-pull”) in medieval days.
- Sounds powerful and majestic
- Length uncoiled is 9 feet

**Tuba**
- Lowest sounding brass instrument
- Similar to bass voice in a choir
- Developed in the 1800s
- Sounds deep and rich
- Length uncoiled is 16-18 feet
Meet the Percussion Instrumental Family

**Timpani**
- Definite pitch instrument: tuned to precise notes
- Drum head, usually plastic, is stretched over a copper kettle
- Drum head skin can be tightened to raise the pitch
- Played in groups of 3-5 drums
- Produces deep tones and can sound like thunder

**Cymbals**
- Indefinite pitch instrument
- Two circular brass discs that look like large dinner plates
- Ancient Greeks and Romans used them in their religious rituals
- Sounds loud, exciting tones

**Snare Drum**
- Indefinite pitch instrument
- Snares (wire strings) are stretched along the bottom of the drum head and vibrate when the drum is struck.
- Sounds are loud and sharp

**Bass Drum**
- Indefinite pitch instrument: no specific pitch is played
- Sounds very low, strong tones
Classifying Instruments

Many people are familiar with the instrument families, however here are several different ways of classifying instruments. Instruments can be classified according to how they produce sound! Below you will find four classifications, how they produce sound, and examples of each.

**IDIOPHONES**
- A type of percussion instrument where materials other than strings or membranes vibrate to produce sound
- Examples include: cymbals, gong, triangle, marimba

**AEROPHONES**
- Primary cause of sound is vibrating air
- Examples include: flute, recorder, bassoon, trombone, and trumpet

**MEMBRANOPHONES**
- Sound is made primarily by a vibrating membrane
- Examples include: bass drum, snare drum, timpani

**CHORDOPHONES**
- Produce sound primarily through the vibration of a string or strings
- Examples include: piano, double bass, cello, violin, guitar
Early Life

Ludwig van Beethoven was born in Bonn, Germany in 1770, 250 years ago! He was raised with two younger brothers by his parents, Johann and Maria van Beethoven. Coming from a family of musicians, Ludwig’s father and grandfather made a living as court musicians.

When he was four years old, Ludwig began piano lessons with his father, who required him to practice for many hours each day. Ludwig learned very quickly and soon showed signs of being a prodigy, a word which here means being an excellent player at a very young age. Johann struggled with alcohol addiction and irritability. He was not a reliable breadwinner, so when Ludwig turned 12, he had to assist his family by working at an early age. On a trip to Vienna, Austria, Ludwig played for Wolfgang Mozart one of the best composers in the city at the time. After the young musician’s performance, Mozart told his friends, “Keep an eye on him, someday he will give the world something to talk about.”

After this trip to Vienna, Ludwig dreamed of moving to the city, to study with the great musicians who lived there. In his early 20s, he had the chance to do so. Mozart died before Ludwig moved, so he studied with Joseph Haydn.

Ludwig was moody and ill-tempered, so his lessons with Haydn did not last very long. He did, however, quickly become known as one of Vienna’s most promising musicians. At first, Ludwig was known for his skill as a pianist, however he started to go deaf and could not keep up with other musicians he played with. Eventually he could not hear any music at all. Despite this great challenge, Ludwig continued to make music by composing, and through his imagination. Incredibly he created great masterpieces people loved, but that he could never hear.

During the time, musicians relied on patrons from the church and royalty to make a living and were considered servants. Ludwig saw great value in a composer’s work and he had keen entrepreneurial skills. This made him succeed becoming one of the first freelance composers ever.

A pianoforte, one similar to what Ludwig van Beethoven would have played.

All together Ludwig wrote 9 symphonies, he wrote his first one when he was 30 years old. His musical voice was very powerful and mighty—it expressed humanity and emotion with strength not encountered before. The time following the creation of Symphony No. 1 is considered Ludwig’s most productive period of music writing. Using the musical language he had inherited from Haydn and Mozart, Ludwig added his voice increasing the orchestra’s size and instrumentation, extending its expressive range.

