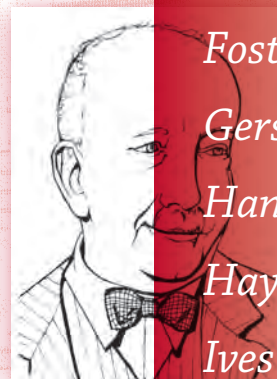


*A Young Scholar's Guide to*  
**Composers**



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

*Melissa E. Craig and Maggie S. Hogan*

Bach  
Beethoven  
Brahms  
Bruckner  
Chopin  
Copland  
Debussy  
Dvořák  
Elgar  
Fauré  
Foster  
Gershwin  
Handel  
Haydn  
Ives  
Joplin  
Liszt  
Mendelssohn  
Mozart  
Schubert  
Schumann  
Strauss  
Tchaikovsky  
Verdi  
Vivaldi  
Williams

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

Copyright © 2009 Bright Ideas Press

Library of Congress Control Number:  
ISBN: 978-1-892427-46-5  
First Edition

All rights reserved. This book may not be duplicated in any way (except as noted) without the express written permission of the publisher, except in the form of brief excerpts or quotations for the purposes of review. Permission is granted to photocopy student reviews, note-taking pages, and other activity pages for your own family only. This is not intended to be copied for an entire co-op or school. [For co-op or school reproduction rights, please contact the publisher.]

Making copies of this book, or forwarding this book electronically, for any purpose other than stipulated, is a violation of United States copyright laws.

Published by Bright Ideas Press  
Dover, Delaware

contact@BrightIdeasPress.com  
www.BrightIdeasPress.com  
877.492.8081

Unless otherwise indicated, Scripture is taken from the New King James Version. Copyright © 1982 by Thomas Nelson, Inc. Used by permission. All rights reserved.

Scripture quotations marked (NIV) are taken from the HOLY BIBLE, NEW INTERNATIONAL VERSION®. NIV®. Copyright © 1973, 1978, 1984 by the International Bible Society. Used by permission of Zondervan. All rights reserved.

Trademarks:

*Jeopardy!*® is a registered trademark of Jeopardy Productions, Inc.

Lap Book™ is a trademark of Tobin's Lab, Inc.

Google™ is a trademark of Google, Inc.

Play-Doh® is a registered trademark of Hasbro, Inc.

Design and Production by:  
David Borrink, Arts & Letters, Inc., [www.artsandletters.biz](http://www.artsandletters.biz)

Other Production Credits:

Copyediting—Elizabeth Torjussen

Proofreading—Emily Andres, Sallie Borrink

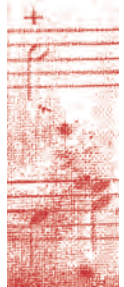
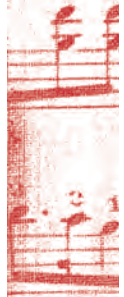
Illustrations—Nicole Petersen

# Table of Contents



Dear Teachers .....	ix
Introduction .....	xi
Student Introduction .....	xix
Ancient Music to Music in the Middle Ages .....	1
Music in the Renaissance .....	7
The Baroque Period .....	15
Antonio Vivaldi .....	21
George Frideric Handel .....	27
Johann Sebastian Bach .....	33
The Classical Period .....	39
(Franz) Joseph Haydn .....	43
Wolfgang Amadeus Mozart .....	49
Ludwig van Beethoven .....	55
Franz Schubert .....	61
The Romantic Period .....	67
Felix Mendelssohn .....	73
Frédéric (Fryderyk) Chopin .....	77
Robert Schumann .....	83
Franz Liszt .....	89
Giuseppe Verdi .....	95
Anton Bruckner .....	101
Stephen Foster .....	107
Johannes Brahms .....	115
Pyotr Ilyich Tchaikovsky .....	121
Antonín Dvořák .....	127
Gabriel Urbain Fauré .....	133
Sir Edward Elgar .....	139
Claude Debussy .....	145
Richard Strauss .....	151





The Contemporary Period ..... 157

    Scott Joplin ..... 161

    Charles Ives ..... 167

    George Gershwin ..... 173

    Aaron Copland ..... 179

    John Williams ..... 185

Appendix ..... 191

    Composer Info-Card ..... 192

    Reproducible Composer Illustrations ..... 197

    Listening Suggestions ..... 200

    Reproducible Timeline ..... 219

    Mapping Exercise

        Reproducible Europe Map – Baroque & Classical Periods ..... 228

        Reproducible Europe Map – Romantic Period ..... 229

        Reproducible USA Map – Contemporary Period ..... 230

    Games ..... 231

    Game Forms

        Composer Bingo Game Form ..... 235

        Composer *Jeopardy!* Game Forms ..... 236

    Coloring Pages ..... 240

    Folderbook Directions (with Pictures) ..... 266

    Composers Resource List ..... 267

    Useful Websites ..... 274

    Lesson Answer Keys (includes Note-taking Pages)..... 275

    Glossary ..... 291

    Exhaustive Timeline Reference Key ..... 299

Certificate of Completion ..... 308

# Dear Teachers

---

**B**ecause 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 non-italicized 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!

