

A Complete Study Guide and Lapbook For
The Orchestra



With Composers
Beethoven, Brahms & Dvorak

Another Resource From...



This book is dedicated to my four little treasures who love me to love them, and to the Farmer who has big confidence in this small little seed.

It is my desire that these resources bring glory to the One who chose me before I chose Him - Jesus Christ.

At the foot of His cross, dripping with grace for even me,

~Karen



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Introduction

This Orchestra Study Guide and Lapbook Resource was born out of a desire to provide my children with a fun way to learn, review, retain and dig deeper into their orchestra studies. It is my hope that it deepens your enjoyment of the orchestra, as well as makes your life easier by bringing everything together under one resource!

The Study Guide Layout

This Study Guide includes a week-by-week teaching script. The teaching script will walk you through creating various pieces for your lapbook each week. You will watch the lapbook evolve over six weeks as you use it to review the prior weeks' information at a glance. At the end of the study, each student will have their own book to re-discover what they learned long after they studied orchestra this year.

The teaching script is broken down by week, and each week has four sections:

- 1. Scope: This section summarizes what should be studied during the lesson and it is your "week-at-a-glance".*
- 2. Preparation and Materials: This section describes what materials you will need to bring to class and what pages to have printed. Each week is laid out simply and describes any preparation needed by the teacher.*
- 3. Instruction: This section is designed to walk the teacher right through the class time (approximately 25-30 minutes of instruction). Suggestions for introducing the topics and the flow of information are clearly described. The text in red should be read aloud, and what you are teaching is solidified by a lapbook component.*

Digging Deeper:

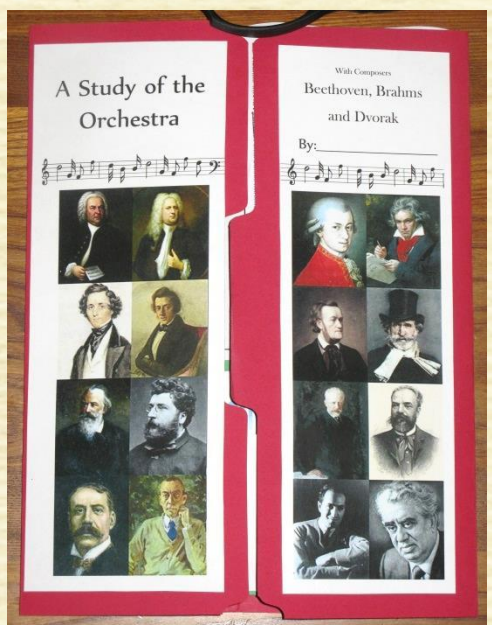
I have included numerous "hyperlinks" throughout this resource, which saves you a ton of time: you will not have to randomly track down additional information online or purchase additional resources. Many times you can click on a term and it will take you right to a free, online resource. You will be directed to websites where you can play the music pieces right online, or there may be additional printables and resources should you decide to dig deeper. This document is great for parents and students who want to do more. You may choose to have your student follow-up with these immediately after the original instruction time, or choose to use them

during another time during the week. Many times, there are links to additional resources and ideas for further interaction and application of what is being studied. Please make sure all participating parents have a copy of the resource so they can utilize this section at home.

