

Making Connections: Art & Music History

Grade Level: Art & Music (Sixth Grade)

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Length of Unit: Three Music Lessons, Three Art Lessons

I. ABSTRACT

Art and music projects are presented to 6th graders during a study correlating the two subjects. Baroque, Classical, and Romantic time periods are discussed in relation to both content areas. The art unit focuses on the characteristics of artworks or architecture of the time periods. Students in art will look at artistic styles and create works representing each period. The Music unit focuses on the same periods of history comparing the two subject areas. Students will listen to and discuss works from Baroque, Classical and Romantic periods. They will look at composers and music styles from these time periods and compare them to those of the artists and styles from the same periods.

II. OVERVIEW

A. Concept Objectives for this unit

1. Students will develop an understanding of how art and music are related throughout history.
2. Students will discuss works of art in the style of Baroque, Neoclassical, and Romantic art and make comparisons to the musical styles.
3. Students will actively listen to and discuss music in the style of Baroque, Classical, and Romantic and make comparisons to the art styles.

B. List of Specific Content from the *Core Knowledge Sequence*

1. Art – Baroque (ca. 17th century) p.144
Neoclassical (ca. late 18th – early 19th century) p.145
Romantic (ca. late 18th – 19th century) p.145
2. Music – Baroque (ca.1600-1750) p.147
Classical (ca.1750-1825) p.147
Romantic (ca. 1800-1900) p.147

C. Skills to be taught in the unit

1. Art - Students will create artistic representations of the following styles: Baroque, Neoclassical, Romantic. Portraiture; realism, dramatic values. Architectural rendering; symmetrical balance, orderly proportion. Landscape; color interpretations related to feeling or mood, perspective.
2. Music - Students will listen to and identify main characteristics of music and specific composers from the following time periods: Baroque, Classical, Romantic.
3. Music - Students will read, sing and compose music from these time periods.

III. BACKGROUND KNOWLEDGE

A. For Teachers:

1. Hirsch, E.D.Jr., *What Your Sixth Grader Needs to Know*. New York: Dell Publishing, 1995. 0-385-31467-1

B. For Students:

1. An awareness of the time periods listed above as taught in 6th grade social studies

IV. RESOURCES

A. Krull, K., *Lives of the Musicians: good times, bad times (and what the neighbors thought)*. New York: Harcourt and Brace Jovanovich, 1993. 0-15-248010-2

B. Nardo, D., *The Parthenon of Ancient Greece*. San Diego, California: Lucent Books, 1999.

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- C. Raboff, E., *Art for Children: Rembrandt*. New York: Harper Trophy, 1987. 0-06-446072-X
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 - I. Venezia, M., *Getting to Know the World's Greatest Composers: Wolfgang Amadeus Mozart*. Chicago: Children's Press, 1995. 0-516-04541-5
 - J. Vernon, R., *Introducing Chopin*. New Jersey: Silver Burdett Press, 1996. 0-382-39636-7
 - K. Wood, R., *Legacies: Architecture*. New York: Thomson Learning, 1995. 1-56847-273-0

V. LESSONS

Music Lesson One: Baroque Music

A. Daily Objectives

1. Concept Objectives:
 - a. Students will be introduced to the Baroque period in music.
2. Lesson Content
 - a. Fugue
 - b. Oratorio
3. Skill Objective
 - a. Students will identify musical motives.
 - b. Students will create a listening map.
 - c. Students will sing and identify subjects in musical compositions.

B. Materials

1. Baroque music handout (see Appendix A)
2. George Frederic Handel: *The Messiah*
3. Johann Sebastian Bach: *Little Fugue in G Minor*
4. Web map of Baroque music handout (see Appendix B)

C. Key Vocabulary

1. Baroque-period from mid-sixteenth to mid-eighteenth century, music was very ornate
2. Fugue-follow the leader piece, melody is repeated over and over
3. Oratorio-song that tells a story with no scenery, acting or costumes
4. Circular phrases-a small section of a composition comprising a musical thought that repeats
5. Continuous rhythm-a continuous beat in the percussion line or any other line
6. Single melodic idea-one melody that is repeated in a composition
7. Mood-feeling, emotion

D. Procedures/Activities

1. Discuss characteristics of Baroque music and Handel and Bach as examples of Baroque composers. (see Appendix A)
2. Students listen to "*The Messiah*" as an example of an oratorio. Students identify musical motives with teacher in "*Hallelujah Chorus*". Illustrate main motives on board and assign each motive a number. Listen to "*Hallelujah Chorus*" again and have students identify the motive they hear by holding up numbers that correspond.

