

A close-up photograph of a hand holding a quill pen, writing musical notation on a staff. The quill is dark and the ink is black. The staff is part of a larger sheet of music paper. The background is a light-colored, textured surface, possibly a wooden table.

*A Young*  
**SCHOLAR'S**

**GUIDE**

to **COMPOSERS**

Melissa E. Craig & Maggie S. Hogan  
with Richard B. Pinkerton

*A Young Scholar's Guide to*  
**Composers**

*Second Edition*

*A full year's curriculum in 32 weekly lessons*

Melissa E. Craig and Maggie S. Hogan



A Young Scholar's Guide to Composers, 2nd Edition  
by Melissa E. Craig and Maggie S. Hogan

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Second Edition

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To our Lord Jesus Christ, the Creator and Lover of music,  
Who throughout the Psalms commands us to praise Him  
with singing and instruments.

*Soli Deo Gloria*  
“To God Alone the Glory”  
- J. S. Bach



# Acknowledgments

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## *From Melissa*

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# A Note on Naming Musical Pieces

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Because the rules for naming musical pieces are not often taught or explained, we thought it wise to advise our readers as to our choices regarding typographic conventions for the citation of musical works in this book. We followed the styling recommended in *The Chicago Manual of Style*, 15th edition. Quoted below are the two applicable sections, including several of the examples provided in those sections.

Sect. 8.202 *Operas, songs, and the like*. Titles of operas, oratorios, tone poems, and other long musical compositions are italicized. Titles of songs are set in roman and enclosed in quotation marks, capitalized in the same way as poems (see 8.191–92).

- Handel’s *Messiah*
- *Rhapsody in Blue*
- “The Star-Spangled Banner”
- the “Anvil Chorus” from Verdi’s *Il Trovatore*

Sect. 8.203 *Instrumental works*. Many instrumental works are known by their generic names—*symphony, quartet, nocturne*, and so on—and often a number or key or both. Such names are capitalized but not italicized. A descriptive title, however, is usually italicized if referring to a full work, set in roman and in quotation marks if referring to a section of a work. The abbreviation *no.* (number; plural *nos.*) is set in roman and usually lowercased.

- B-flat Nocturne; Chopin’s nocturnes
- Bach’s Mass in B Minor
- Charles Ives’s *Concord Sonata*
- the Sixth Symphony; the *Pastoral Symphony*

The exception we made in following these guidelines was that we chose to also italicize the word *symphony, sonata, etc.*, when a part of the descriptive name, i.e., the *Pastoral Symphony, the Concord Sonata*. Because this is not a scholarly work and because we felt the combination of italicized and nonitalicized words in one title looked confusing, we chose to simplify.

We hope that explaining the conventions we used in choosing when to use what typeface for musical names will allow the reader to see that our choices were based on a system, not just arbitrarily assigned. If, in reading this work, you find errors in our attempt to be consistent, please drop us an e-mail. We welcome the opportunity to improve!





# Introduction

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## ***Why Teach the Classical Composers?***

There are a number of good reasons for exposing children to classical music and the rich heritage of classical composers. First, music is from the Lord. He created it, and He created us with the ability both to make music and to appreciate music.

Second, although there are many different types of music in other cultures, what is called “classical” music is uniquely part of the heritage of our Western civilization. Becoming familiar with it opens a door into ideas and expressions that are inaccessible to those who have not been introduced to the musical classics. This familiarity allows us to participate in conversations and musical experiences that would otherwise remain a mystery.

Third, research suggests that both listening to and playing classical music is of great value to the development of the brain even in many other aspects of learning, including math, memory, and literacy.

Finally, there is the rich satisfaction that comes with the knowledge of having been exposed to great minds and talents and having gained a deeper understanding of music, of self, and of life. It is not always easy to crack the code of classical music, but even rudimentary exposure, over time, will increase our level of enjoyment and understanding.

Although this is just a one-year course, we are not suggesting that teaching classical composers should be a one-time activity. Ideally, you will continue to incorporate classical music into your curriculum, perhaps following the format we have developed or perhaps using other resources.

## ***How to Use This Book***

Any music appreciation course taught primarily through a book is lacking one important ingredient: actual music! This is where you play an integral role. It is imperative to play the music of the composers as you study them in order to truly gain any understanding of the classical composers and their music. Fortunately, it is easy to find recordings of music from every composer we will be covering by looking online, at your library, or in catalogs.

## ***Music and the Brain***

Although there has been much hype about the now mostly discredited “Mozart Effect,” it does not change the fact that there is a growing body of research that points to a strong link between music and positive brain development. From [www.sciencedaily.com](http://www.sciencedaily.com) (accessed May 16, 2008) we read this headline and the beginning of an article about music and brain development:

### **“First Evidence That Musical Training Affects Brain Development in Young Children”**

*Science Daily —Researchers have found the first evidence that young children who take music lessons show different brain development and improved memory over the course of a year compared to children who do not receive musical training.*

*The findings, published 20 September 2006 in the online edition of the journal Brain [Oxford University Press], show that not only do the brains of musically trained children respond to music in a different way to those of the untrained children, but also that the training improves their memory as well. After one year the musically trained children performed better in a memory test that is correlated with general intelligence skills such as literacy, verbal memory, visiospatial processing, mathematics and IQ.*

## ***A Word about Music Lessons . . .***

Does this mean that your child is being sadly neglected if you don't provide music lessons? Does this mean that his or her brain will shrivel up and become the size of a lima bean without the experience of piano practice? Of course not! This is just a further bit of motivation to encourage you, in whatever way works best, to provide basic lessons for a year or two. The piano is the typical instrument of choice, although some people prefer the violin, and others find a recorder is all they can handle space-wise and money-wise.

If your child is provided with a caring and competent teacher, an instrument to use, as well as scheduled and monitored practice time, the lessons are sure to be a success. Despite your best intentions, though, not all children will appreciate music lessons. Encourage your child to try it for one school year. If after that time they are still disinterested, at least you know you have given them the great advantage of exposure to the world of playing music. Many, many adults say how much they now appreciate the gift of music lessons in their childhood, even if at the time they vigorously opposed them. We can't think of anyone who has told us the opposite!

## ***A Kind and Simple Approach to This Curriculum***

This course is intended to be as stress-free as possible. The plan is to listen to the recommended music a minimum of three times per week. The read-aloud lesson and the note-taking pages or Student Review questions should be done on Day One. The hands-on work of timeline, map, and Composer Info Card can be done on Day Two. In the interest of time, it is certainly feasible to do all the academic work on one day instead of two, but the music listening itself should be spread throughout the week.

## **Schedule**

In general, this is a guideline for following the curriculum. Keep in mind that this is just an overview. You will find specific instructions for each type of activity later in this introduction.

### Day One

- Listen to the recommended selections.
- Read the lesson.
- Fill in the note-taking pages or answer the Student Review questions.

### Day Two

- Listen to the recommended selections again.
- Fill in the Composer Info Card.
- Color in the timeline.
- Match the composer to his place of birth, using the maps in the *Companion Guide*.

### Day Three

- Listen to the recommended selections again.

### Listening Directions

- Say the name of the composer.
- Say the name of the selection.
- Play the piece.

We concur with the opinion expressed by Jessie Wise and Susan Wise Bauer in *The Well-Trained Mind*. They write:

*The first time the child listens to the piece, have her listen to it two or three times in a row. Then make sure she plays it again at the beginning of her next listening period. [Day Two] Familiarity breeds enjoyment. She can do hand-work such as Play-Doh™ or coloring books about the composers . . . but nothing that involves words; her attention should be focused on what she hears, not on what she sees.*

We would add that some children need to move to the music, some like to draw, and others do best just sitting and staring out the window!

