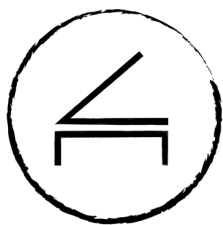


# CLIBURN IN THE CLASSROOM



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# CLIBURN IN THE CLASSROOM

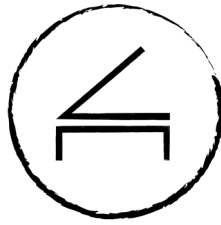
Thank you for sharing some of your class time with Cliburn in the Classroom! In *Dizzy Fingers*, we introduce students to one of the most quintessentially American musical styles—the rag. By breaking down how it’s composed, tracing its history, experiencing the dances, and finding its relationship to the music of today, we help students make personal connections to this unique and fun style of music.

The curriculum guide contains everything you need ahead of our visit. Our most frequently asked questions about the piano move are included here, so your front office staff knows what to expect. A printable visual schedule is included for our friends with autism, anxiety, ADHD, or any curious students who would benefit from having a roadmap. Want to know more about the composers who wrote the music you’ll hear? Check out the composer bios and Spotify Playlists! Five lesson plans are inside, with handouts and TEKS objectives provided; feel free to pick and choose your favorites. Of course, kids can still enjoy Cliburn in the Classroom even if the guides aren’t used, but familiarity makes the experience more memorable. We hope you will find this guide both useful and engaging!

The lesson plans inside have lots of opportunities to move, imagine, and create. Students march and clap to learn about syncopation; compare and contrast form and style in the rag versions of famous classical works; *pat juba* while learning about the important composer Nathaniel Dett; dance the Grizzly Bear; and create their own digital piano rolls.

As always, we look forward to sharing music and fun with your students!

Nicole Paglialonga  
Education and Community Programs Manager  
[npaglialonga@cliburn.org](mailto:npaglialonga@cliburn.org)



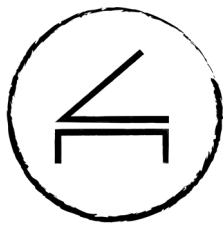
# CLIBURN IN THE CLASSROOM

## PIANO MOVE - WHAT TO EXPECT

Metroplex Piano Moving moves our piano between schools. These wonderful and professional movers serve many other clients as well, including in between Cliburn programs, so they cannot provide an exact delivery/pick-up time for each school. However, it is a very fast process – set up takes **less than 5 minutes** – and it will not be in the way of your school's lunch or dismissal schedule.

1. We would like to be on a stage whenever possible and can do so only if there is a ramp to deliver the piano. But a stage is not required. We can set up wherever is convenient that can fit all of your **second, third, and fourth graders** comfortably, with a little bit of room to move. This can be a cafeteria, gym, or library. Just be sure to let your office staff know where to direct our piano.
2. If you have a morning program, most often the piano will arrive on the morning of the performance, approximately 45 minutes before our scheduled start time, or in the afternoon of the day prior. If you have an afternoon program, usually it will arrive after our morning program has concluded, between approximately **10:30–12:30**, depending on location. Metroplex Piano Moving will be in touch with your school's office staff directly **only** if there are any issues with delivery, or if it will need to be delivered/picked up outside of these times.
3. You do not need to remove middle bars from doors or rearrange the room for the piano to get in. Schools do not need any additional staff on site to help with the piano delivery or pick-up after the performance; the movers will simply sign in as all other visitors do and get the piano set up quickly.
4. Cliburn staff will arrive 30 minutes prior to the start of the program. We can move the piano around the room, but we do not have the equipment needed to move the piano to another room. Once the piano is delivered, the program must take place in the room in which it is set up.
5. The piano has wheels, and if needed, can be moved **by Cliburn staff** to a safe corner of the room after the program ends.

If there are any issues, please contact **Nicole Paglialonga** directly at [npaglialonga@cliburn.org](mailto:npaglialonga@cliburn.org).



# CLIBURN

## IN THE CLASSROOM presents



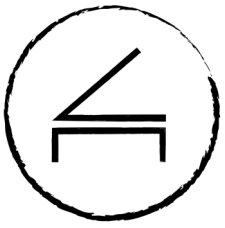
### SYNOPSIS

This program explores American history through one of the most quintessentially American musical styles—the rag! We trace its timeline all the way from Black communities and the “King of Ragtime,” Scott Joplin, through rags used in dances and copied in classical pieces, all the way to the pop music of today.