Thank you,

Melissa Craig and Maggie Hogan



# Introduction

---

## ***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 one 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 itself.

Finally, there is the rich satisfaction that comes with the knowledge of having been exposed to great minds and talents and having brought away from it 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 one’s 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 had 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.”<sup>1</sup>*

### ***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 that 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.



## Your Schedule

### 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. (See Timeline Directions.)
- Match the composer to his place of birth. (See Map Directions.)

### 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 handwork such as Play-Doh™ or coloring books about the composer . . . 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 Appendix.) 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 below.)





## 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).

### ***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 Appendix.

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

These cards provide the student with an opportunity for:

- analyzing data.
- reinforcing the main points.
- remembering the points using visual reminders.
- reviewing the information presented.

Directions:

- Copy the Info-Card onto sturdy paper or front and back on card stock. (If paper, then cut it out and paste the front and back onto a 5" x 7" index card.)
- Cut the illustration of the composer out of Appendix section of the book and place it in the appropriate place on the front of the card. (Artistic students may prefer to color this in or draw their own picture.)
- Fill in the name and the 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 in 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 predominantly use the Europe back. But Tchaikovsky was born in Russia and a number of the Contemporary period composers were born in the USA.)
- The trickiest part for some of the cards will be the question regarding the composer's faith. You may need to discuss this with the student or help him or her to decide if there are any clues available in the lesson.



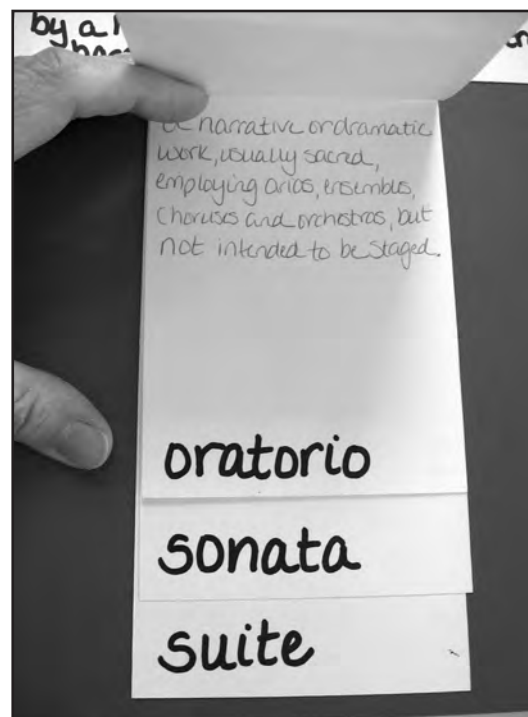
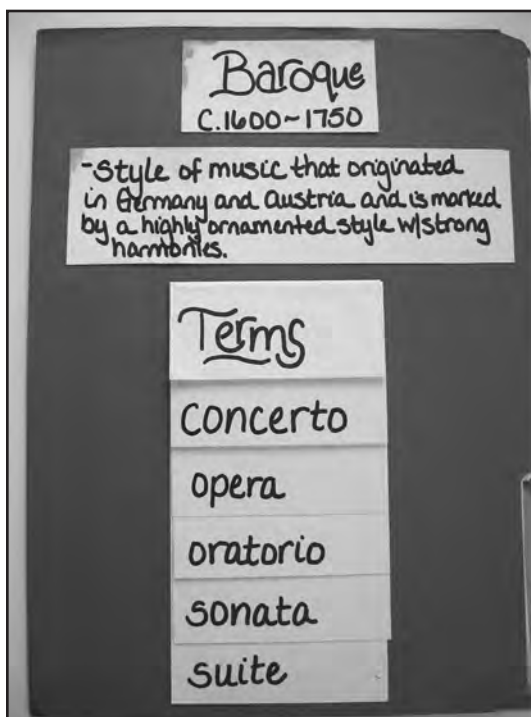
### Composer Info-Card Game and Review

- 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.
- Cards should be brought out and reviewed often and can be
  - ~ stored in a 5" x 7" index box.
  - ~ wrapped in a rubber band.
  - ~ placed in envelopes.
  - ~ inserted into a Folderbook. (See Folderbook Directions.)

### Folderbook Directions

Folderbooks are a simple and interesting way to show what one has 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 Directions***

There is a Comparative Timeline page for every fifty-year period, beginning with Vivaldi, the first composer in our study who has been given his own lesson. Use a different color for each musical period: Baroque – red, Classical – blue, Romantic – green, Contemporary – orange. We have provided the birth and death rates for each composer and a shaded line connecting these two dates. The student’s assignment is to use the appropriate color to highlight or draw over this shaded line for each composer. This is a simple method that enables students to see at a glance which composers composed in which period, visually reinforcing what they are learning in the lessons.