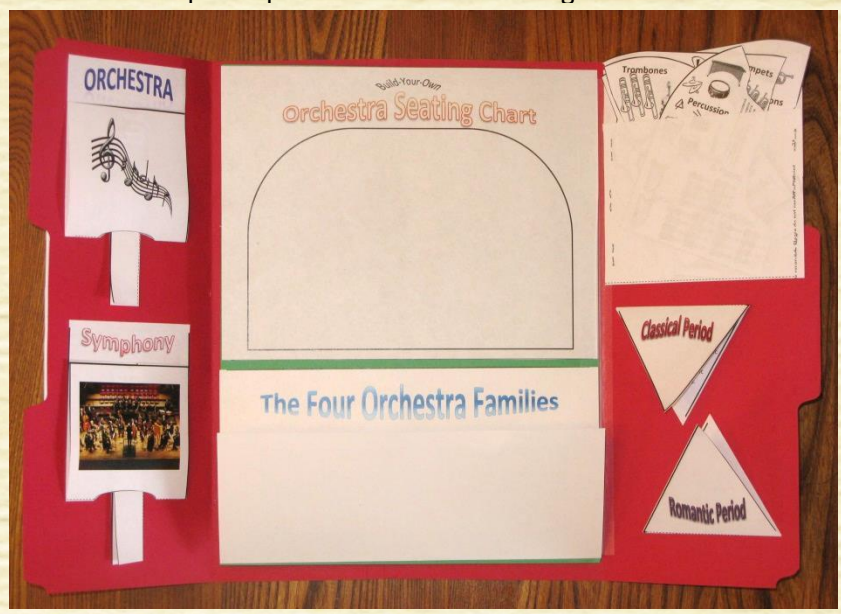
The Lapbook Layout

Below are pictures to assist you with assembling your lapbook. However, your lapbook is your own unique creation so feel free to modify it to fit your needs!

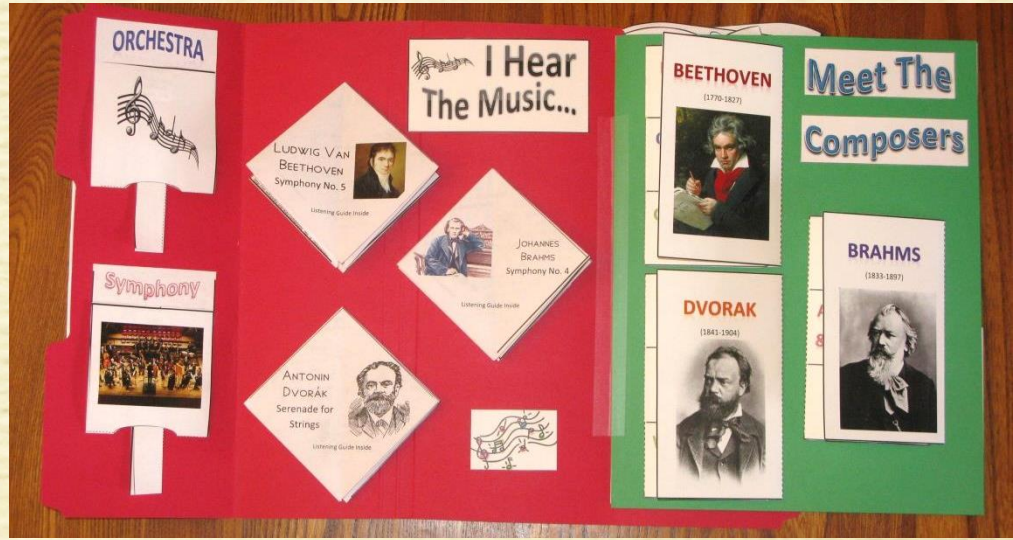
Front Cover



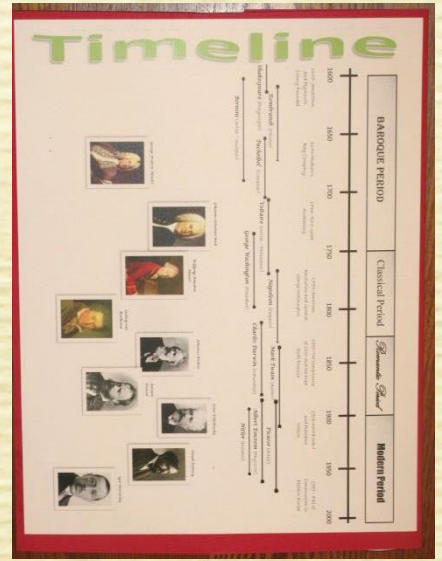
Open Lapbook with Cardstock Page Closed



Open Lapbook with Cardstock Page Flipped Open



Back of Folder



More...

You may wish to connect with other Wisdom and Righteousness lapbooking parents at the [Wisdom and Righteousness Facebook page](#), and see how their lapbook creations look! Or sign up to [follow the Wisdom and Righteousness blog by email](#) for what I hope are encouraging posts and information regarding miscellaneous news, freebies, and resources.

Also, be sure to check out the other freebies and resources available to support your homeschooling adventure at www.wisdomandrighteousness.com.