## **Lessons**

Each lesson runs about 1,200 words. Each will take approximately fifteen minutes to read aloud. There will often be unfamiliar vocabulary words within the lessons. These usually are defined for you within the lesson, allowing you to quickly explain them to the student before moving on. (There is also a handy glossary in the back of the book.) A composer who especially captures a child's interest would be worth further research. Fortunately, there are many biographies of composers available now, and there is a plethora of online information available as well. (Please see the caution regarding research on the next page.)

## *Content Considerations*

There are two issues we would like to address here:

1. Historical reliability
2. Spiritual lives

First, as with any research of historical events/people, there is much conflicting information. One source emphatically states “such and such is true,” and the other equally reliable source shouts out “absolutely not such and such!” This puts the researcher in a quandary. Whom to believe? If we were writing scholarly papers on the composers, we would spend large blocks of time chasing down original source documents and then having them translated. We would travel to Europe, where many of these documents are stored. We would hole up in the Library of Congress, falling asleep over mounds of dusty books. But as exciting as this sounds to us—and it really does—it just isn’t feasible to spend that kind of time and money conducting in-depth academic research for a one-year middle-grade curriculum.

However, accuracy is very important to us. What we have chosen to do is to limit ourselves to about a dozen resource books that are generally well regarded and websites sponsored primarily by universities or other reliable sources. We have tended to use the information that was most often agreed upon by these sources. But you will occasionally run into conflicting information if you do any research yourself. We have been careful, we have read until our eyes have popped, we have taken mountains of notes, and we have submitted our work to our music editor, Richard Pinkerton, for the opinion of someone who is considered an expert in his field of music. However, the truth may still remain elusive. Instead, realize that it is the bigger picture that we are pursuing, and enjoy and appreciate the music!

The second issue, and this is important for you to know as well, is that there is much material available about these composers that is *not* information we feel is appropriate for the age level of the students for whom this book is intended. Composers, even the classical composers, were sinners like the rest of us! It takes no real digging to come across sins of every nature. This leads us to those we included and those we decided to leave out and why.

Obviously, we couldn’t include every well-known composer. (In fact, there is plenty of material left for another entire volume!) We had to limit the number of people studied to fit within the time frame of a typical school year. We chose well-known composers who had a great impact on the music world. We included composers known to be Christian, composers known not to be Christian, and composers of whom we have no real way of knowing if they were Christian!

For example, we included Frédéric Chopin—a master of piano compositions and absolutely on just about everyone’s list of important classical composers. However, the evidence regarding his conversion to Christianity, possibly on his deathbed, is conflicting and controversial. The difficulty lies within the discussion of his lifestyle, including his having lived for many years with his female companion, George Sand (her pen name), a woman of highly questionable morals. This is an example of the types of issues we had to consider when deciding whom and what to leave in, whom and what to exclude, and how to word certain information.

An example of one we chose to leave out is Richard Wagner. Yes, he is considered one of the finest minds in classical composing, an opera writer in a class of his own. However, we could not write about him in any way without bumping into his blatant and boldly immoral lifestyle. We couldn't gloss over the facts, skip over the stories, or recommend doing "further research" on him! From all the evidence, the man was simply evil (and, interestingly, Hitler's favorite composer).

### ***Companion Guide***

For your convenience, we have provided a digital *Companion Guide*. You can download it free at [www.BrightIdeasPress.com/YSGC-Companion-Guide/](http://www.BrightIdeasPress.com/YSGC-Companion-Guide/). If asked for a password, use this: CGS71997Y. In this *Companion Guide*, you'll find answers to the exercises in the lessons, as well as answers to the Student Review questions. All of the reproducible items are included so that you can easily print them out, including the Student Reviews, coloring pages, and game templates. You'll also find a list of suggested resources.

### ***Note-Taking Pages and Student Review Questions***

Several note-taking pages follow each of the lessons on the musical eras, and ten student review questions follow each composer's biography. If your student is a competent reader/writer, it is best for him or her to answer the review questions on paper. Much of this course already involves listening, so doing a little writing at this point is worthwhile. The questions are in a mixed format and cover the vocabulary and main points in each biography lesson. All answers are in the "Lesson Answer Keys" section of the *Companion Guide*.

### ***Composer Info Cards***

The Composer Info Cards provide students an opportunity to do the following:

- analyze data
- reinforce the main points
- remember the points using visual reminders
- review the information presented

### **Directions**

Teachers: Copy Composer Info Cards onto sturdy paper or card stock. (If you use paper, then cut it out and paste the front and back onto a 5x7 index card. If you use card stock, you can make the copies on front and back.) Print illustrations from the *Companion Guide* onto regular paper.

Students: Cut out the illustration of the composer and place it on the front side of the card. You may choose to color in the picture. Fill in the name and musical period on the front as well.

The back of the card is fairly straightforward. Answer the questions, fill in the birth and death dates, and color the country of origin on the map. Choose the Composer Info Card with the correct map on the back for each composer. (For example, almost all of the composers we study were born in Europe, so you will use the Europe card most. But Tchaikovsky was born in Russia, and a number of the Contemporary period composers were born in the U.S.)



The trickiest part for some of the cards will be the question about the composer's faith. Teachers may need to discuss this with the student or help him or her decide if the lesson contains any clues.

### Review

Cards can be stored in a box, wrapped in a rubber band, placed in envelopes, or inserted into Folderbooks. They should be brought out and reviewed often.

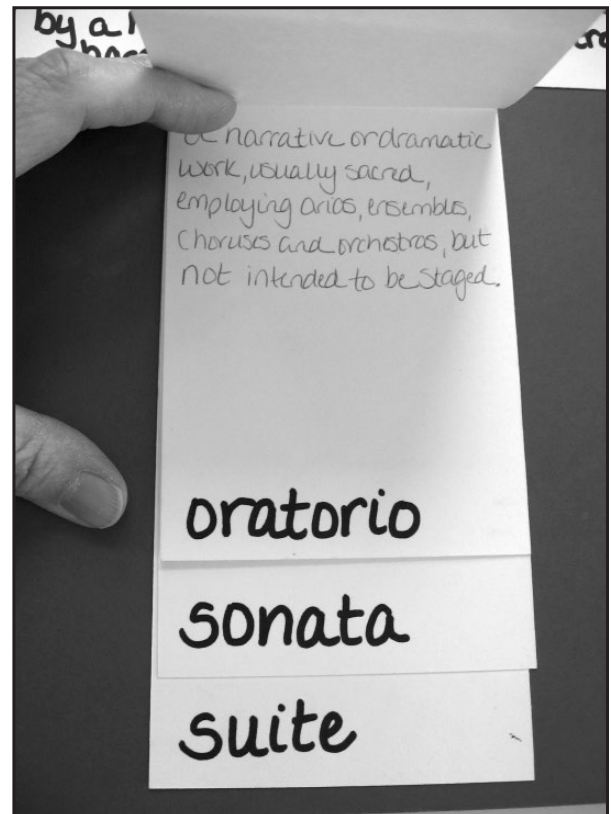
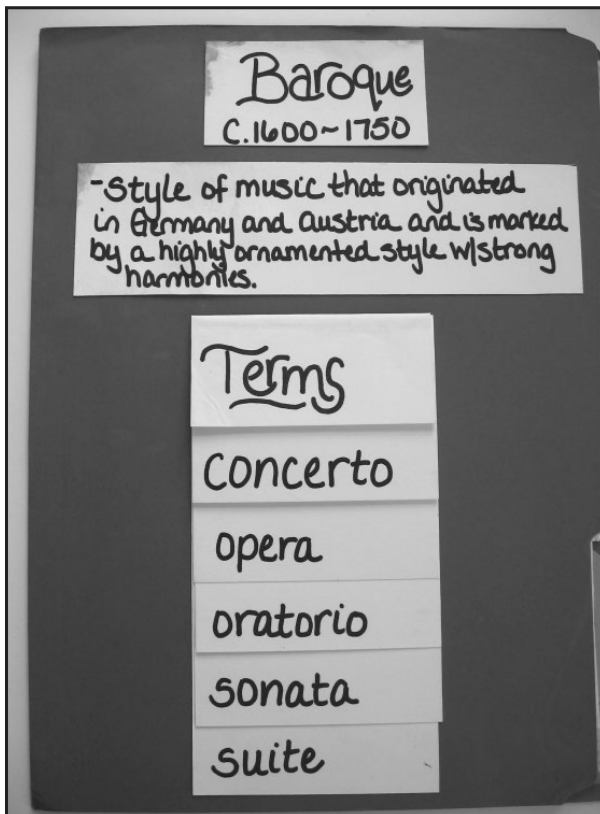
A simple but effective manner of reinforcing the chronology of composers is to mix up the cards on the table, picture side up. Ask the student to stack them in the order of the composers' birth dates. Students can then easily self-check by turning the cards over to check the dates to see if they were right.