We also want students to recognize the relationships between the composers. In this study students will learn that some composers influenced other composers, and some composers were friends. We have assigned a different color for each of those relationships. Friendship will be marked with gold; influence will be marked with purple. If one composer influenced another, draw a vertical line, in purple, from the “influencer” to the one who was influenced. Put an arrow at the end of the line, so the direction of the influence is clear. If the composers were friends, draw a vertical line in gold from one friend to the other.

At the bottom of each timeline page, there is a “Significant Events” line. On it, you’ll see that one or two significant events have already been labeled. This is a quick and painless technique useful for seeing where each composer fits into world events. You might like your older students to find a few additional events to add to this line. The significance of these timeline pages is that these composers did not live in isolation but were, indeed, influenced by the people and events around them. This is an effortless visual way to present this information.



There is an Exhaustive Timeline Reference Key in the Appendix that is a thorough answer key for these timeline activities.

### **Map Directions**

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 that 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.

### **Two Comments:**

1. We use the modern-day equivalent of the 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.
2. Spellings of composer names can vary widely, depending on which source you consult. We picked a common spelling and tried to remain consistent with it throughout the book.

### **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*

---

**S**top and think for a moment about what really is music. 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 to not only produce music with the voice, but 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 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 7½. 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 study other cultures in your history, 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 Classical Period

circa 1750 to 1820

**T**he **Classical period** emerged during the second half of the eighteenth century. Can you think of two major political events that were happening between 1750 and 1800? The American Revolution and the French Revolution! This was a time when people were daring to think differently and were wanting things to change. People were also challenging the established religions and the **monarchies**—monarchs, or kings—that ruled the country. People desired rights that included “life, liberty, and the pursuit of happiness.” The Classical period is usually defined as being between 1750 and 1820.


Music reflected these changes as well, and the common people, not just the nobility, began attending public concerts. Because the audiences were different, composers began writing specifically for the enjoyment of the public—the common people instead of the nobility. This new era, therefore, called for less ornamentation. One way this was shown in music is that composers didn’t write in counterpoint anymore. (Remember counterpoint? This music features two or more melodies working together at the same time within a piece.)

Instead, composers began writing in **homophony**, in which a work contains one melody. This melody was supported by harmony accompanying the melody in chords. A more straightforward era called for more straightforward music—and this was considered a clearer way of presenting a melody. As a result, music from the Classical era was easier to listen to—less taxing on the brain—than the Baroque music from the past.

New forms arose in this new era. Composers began to compose in the sonata form, minuet form, rondo, and theme and variations form. Music listeners of the time appreciated these forms—they were familiar with the structure. Within a few minutes of listening to a new piece, they would recognize the form and have an idea of what to expect. (This means they would then know when to expect to hear the theme again. They would also know how long the piece might last.)

The **sonata** form, a new favorite among composers, contains three sections: the exposition, the development, and the recapitulation. In the first section, called the exposition, a composer introduces listeners to a main theme. Later, he introduces a different, contrasting theme. In the second section, called the development, he develops the themes, playing with them and making them sound different. In the third section, called the recapitulation, the composer brings listeners back to the themes, making them sound very similar to the first time they





were heard. This is called ABA' format (said “A-B-A prime”), where A is the first section, B is quite different, and A' shows a return to the first, familiar sound—the ' is said “prime,” and it means that although we can expect the theme to come back to the original A, it will be a little different from the first time we heard it.

The **minuet** is the one dance form that was carried from the Baroque period to the Classical era. One reason is that the dance itself continued to be popular in social circles. It also reminded people of the aristocratic courts in which orchestras first appeared. And it gave the newly established symphonic forms a nice contrast because of the way it used time and rhythm.

The **rondo** form takes a tune and repeats it—a lot, with some extra stuffing in between its appearances so that the listener doesn't get bored. It is light and especially easy to listen to. A rondo could be structured like this: ABACA or ABACABA (notice that A keeps recurring).

The **theme and variations** introduces a main theme. The theme is the melody. In this form, the melody is then repeated with several variations. (This isn't the only form that has a theme; most works have themes, or a main melody. But this is the only form that is structured with one theme and several different variations.)

During this period, the symphony also arose as a new form. A **symphony** is a longer piece of music that is made up of several **movements**, or parts. Each of these parts is usually written in one of the forms we just discussed. In a typical symphony (and remember that not all symphonies are typical), there are four movements. The first movement is a fast or moderate movement written in sonata form. The second movement is slow, and there is no standard form for it—sometimes it's written in sonata form, sometimes in rondo form, and sometimes in a variation form. The third movement is usually a minuet—the tempo is moderate and written in minuet form. The final, or closing, movement is fast and is written in either sonata or rondo form.

Although each movement in a symphony has its own themes and its own forms, they're written to go together. You cannot simply replace the second movement of one symphony with the second movement of a different symphony. Think of it like decorating a house. Usually, the rooms work together—the colors flow from one room to the next. They may not be the same, but there are elements that carry from one area to another. That is the way a symphony works.