3. Students create a listening map of “*Little Fugue in G Minor*.” Identify fugue subject with students and sing. Students identify where the fugue subject is repeated.
 4. Discuss key vocabulary in relation to both “*The Messiah*” and “*Little Fugue in G Minor*.”
- E. *Assessment/Evaluation*
1. Student participation in class discussions.
 2. Web map of Baroque music handout. (see Appendix B)

Art Lesson One: Baroque Portrait

A. *Daily Objective*

1. Concept Objective
 - a. Students will be introduced to the Baroque period in art
2. Lesson Content
 - a. Dramatic self-portrait
2. Skill Objective
 - a. Student will create a self-portrait in the Baroque style.

B. *Materials*

1. Baroque art handout (see Appendix C)
2. Examples of Baroque art; specifically a Rembrandt self-portrait
3. Baroque style clothing handout (see Appendix D)
4. Web map of Baroque art handout (see Appendix E)
5. Portrait from the Renaissance period
6. Mirrors
7. 11x14 heavy white paper
8. Pencils
9. Fine permanent black marker
10. Tempera cakes
11. Water
12. Brushes
13. Plates for mixing colors
14. Glitter glue

C. *Key Vocabulary*

1. Ornate-highly decorative, lavish, fancy
2. Value-differences in the lightness or darkness of a hue
3. Tint-a variety of a particular color with white added
4. Shade-a variety of a particular color with black added

D. *Procedure/Activities*

Day One

1. Introduce the Baroque style of art. (see Appendix C)
2. Show painting of Rembrandt’s work and discuss main characteristics of the Baroque style using key vocabulary. (see Appendix C)
3. Compare a Rembrandt portrait to a portrait from the Renaissance period.
4. Teacher guides students as they draw self-portrait in pencil, using correct proportions.

Day Two

5. Students continue to draw their self-portrait.

Day Three

6. Students add Baroque clothing to their portrait. (see Appendix D)
7. Trace portraits with fine permanent black marker.

Day Four, Five

8. Paint portrait using tints and shades to create strong value contrast.
9. Allow portraits to dry, then use glitter glue to embellish clothing.

- E. *Evaluation/Assessment*
 - 1. Teacher critique of facial proportions and dramatic lighting.
 - 2. Web map of Baroque art handout (see Appendix E)

Music Lesson Two: Classical Music

- A. *Daily Objectives*
 - 1. Concept Objective
 - a. Students will be introduced to the Classical period in music.
 - 2. Lesson Content
 - a. Classical symphony
 - b. Concerto
 - c. Chamber music
 - 3. Skill Objective
 - a. Students will make comparisons between Baroque and Classical music.
- B. *Materials*
 - 1. Classical music handout (see Appendix F)
 - 2. Wolfgang Amadeus Mozart: *Symphony No.40, Piano Concerto No.21*
 - 3. Franz Joseph Haydn: *String Quartet Opus 76 No.3, "Emperor"*
- C. *Key Vocabulary*
 - 1. Short musical phrases-phrases that are short in length
 - 2. Structured-orderly and refined compositions
 - 3. String quartet-two violins, viola and cello
 - 4. Homophonic-moving in chords
 - 5. Symphony-orchestral composition consisting usually of four contrasting sections or movements
 - 6. Chamber music-instrumental music for an ensemble
 - 7. Concerto-musical compositions typically for movements with one or more solo instruments with the orchestra
- D. *Procedures/Activities*
 - 1. Discuss Classical music and Classical composers: Mozart and Haydn. (see Appendix F)
 - 2. Listen to Mozart: *Symphony No.40, Piano Concerto No.21* and Haydn: *String Quartet Opus 76 No.3, "Emperor."* Discuss similarities using key words.
- E. *Assessment/Evaluation*
 - 1. Student participation in class discussions.
 - 2. Students write paragraph comparing Classical and Baroque music styles answering the following questions: What are the main characteristics of the Baroque and Classical styles of music; Why do you think the Classical composers rejected the Baroque style of music?

Art Lesson Two: Neoclassical Architecture

- A. *Daily Objectives*
 - 1. Concept Objectives
 - a. Students will be introduced to Neoclassical architecture.
 - 2. Lesson Content
 - a. Architecture
 - 3. Skill Objective
 - a. Students will create a Neoclassical façade.
- B. *Materials*
 - 1. Neoclassical handout (see Appendix G)
 - 2. Neoclassical façade dimensions handout (see Appendix H)
 - 3. Examples of Classical and Neoclassical Architecture