I would just like to sincerely thank you for investing in the lives of your children through education. May the Lord bless your endeavors richly! Thank you also for your purchase of this resource. I'd love to hear how the resources have impacted your homeschool days, as well as any practical tips, suggestions and feedback you may have! You can reach me at Karen@wisdomandrighteousness.com.

In His Grace,
Karen



PRINTING INFORMATION AND SUPPLIES LIST

SUPPLIES:

- Classical Conversations Foundations Guide (Orchestra begins on page 185 in the 4th Ed. or page 161 in 3rd Ed.)
- One file folder per student ([manila](#) is more affordable, [colored](#) is more fun)
- 1 Page of cardstock for divider inside lapbook (1 per student – [colored](#) would be nice)
- Clear Tape (only used to prepare folders prior to the start of the first lesson)
- Stapler (used in Week 19 teacher prep only)
- [Glue sticks](#) (used weekly)
- Scissors (used weekly)
- OPTIONAL: [Classical Music for Dummies book](#) (CM4D)
- **Cardstock for the lapbook templates – 7 pages per student
- **Regular weight paper for the lapbook templates – 5 pages per student

**Cardstock is recommended for durability. However, if you are attempting to cut down on costs, all lapbook templates can utilize regular-weight paper. In this case you will need a total of 12 pages of regular-weight paper. (The cardstock divider in the lapbook set-up will still need to be cardstock – see bullet point 3 above)

PRINTING OVERVIEW:

The study guide portion of this book contains 13 pages of instruction. Each instructor should have their own printed copy. The lapbook components consist of 20 pages (14 of these pages should be printed on the back of another page, so only a total of 12 pages of paper would be needed per completed lapbook).

PRINTING QUICK-GUIDE

Page 20-22 – Print on white cardstock.

Page 23 & 24 – Print on regular-weight paper

Page 25 & 26 – Print these templates front to back. Regular-weight paper

Page 27 & 28 – Print these templates front to back. Regular-weight paper

Page 29 & 30 – Print these templates front to back. Regular-weight paper

Page 31 & 32 – Print these templates front to back. Regular-weight paper

Page 33 & 34 – Print these templates front to back. Cardstock Suggested for durability.

Page 35 & 36 – Print these templates front to back. Cardstock Suggested for durability.

Page 37 & 38 – Print these templates front to back. Cardstock Suggested for durability.

Page 39 – Print on white cardstock.

Getting Started:

This resource is meant to be taught in six 30 minute lessons. In addition to the teaching script and corresponding lapbook pieces, there are additional activities outside of the 30 minute class hour that can be discovered at some other time, and can be found in the separate “Digging Deeper” document.

For class use, all instructors should complete the assembly of one lapbook to use as an example, and to make sure he/she has walked through each of the instructions (or video tutorials) so they know how to easily teach the folds.

You may want to incorporate a field trip to a local orchestra, or some other related activity at the very end of the six week study. If so, be sure to start planning for it now. I have included some ideas for end-of-study projects or presentations at the end of the Digging Deeper section for Week 24.

Week 20: Beethoven, Symphony No. 5

SCOPE:

- Review week 19 vocabulary.
- Discuss the Classical and Romantic Period
- Introduce music from the Classical Era using Beethoven's "Symphony No. 5".
- Introduce new vocabulary (Page 188 in the Foundations Guide).

PREPARATION AND MATERIALS:

1. You will need these lapbook pages:
 - a. The Romantic Period and Classical Period triangle flaps (from teacher prep week 19)
 - b. Beethoven Listening Guide Mini-Book (pages 27-28 printed front to back)
2. You will need these supplies:
 - a. Glue Sticks
 - b. Scissors

INSTRUCTION:

- **REVIEW (5 minutes)** - Last week we talked about some basic orchestra terms. Using the lapbook pieces created thus far, show the student the flaps as you review each term. We discussed that an orchestra was a union of instruments and that a Symphony was a piece of music designed for the orchestra. We discussed the instrument families and what instruments make up those families. Do you remember the names of some woodwind instruments? (flute, piccolo, clarinet, bassoon) Percussion? (drums, cymbals, triangle) Strings? (violin, (bass - pronounced "base"), cello) Brass? (trumpet, trombone, French horn) Good! We also mentioned four different orchestra periods which can be broken down into Baroque, Classical, Romantic & Modern, and I mentioned that we are focusing on the Classical and Romantic periods. Using our puzzle pieces, we also took a look at the Seating Chart for the Classical and Romantic Periods.
- **NEW INFORMATION (5 minutes)** - Today we will look a little more at what the music was like during those periods. Pass out the lapbook folders and the "Classical Period" and "Romantic Period" triangle fold sheet. Please cut along the solid outside line of the triangle flaps. So what established the Classical Period from the music before it? During the Classical Period which began in the mid-1700's and lasted through the early 1800's, composers created music that was less ornate and more emotionally reserved than the music that composers had been creating. "In the middle of the 18th century, Europe began to move toward a new style in architecture, literature, and the arts, seeking to emulate the ideals of Classical antiquity and especially those of Classical Greece. The new style was a cleaner style—one that favored clearer divisions between parts, brighter contrasts and colors, and simplicity rather than complexity, and the typical orchestra size increased." (Wikipedia.org) Composers sought to use clean and crisp sounds in order to showcase their mastery of musical skill. Go ahead and glue your "Classical Period" Triangle just under the puzzle envelope in your lapbooks. Pause for the students to glue their piece. In the years following the Classical Period, from the 1800's through the 1900's, music began expressing unabashed (unconstrained) emotion, and because of this, was later named the "Romantic Period". You can glue the "Romantic Period" triangle below the Classical Period triangle on the inside-right flap of your lapbook.
- **NEW VOCABULARY (5 minutes)** - Today we are going to learn about a symphony created by a composer that began as a classical composer, and gradually created compositions that were more Romantic in style. His full name is Ludwig Van Beethoven, and his Symphony No. 5 is one of the most recognizable compositions. Before

we listen to it, let's assemble our lapbook piece. Hand out the Beethoven Listening Guide (page 27-28 printed front to back). Please cut around the outside solid line. Pause and wait for students to cut. To fold, watch the [DIAMOND FLIP MINI-BOOK HERE](#) or follow these directions: With the listening guide facing up, fold the square in half, side to side, in both directions. The piece should now be divided by folds into four small squares. Now take the corner with the picture of Beethoven, and fold it to the opposite corner so that the image of Beethoven lays on top of the section asking you to glue it to the lapbook. Open up again with the listening guide facing you. Fold the top of the listening guide down to the bottom corner while folding the "wings" inward toward the center, creating a diamond shaped booklet. This booklet can be flipped left or right to reveal additional information. Glue the diamond to the lapbook. See page 4, "Open Lapbook with Cardstock Page Flipped Open" for example.) Turn to the Vocabulary side. The first word we are going to learn is "Sonata Form". This form of music is typically used in the first movement of multi-movement pieces. It generally consists of three parts: the exposition (the initial presentation of the theme), development (the theme is built upon and contrasted), and the recapitulation (brings the main theme produced in the beginning back to light in a new way). It became the most common form of music in the Classical Period. You will usually find an introduction and a coda in pieces that use Sonata Form. The second definition is "Coda." These can be quite brief tailpieces or elaborate endings to a piece of music.