Though the Classical period lasted only 70 years, it served a pivotal role in the development of “classical” music. The development of musical instruments, the growth of the orchestra, and the growing popularity of the newer **pianoforte** (which we now know as a piano) set the stage for the Romantic period that was to come.

# The Classical Period *Note-taking Pages*



The Classical period took place between the years \_\_\_\_\_ and \_\_\_\_\_ .

Name two major political events that were happening in the world during this time:

1. \_\_\_\_\_
2. \_\_\_\_\_

What was different about concerts during this period? \_\_\_\_\_ .

What was different about the audiences attending these concerts? \_\_\_\_\_

Composers began writing in \_\_\_\_\_ , instead of counterpoint.

Homophony occurs in a work that contains \_\_\_\_\_ melody.

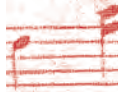
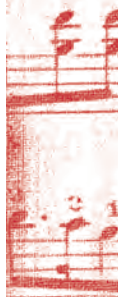
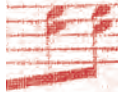
This melody is supported by harmony, which accompanies the melody in \_\_\_\_\_ .

New forms:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_ and \_\_\_\_\_

Sonata form contains \_\_\_\_\_ sections.

Section #	Name	Music Contains	Format
1		theme	
2	development		B
3		theme is similar	



The \_\_\_\_\_ is the one \_\_\_\_\_ form that carried over from the Baroque period.

The \_\_\_\_\_ takes a tune and \_\_\_\_\_ it.

Some possible structures for a rondo:

\_\_\_\_\_ OR \_\_\_\_\_

The \_\_\_\_\_ and \_\_\_\_\_ form introduces a \_\_\_\_\_ and repeats it with different \_\_\_\_\_ .

A \_\_\_\_\_ is made up of \_\_\_\_\_ movements.

These movements are actually other \_\_\_\_\_ .

Movement	Tempo (fast or slow)	Form
	fast or moderate	
second		any—sonata or rondo or variation
		sonata or rondo

# Frédéric (Fryderyk) *Chopin*

b. 1810 d. 1849

**F**rédéric Chopin was born near Warsaw, Poland, in 1810 to a French father and a Polish mother of poor but noble birth. Young Frycek (his nickname) had small, delicate hands and fingers that would later astonish all of Europe with their amazing dexterity. Frédéric's father was a well-educated, multilingual man who left France for Poland at age 16, never to return. (Later, Frédéric would leave his beloved Poland for France, never to return.)

Frédéric and his three sisters grew up in a loving home, in a city that was sophisticated and appreciated music. Their father was a tutor for aristocratic families and later a professor at a prestigious school. He brought up his children to behave with the refined manners his students possessed.



Music was an important part of the Chopin household. His father played the violin and flute, and his mother played the piano. She began teaching young Frédéric the piano, but he quickly surpassed her teaching skills. Before the age of 6, he could play every melody he had ever heard and had even begun to improvise!

Wanting to provide him with further training, his parents hired an older man by the name of Wojciech Żywny of Bohemia to tutor him. Some say that the wisest thing this teacher did was to recognize Chopin's natural genius and rather than attempt to improve it, he guided it instead. He didn't correct Frédéric's unusual and intricate piano fingering. Żywny introduced him to the music of **Bach**, which Chopin loved his entire life.

The slender, fun-loving boy made his public debut in Warsaw a week before his eighth birthday. He was hailed as their "Polish Prodigy." This earned him invitations into high society, where his charming manners and amazing talent made him a popular guest. In 1826, at age 16, Frédéric was enrolled in the Warsaw Conservatory, where he worked hard on his composing. The next year, his sister Emilice died of tuberculosis, the dreaded condition that Frédéric himself was to fight his entire life. (Remember **Beethoven**? He died the same year as well.)

Frédéric graduated from the conservatory after three years and then spent two weeks in Vienna, hoping to be noticed. The well-known composer and music critic **Robert Schumann**



reviewed the unknown Chopin's set of Piano Variations, op. 2, and then wrote, "Off with your hats, gentlemen—a genius!"

Chopin returned to Warsaw and worked on two concertos that were strongly influenced by the rhythms of Polish folk music and dances, especially the mazurka. In 1830, he left Warsaw for the last time, taking with him a small urn of Polish soil. He landed in Paris, just a few weeks after his beloved Warsaw fell to Russia.<sup>1</sup> From then on, the 21-year-old made Paris his home.

He quickly became a popular piano teacher among the wealthy and powerful. Late at night, he was often found playing the piano at their glittering "salons." (Everyone who was anyone in the arts, letters, and sciences made their way to these fancy Parisian soirees.) A fastidious dresser who enjoyed a lifestyle he couldn't actually afford, Chopin always struggled with finances. His piano students provided some income, as did the sales of his sheet music and an occasional concert. During his lean times, rich friends and patrons helped to support him, especially later when his health declined and he could no longer teach or perform as he once did.