4. 11x17 dark construction paper
 5. Pencils
 6. Permanent black marker
 7. Q-tips
 8. Bleach
 9. Small plastic tubs
- C. *Key Vocabulary*
1. Architecture-the art or science of building, structure
 2. Columns-round or square support for a roof
 3. Capitals-the decorative tops of columns (See Appendix G -Ionic, Doric, Corinthian)
 4. Colonnade-a series of columns at regular intervals supporting a roof or arches
 5. Frieze-the decoratively carved or painted band at the top of the wall
 6. Pediment-the triangular structure at the end of buildings usually over an entryway
 7. Symmetrical balance-equal in weight or appearance on both sides
- D. *Procedures/Activities*
- Day One
1. Discuss Neoclassical architecture and its characteristics. (See Appendix G)
 2. Students draw façade with Neoclassical characteristics. (See Appendix H for specific dimensions.)
 3. Students include colonnade with capitals spaced evenly, decorative frieze, pediment and steps.
- Day Two, Three
4. Continue to draw façade.
 5. Outline in permanent black marker and add bleach with Q-tip to lighten areas of façade.
- E. *Assessment/Evaluation*
1. Paragraph comparing the differences between Baroque and Neoclassical art styles answering the following questions: What are the main characteristics of the Baroque and Neoclassical art styles; What were the Neoclassical artists reacting against?
 2. Teacher critique of Neoclassical characteristics and craftsmanship regarding facade.

Music Lesson Three: Romantic Music

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will be introduced to the Romantic period in music.
 2. Lesson Objective
 - a. Emotion and feeling in music
 3. Skill Objective
 - a. Students will create a melody.
 - b. Students will identify moves in music.
- B. *Materials*
1. Romantic music handout (see Appendix I)
 2. Ludwig van Beethoven: *Symphony No.9*
 3. Frederic Chopin: “*Minute*” *Waltz*
 4. Instruments
 5. Melody composition handout (see Appendix J)
- C. *Key Vocabulary*
1. Choral-music sung by a group of people
 2. Melody-the tune
 3. Orchestration-how the parts are arranged
 4. Piano music-music written specifically for and played by the piano

5. Symphony-orchestral composition consisting usually of four contrasting sections or movements
- D. *Procedures/Activities*
1. Discuss Romantic music and composers: Beethoven and Chopin. (See Appendix I)
 2. Listen to Beethoven: *Symphony No. 9* and discuss the choral finale. Students compose a short melody that expresses an emotion or feeling. (See Appendix J)
 3. Students listen to Chopin: “*Minute*” *Waltz*. Discuss instruments, how the music moves, and why it is called a “minute” waltz.
 4. Discuss both “*Symphony No. 9*” and “*Minute*” *Waltz* using key vocabulary.
- E. *Assessment/Evaluation*
1. Student participation in class discussions.
 2. Performance of melody.
 3. Students write paragraph comparing Romantic and Classical music answering the following questions: What are the main characteristics of the Romantic style of music and why did the composers break away from the Classical style?

Art Lesson Three: Romantic Landscape

- A. *Daily Objectives*
1. Concept Objective
 - a. Students will be introduced to the Romantic period in art.
 2. Lesson Content
 - a. Expressive landscape
 3. Skill Objective
 - a. Students will create a landscape in the Romantic style.
- B. *Materials*
1. Romantic art handout (See Appendix K)
 2. Examples of Romantic landscapes by Turner
 3. Meat trays
 4. White paper to fit trays
 5. Pens
 6. Watercolors or washable markers
 7. Sponges
 8. Brushes
 9. Water
 10. Water tubs
- C. *Key Vocabulary*
1. Expressive color-color that communicates a mood or feeling
 2. Monoprinting-when one print is made from an image rather than many prints
 3. Landscapes-scenery, also includes the cityscape and seascape
 4. Perspective-a formal method creating a three-dimensional effect on a two-dimensional surface
- D. *Procedures/Activities*
- Day One
1. Discuss Romantic period and its characteristics. (See Appendix K)
 2. Show paintings of Joseph Turner and discuss his style. (See Appendix K)
 3. Students draw a simple landscape on a meat tray with a pen, carving into the tray. Discuss foreground, middle ground, and background to create a feeling of depth.
- Day Two, Three
4. Students paint landscapes with watercolor or washable markers using expressive color to create a moody scene.

5. Create a monoprint by printing the meat trays to white paper, pressing firmly, then lift. If using washable markers, use a damp sponge to wet the paper before printing. This will help to transfer the color from the meat tray.
 6. Wipe meat tray and continue the process to create a series of work.
- E. *Assessment/Evaluation*
1. Students compare two of their own landscapes answering the following question: How does color affect the mood of your landscapes?
 2. Students will write a paragraph comparing Romantic art to Classical art answering the following question: How is Romantic art different from Classical art?
 3. Student participation in class discussions.