A quick review game is for the parent or one student to hold up the card, picture side facing outward to a student. The student states the name and then lists either the names of the composer's works or three facts.

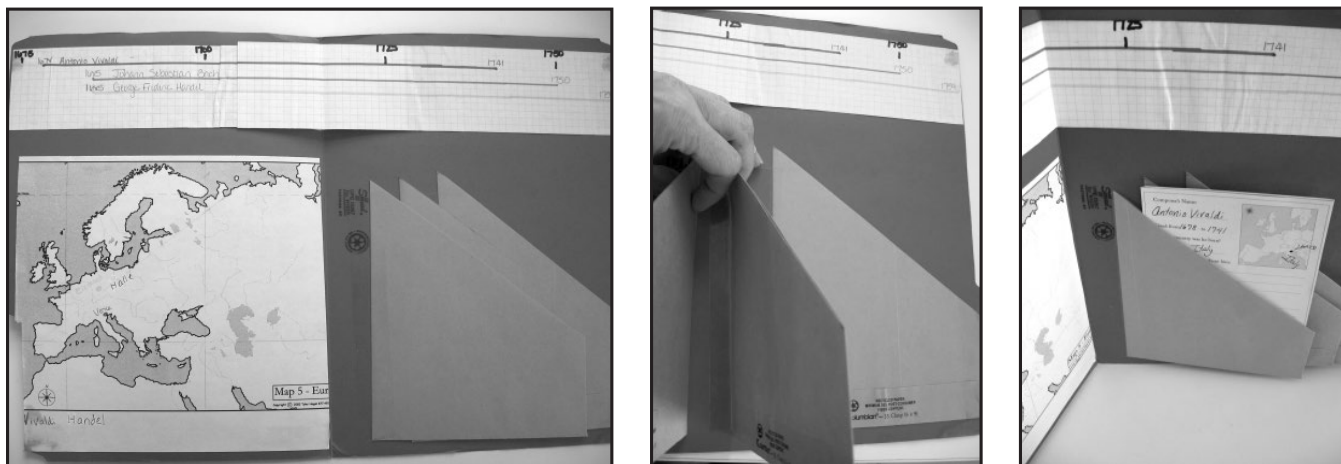
Note: The spelling of a composer's name can vary widely. We picked a common spelling for each composer and used it consistently.

### **Folderbooks**

Folderbooks are a simple and interesting way for students to show what they have learned. Think of them as a place to store tidbits of information, pictures, drawings, maps, etc. By helping your students to learn to organize and display what they have studied, you are training them to sift through ideas, choose what is important, and present it in a logical manner. This kind of learning will be useful for the rest of their lives!



If you are familiar with Lap Books, think of Folderbooks as the simple, quicker version. Instead of multiple layers, a Folderbook consists of just one file folder. Instead of elaborate, clever folds and time-consuming layouts, a Folderbook can be assembled rapidly. Although Lap Books are a wonderful learning tool, sometimes all we have time for is simple!



Ideas for your composer Folderbook:

- Paste envelopes inside and put cards with information or smaller books inside the envelopes.
- Include pictures, maps, or timelines as appropriate.
- Make small books or flip books and paste them inside.
- Decorate lists and glue them on.
- Let imagination and creativity be your guide.
- Decorate the cover in an appropriate fashion. Coloring pages make easy covers.

### ***Timeline***

The *Companion Guide* includes a timeline for every 50-year period, beginning with Vivaldi, the earliest composer in our study who has been given his own lesson. We have provided the birth and death dates for each composer and a shaded line connecting these two dates. Students should use a colored marker or highlighter to draw over this shaded line for each composer. This simple method enables students to see at a glance which composers composed in which period and who preceded whom, visually reinforcing what they are learning in the lessons. They should use a different color for each musical period: red for Baroque, blue for Classical, green for Romantic, and orange for Contemporary.

We also want students to recognize the relationships among the composers. In this study students will learn that some composers influenced other composers and some composers were friends. Students should mark influence with purple and friendship with gold. If one composer influenced another, draw a purple vertical line from the influencer to the one who was influenced. Put an arrow at the end of the line so that the direction of the influence is clear. If two composers were friends, draw a vertical gold line from one friend to the other. Some relationships may be difficult to draw because the related composers may not have lifelines on the same page. In this case, students can write the missing composer's name on the page and draw the vertical line to it.

A Significant Events line is provided at the bottom of the timeline. Some significant events have already been labeled. You may want your older students to fill in a few additional historical events on each page as they complete the timeline. This is a quick visual tool to show where each composer fit into world events. These timeline pages illustrate that these composers did not live in isolation but were influenced by the people and events around them.

Following the blank timeline page is a Timeline Reference Key. It shows influences (in purple) and friendships (in gold). The purple and gold lines are intended to show connections but are not chronologically precise. This serves as an answer key for the timeline activities and shows both explicit and implied relationships from the lessons. Do not expect your students to find all of the relationships on these charts. However, the relationships your students find should be on them. You can check the Timeline Reference Key to make sure the relationships your students found are correct.

### **Maps**

The mapping exercise in *A Young Scholar's Guide to Composers* is easy and visually powerful. This geography component consists of three maps—a map of Europe (two views, one with an inset of Russia for Tchaikovsky) and a map of the United States. Students should have their own copy of each map. When the student discovers where the composer was born, he simply draws a line from the composer's portrait (found in the border of the map) to the country or state in which the composer was born. Students will use the same color-coding system for musical periods on the map as they use on the timeline.

This map exercise will reinforce several things:

- geography awareness
- visual identification of composers
- recognition of composers within their musical periods

There are two composers whose sphere of influence is as important as their place of birth. In these cases, the student should draw a second line so that both places are represented. These composers are:

- George Frideric Handel (who was born in Germany but did much of his work in England)
- Antonín Dvořák (who was born in Europe, yet was significantly influenced by his time spent in the United States)

We've tried to make this clear in our biographies, but adding it to the map will help to cement the information.

We use the modern-day equivalent of each country's name. There were many small kingdoms in earlier times, especially in the area that is modern-day Germany. Older students may wish to look in a historical atlas and locate the original name.

### **Coloring Pages**

The *Companion Guide* includes a coloring page for each composer. These pages offer students a visual representation of one poem discussed in each lesson. These can be used by students who would like an additional way to engage in the lesson and by those who enjoy more tactile ways of learning. Students

should fill these in with crayons, colored pencils, markers, or whatever creative medium suits their artistic desires.

### **Games**

The following games will help students grow in familiarity with composers. You can make the games yourself, but we recommend that you include your students because the process will be a good review.

Several of the games require a deck of cards that you can make easily by copying the composer illustrations in the *Companion Guide*. Cut them out and paste them to index cards or card stock. If your students are artistic, they may want to produce a design for the back of the cards. The cards will last longer if you laminate them or cover them with clear packing tape.