**Later life**
By the age of 44, Ludwig had become completely deaf and at the age of 56, he died during a thunderstorm in Vienna. Twenty thousand people showed up to his funeral to pay their respects. He is considered one of the greatest musical geniuses who ever lived. Even in his own lifetime, he was famous for his music. Ludwig may be most famous for his nine symphonies, but he also wrote many other kinds of music including piano pieces, string quartets, concertos and an opera.

**Ludwig van Beethoven is mostly remembered for his:**
- **9 Symphonies**-became models for all subsequent composers, they are very loved and well know.
- **32 piano sonatas**-many of which have been given nicknames: Moonlight, Pathetique, Tempest, Appassionata
- **16 String Quartets**– A type of piece for four string players. Developed by Haydn and Mozart, Beethoven added a new depth, variation, and complexity to string quartets.

**Ludwig played:** Violin, viola, and piano

**Can you recognize Beethoven’s music?**
- **Symphony No. 5:** Possibly the worlds most memorable motif of all time is the first four notes of Beethoven’s fifth symphony. Short, short, short, long!
- **Symphony No. 9:** In the last movement of this piece, Beethoven introduces singers into a symphony for the very first time. Set to Schiller’s poem, Ode to Joy, this music has been sung by people all over the world.
- **Für Elise:** This piano piece was composed by Ludwig van Beethoven in 1810, but was not published until 1867, forty years after he died. The original manuscript was lost, but a copy was published. Many people believe this piece was dedicated to one of his students, a girl named Therese, who had refused his hand in marriage.
- **Moonlight Sonata:** This piece was simply titled Piano Sonata No. 14 by Beethoven, and was not given its nickname until five years after his death, when German poet Ludwig Rellstab remarked that the first movement sounded like moonlight shining upon Lake Lucerne, and people have been calling it Moonlight Sonata ever since.

*Beethoven’s funeral as depicted by Franz Xaver Stöber (1795–1858)*
Symphony No. 9 Link Up Activity

In the last movement of this piece, Beethoven introduces the human voice into a symphony for the very first time. Set to Schiller’s poem, Ode to Joy, this music has been sung by people all over the world.

This concert has a participatory element and we hope you will join in!

To prepare, please practice singing the following lyrics to the music of Beethoven’s *Ode to Joy*.

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**Preparing to Sing**

In order to sing well, we first have to establish good posture and deep breathing.

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**Posture**

Sit or stand up straight with your shoulders down and relaxed. Make sure that your head is level and looking forward.

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**Breath**

Take a deep breath and fill your lungs. Place your hand on your belly when you breathe in and allow it to expand like a balloon. Release your breath smoothly and slowly.

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Ode to Joy Materials prepared and created by Link UP: A Program of Carnegie Hall’s Weill Music Institute for Students in Grades Three Through Five.

https://www.carnegiehall.org/Education/Educators/Link-Up/Resources/The-Orchestra-Sings
Ode to Joy
*Ludwig van Beethoven*

Ode to Joy Materials prepared and created by Link UP: A Program of Carnegie Hall’s Weill Music Institute for Students in Grades Three Through Five.

https://www.carnegiehall.org/Education/Educators/Link-Up/Resources/The-Orchestra-Sings

Allegro

Joyful as we join in singing,
Joyful in the songs we’re singing,

Anthem old yet strong and bright.
Near and far to

Joined in music and in word.
With the power

All we’re bringing. Voices filled with hope and light.

As one voice we will be heard.

Singing brings us all together.

When our voices would be small.

Gives us power undivided.

Now united one and all.

Singing brings us all together.

When our voices would be small.

Gives us power undivided.

Now united one and all.
Lesson 2– Motif

Please note that this lesson can be modified and changed to best fit your students’ needs.

Learning Objective
Students will be introduced to the main motif in Beethoven’s Symphony No. 5 Movement 1 and in Symphony No. 7 Movement 2. They will be guided to listen with attention to structural detail and recall sounds with increasing aural memory. They will learn some technical music terminology where appropriate.