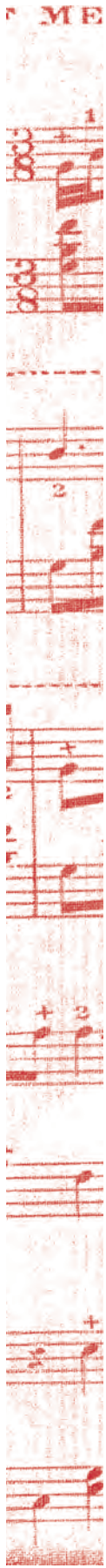
Paris in the early 1830s was a city teeming with people, ideas, business opportunities, and the arts. Its grandeur, virtues, vices, and vitality attracted many well-known figures. Chopin numbered among his friends and acquaintances the authors Victor Hugo and George Sand; the painter Eugene Delacroix; the composers **Rossini**, **Berlioz**, **Liszt**, and **Bellini**; as well as the famous banking family the Rothschilds.

Chopin preferred playing in small, intimate salons rather than in the large concert halls. This was probably because he was a bit of a snob and because his style of playing—refined and delicate—was much more suited to smaller gatherings.

In Paris, Chopin's health grew worse. Always susceptible to coughs and colds, he found it harder and harder to bounce back after each bout. In the meantime, he continued to work feverishly on his compositions, almost obsessively writing and rewriting each line and each page of music. Although he produced a relatively modest number of compositions in his lifetime, each one was chiseled and polished over hours, days, and months until it shone like a gem.

It has been said that while on his journey to Paris, Chopin heard that Warsaw had fallen. In his fury and despair, he composed a piece now known as *The Revolutionary Étude*. Because of his constant reworking of pieces, and because he rarely dated his manuscripts, it is impossible to determine just when and where this piece was written. Although this story is not likely to be true, Chopin was not known to have discouraged its telling!

Chopin is famous for his **études** (French for "studies"), which are instrumental pieces



designed to improve a player's technique. Most études are dull as dirt, despite their teaching value. But Chopin's études are exciting masterpieces in their own right, and for pianists around the world, they are the standard for technical excellence.

Do you remember we mentioned that when Chopin was a little boy his teacher didn't change his unusual fingering? This extraordinary ability enabled him to become especially proficient at playing a flexible tempo known as **tempo rubato** (literally, "stolen time"). This is a musical term for slightly speeding up or slowing down the tempo of a piece at the discretion of the soloist or the conductor, and it is especially common in piano music.

Chopin is also known for his **nocturnes**. (*Nocturne* is a poetic word for "music of the night.") These rather quiet, subtle, dreamlike pieces include melodies so incredible that some consider them the most beautiful in all of music.

The composer and pianist Franz Liszt introduced Chopin to a famous writer and feminist, a woman who went by the name George Sand. A year or so later, they became inseparable. She was older and supported him emotionally and financially and nursed him during his many bouts of illnesses. Nine years later she ended their relationship and left Chopin a broken man. He lived another two and a half years but composed no more.

In 1848, he played his last concert in Paris, just one week before the revolution<sup>2</sup> would depose King Louis-Philippe. Chopin left for the British Isles at the urging of an admirer, Jane Stirling. She paid for his quarters and arranged for him to play and tour the land. It is remarkable that he could manage to travel and play at all, as he was now in the final stages of tuberculosis.

During his time in England, he played for Queen Victoria and Prince Albert and met Charles Dickens. He had this to say of England: "Their orchestra resembles their roast beef and their turtle soup; it's strong, it's famous . . . but that is all."

He returned to Paris in late 1848, weighing barely 90 pounds! His beloved sister Louise came from Poland to be with him, as well as his old friend the Abbé Jelowicki. Although there are differing accounts of his last days, it is generally agreed that at the very end Chopin made a confession of faith with his dear friend the abbé present.

*The abbé later wrote: "Day and night he held my hand, and would not let me leave him. . . . Soon he called upon Jesus and Mary, with a fervor that reached to heaven. He made the most touching utterances. 'I love God and man,' he said. 'I am happy so to die; do not weep, my sister. My friends, do not weep. I am happy. Farewell, pray for me!' . . . Exhausted by deathly convulsions he said to his physicians, 'Let me die. Do not keep me longer in this world of exile. Why prolong my life when I have renounced all things and God has enlightened my soul? God calls me; why do you keep me back? . . . Thus died Chopin, and in truth, his death was the most beautiful concerto of all his life.'"*

Chopin requested that **Mozart's** Requiem be played at his funeral. He died in October 1849. Thousands attended his funeral, and he was buried with his treasured urn of Polish soil. Although his body remained in Paris, his heart was sent to Poland. One writer said, "Paris never got the Polish out of the pianist."