#### Composer Memory

##### **What You Need to Play**

- Players – This game can be played alone or with 2–4 players.
- Playing Cards – Make two copies of each composer’s picture from the *Companion Guide*. Paste the pictures on index cards or card stock.

##### **Playing the Game**

- Arrange the cards face down on a flat surface in rows in a rectangular pattern.
- The group chooses a player to start the play. The turns proceed in a clockwise order.
- The first player selects a card and turns it face up so that all players can see, and then chooses a second card and turns it face up.
- If the cards do not match, the player turns them back over and that player’s turn is over.
- If the cards do match, the player removes them and keeps that pair of cards.
- The player continues to turn over pairs of cards until he turns over two cards that do not match.
- The game is over when all of the pairs of cards are matched.
- The winner is the player with the most cards.

##### **Advanced Version**

- Make this game more challenging for older students by creating a deck of cards where students will match the picture of the composer to his musical period, one of his compositions, or his birthplace.

#### Go Fish for Composers

##### **What You Need to Play**

- Players – This game can be played by 2–6 players.
- Playing Cards – Make three copies of each composer’s picture. Paste them on index cards or card stock.

##### **Playing the Game**

- Deal five cards to each player. Place the remaining cards face down in the middle to form a fishing pool.

- The player to the left of the dealer begins play.
- A turn consists of asking a specific player for a specific composer card. (“Ben, do you have Bach?”) The player who asks must have at least one of those cards in her hand in order to request it. If the person asked has any cards with that composer in his hand, he must give them all to the person asking. She may continue asking specific players for specific cards as long as she continues to be successful.
- If the person asked does not have any cards of the composer named, he says, “Go Fish.” The asker then chooses a card from the fishing pool. If the card picked is the one requested, she gets another turn. If not, she keeps the card and it is the next player’s turn.
- As soon as a player collects a book of three of the same composer, she lays them down in front of her.
- The game proceeds until either someone has no cards left or the fishing pool is empty.
- The winner is the player with the most books.

### **Advanced Version**

- The player requesting cards must provide some information about the composer before he can receive the card. (Keep the glossary nearby.)

### Composer Bingo

#### **What You Need to Play**

- Players – This game can be played by two or more players.
- Bingo Cards – Use the template in the *Companion Guide* to create a bingo card for each player.
- Write a different composer’s name in each space on the card, and arrange the composers in a different pattern on each card. Note: There are more composers than spaces on the card.
- Markers – Pennies, beans, cereal, mini-marshmallows, or some other type of marker for the card
- Easy version: Index cards or slips of paper with a different composer’s name on each one.
- Advanced version: Index cards or slips of paper with a fact about a composer on each one. You may want to make new fact cards each time you play or create a set to reuse each time.

#### **Playing the Game: Easy Version**

- Put the cards in a basket or bag and mix them up.
- Draw one and read the name written on it.
- If the players have that composer on their board, they cover that space with a marker.
- Set aside the cards that have been read until the next game.
- The first player to get five in a row in any direction wins.

#### **Advanced Version**

- Put the fact cards in a basket or bag and mix them up.
- Draw one out and read the fact written on it.
- If the players can identify the composer and they have that name on their card, they cover that space with a marker.
- Set aside the cards that have been read until the next game.
- The first player to get five in a row in any direction wins.



## Composer Peril

### **What You Need to Play**

- Players – This game can be played with 2 or more players but probably works best with 2–4. It can also be played with 2 or 3 teams.
- Question-and-Answer Cards – Use the information from the lessons or the composer cards that you filled out. Create five questions for the composers from each musical period that could be the answer to “Who is (fill in the name of the composer)?” Put the answer on one side of a card and “Who is \_\_\_\_\_?” on the other side of the card. Here are two examples:
  1. At the end of his manuscripts, he always included the initials S.D.G. (Soli Deo Gloria—To God Alone the Glory). The answer is “Who is Bach?”
  2. He was totally deaf by the age of 48, but he continued to compose. The answer is “Who is Beethoven?”
- A game board – You can use the board in the *Companion Guide* or create your own. The board should have six rows and five columns. Place your Q&A cards (answer side up) in the appropriate columns. Then cover each card with a card that has a dollar amount on it so that the answers remain hidden until they are chosen.
- Buzzers – Provide buzzers or some other device so that players can “buzz in” if they think they know the answer. A wooden spoon on a pot will work nicely.

### **Playing the Game**

- Decide who will start the game.
- That player chooses a time period and dollar amount.
- The host of the game picks up the question in that box and reads it.
- Any of the players may buzz in if they know the answer.
- If the first player to buzz in answers correctly, they receive the money card that covered the question and may choose the next category and dollar amount.
- If they answer incorrectly, any other player may buzz in. The other players are not required to buzz in and guess.
- If none of the players answers correctly, whichever player originally chose the question may choose again.
- Play continues until all of the questions have been answered.
- The player with the most money wins.

## Composer Info Card Timeline Game

### **What You Need to Play**

- Players – One, although this could be adapted to work as a team game.

### **Playing the Game**

- Place all the Composer Info Cards on the table with the picture/name side facing up.
- Scatter/shuffle the cards about.
- Now place cards in proper chronological sequence.
- Self-check by turning cards over and looking at the dates.

### **Advanced Version**

- Set a timer and beat your own time or race against another player.

Note: We designed the Composer Info Card with this game in mind. Hence, there are no dates on the front of the card—only on the back.

### **Endnote**

<sup>1</sup>Fujioka, Takako, et. al. “One year of musical training affects development of auditory cortical-evoked fields in young children.” *Brain* 129.2593 (2006). <<http://brain.oxfordjournals.org/cgi/content/full/129/10/2593>>.



# Student Introduction

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**S**top and think for a moment about what music really is. Is music something that sounds good to your ears? Does it have to have a melody? Are drumbeats music? How about raindrops or bird tweets? Humans have been challenged with this question for years. It's interesting to think about what music is or isn't. You may even develop your own definition of music as you study this course. For our purposes, however, we will go with a traditional definition of music. Webster's dictionary says that music is "the science or art of ordering tones or sounds in succession, in combination and in temporal relationships to produce a composition having unity and continuity." What a mouthful! What this means is that music is sounds that have been put together in a purposeful way to produce sounds that go together in meaningful ways.

When did music begin? Music probably began on day six of Creation. We believe that Adam and Eve sang in the Garden of Eden. We read in Genesis that Jubal was a maker of musical instruments. So we can see that God gave people the gift of music, and people have loved music from the start—enough not only to produce music with the voice, but also to create instruments that make unique sounds.

Music is found in all different cultures, but in each culture, it sounds different. Have you ever been to a Chinese restaurant where they have played traditional Chinese music? Could you tell that it was Chinese? How about an Indian restaurant? What made it sound Indian? One difference was that the instruments they use are different from the instruments that we are used to hearing. Did you like the way it sounded? Would you like to listen to that kind of music on the radio? Probably not, and here's why:

In our Western culture, we are used to hearing sounds played from a certain kind of scale. If possible, on a piano or keyboard find middle C, and then play all of the white keys up to and including the next C. That is called a scale. All of the black keys are half steps, so if the keys were numbered, you would have 1, 1½, 2, 2½, 3—but wait, is there a 3½? No. However, there's a 4½, 5½, and a 6½. But there's no 7 ½. That's because in the scale that we use for Western music, the natural half steps are between 3 and 4 and between 7 and 8. When we hear music, that's what we are used to hearing. In other cultures, their scales have natural half steps in different places. People who have grown up there are used to hearing it that way, but we are not. Music based on scales with different half steps sounds strange to us. Some cultures even use quarter steps or quarter tones—notes whose sounds are squeezed between the notes

we see on our piano. We can't even hear quarter steps because our culture doesn't use them. However, people who have grown up listening to that type of music can.