Materials
CD Track or Spotify playlist for:
Beethoven: Symphony No. 5 in C minor, Op. 67
   I. Allegro con brio
Beethoven: Symphony No. 7 in A Major, Op. 92
   II. Allegretto
Paper/pencil

Background Information
A symphony is a piece of music written for a full orchestra, like the one you will see performed at Copley Symphony Hall. Beethoven wrote nine symphonies. Beethoven wrote his fifth symphony when he was in his 30s and at this time, Beethoven was losing his hearing. The seventh symphony was written 12 years later.

New Terms
Symphony- A long piece of music written for a full orchestra. A symphony can be broken down into smaller sections, or movements. Typically there are four movements in a symphony.
Movement- Smaller sections within a music piece, like chapters in a book.
Motif- A short music bit used a lot so that it characterizes and unifies a composition. A motif is usually only a few notes long.
Phrase- A musical sentence
Pattern- repeated design or recurring sequence
Tempo- speed mark in a piece of music. For example:
   Allegro con brio- fast, with energy
   Allegretto- moderately fast tempo

Activities
Introduction: In Symphony No. 5, Movement 1 Beethoven uses four notes with a memorable rhythm (short, short, short, long) many times. This pattern is called a motif and ties together the whole piece. Listen to the opening of the piece to follow how it is introduced.

Beethoven Symphony No.5, Mvmt 1; Measures 1-5
L. van BEETHOVEN

![Musical notation of Beethoven Symphony No.5, Mvmt 1; Measures 1-5]
Lesson 2 cont.– Motif

1. Discuss as a class what a pattern is. Where in our lives can we find patterns? Examples may include patterns on the classroom carpet or school bell schedule. Can patterns be used to build up larger structures? (See branching pattern below) Can they be used to make music? Are they in any songs you know that use patterns? (E.g. Frere Jacques, Skip To My Lou)

2. Listen to the recording (0:00-0:18) of Beethoven’s Symphony No. 5 Movement 1. Do you notice any patterns (the motif)? Listen again to a longer excerpt. Can anyone clap or sing a bit of this music? During the first movement of Symphony No. 5, we hear the first four notes, the motif, used throughout the orchestra; every instrument plays them at some point. How is it used? Did the motif change at all during the piece? (Did they notice if the motif was played higher, lower, faster, slower, louder, softer, etc.) May we try and count how many times the main motif is played? (short, short, short, long) Listen to the piece again to encourage active listening.

3. The motif is very important in this piece. On its own, Beethoven’s four note rhythmic pattern (short, short, short, long) is not musically interesting, but when used imaginatively in the hands of Beethoven, it generates many ideas and grows like the branching pattern found in a tree, into a grand, complex result.

![BRANCHING PATTERN IN NATURE](trees-lightning-snowflakes.png)

Just as the patterns in the vein of a leaf are also found in a branch, which stem from the tree’s trunk. Beethoven uses motifs to build musical ideas from little patterns into a full grand piece. This branching pattern can be found in many other parts of nature, can you think of examples of what they might be (lightning, rivers, and snowflakes)? Can you make your own branching pattern on a piece of paper and share your creation with the rest of the class?
Lesson 2 cont.– Motif

Lesson Extension:
Beethoven uses motifs in most of his works. In Symphony No. 7, Movement 2, he uses the following rhythmic motif:

```
L S S   L   L
---
L S S   L   L
---
L S S   L L L
---
L S S L
```

Beethoven Symphony No. 7, Mvmt 2; Measures 3-10

May you clap the long, short short, long, long pattern? As a class listen to the recording of Beethoven’s Symphony No. 7 Movement 2. May you count how many times the main motif is played?

May you create a new pattern with paper and pencil that is inspired from this piece and share it with the class?

Other Class Discussion Questions About Patterns in the World Around Us:

What other types of patterns do you know and how can we find these patterns in the natural world?