- **LISTEN: (7 minutes)** - Let's study a piece by Beethoven together. This piece is called "Symphony No. 5". Often referred to as "Beethoven's Fifth," it is one of the most popular and best-known compositions in classical music, and one of the most frequently played symphonies. The four-note opening motif of short-short-short-LONG, are well known worldwide, with the motif appearing frequently in popular culture, from disco to rock and roll, to appearances in film and television. This piece has had a large influence on many other composers such as Brahms & Tchaikovsky. When you hear the theme begin, think to yourself "Bee-tho-ven's FIFTH, Bee-tho-ven's FIFTH" in tune to the music. Let's listen to it now and follow along on your Listening Guide.
- Play the song from the Classical Music For Dummies CD, or listen to it free on YouTube [HERE](#) (skip an ad). Follow in your teaching guide being sure to point out the changes listed and help the students identify them. Pay attention to the times given below the numbers which will help you guide them through the piece.
- At the end of the piece, ask the students some questions about the composition: What do you think of as you listen to this? A chase perhaps? Indoors or outdoors? Who or what might be chasing each other? How about a dance? What type of clothing would you imagine people are wearing? What type of occasion might you expect to hear this at? Beethoven successfully crossed from the Classical Period into the Romantic Period as his pieces began to exhibit more emotion. What are some things that make the music sound more emotional? Is it the increasing intensity created by the changing volume levels? Let's listen to it one more time. This time, just listen and try to picture things in your mind that the music makes you think of or feel.
- **LISTEN AGAIN (7 minutes)** – Talk to your students and encourage light discussion while the music plays in the background. Help the students appreciate and enjoy this complex music. "Beethoven's Fifth" is an example of Sonata Form. We are listening to the first movement. Did you hear the Sonata Form within this movement? The introduction of the main theme, the building and contrasting of the theme, and then the original theme returns in a new way at the end? Remember that first movements are usually fast and stately. Does this piece feel fast and stately to you?

A Study of the Orchestra



With Composers
Beethoven, Brahms
and Dvorak

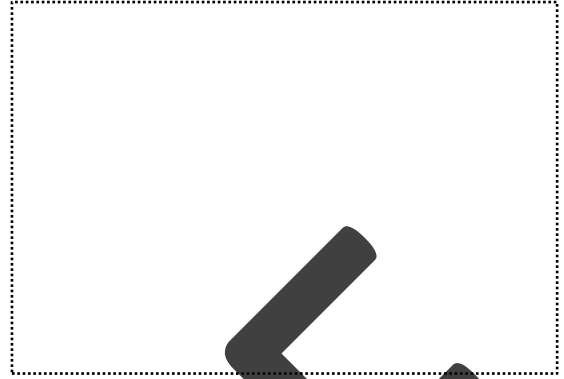
By: _____



Cut along the dotted lines and glue one on each side of the front of the Lapbook.



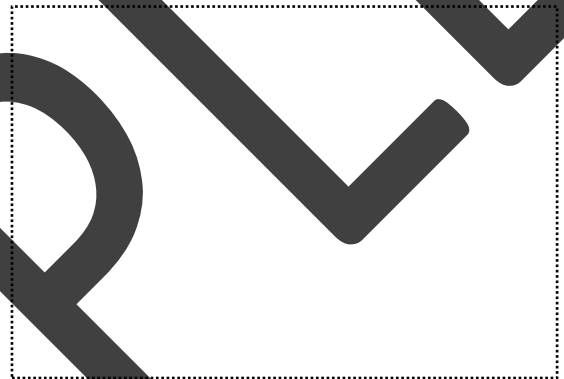
BRASS



PERCUSSION



WOODWINDS



STRINGS

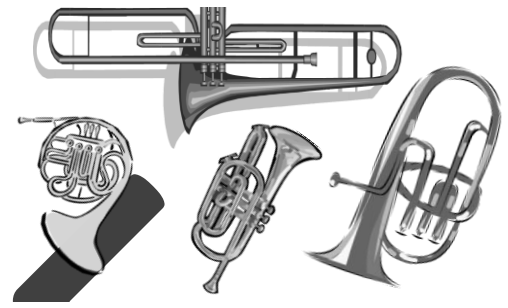
The Four Orchestra Families

SAMPLE

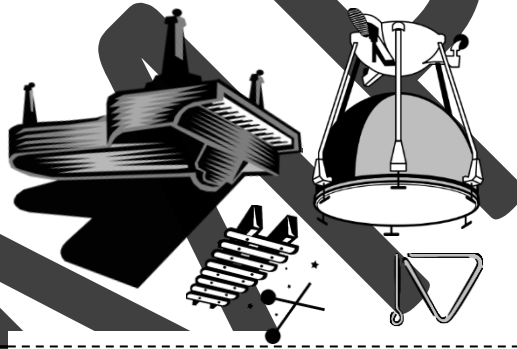
Meet The

Composers

A group of instruments that produces loud, sustained sounds by air forced through the mouthpiece and tubing.