Although Chopin lived during the time of the Romantic period, the influence of the Classical composers he so admired caused him to be, in some ways, like a few of the other composers we have studied, a bridge between the two styles.

#### Teacher Notes

<sup>1</sup>This was during the rebellion against the rule of the Russian Empire in Poland, called the "November Uprising" or the "Cadet Revolution."

<sup>2</sup>The February 1848 revolution in France ended the "July Monarchy" (a period of monarchy rule from 1830–1848).

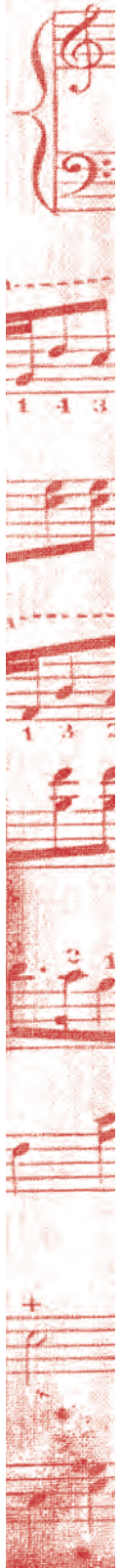
# Frédéric (Fryderyk) Chopin *Student Review*

---



1. Chopin was born in \_\_\_\_\_ but lived his entire adult life in \_\_\_\_\_ .
2. True or False: Before age 6, Chopin could play on the piano every melody he had ever heard and had even begun to improvise.
3. Which of the characteristics below describe Chopin? (Circle all that apply.)
  - a. “Polish Prodigy”                      fun loving
  - b. shy    sloppy
  - c. mannerly                                      silly
  - d. unintelligent                                snobbish
4. From what disease did both Chopin and his beloved sister die?
  - a. muscular dystrophy
  - b. AIDS
  - c. tuberculosis
  - d. hepatitis B
5. True or False: Chopin preferred playing in large concert halls as opposed to small, intimate salons.
6. Match the following musical terms with their description:
  - a. étude =    “music of the night”
  - b. tempo rubato =                                      French for “studies”
  - c. nocturnes =    “stolen time”





7. Chopin knew many writers, artists, musicians, and other famous people. Which of the following had he met? Circle all that apply.
- |                  |                  |
|------------------|------------------|
| Charles Dickens  | Michelangelo     |
| Victor Hugo      | Mark Twain       |
| Jane Austen      | Georgia O’Keeffe |
| Queen Elizabeth  | Franz Liszt      |
| Eugene Delacroix | George Sand      |
8. What country was Chopin referring to when he said, “Their orchestra resembles their roast beef and their turtle soup; it’s strong, it’s famous . . . but that is all”?
- \_\_\_\_\_
9. Chopin, along with some other composers, is considered a “bridge” between the \_\_\_\_\_ period and the \_\_\_\_\_ period.
10. Chopin requested that Mozart’s \_\_\_\_\_ be played at his funeral, which was attended by thousands.

# Appendix

---

• Composer Info-Card .....	192
• Reproducible Composer Illustrations .....	197
• Listening Suggestions .....	200
• Reproducible Timeline .....	219
• Mapping Exercise	
Reproducible Europe Map – Baroque & Classical Periods .....	228
Reproducible Europe Map – Romantic Period .....	229
Reproducible USA Map – Contemporary Period .....	230
• Games .....	231
• Game Forms	
Composer Bingo Game Form .....	235
Composer <i>Jeopardy!</i> Game Forms .....	236
• Coloring Pages .....	240
• Folderbook Directions (with Pictures) .....	266
• Composers Resource List .....	267
• Useful Websites .....	274
• Lesson Answer Keys (includes Note-taking Pages) .....	275
• Glossary .....	291
• Exhaustive Timeline Reference Key .....	299
• Certificate of Completion .....	308

# Composer Info-Card

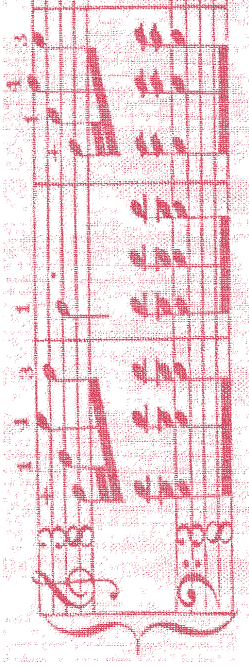
---

## Directions:

- Copy the Info-Card onto sturdy paper or front and back on card stock. (If paper, then cut it out and paste the front and back onto a 5" x 7" index card.)
- Cut the illustration of the composer out of the appendix section of the book and place it in the appropriate place on the front of the card. (Artistic students may prefer to color in or draw their own picture.)
- Fill in the name and the 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 in 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 predominantly use the Europe back. But Tchaikovsky was born in Russia and a number of the Contemporary period composers were born in the USA.)
- The trickiest part for some of the cards will be the question regarding the composer's faith. You may need to discuss this with the student or help him or her to decide if there are any clues available in the lesson.