VI. CULMINATING ACTIVITY

- A. The art teacher will create a display containing the following: an art and music timeline showing the dates of the three time periods discussed; examples of art and architecture shown in class; examples of student artwork created for this unit; pictures of composers; examples of student paragraphs comparing styles. The art/music teacher will play a piece of music from each time period as the students write paragraphs comparing the similarities of the music and art styles. Students should use all handouts from class when writing paragraphs.
- B. Use the display described above in a student art show. Have examples of Baroque, Classical, and Romantic music playing as people view the display.

VII. HANDOUTS/STUDENT WORKSHEETS

- A. Baroque music handout
- B. Web map of Baroque music handout
- C. Baroque art handout
- D. Baroque style clothing handout
- E. Web map of Baroque art handout
- F. Classical music handout
- G. Neoclassical handout
- H. Neoclassical façade dimensions handout
- I. Romantic music handout
- J. Melody composition handout
- K. Romantic art handout
- L. Handout answer sheet

VIII. BIBLIOGRAPHY

- Ashbery, J., *Praeger Encyclopedia of Art; v.1, v.2, v.4*. New York: Praeger Publishers, 1971. LC 75-122093
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- Venezia, M., *Getting to Know the World's Greatest Composers: George Handel*. New York: Children's Press, 1995. 0-516-04539-3
- Venezia, M., *Getting to Know the World's Greatest Composers: Wolfgang Amadeus Mozart*. Chicago: Children's Press, 1995. 0-516-04541-5
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Baroque Music 1600-1750

The Baroque Era was a time of magnificence and splendor. Music written during the Baroque period was very _____ and _____. Composers used _____ phrases that seemed to flow together, driven by continuous rhythm. To add to the excitement, sudden shifts from loud to soft were achieved by _____ or _____ instruments. Music was written for small orchestras: only strings and woodwinds, organ and the _____. One characteristic of Baroque music is that each piece was intended to convey a single mood or feeling. One form of music written during the Baroque period was the _____. This is like a follow the leader piece. A melody is played and is followed by itself over and over again. Another form of music written was the _____. This piece allowed the performer to show off. Three important composers during this period were _____, _____, and _____.

Johann Sebastian Bach 1685-1750

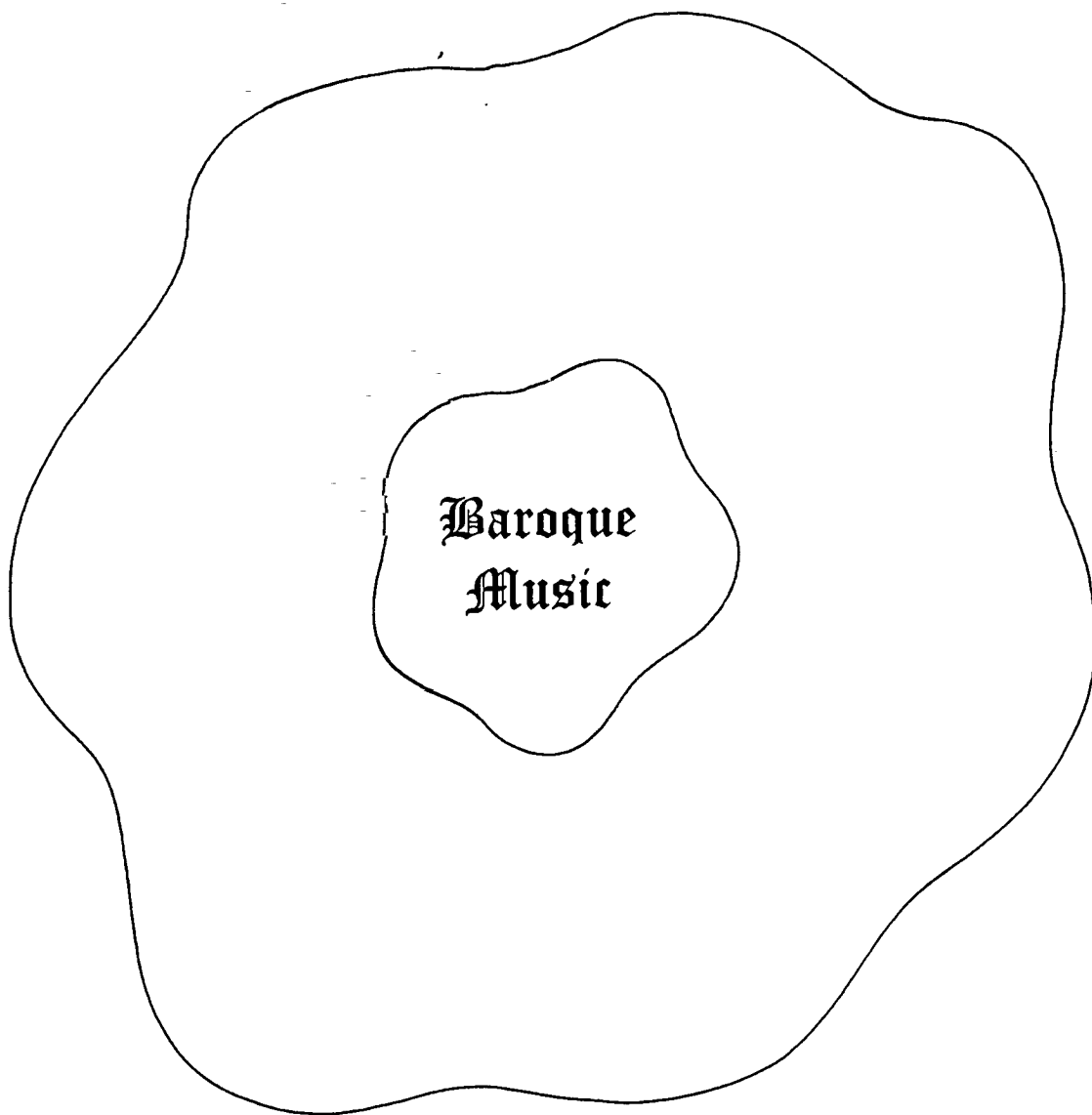
Johann Sebastian Bach was a _____ composer who came from a large family of musicians. During his adolescent years, he lived with his older brother Christoph who taught him to play the _____ and organ. He began his music career as an organist and composer of _____ music. During his career, he worked for a Duke and a Prince composing complicated organ pieces, instrumental music and _____, which are musical pieces in which one instrument, or a small group of instruments stand out. One of his most famous works is the Brandenburg Concertos. In this piece, trumpets, violins, flutes, harpsichords or cellos play along with a larger orchestra creating a beautiful and uplifting piece.

