

*Simply Charlotte Mason presents*

# Music Study With the Masters

*by Sonya Shafer*



# BEETHOVEN

*“Let the young people hear good music as often as possible,  
... let them study occasionally the works of a single great master  
until they have received some of his teaching, and know his style.”*

—Charlotte Mason

With **Music Study with the Masters** you have everything you need to teach music appreciation successfully. Just a few minutes once a week and the simple guidance in this book will influence and enrich your children more than you can imagine.

In this book you will find

- Step-by-step instructions for doing music study with the included audio recordings.
- Listen and Learn ideas that will add to your understanding of the music.
- A Day in the Life biography of the composer that the whole family will enjoy.
- An additional longer biography for older students to read on their own.
- Extra recommended books, DVDs, and CDs that you can use to learn more about the composer and his works.

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.com

Ludwig van Beethoven  
(1770–1827)

*by Sonya Shafer*

Music Study with the Masters: Beethoven

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*See complete track listing on the back page of this book.*



## *Charlotte Mason on Music Study*

“Let the young people hear good music as often as possible, and that *under instruction*. It is a pity we like our music, as our pictures and our poetry, mixed, so that there are few opportunities of going through, as a listener, a course of the works of a single composer. But this is to be aimed at for the young people; let them study occasionally the works of a single great master until they have received some of his teaching, and know his style” (*Vol. 5, p. 235*).





# How to Use Music Study with the Masters

1. Play the music recordings often and mention the composer's name when you do. You can play them as background music during a meal, while running errands in the car, at nap time or bedtime, or while the students work on some handwork. (Try not to keep them playing all day or during noisy times when other sounds or conversation would distract.) Encourage students to describe what the various pieces make them think of, to "draw the music" with art, or to move to the music. Allow them to form their own relations with it.
2. Read the *A Day in the Life* biography to the students and ask them to narrate. Enter this composer in your Book of Centuries. You can assign the *The Story of . . .* expanded biography to older students for independent reading during the weeks you linger with this composer. Other *For Further Study* resources are listed if you would like to learn more.
3. Once every week or so, give focused listening to a particular piece. Use the Listen and Learn ideas in the back of this book to guide your listening and discussion.

As opportunity presents itself, go to a concert that features the music of this composer so students can listen to a live performance.



# A Day in the Life of Beethoven

from *The Private Life of the Great Composers*  
by John Frederick Rowbotham, edited by Sonya Shafer

It is seven o'clock in the morning at No. 6, Schinkelsgasse, Vienna, and the summer sun is pouring in full flood through the brown blinds of the windows. In a small room overlooking the street, Beethoven, a lodger of the house, has risen, and is rapidly getting ready for the day. He never looks at the mirror, which is hanging conveniently in front of him; and, in tying his necktie, he twists it into such a knot that there seems no prospect of untying it again without actually cutting it apart. He seems in a tremendous hurry to finish this introductory business of the day. His coat is at last huddled on; and, as he rushes across the hall which separates his bedroom from his study, we may see very well that, in his hurry, he has forgotten to brush his hair. This gives him a very wild look as he bursts into the study.

The room is slumbering undisturbed in the precise condition wherein he left it last evening. Not a paper seems to have been moved; but he gazes suspiciously around to assure himself of this fact. It is one of his peculiarities to insist that the servant shall never disturb his study. All "tidying" and dusting have to be done, therefore, by stealth, and generally take place before he is up in the morning.

The reason of his hurry this morning, if we would know the truth, is because he left a valuable symphony lying among some old newspapers the night before, which might easily have been carried off to light the fire with, and he has been tortured by anxiety until he can assure himself of the safety of his treasure. There it is, however, safe and sound. Although he strongly suspects that the maid makes periodic visits to his rooms, she has evidently not been here this morning. He draws up the blinds with a sigh of relief.

This room which serves as both a study and a parlor is a large

one, looking out on the courtyard behind the house. Except for the confusion in which it is kept, it would be a well-furnished room. A grand piano is a conspicuous object in the corner nearest the window. Opposite is a small writing table positively piled with manuscripts of every description. Not only do they load the table with their mountains of paper, but a number of them have fallen off the sides and form a generous pile on the floor, where they have evidently lain for some time, if the dust that has accumulated on them is any evidence.

In the center of the room is the large oblong table, covered with a cloth, where he generally sits, judging by the armchair drawn close up and the pen and ink ready to hand. Like the writing table, it is littered with manuscripts; but they are manuscripts in process. Some are only just begun; others are nearly finished, but are provokingly left incomplete, when only a few more bars would end them; others, most in fact, are more or less advanced. Several styles of music are represented on that table; side by side with an incomplete quartet and an unfinished sonata, are waltzes, transcriptions, variations on popular airs, and even arrangements of Scotch songs.