When music is so foreign to us, it can be difficult to understand because our ears aren't trained that way. Because studying Western music will keep us very busy, we are going to focus only on Western music in this course. As you learn about other cultures in your history studies, however, it's a good idea to go to the library or the Internet and listen to some samples of music from those cultures to help you understand them even better.

Frequently, when people study music history, they start in 1678 with Vivaldi in the Baroque period. When you read a book about composers, he is often the first one discussed. But music didn't suddenly start in the Baroque period, with harpsichords and violins and musical notation that everyone knew how to read. All of that had to develop. You will see that although music has progressed a great deal, human nature has not changed much at all, and it is human nature that has spurred on many of these changes. Music that we consider classical today (and maybe even boring) was once very controversial. People argued and fought about it! Sometimes it was even banned. People's ears had to become accustomed to the new types of music. People within the church even disagreed about what music would be appropriate in a church—just as they do today!

In this course, we hope to show you why classical music isn't boring. You will listen to different kinds of music and learn about the composers who created the music. Did you know that music can be funny? Haydn wrote a symphony, called *The Farewell Symphony*, in which the people playing the different instruments were to get up one by one and walk off the stage while the rest of the orchestra was playing, until only two violinists were left. (Haydn wrote this piece to make a point to his benefactor—you'll hear this great story in the lesson on him.) Did you know that some music you hear on television today, often during commercials, was written two hundred years ago?

We're going to learn about different time periods in music history and what it was like for the composers growing up then. We'll study composers and see how God influenced their lives—and we'll see that some composers didn't know God at all. We think you'll have fun learning how to listen to music so that you can understand it better. You'll create a Folderbook that will help you remember all the things you've learned. Most importantly, you'll begin (or continue) to appreciate one of God's many wonderful gifts to us: the gift of music.

# The Baroque Period

---

c. 1600–1750

**T**he **Baroque period** is usually where people begin their study of classical music. This period began around 1600 and lasted until around 1750. This was a time of bold ornamentation, which was also expressed in art and architecture, as well as music. Instead of doing things simply, the artists at this time made their works as lavish and decorative as possible. The phrase “never one note when five will do” characterizes the music of this period well. This was a time of the rule of royalty and the nobility. Most wealthy households employed musicians (sometimes whole orchestras) and composers, who wrote music for their patrons’ parties, balls, and ceremonies. Because of the general public’s appreciation for music as well, towns and churches also hired their own musicians.

Besides the great composers we will discuss shortly, there were other composers at this time who are not now as famous as those we will study. One of these is **Georg Philipp Telemann**, who was born in Germany. Telemann’s parents tried to squelch his musical ambitions, but he was determined. When he went to Leipzig University, his mother wanted him to study law, but he continued to develop his musical abilities. He started a music group that did a lot of performing (and was later directed by **Johann Sebastian Bach**). In Telemann’s lifetime, he held several major church and court positions and was extremely popular. He was a good friend of **George Frideric Handel**, who once said Telemann “could write a church piece in eight parts with the same expedition another would write a letter.” He was also a friend of Johann Sebastian Bach’s and became the godfather of his son.

Another lesser known composer is **Johann Pachelbel**, who was born in 1653 and moved to Vienna in 1673. From there, Pachelbel moved to Eisenach and finally to Erfurt, where he became **organ** teacher to Johann Sebastian Bach, as well as his siblings. His style is similar to that of Bach, and he is best known for his Canon in D Major. This famous piece is often played at weddings today.

**Opera** became a favorite form in the Baroque period. Like a play, an opera has scenery, actors, and costumes. Unlike a play, it is sung, not spoken, and is accompanied by an orchestra. The best-known operatic composers of this period were **Alessandro Scarlatti** and **Antonio Vivaldi** in Italy, **Jean-Baptiste Lully** in France, and Handel in England. As the period flourished, the oratorio became popular.



**Oratorios**, like operas, are sung, but they are usually about biblical stories and are unstaged—no acting, costumes, or scenery. At a time when church services were very formal and proper, oratorios were like operas that were acceptable to be performed in churches, and the people loved them. Oratorios tend to be long, like operas, sometimes lasting several hours. Another form that churches often perform is the cantata. **Cantatas** are like short oratorios that tend to fit within the typical length of a church service. Bach wrote many cantatas for his churches.

Instrumental music was also well liked. It was used for the many formal dances of the time. Suites from the Baroque period are still played. These **suites** are made up of many different dance movements, which are named for dance types: allemande, bourrée, courante, gavotte, gigue, minuet, sarabande, and waltz. The music written for dances tends to have a steady rhythm and is often repetitive—its melody may be repeated again and again. Bach and Handel wrote many of the Baroque suites that we hear today.

The concerto emerged as a common musical form. Vivaldi wrote many concertos for his students so that they could show what they had learned. **Concertos** are written for an instrumental soloist, usually accompanied by an orchestra, and they typically have three movements—first a fast one, then a slow one, then another fast one. So when you think of a concerto, think *fast-slow-fast*.

Another form you will hear when you listen to Baroque music, particularly organ music, is the fugue. In a **fugue**, usually the melody starts and then another line comes in—sometimes the same melody but played higher or perhaps a different melody altogether. A fugue may have two, three, or four musical lines all going at the same time, and somehow it all sounds beautiful together.

During the Baroque period, people didn't have the same musical instruments we do today. The most common instruments were the organ, harpsichord, recorder, trumpet, and violin. These instruments have changed greatly since the 1600s, but they had the same basic form. A Baroque ensemble or group of instruments playing together may have included the recorder, violin, harpsichord, and viola de gamba or a small combination of the common instruments.

Other instruments did exist, however. We know that Vivaldi wrote for violin, flute, bassoon, guitar, mandolin, and piccolo. Louis XIV kept an orchestra that today we call a string orchestra. His consisted of six violins, twelve violas, and six cellos. Most Baroque orchestras were not as large. They often included a keyboard instrument—a harpsichord if the music was secular or an organ if the music was played in a church. The “festive” Baroque orchestra was used for special occasions—to celebrate a holiday or a victory. In addition to the string orchestra, it included the addition of woodwinds (a couple of oboes and a bassoon), brass (a few trumpets), and some percussion (a couple of timpani or kettledrums). Looking at artwork of the period and at the way music was arranged tells us quite a bit about the way Baroque instruments were combined and how they looked. Still, it is hard to know exactly what these instruments sounded like or how they were tuned. Some of these things we can only guess.

Summary of musical terms we have learned in the Baroque period:

- opera
- oratorio
- cantata
- suite
- concerto
- fugue

Summary of composers we mentioned from the Baroque period:

- Telemann
- Bach
- Handel
- Pachelbel
- Scarlatti
- Vivaldi
- Lully

# George Frideric *Handel*

1685–1759

**G**eorge Frideric Handel<sup>1</sup> and Johann Sebastian Bach were born in 1685 in Germany and shared many similarities. Both were talented organists and masters at composing, and both went blind in their old age. Both even had unsuccessful eye surgery performed by the same surgeon! That is really where their personal resemblances end, though. Unlike the humble homebody Bach, Handel was considered proud and was a man of the world. Though he is thought to have been quite religious, he was also often arrogant and rude, with a temper to match. However, even his critics agreed that despite his temper, Handel was an honest, generous, and generally good-natured man.



*In Handel's most famous oratorio, Messiah, he tells the story of Jesus's life from His birth to resurrection.*

Unlike Bach, Handel did not come from a musical family. His father wanted him to become a lawyer and tried to prevent him from becoming a musician. Still, Handel learned to play the **clavichord**—an early stringed instrument like a piano—and became very good at it. He did not become a full-time musician until he was 18, after his father had died.