George Handel 1685-1759

George Handel lived most of his life in _____, but was born in Germany. He is considered to be one of the world's greatest composers. He often composed music by combining different styles such as operas, choir music and organ music. As an adult, he moved to _____ to learn about operas and then began composing them. He returned to England and became admired by the public by composing many famous operas. After operas became less popular with the public, he began composing oratorios. Oratorios are songs that _____, but the singers do not act and there is no scenery. His most famous piece is an oratorio called "The Messiah" in which he combined Italian opera style singing, English orchestra music, and German church music.

Appendix B – Making Connections: Art & Music History

Fill in the outside of the circle with the characteristics you have learned about the Baroque style of music.



Baroque Art 1600-1750

Baroque art and architecture began in _____ and spread throughout Europe. The art and architecture of this time was very _____. Painters used strong lighting and detail to give a _____ feel to their work. The interior and exterior of the buildings were very elaborate and decorative also. Architects used _____ shapes that seemed to flow together in an endless way. The excessive detail and contrasting values in the paintings led to a feeling of _____ and _____ in the art of the Baroque period.

Rembrandt 1606-1669

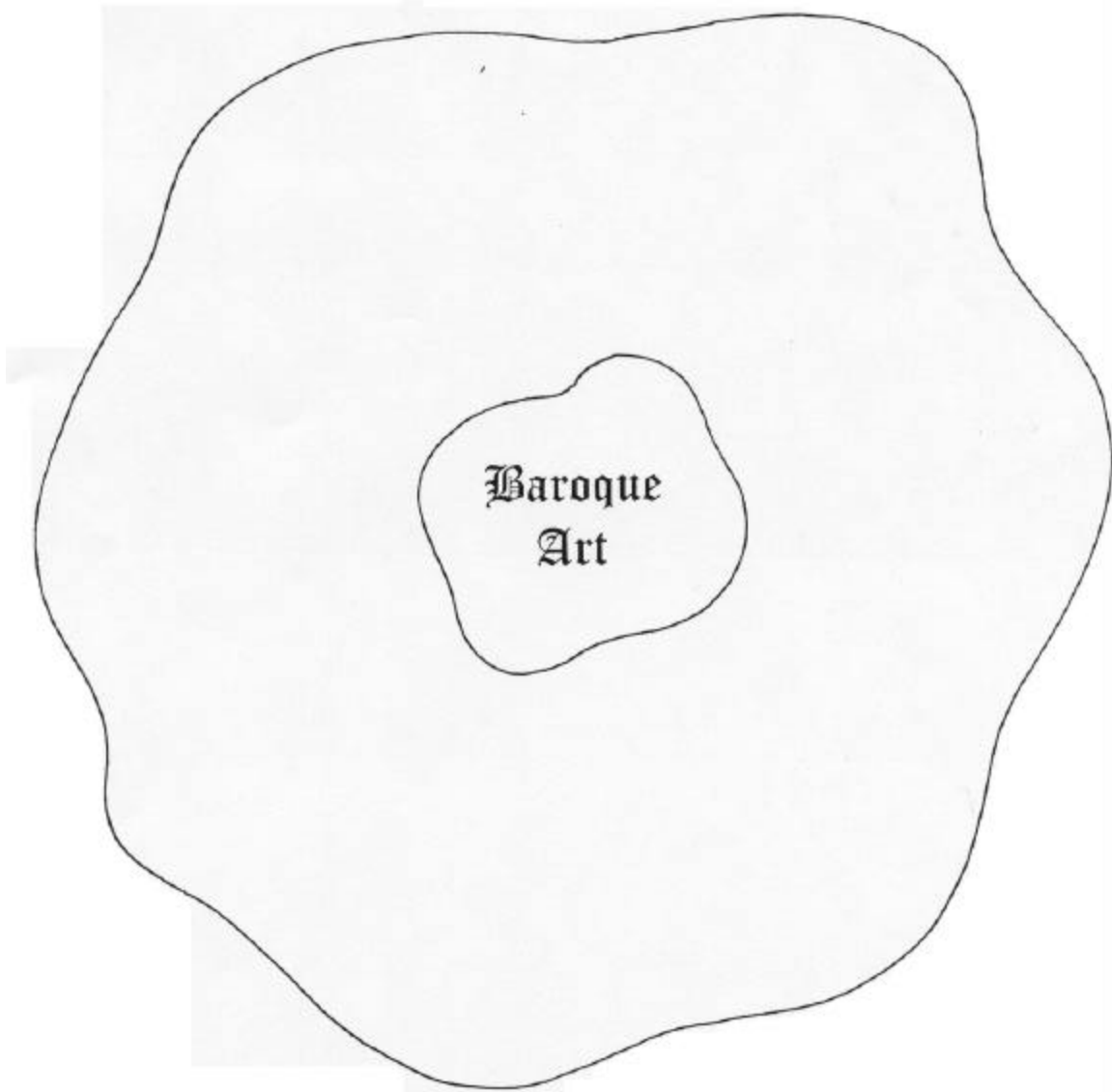
Rembrandt Van Rijn was born in Leiden, Holland. He began painting when he was _____ years old and soon became an established and successful artist. Rembrandt was primarily a _____ painter. He used _____ lighting to hide half the face in dark shadows and enhance the other side with bright light. He thought that the dark side of the face revealed the person's dreams, and ambitions. Rembrandt's style was very _____ and he had a way of capturing interesting details and individuality of the people he painted.

Appendix D – Making Connections: Art & Music History



Appendix E – Making Connection: Art & Music History

Fill in the outside of the circle with the characteristics you have learned about the Baroque style of art.



Classical Music 1750-1825