- **Spiral patterns**—(such as seashells and spider webs)
- **Stacking patterns**—(such as beehives or brick walls)
- **Radial patterns**—that is, patterns centered on a point (such as flowers, sliced oranges, or a wheel)
- **Arrays**—regularly repeating figures along a line (such as fish/reptile scales or corn kernels)
Lesson 3– Nature in Music

Please note that this lesson can be modified and changed to best fit your students’ needs.

**Learning Objective**
Students will be exposed to how Beethoven evokes nature (thunderstorm) in Symphony No. 6, Movement 4. They will be able to describe with appropriate terminology, Beethoven’s use of at least three music elements for expressive means (orchestration, dynamics, instrument range, and rhythm).

**Materials**
CD Track or Spotify playlist: Symphony No. 6 in F Major, Op. 68
White board

**Background Information**
Beethoven was a lover of nature although he lived in mainly large cities. Nevertheless, he spent a great deal of his time outdoors. Some of Beethoven’s favorite things to do were to take long walks in the woods or to work in quiet, rural locations. Beethoven’s Symphony No. 6 in F major, Op. 68, also known as the Pastoral Symphony or Recollections of Country Life, was completed in 1808, and expresses Beethoven’s love for the natural world.

**New Terms**
- **Symphony**- A long piece of music written for a full orchestra. A symphony can be broken down into smaller sections, or movements. Typically there are four movements in a symphony.
- **Movement**- Smaller sections within a music piece, like chapters in a book.
- **Pastoral**—having or representing the pleasant, traditional features of the countryside
- **Dynamics**- the volume of a sound or notes
- **Crescendo**- to gradually increase the volume of music
- **Decrescendo**—to gradually decrease the volume of music
- **Instrument Range**- the distance between the lowest and highest pitch in a music medium
- **Timbre**- the character or quality of a musical sound deriving from its source, usually referred to as how dark or bright it sounds

**Activity Summary**
- Introduce the piece and related vocabulary
- Brainstorm about the elements of a thunderstorm
- Compose a class thunderstorm piece
- Listen to the Beethoven excerpt
- Identify at least three music elements used by Beethoven to evoke nature
Lesson 3 cont.– Nature in Music

1. Introduce the title of the piece and discuss what *pastoral* means. Does anyone know what the word means? What other words come to mind when thinking of the word pastoral? Words shared may be: *peaceful, countryside, farms, nature, green, grass, hills, beautiful, peasants, shepherds, sheep, cattle, brooks*

2. Inform about Beethoven’s love for nature the inspiration for *Symphony No. 6*. The fourth *movement* of the symphony depicts a thunderstorm. What happens to the weather during a thunderstorm? (*Lightning, rain, wind, thunder, dark clouds*). Brainstorm ideas of sound sources the class can use to represent the different elements of a storm. What notation may be used for these sounds and may small groups write/play their own thunderstorm pieces? (Students can use their voices, bodies, or objects to recreate the different sounds: *snapping fingers for raindrops, pounding desks for thunder, whistling for wind*).

3. List the elements of a thunderstorm (wind picks up, rain starts, rain falls quickly, thunder and lightning, rain and wind slows down, sun comes out). When does the climax or most intense part of the storm happen? What musical elements can be used to express this phenomenon (*dynamic changes, and timbre/sound sources*)? How can the class use *dynamics* (volume levels) to create a climax or tension (loud sounds/ *crescendo*)? Or to create release and conclusion (quiet, soft sounds/ *decrescendo*)?

4. Create and perform a class thunderstorm.

5. Listen to the excerpt. How does Beethoven depict the different elements of the storm (*instrument type, range, and dynamic changes*)? If students are unfamiliar with instruments, you may want to use Meet the Instrumental Families portion of the guide (pages 9-13).