## *Composer Info-Card Game and Review*

- 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.
- Cards should be brought out and reviewed often and can be
  - ~ stored in a 5" x 7" index box.
  - ~ wrapped in a rubber band.
  - ~ placed in envelopes.
  - ~ inserted into a Folderbook. (See Folderbook Directions.)



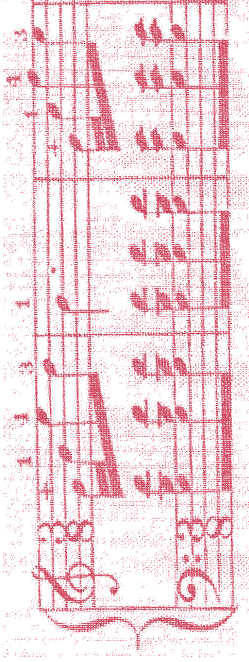
---

Composer Name

---

Musical Period

Paste  
Picture  
Here



---

Composer Name

---

Musical Period

Paste  
Picture  
Here



# Listening Suggestions

---

The Websites listed below were all active at the time of writing this Appendix. Unfortunately, there is no guarantee that they will still be active when this book is read. In that case, a search on a good Internet browser such as Google should locate other relevant sites.

## *Ancient Music to Music in the Middle Ages*

Gregorian Chant:

Google some Gregorian chants and listen to them, or borrow a CD from the library. Listen to enough that you get a feel for their sound.

Or try these:

“Salve Regina”

[http://www.youtube.com/watch?v=d5p\\_U8J0iRQ&feature=related](http://www.youtube.com/watch?v=d5p_U8J0iRQ&feature=related)

“Dies Irae”

<http://www.youtube.com/watch?v=-fMHms5Cvsw>

- How many musical lines (also called “voices”) do you hear? (Do you hear “harmony” or only “melody”?)
- Is the tune catchy? (These are sung prayers—do they convey feelings?)
- Could you turn off the music and sing the melody? Why or why not?

## *Music in the Renaissance*

Madrigals—secular songs for several voices—were very popular during this time. Listen to some and answer the following questions:

Piffaro (name of the ensemble)

[http://www.youtube.com/watch?v=\\_tTRxffTC5Y&feature=related](http://www.youtube.com/watch?v=_tTRxffTC5Y&feature=related)

“Sumer Is Icumen In”

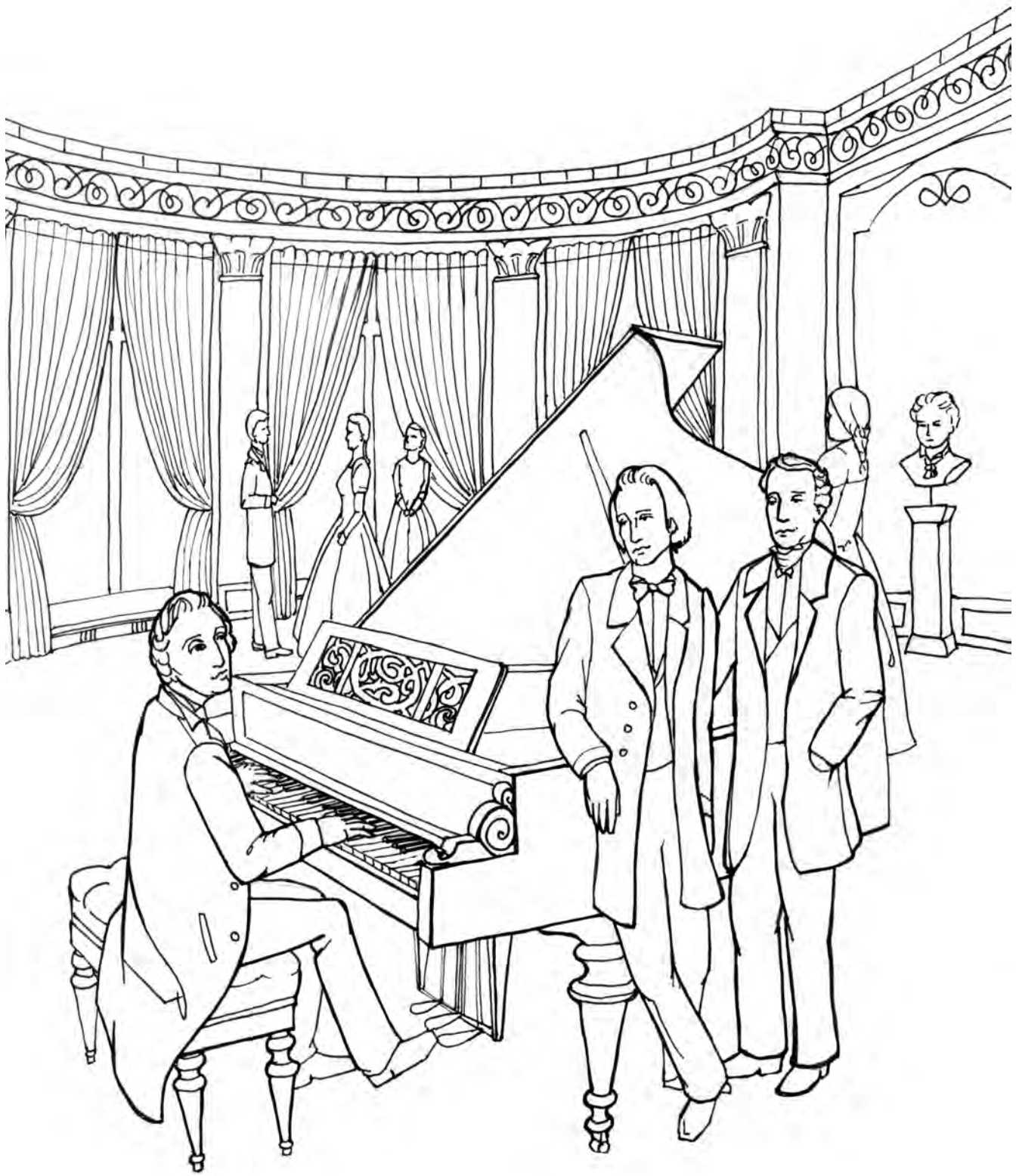
<http://www.youtube.com/watch?v=o4uzKTLmETQ&feature=related>