The music of the Classical period was written in an attempt to _____ the complex and _____ music of the Baroque period. Composers of this period thought music should be _____ and _____. These composers followed strict rules and forms. The musical phrases were _____, _____, and clearly defined. During this period, music was being written for the public, not just for the _____ or the _____. One new form of music written was the _____, which is a large composition divided into three or four sections called movements. Three important composers during this period were _____, _____, and _____.

Franz Joseph Haydn 1732-1809

Franz Joseph Haydn worked for a _____ who considered him to be a servant. He is known as the "Father of the _____" and wrote _____ of them. Two of his most famous symphonies are "The Clock" and "_____". He also wrote "The Emperor's Hymn" which became the _____ of Austria. Being a composer during the Classical period, his music is very _____ and _____.

Wolfgang Amadeus Mozart 1756-1791

Wolfgang Amadeus Mozart was a child prodigy. He began composing music around the age of _____. He and his sister traveled to many cities in Europe to perform for important _____. Unlike _____, Mozart was never able to adjust to the life of a _____. Instead, he wrote music and sold it to make a living. He composed over _____ works including operas, symphonies, sonatas, chamber music, and concertos. Though he was very famous for his music, he _____ what money he had on too many _____ things. He was so poor when he died that he was buried in a _____ grave.

Neoclassical 1750-1800

The Classical period in architecture occurred in _____ from 1600-1100 B.C. Most of the Greek buildings were _____ used to house Greek gods. The typical temple included a porch, or portico, and a long hall surrounded by a _____ which is a row of columns. The triangular structure above the colonnade is called the _____. The frieze is a sculptural relief located directly under the pediment. Classical architecture is very _____ and _____. Architects used _____ to create what they considered to be “perfect” proportions.

Today, the Greek Classical style is still used by architects throughout the world. The strongest revival of the Classical style, called the Neoclassical period, occurred from the 1750-1800 in Europe as a reaction against the _____ style of the Baroque period. It spread to America where we find many examples of this elegant style in churches, government building and homes. One well known example of the Classical style is the White House in Washington D.C. built between 1792-1800.