Although Bach stayed in Germany throughout his career, Handel traveled all over Europe. He was born in Saxony, Germany, and went to Hamburg, Germany, where he began writing **operas**—dramas set to music—for the local opera house. He was offered a permanent position there, but he turned it down to go to Italy, where opera was very popular and he could learn the latest in writing opera **scores**—musical compositions. Handel's first major opera was performed in Florence in 1707, when he was only 22 years old. He left Florence for Rome, where he wrote sacred music for the Catholic Church—very appropriate in the city where the pope lived.

From Rome, he went to Naples and then to Venice, writing operas along the way. While in Italy, he gained a great appreciation for art, and he began an impressive art collection. An Italian composer named **Domenico Scarlatti** (also born in 1685) discovered Handel and his great talent. Others convinced these two to have a piano duel to see who was the greater musician. (Duels like this were very common among musicians at this time—similar to the “Battle of the Bands” today.) It was finally declared that on the harpsichord the men were equal, but on the organ, Handel was superior. The two men, surprisingly, became friends.

Handel went back to Hanover, where the Elector of Hanover appointed him **Kapellmeister** (director of music for a monarch, nobleman, or church). He received a good salary and was allowed to take a one-year leave of absence, called a sabbatical. He took this time off right away, for he had been invited to London, England, to write more operas.

Operas were a fashionable form of entertainment for the people who lived there, and Handel immediately became popular in elite social circles. Back then, operas were not the serious events that they are now. People went to see and be seen and to hear their favorite opera stars. During the performance, people played cards, talked, walked around, hissed, and cheered! The performers on stage were not serious about what they were doing either. When they weren't singing, they would go out into the audience to chat or would stand on stage and talk to one another. (This was not too different from popular rock concerts today!)

Handel loved London and was very successful there, but after his sabbatical he thought he ought to return to his job in Hanover. He stayed at this job for a little more than a year before his employer, the Elector of Hanover, let him go back to England. This time he stayed away two more years. Although the Elector of Hanover was paying Handel for a job, Handel was never there! Before he returned to Hanover, though, in 1714, a surprising thing happened. Queen Anne, the queen of England, died, and she didn't have any children to inherit her throne. So who should become the new king but Handel's employer, the Elector of Hanover. He became known as King George I. Fortunately, he forgave Handel for all his time away and even doubled his wages!

One popular story states that Handel decided to do something to make sure the new king wasn't too angry with him. He wrote what is now a very famous piece, called *Water Music*, for the king's procession up the Thames River. However, historians believe that the two had probably reconciled long before this procession took place.

Handel loved everything about London, particularly his popularity! He became a citizen of England, and the English were very proud of him. Most Europeans and Englishmen thought Handel was the greatest musician who ever lived. In 1719, the Royal Academy of Music was established in London to provide Italian opera as recreation for the nobility and gentry. (King George I understood Italian much better than



*A clavichord was an early stringed instrument. It was very similar to a piano. This one dates to 1742.*

he did English.) Handel was the director. An amazingly quick composer, he wrote many Italian-style operas that London society enjoyed. After George I died in 1727, Handel wrote four anthems for the successor's coronation, including *Zadok the Priest*, which has been sung at British **coronations**—the act or occasion of crowning—ever since. Handel was a knowledgeable businessman, and unlike most composers we will study, he fared very well financially.

By the mid 1720s, Italian operas became less popular in England, so Handel began writing English oratorios. **Oratorios**<sup>2</sup> are similar to an opera, but they are sacred works based on biblical themes, they are not staged (no actors or scenery), and they do not use costumes. Handel’s most famous oratorio is *Messiah*, in which he set many verses from the King James Version of the Bible to music, telling the story of Jesus from His birth in the stable to His resurrection. Many choirs probably sing *Messiah* in a town somewhere near you at Christmas or at Easter.

This oratorio takes three hours to sing, and Handel wrote it in just 24 days, without ever leaving his house! There are many stories about the writing of *Messiah*. It has been said that one day when Handel was writing the “Hallelujah Chorus,” his servant brought him food, as he usually did, and found Handel with tears in his eyes. Handel said, “I did think I did see all of heaven before me and the great God Himself!”

A popular story about the “Hallelujah Chorus” relates that when King George II was in the audience, he was so moved by the “Hallelujah Chorus” that he stood up. It was the custom that when the king was standing, everyone must stand, so everyone stood up. Ever since then, people stand when they hear the “Hallelujah Chorus” (This is one of several plausible stories about the reason for standing—all are entertaining, but none has been verified.)

Handel wrote many, many sacred works of music, and his hope was to change lives with their message. Once, when a man told him how entertaining the *Messiah* was, he replied, “. . . I should be sorry if I only entertained them; I wished to make them better.” His music, particularly *Messiah*, continues to change lives because it proclaims the Gospel message.

In 1759, Handel knew he was dying, but he told his friends that he had only one desire left. “I want to die on Good Friday, in the hope of rejoining the good God, my sweet Lord and savior, on the day of His resurrection.” Some say he did die on Good Friday, and some say it was the day before. He was buried in **Westminster Abbey**, a large, famous church in England, leaving behind a great legacy of music that glorified God.

#### Teacher Notes

<sup>1</sup>Handel adopted the spelling George Frideric Handel on his naturalization as a British subject, and this spelling is generally used in English-speaking countries. The original form of his name (Georg Friedrich Händel) is typically used in Germany.

<sup>2</sup>We’ll be seeing the terms *oratorio* and *opera* throughout this course. This chart will help you remember the differences.

<b>Opera</b>	<b>Oratorio</b>
<b>Secular</b> —not specifically religious	<b>Sacred</b> —of, or relating to, religion
<b>Scenery</b>	<b>No Scenery</b>
<b>Actors</b>	<b>No Actors</b>
<b>Costumes</b>	<b>No Costumes</b>

# Glossary

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## **absolute music**

Music that stands alone, needing no words to describe it.

## **absolute pitch**

The ability to recognize or sing a given isolated note; also called perfect pitch.

## **Agnus Dei**

A part of the Mass that is traditionally sung. It proclaims the power of Christ's redemption: "Lamb of God who takes away the sin of the world."

## **aristocracy**

Upper-class or wealthy people.

## **ballades**

Secular songs that were sung in the courtly language (not Latin) and were accompanied by instruments. Originally popular in the 1300's, they became popular again during the Romantic period.

## **bards**

Singers who performed the works of troubadours in the courts. Also known as minstrels or in French, *jongleurs*.

## **Baroque period**

A historic period characterized by ornamental art, architecture and music.

## **basso continuo**

See "continuo."

## **Benedicamus**

A part of the Mass that is traditionally sung. It is a closing blessing: "Let us bless the Lord."

## **benefactor**

Someone who gives money to a composer so he can compose music or pays a composer to write music for them.

## **Bohemian**

A person with artistic or literary interests who disregards conventional standards of behavior.

## **bourgeois**

Of, relating to, or typical of the middle class.

## **cantata**

A short oratorio, written to fit within a church service.

## **cantor**

Choir leader.

## **catechism**

A brief summary of the basic principles of Christianity in question-and-answer format.

## **chant**

See "plainchant."





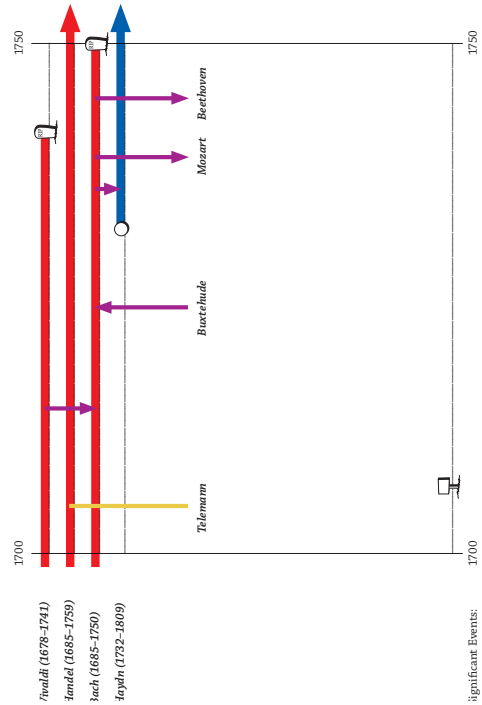
## European Composers - Romantic Period

Draw a line from the composer's portrait to the country in which he was born. Use the same color-coding system for musical periods on the map as you used on the timeline.