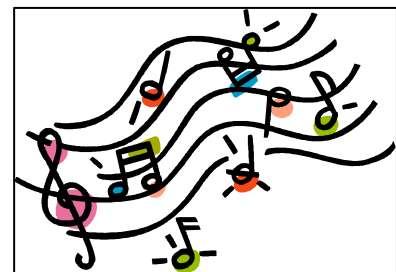
Instruments that are struck or shaken to vibrate a skin (drums), metal (cymbals, triangles, gongs) or strings (piano).



A group of wind (blown) instruments with finger keys to adjust the size of the wind aperture, which produces different notes.

A group of instruments voiced by tightly stretched strings that are strummed or scraped with a bow.

I Hear The Music..



Listening Guide Inside

LUDWIG VAN BEETHOVEN Symphony No. 5



ABOUT SYMPHONY No. 5
Often referred to as "Beethoven's Fifth," it is one of the most popular and best-known compositions in classical music. The four-note opening motif of short-short-short-LONG are well known worldwide, from disco to rock and roll, to appearances in film and television. This piece has had a large influence on many other composers such as Brahms & Tchaikovsky. Frequently played symphonies. The four-note opening motif of short-short-short-LONG are well known worldwide, from disco to rock and roll, to appearances in film and television. This piece has had a large influence on many other composers such as Brahms & Tchaikovsky.

[http://en.wikipedia.org/wiki/Symphony_No._5_\(Beethoven\)](http://en.wikipedia.org/wiki/Symphony_No._5_(Beethoven))