Greek temples were built in three different styles-Doric, Ionic, and Corinthian. Today, we remember these styles by their distinctive columns and capitals. Capitals are the _____.

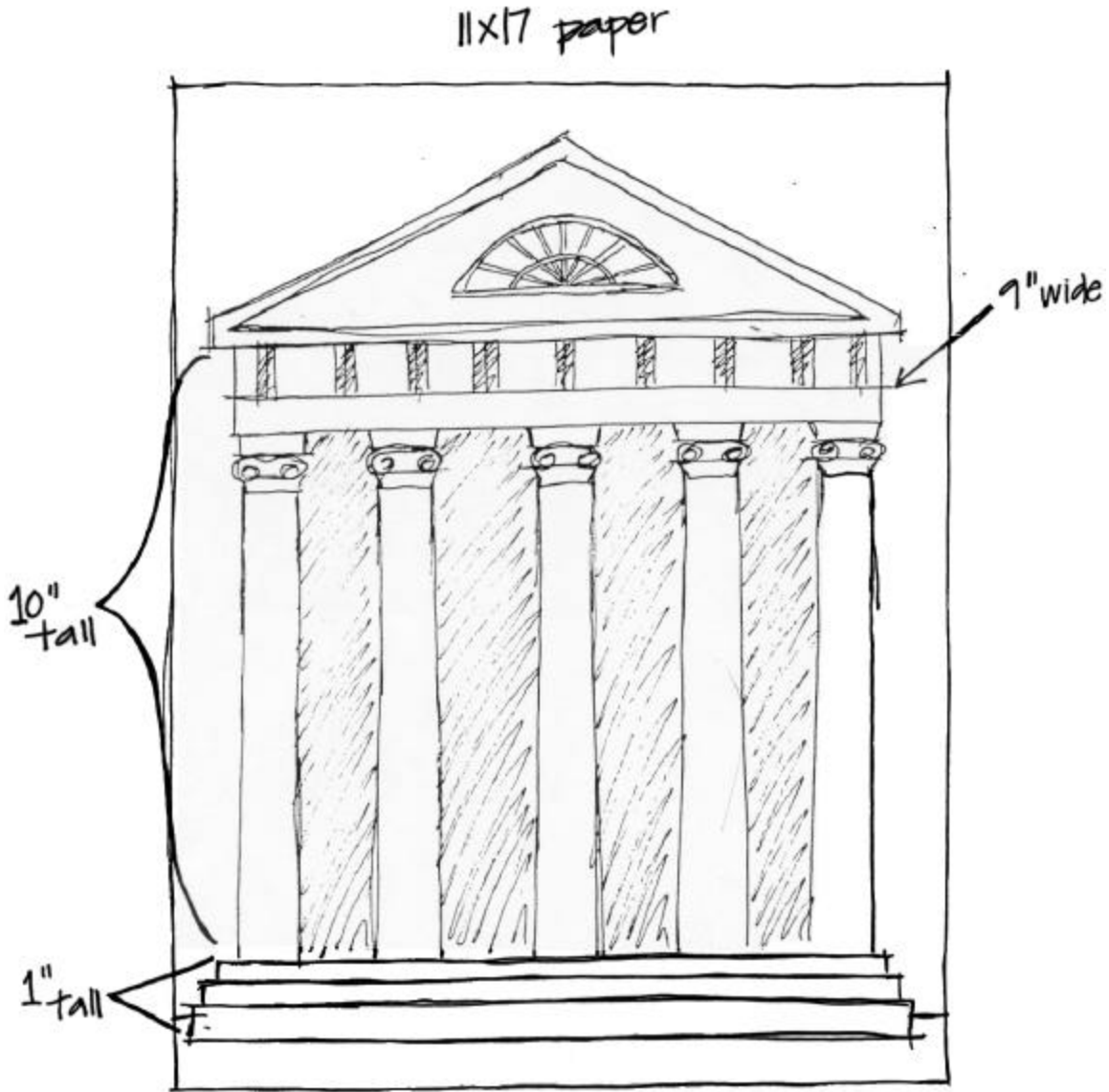
Draw and label an example of each capital.

1. _____

2. _____

3. _____

Appendix H – Making Connection: Art & Music History



Romantic Music 1825-1900

Romantic composers felt Classical forms of music were too _____ and orderly and as a result, composed music that was based on _____ and self-_____. They wanted to express themselves with unusual and _____ music.

During the Romantic period, the _____ became one of the favorite instruments of the composers. The orchestra remained important as well, with many new special affects introduced to create _____ and colorful melodies. In concert halls today, much of the music comes from the Romantic period, and is deemed by many as the “_____ Age” of concert music.