- How is this music different from the chants you listened to?
- How many musical lines do you hear?
- When you stop the recording, can you sing back the melody?
- Are there instruments playing, too? If so—what kind of instruments do you think they are?

## *Antonio Vivaldi*

Listen to Vivaldi’s *Four Seasons*: “Spring I”

[http://youtube.com/watch?v=St9wYu\\_WeAM](http://youtube.com/watch?v=St9wYu_WeAM)



Chopin plays beautiful music for friends Liszt and Mendelssohn.



# Certificate of Completion

*awarded to*

---

*for completion of*  
**“A Young Scholar’s Guide to Composers”**

---

*Signed*

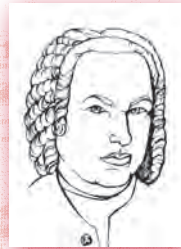
*Date*

*A Young Scholar’s Guide to*

# Composers



# A Young Scholar's Guide to Composers



A User-Friendly, One-Year Curriculum for Grades 4–8 • Christian, Creative, Chronological

## Why take the time to “Crack the Code” of Classical Music?

- Music is from the Lord. He created it, and He created us with the ability to both make and appreciate music.
- “Classical” music is uniquely part of our Western civilization.
- Research suggests that both listening to and playing classical music aids brain development.
- Even rudimentary exposure increases one’s level of enjoyment and understanding.

*This course provides a close-up look at famous composers, their music, and their times, with special attention to character traits and Christian testimony (or lack thereof). Even the musically challenged will enjoy this course! It’s perfect for grades 4–8 but is easily adaptable for younger and older students. Minimal teacher prep will return maximum enjoyment! In this book you’ll find:*

- 32 Weekly Lessons
- 26 Bios of Famous Composers
- 6 Eras of Music Explained
- Easy-to-Use Comparative Timeline
- Easy-to-Use Maps
- Composer Info-Cards & Game Directions
- Note-taking Pages
- Quizzes
- Answer Keys
- Listening Suggestions
- Intricate Coloring Pages
- Resource Books

### Authors



#### **Melissa E. Craig**

Melissa is a lifelong musician and lover of music. She graduated from Grove City College with a B.A. in Communications. She and

her husband, Jim, wrangle four high-energy children ranging from toddler to teen. When she’s not busy homeschooling, she reads, writes, sings on her church worship team, dusts off her viola, and gives thanks for God’s daily grace.



#### **Maggie S. Hogan**

Although musically challenged, Maggie loves to research, write, and develop user-friendly curriculum. She is a nationally known speaker and author. Her books include *The Ultimate Geography and Timeline Guide*, *Gifted Children at Home*, and *Hands-on Geography*, as well as many articles and other resources. She and her husband, Bob, homeschooled their two sons through high school graduation. When not reading or starting new projects, you can find Maggie drooling over travel brochures.

### Music Editor



#### **Richard B. Pinkerton**

Richard is the Minister of Music and Fine Arts, and Director of The Southminster Ringers at Southminster Presbyterian Church in

Pittsburgh, Pennsylvania. His undergraduate degree is from Bucknell University where he majored in mathematics, music, and computer engineering. He holds a Master of Music degree in organ performance from the Cleveland Institute of Music. He has taught organ at Kent State University and music theory at the Cleveland Institute of Music. Currently Richard serves on the Board of the Pittsburgh Organ Academy and the Board of the Pittsburgh Concert Society.

\$34.95

ISBN 1-8924274-6-X



9 781892 427465

Bright  
Ideas  
PRESS