- **Which instruments depict rain?** *The string instruments with the short moving notes at the beginning, called violins and violas.* *Recording time mark: 0:00, 1:28*

- **Which instruments depict the rumbling of thunder and lightning?** *Low sounding instruments, like cellos, double basses, and timpani. Long notes for thunder, short, stabbing notes for lightning.* *Recording time mark: 0:30–0:50*

- **Which instruments depict the wind?** *Mostly descending* chromatic notes in the strings against long held notes in the winds. *Recording time mark: 2:11*

- **Is there a climax in the thunderstorm? How is it represented?** *Loudest part of the piece* (crescendo). More instruments are added to the sound. *Recording time mark: 2:28–2:40*

- **How do we know the storm is ending?** The music gets quieter/softer (decrescendo). Less instruments play. *Recording time mark: 2:41–3:10*


  - Shepard’s motif: Clarinet, horn, violin. *Recording time mark: 3:36*

- **Which instruments depict the sun coming out after the storm?** The high sounding instrument that plays notes traveling up at the end, called the flute. *Recording time mark: 3:34*

*Time mark stamps are from YouTube recording found here: [https://www.youtube.com/watch?v=hiCjjD5bXXQ](https://www.youtube.com/watch?v=hiCjjD5bXXQ)
Quick Facts about Copley Symphony Hall in the Jacobs Music Center

When was Symphony Hall built?
- Opened in 1929 as the Fox (Movie) Theatre
- Construction cost was $2.5 million (today’s cost would be $50 million)
- Included a huge $50,000 pipe organ used to accompany the black and white silent movies

What style of architecture is used?
- Interior motif is in a Rococo theme, typical of French Renaissance
- Wall designs copied from towns in France

When was the theatre remodeled?
- 1985 - $6 million dollar renovation project
- Summer of 2012, bathrooms were expanded and remodeled
- Summer of 2013, lobbies were remodeled

How many seats are in Copley Symphony Hall?
- 2251 seats

When did the San Diego Symphony start?
- 1910

How many concerts are played each season?
- Over 100 full-orchestra concerts
- The Symphony performs Classical, Pops and Community Engagement concerts for a variety of people. We also host a film series and an international music series.

The Fox Theatre in 1929
Etiquette and Tips For Listening

Please share this information with all adult chaperones and students.

Going to a concert may be a new experience for your students. The following guidelines will help them and those around them enjoy the concert more fully.

- Concert manners begin the moment you enter Copley Symphony Hall in the Jacobs Music Center. An usher will lead you from the lobby into the chamber. You will be asked to walk in a single-file line to your seating area. Symphony Hall is a big place and we don’t want you to get separated.
- After you are shown your seats, teachers and students are asked to remain seated. When people stand and talk in the aisles, it takes much longer to get everyone seated.
- At this time, you’ll notice the musicians warming up onstage. Just as an athlete warms up before a big game, the musicians have to also. Watch them to see if they do anything you don’t expect.
- When the lights go down you’ll know the concert is about to start. When the concertmaster walks onstage, clap enthusiastically! He will help the orchestra tune.
- After the concertmaster sits down, the conductor will walk onstage. Again, clap loudly for the conductor and the musicians. Then get ready to listen.
- While the music is playing, listen and watch carefully. Think about things you learned from your teacher and that you might already know. Keep your hands to yourself and do your best to sit still.
- Sometimes the conductor might ask the audience a question or ask you to clap along. This is your turn to add to the concert experience. Please answer him so he knows you are listening. When he turns to face the musicians, be silent and ready to listen actively again.
- If a neighbor is talking, try to ignore them or quietly get the attention of your teacher.
- After the orchestra plays the last piece and the clapping ends, please stay seated until the head usher dismisses you. As you leave, make sure you have your personal belongings with you. As you exit the hall, please stay together in a single-file line.
- On your way back to school, talk to your friends about what you saw and heard. Tell them your favorite piece and ask them what their favorite piece was. Maybe your teacher will quiz you on instrumental families. You can write a letter to the musicians or the conductor when you get back to your classroom.
We Want to Hear From You!

After attending the concert, our musicians would love to hear about your experience!

What was the most surprising part of the performance?
What was your favorite instrument?
What was your favorite piece?
Can you share something you learned?
If you could ask one of our musicians or the conductor a question, what would it be?

All materials can be sent to:

Attn: Learning and Community Engagement Department
San Diego Symphony
1245 Seventh Ave.
San Diego CA 92101