Frederic Chopin 1810-1849

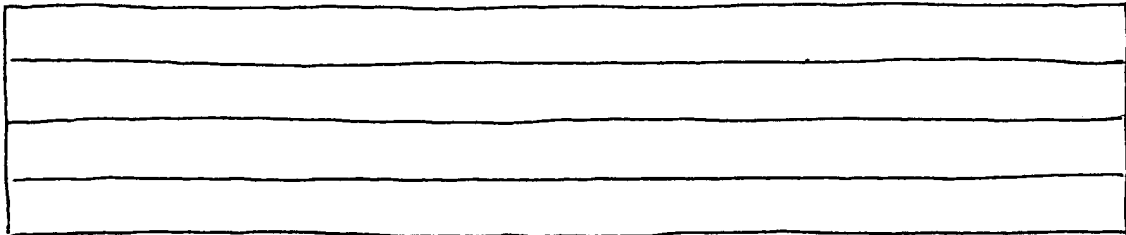
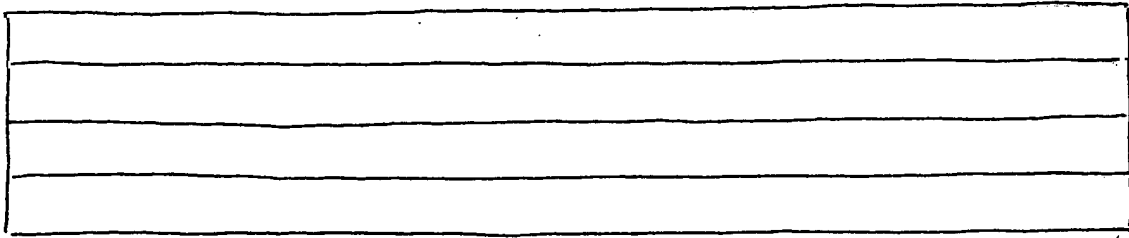
One of the greatest composers of _____ music during the Romantic period is Frederic Chopin who wrote almost all his music for the piano. He was born in _____ and he often expressed his love for his country through his music. Chopin's pieces allowed pianists to show off their talent and entertain the audience as well as express _____ and _____.

Ludwig van Beethoven 1770-1827

Ludwig van Beethoven was a _____ composer who is known as the founder of Romantic music. Beethoven's pieces were more _____ than the light, classical music people were used to hearing. In one of his greatest compositions, “The Third Symphony”, Beethoven used powerful, heroic sounds to express _____ to his favorite hero, Napoleon. He often had the orchestras play parts very loud and then very soft to achieve different _____.

Creating your own melody

Compose a short melody that expresses an emotion or feeling.



Romantic Art 1750-1850

The Romantic period in art began in Europe as a reaction against the _____ and _____ style of the Neoclassical period. Romantic artists were mainly concerned with expressing their own emotions and _____ through dramatic scenes, brilliant color, and vigorous _____. Romantic artists thought that the Classical style had too many _____ about how art should look. The Romantic painters were more concerned about expressing feelings than with careful planning of their art. They primarily painted _____.

Joseph Turner 1775-1834

Joseph Turner was an English painter who is considered one of the greatest Romantic painters. He is best known for his _____ and _____ sunrises and sunsets. He tried to express his emotion through the brilliant _____ he chose and by his _____ brushstrokes. He was more concerned with light and color than _____ and greatly influenced the impressionist painters like Claude Monet.

Appendix L – Making Connections: Art & Music History

Baroque Music: decorative, fancy, circular, subtracting, adding, harpsichord, fugue, toccata, Vivaldi, J.S. Bach, Handel

Johann Sebastian Bach: German, harpsichord, church, concertos

George Handel: England, Italy, tell a story

Baroque Art: Rome, Italy, decorative, dramatic, curving, movement, excitement

Rembrandt: 15, portrait, dramatic, realistic

Classical Music: reject, ornamental, structured, orderly, short, simple, wealthy, church, string quartet, Haydn, Beethoven, Mozart

Franz Joseph Haydn: prince, symphony, 104, “Surprise Symphony”, national anthem, orderly, structured

Wolfgang Amadeus Mozart: 5, audiences, Haydn, servant, 600, squandered, expensive, pauper’s

Neoclassical: Greece, temples, colonnade, pediment, simple, orderly, mathematics, decorative, decorative tops of columns

Romantic Music: structured, feelings, expression, dynamic, piano, rich, golden

Frederick Chopin: piano, Poland, deep feeling, emotion

Ludwig van Beethoven: German, expressive, honor, moods

Romantic Art: simple, orderly, feelings, brushstrokes, rules, landscapes

Joseph Turner: dramatic, colorful, colors, swirling, detail