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A Young Scholar's Guide to Composers Companion Guide



## Composer Peril Game Forms

For a premade game board, print this page and cut out the board. If you'd prefer to use different categories, cut off the words from the top row and replace them with your own. Game directions are in the introduction of the book.

Baroque	Classical	Early Romantic	Late Romantic	Contemporary
\$100	\$100	\$100	\$100	\$100
\$200	\$200	\$200	\$200	\$200
\$300	\$300	\$300	\$300	\$300
\$400	\$400	\$400	\$400	\$400
\$500	\$500	\$500	\$500	\$500

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A Young Scholar's Guide to Composers Companion Guide

### Contemporary

#### Ives

*What Charlie Heard: The Story of the American Composer Charles Ives* by Mordicai Gerstein. ISBN 978-1591122784. Grades 3-6.

#### Gershwin

*George Gershwin (Getting to Know the World's Greatest Composers)* by Mike Venezia. ISBN 978-0516445366. 32 pages, grades K-4.

*Gershwin's Rhapsody in Blue* by Anna Harwell Celenza and Joann E. Kitchel. ISBN 978-1570915567. 32 pages, grades 1-5.

*Introducing Gershwin (Great Composers Series)* by Roland Vernon. ISBN 978-1841384702. 32 pages, grades 2-6.

*The Life and Times of George Gershwin (Masters of Music)* by Jim Whiting. ISBN 978-1584152798. 48 pages, grades 4-6.

#### Copeland

*Aaron Copeland (Getting to Know the World's Greatest Composers)* by Mike Venezia. ISBN 978-0516445380. 32 pages, grades K-4.

#### Joplin

*Raggin': A Story about Scott Joplin* by Barbara Mitchell. ISBN 978-0876145890. 56 pages, grades 4-8.

*The Life and Times of Scott Joplin (Masters of Music)* by John Bankston. ISBN 978-1584152705. 48 pages, grades 4-8.

#### Williams

[www.johnwilliams.org](http://www.johnwilliams.org)

<http://tinyurl.com/8tphw9>

<http://tinyurl.com/cu7rdj>

#### CDs

*Peter and the Wolf* by Sergei Prokofiev. Can be found in many versions as a CD or book and CD set.

*Carnival of the Animals* by Camille Saint-Saens. Can be found in many versions as a CD or book and CD set.

*Beethoven's Wig: Sing Along Symphonies*, (CD). Several volumes of funny lyrics set to great classical music.

Classical Kids CD Series - produced by NAXOS - Each CD is a combination of music, history and storytelling, designed to introduce children to the composers and their music. Titles include:

*Beethoven Lives Upstairs*

*Hallelujah Handel*

*A Young Scholar's Guide to*  
**Composers**  
*Companion Guide*

*A full year's curriculum in 32 weekly lessons*

Melissa E. Craig and Maggie S. Hogan



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# *Note-Taking Pages and Student Reviews*



# Lesson 3: The Baroque Period

During the Baroque period, music is characterized by the phrase “\_\_\_\_\_”  
\_\_\_\_\_.”

Musicians were employed by \_\_\_\_\_.

Two composers we are introduced to in the Baroque period:

1. Georg Philipp \_\_\_\_\_
2. Johann \_\_\_\_\_ [besides Johann Sebastian Bach]

Musical Forms:

Like a play, opera has \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.

Unlike a play, opera is \_\_\_\_\_, not spoken and is accompanied by an \_\_\_\_\_.

Like an opera, oratorio is \_\_\_\_\_.

Unlike an opera, oratorio uses \_\_\_\_\_ and is not \_\_\_\_\_.

People liked oratorios because they were similar to operas but could be performed in \_\_\_\_\_.

Cantatas are like oratorios but short enough to take up the same time as a \_\_\_\_\_.

Suites are made of different dance movements, including:

- |          |          |          |
|----------|----------|----------|
| 1. _____ | 4. _____ | 7. _____ |
| 2. _____ | 5. _____ | 8. _____ |
| 3. _____ | 6. _____ |          |

Dance music tends to have steady \_\_\_\_\_ and \_\_\_\_\_.

Concertos are

- written for an instrumental \_\_\_\_\_
- accompanied by an \_\_\_\_\_
- has three movements: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

The most common Baroque instruments include: \_\_\_\_\_

- |          |          |
|----------|----------|
| 1. _____ | 4. _____ |
| 2. _____ | 5. _____ |
| 3. _____ |          |

Baroque orchestras were [larger or smaller] than orchestras we have today.



# Lesson 5: George Frideric Handel

- Handel shares a birth year (1685) and some similarities with another famous composer named:
  - Beethoven
  - Vivaldi
  - Mozart
  - Bach
- True or False: Handel stayed in Germany throughout his career. \_\_\_\_\_
- A Kapellmeister is the director of music for a \_\_\_\_\_, nobleman, or church.
- True or False: During the performance of an opera in Handel's time, people would play cards and talk.
- In 1714, when Queen Anne of England died, the Elector of Hanover became King George I. What was his relationship to Handel?
  - father
  - son
  - employer
  - conductor
- Which anthem did Handel write that has been sung at British coronations ever since?
  - "God Save the Queen"
  - Messiah*
  - Zadok the Priest*
  - Water Music*
- What are the differences between an oratorio and an opera?

Opera	Oratorio

- What form of music is Handel's famous work *Messiah*? \_\_\_\_\_
- At what part of *Messiah* do people usually stand? \_\_\_\_\_
- True or False: Handel wanted to change lives with his music, not just entertain his listeners. \_\_\_\_\_

# *Answer Key for Note-Taking Pages and Student Reviews*



## Lesson 3: The Baroque Period *Answer Key*

During the Baroque period, music is characterized by the phrase “never one note when five will do.”

Musicians were employed by **wealthy households**.

Two composers we are introduced to in the Baroque period:

1. Georg Philipp **Telemann**
2. Johann **Pachelbel** [besides Johann Sebastian Bach]

Musical Forms:

Like a play, opera has **scenery actors costumes**.

Unlike a play, opera is **sung**, not spoken and is accompanied by an **orchestra**.

Like an opera, oratorio is **sung**.

Unlike an opera, oratorio uses **biblical stories** and is not **staged**.

People liked oratorios because they were similar to operas but could be performed in **church**.

Cantatas are like oratorios but short enough to take up the same time as a **church service**.

Suites are made of different dance movements, including:

1. **allemande**
2. **bourrée**
3. **courante**
4. **gavotte**
5. **gigue**
6. **minuet**
7. **sarabande**
8. **waltz**

Dance music tends to have steady **rhythm** and **repetition**.

Concertos are

- written for an instrumental **soloist**
- accompanied by an **orchestra**
- has three movements: **fast, slow, fast**

The most common Baroque instruments include:

1. **organ**
2. **recorder**
3. **violin**
4. **harpsichord**
5. **trumpet**

Baroque orchestras were [larger or **smaller**] than orchestras we have today.