The cherished symphony lies on a chair close to the stove, and Beethoven carefully unrolls it from a newspaper, wherein for some reason or another he wrapped up the piece during the preceding evening.

That task over, he proceeds to a cupboard, which occupies one corner of the room, and taking from it a coffee canister, very solemnly and with much deliberation counts out seventeen beans, which are to serve for his breakfast. Carrying them to the door, he calls to the servant and bids her prepare his coffee. She is thoroughly used to his peculiar ways and departs with the coffee beans without a word. By the time she returns with the beverage, Beethoven is so immersed in his work that he doesn't notice her entry.

This morning he is engaged in the composition of the Seventh [Continued in the full version of the book.]

# The Story of Beethoven

from *The Great Composers, or Stories of the Lives of Eminent Musicians*  
by C. E. Bourne, edited by Sonya Shafer

*Part 1: "This boy will some day make a great name in the world!"—Mozart*

In one of his letters Beethoven writes: "When you visit the ancient ruins do not forget that Beethoven has often lingered there; when you stray through the silent pine-forests do not forget that Beethoven often wrote poetry there, or, as it is termed, composed." He was always fond of claiming the title "poet in music"; and surely of all the great geniuses who have walked the earth, to none can the glorious name of "poet" more truly be given than to Ludwig van Beethoven.

He was born at Bonn on December 17, 1770. His father, Johann van Beethoven, was a tenor singer in the Electoral Chapel of the Archbishop, and his mother Maria Magdalena was a daughter of the head cook at the castle. Musicians were not held of much account in those days, and the marriage of a singer with the daughter of a cook was not at all considered a poor match. Johann was a sad drunken scapegrace, and his poor wife, in bringing up her family on the small portion of his earnings which she could save from being squandered at the tavern, had a pitiable hard and long struggling life of it.

Johann soon discovered the extraordinary musical endowments of his child and at once set to work to make a "prodigy" of him, for in this way the father hoped to secure a mine of wealth and lazy competence for himself. So the boy, when only a few years old, was kept for long weary hours practising the piano, and one of the earliest stories of his life is of the five-year-old little child made to stand on a bench before the piano [Continued in the full version of the book.]

# Listen and Learn

(Use these notes in any order.)

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## Symphony No. 5 in C Minor, Op. 67

(Disc 1, Tracks 1–4; approx. 32 minutes)

Beethoven lived in the shadow of two great composers: Haydn and Mozart, who both wrote music that fit nicely within the acceptable forms of the day. But Beethoven wanted to use music to express his personal thoughts and his individual struggles and joys.

His Symphony No. 5 is a perfect example. It is quite different from anything Haydn or Mozart ever wrote. Rather than a nice hummable melody that follows a set structure, Beethoven's symphony is a powerful musical picture of a struggle between two forces: C minor and C major.

Beethoven knew his audience would be a bit shocked at the change, and he even had fun with that idea. In a traditional symphony, the third movement was a cheerful little minuet that the listeners could dance to. But the third movement of this symphony is not one bit like a minuet dance! Beethoven wrote it as a scherzo instead, and the word *scherzo* means “my joke.”

Beethoven wrote his symphonies to communicate like a book: one continuous story, with each chapter, or movement, revealing another facet of the story line. What ongoing story do you hear depicted in his fifth symphony? What facet of the story line do you think each of the movements portrays?

[The sample file includes the first 30 seconds of this piece.]

Music Study with the Masters: Beethoven

## Track Listing

### Disc 1

Symphony No. 5 in C Minor, Op. 67 (32:13)

1. I. Allegro con brio (6:56)
2. II. Andante con moto (9:18)
3. III. Allegro (4:56)
4. IV. Allegro (11:03)

String Quartet No. 7 in F Major, Op. 59, No. 1, “Rasumovsky”  
(38:06)

5. I. Allegro (10:41)
6. II. Allegretto vivace e sempre scherzando (9:35)
7. III. Adagio molto e mesto (11:05)
8. IV. Theme russe: Allegro (6:45)

### Disc 2

Piano Sonata No. 14 in C-Sharp Minor, Op. 27, No. 2,  
“Moonlight” (14:44)

1. I. Adagio sostenuto (5:15)
2. II. Allegretto (2:05)
3. III. Presto agitato (7:24)
  
4. Violin Concerto in D Major, Op. 61: III. Rondo: Allegro (11:16)
5. Piano Sonata No. 8 in C Minor, Op. 13, “Pathétique”: II. Adagio cantabile (4:46)
6. Piano Concerto No. 5 in E-Flat Major, Op. 73, “Emperor”: III. Rondo: Allegro (10:27)
7. Bagatelle in A Minor, WoO 59, “Für Elise” (3:09)
8. Symphony No. 9 in D Minor, Op. 125, “Choral”: IV. Finale: Presto - Allegro assai (excerpt) (13:51)