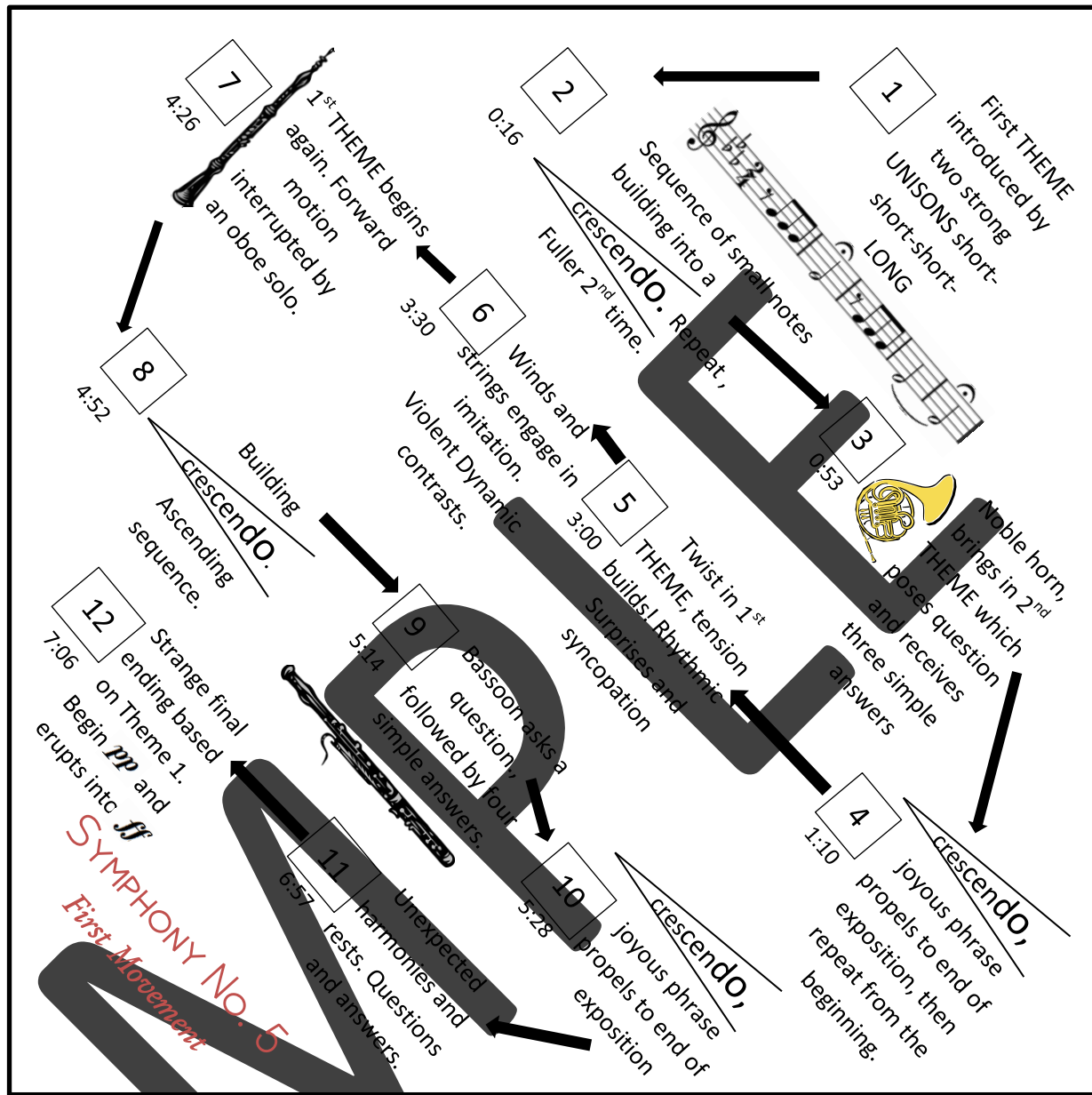
VOCABULARY

Sonata Form— This form of music is typically used in the first movement of multi-movement pieces. It generally consists of three parts: the exposition, development, and the recapitulation. It became the most common form of music in the classical Period. You will usually find an introduction and a coda in pieces that use Sonata Form.

Coda— these can be quite brief tailpieces or elaborate endings to a piece of music. They will always end with a perfect authentic cadence in the original key.

http://en.wikipedia.org/wiki/Sonata_form#Coda

Glue onto lapbook

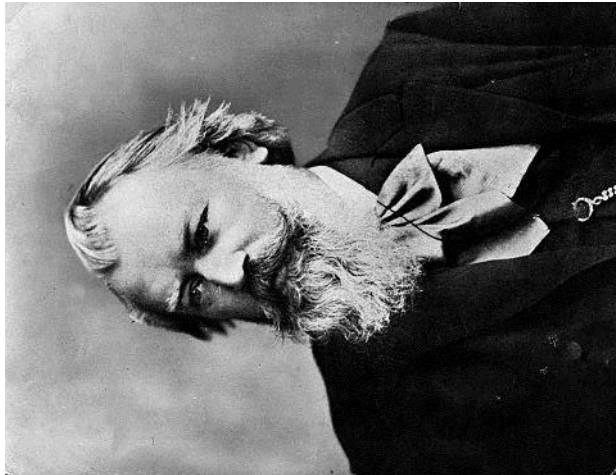


SAM



BRAHMS

(1833-1897)

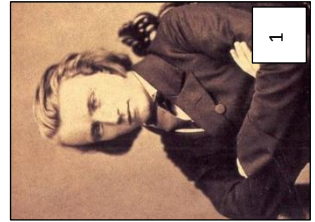
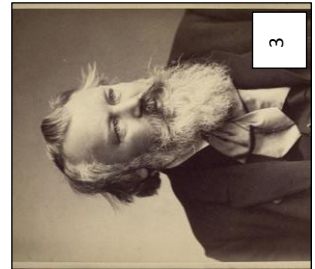


WIKI

BRAHMS
BASICS

APPRECIATION
& ACCEPTANCE

DAILY LIFE



Brahms was a German, Romantic composer. His father began to teach him the piano at age 7, and he quickly began playing in public places to help earn money for his family. He studied closely the composers before him like Bach, Handel, and Beethoven.

Brahms often helped younger musicians and developed a close relationship with Johann Strauss II

Described as gruff and sarcastic, Brahms often alienated other people. Although he had earned enough money to live quite comfortably, he chose to live simply. He often gave money to charities, friends, or music students (such as Dvorak) in need, without desiring recognition.

Brahms came from a life of poverty and struggle. These challenges may have influenced his rough personality and self-criticism.

Brahms began to gain recognition at age 19. He was highly critical of the music he created and because of this, destroyed many of his early works before they were even heard. Brahms' high expectations of his own work may have been driven by his concern over being compared to the masters he studied so well.

Some would tease Brahms about his inexpensive attire and long gray beard. He preferred to be generous to others.

SAWS