## Lesson 5: George Frideric Handel *Answer Key*

- Handel shares a birth year (1685) and some similarities with another famous composer named:
  - Beethoven
  - Vivaldi
  - Mozart
  - [Bach]
- True or False: Handel stayed in Germany throughout his career. **False**
- A Kapellmeister is the director of music for a **monarch**, nobleman, or church.
- True or False: During the performance of an opera in Handel's time, people would play cards and talk. **True**
- In 1714, when Queen Anne of England died, the Elector of Hanover became King George I. What was his relationship to Handel?
  - father
  - son
  - [employer]
  - conductor
- Which anthem did Handel write that has been sung at British coronations ever since?
  - "God Save the Queen"
  - Messiah*
  - [Zadok the Priest]
  - Water Music*
- What are the differences between an oratorio and an opera?

Opera	Oratorio
Secular—not specifically religious	Sacred—of, or relating to, religion
Scenery	No scenery
Actors	No actors
Costumes	No costumes

- What form of music is Handel's famous work *Messiah*? **oratorio**
- At what part of *Messiah* do people usually stand? **"Hallelujah Chorus"**
- True or False: Handel wanted to change lives with his music, not just entertain his listeners. **True**

# *Suggested Resources*

## *For Teachers and Students*



# Suggested Resources for Teachers and Students

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## **General Music History**

*Classical Music* by Phil G. Goulding. ISBN 978-0449910429. 656 pages.

*Spiritual Lives of the Great Composers* by Patrick Kavanaugh. ISBN 978-0310208068. 256 pages.

*The Essential Canon of Classical Music* by David Dubal. ISBN 978-0865476646. 800 pages.

*The Lives of the Great Composers* by Harold C. Schonberg. ISBN 978-0349109725. 761 pages.

*The Lives and Times of the Great Composers* by Michael Steen. ISBN 978-0195222180. 992 pages.

*700 Years of Classical Treasures: The Complete History of Classical Music . . . The Composers, Their Instruments, and Works*. Reader's Digest, ISBN 978-0762107155. 104 pages, grade 9–adult. Comes with 8 CDs.

*Music Is* by Lloyd Moss. ISBN 978-0399233364. 32 pages, PK–2.

*The Usborne Story of Music* by David Cuzik. ISBN 978-0794514037. 32 pages, grades 1–8.

*Classical Composers for Dummies*, ISBN 978-0764550096. 384 pages, grade 7–adult.

*Ah, Music!* by Alike. ISBN 978-0064462365. 48 pages, grades 1–4.

*Music* (DK Eyewitness Books). ISBN 978-0756607098. 72 pages, grade 3–adult.

## **General Music Information on Orchestras, Instruments, and Genres like Opera**

*Classical Cats: Children's Introduction to the Orchestra* by David Chesky. Chesky Records, 1997, ISBN 978-0965878708.

*The Story of the Incredible Orchestra: An Introduction to Musical Instruments and the Symphony Orchestra* by Bruce Koscielniak. ISBN 978-0618311125. 40 pages, grades K–6.

*Story of the Orchestra: Listen While You Learn about the Instruments, the Music and the Composers Who Wrote the Music!* by Robert Levine. ISBN 978-1579121488. 96 pages, grades 1–8.

*Bravo! Brava! A Night at the Opera: Behind the Scenes with Composers, Cast, and Crew* by Anne Siberell. ISBN 978-0195139662. 64 pages, grades 3–8.

*Ticket to the Opera: Discovering and Exploring 100 Famous Works, History, Lore, and Singers (with Recommended Recordings)* by Phil G. Goulding. ISBN 978-0449005668. 720 pages, grade 7–adult.

*Meet the Orchestra* by Ann Hayes. ISBN 978-0152002220. 32 pages, grades PK–3.

*The Orchestra: An Introduction to the World of Classical Music* by Alan Blackwood. ISBN 978-1562947088. 96 pages, grades 4–8.

*André Previn's Guide to the Orchestra*. ISBN 978-0399128653. 192 pages, grade 7–adult.

*700 Years of Classical Treasures: The Complete History of Classical Music . . . The Composers, Their Instruments, and Works*. Reader's Digest, ISBN 978-0762107155. 104 pages, grade 9–adult. Comes with 8 CDs.

*Young Person's Guide to the Orchestra*, book and CD set. ISBN 978-0152013042. Book – 64 pages, Grades 3–6.



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## **Baroque**

### Vivaldi

*I, Vivaldi* by Janice Shefelman. ISBN 978-0802853189. 32 pages, grades K–4.

*Introducing Vivaldi*, (Great Composers Series) by Ronald Vernon. ISBN 978-0382396342. 32 pages, Grades 2–6.

*Antonio Vivaldi and the Baroque Tradition* by Donna Getanger and David Felsenfeld. ISBN 978-1931798204. 144 pages, grade 4–adult.

*Vivaldi, Voice of the Baroque* by H. C. Robins Landon. ISBN 978-0226468426, 208 pages, grade 9–adult.

### Handel

*George Frideric Handel, Composer of Messiah* by Charles Ludwig. ISBN 978-0880620482. 185 pages, Grade 7–adult.

*Handel at the Court of Kings*, (Great Musicians Series) by Opal Wheeler. ISBN 978-1933573038. 166 pages, grades 4–8.

*Handel, Who Knew What He Liked* by M. T. Anderson. ISBN 978-0763625627. 48 pages, grades K–6.

*Hallelujah Handel* by Douglas Cowling. ISBN 978-0439058506. 48 pages, grades 1–4.

*George Handel (Getting to Know the World’s Greatest Composers)* by Mike Venezia. ISBN 978-0516445397. 32 pages, grades K–4.

*Handel (Famous Children Series)* by Ann Rachlin. ISBN 978-0812049923. 24 pages, grades K–3.

### Bach

*Sebastian: A Book about Bach* by Jeanette Winter. ISBN 015200629X. 40 pages, grades PK–3.

*Bach (Famous Children Series)* by Ann Rachlin. ISBN 978-0812049916. 24 pages, grades K–3.

*Sebastian Bach, The Boy from Thuringia*, (Great Musicians Series) by Opal Wheeler & Sybil Deucher. ISBN 978-0974650517. 127 pages, grades 4–8.

*Introducing Bach* (Great Composers Series) by Roland Vernon. ISBN 978-1841384689. 32 pages, grades 2–6.

*Johann Sebastian Bach (Getting to Know the World’s Greatest Composers Series)* by Mike Venezia. 32 pages, grades K–4.

## **Classical**

### Haydn

*Haydn (Famous Children Series)* by Ann Rachlin. ISBN 978-0812049886. 24 pages, grades K–3.

*Joseph Haydn, the Merry Little Peasant* by Opal Wheeler & Sybil Deucher. Zeezok Publishing. 120 pages, grades 4–8.

*The Farewell Symphony* by Anna Harwell Celenza. Charlesbridge Publishing, 2005, ISBN 978-1570914072. 32 pages, grades PK–6.



*Messiah* composer Handel works on a masterpiece.



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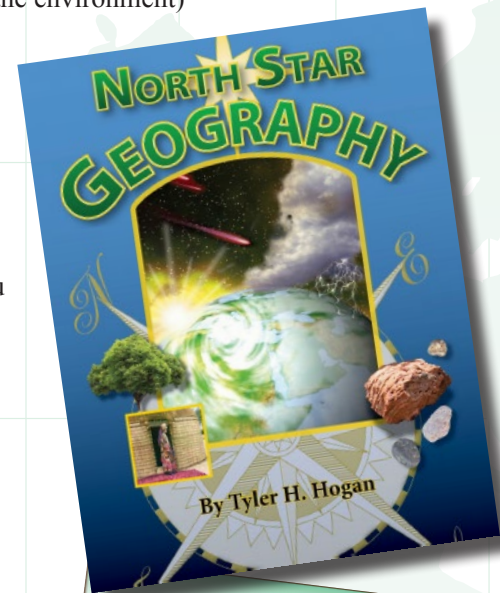
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