### MUSIC

JOPLIN	<i>The Entertainer</i>
NIEBERGALL	<i>Hoosier Rag</i>
DETT	<i>After the Cakewalk</i>
CONFREY	<i>Dizzy Fingers</i>
DVOŘÁK	<i>Humoresque</i>
ARNDT	<i>Desecration Rag</i>
SMITH	<i>Finger Buster</i>
JOPLIN	<i>Stop-Time Rag</i>
WILLIAMS	<i>Cantina Band</i>





# CLIBURN IN THE CLASSROOM



## ROBERT NATHANIEL DETT

BORN: October 11, 1882

ERA/STYLE: Romantic

DIED: October 2, 1943

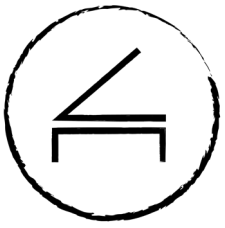
HOMETOWN: Niagara Falls, Ontario, Canada

Robert Nathaniel Dett (who went by his middle name) was a Canadian-born pianist, composer, conductor, and author. He was born in Drummondville (now Niagara Falls) in Ontario, Canada in 1882. As a young child, Nathaniel taught himself the piano, but his musical interests were heavily influenced by family. His grandmother sang the spirituals that he would eventually incorporate into his own music. His mother taught him to memorize passages from the Bible, as well as poems by Shakespeare and Alfred, Lord Tennyson. Poetry and scripture would be a major feature in his professional life; he used literary quotes and Biblical stories as themes for most of his best-known musical works.

After the Dett family moved to New York in 1893, Nathaniel began to study formally with local teachers, and his talent allowed him to pick up a few gigs playing piano at hotels and clubs. In 1903, he became the first Black person to enroll as a student at the Oberlin Conservatory of Music in Ohio, one of the most respected music schools in our country. But he was not the only member of his family to break down racial barriers in classical music. In 1916, Dett married Helene Elise Smith, the first Black graduate of the Institute of Musical Art in New York City, now known as The Juilliard School.

Dett was among the first Black composers in the early years after the American Society of Composers, Authors, and Publishers (ASCAP) was founded. While his works were often played as part of “All Colored” programs, Dett’s pieces were praised as the most innovative, requiring the highest level of piano skills. He won several national awards for his compositions and used the attention as a platform to push social boundaries. His essay, “The Emancipation of Negro Music,” won the Bowdoin Literary Prize from Harvard in 1921.

Dett taught at several Historically Black Colleges and Universities before accepting the position of music director at the Hampton Institute in Virginia. There, he founded and conducted the Hampton Institute Choir, which toured the country. It was one of the earliest vocal ensembles to make professional recordings; the group even sang at the White House in 1930! After retirement, Dett continued to conduct choirs of NBC radio broadcasts.



# CLIBURN IN THE CLASSROOM



## SCOTT JOPLIN

BORN: November 24, 1868

ERA/STYLE: Ragtime

DIED: April 1, 1917

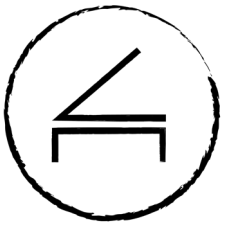
HOMETOWN: Texarkana, Texas

Texas-native Scott Joplin was born in Texarkana to Giles Joplin, a former slave from North Carolina, and Florence Givens, a freeborn Black woman from Kentucky. His family struggled financially, and most Black children of the time did not have the chance to study music. Young Scott was lucky enough to receive help to buy a piano and free lessons from Julius Weiss, a Jewish-German music teacher who had immigrated to Texas right around the time Joplin was born. Scott looked at Weiss as a second father; he stayed in touch with his former mentor long after achieving fame and even sent money and gifts when Weiss became ill near the end of his life.

As a teenager, Joplin worked on the railroads. By the time he reached his 20s, he was able to leave manual labor and instead became a touring musician, playing concerts all across the American South. He even introduced audiences to his new style of ragtime at the Chicago World's Fair of 1893! The owner of a music store in Missouri was so impressed with Joplin's music that he published it, which made it possible for people to perform and enjoy it at home. This helped Joplin's music become very popular and reach thousands of people.

Scott Joplin was dubbed the "King of Ragtime," as the musician who popularized the to the style of piano playing that features dotted rhythms, syncopations, and active melodies, making listeners want to dance. "[Maple Leaf Rag](#)" is one of his most well-known compositions and is considered the best example of a rag. It was wildly popular and sold over 75,000 copies in the first six months after its release! Over the course of his career, he wrote more than 40 ragtime pieces for piano, one ragtime ballet, and two operas. Eventually, ragtime evolved into other styles such as stride, jazz, and swing—all thanks to the creative genius of Scott Joplin! Ragtime has stayed popular for such a long time, it has even appeared in today's pop culture through riffs in other songs and features in movie soundtracks.

Though Joplin lived and worked during the earliest recorded sound technology, he died without leaving any recordings of his own performances. However, his playing is preserved on piano rolls, so audiences can hear the composer himself playing his own pieces by using a player piano.



# CLIBURN IN THE CLASSROOM



## JULIA LEE NIEBERGALL

BORN: February 15, 1886

ERA/STYLE: Ragtime

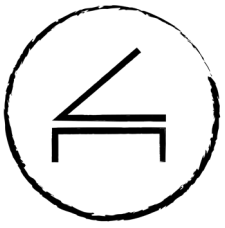
DIED: October 19, 1968

HOMETOWN: Indianapolis, Indiana

Pianist and composer Julia Niebergall was born into a musical family in Indiana. Her father played upright bass in several groups, including the Indianapolis Symphony. She taught her younger sister piano, and her little brother played percussion instruments. Julia earned an income by accompanying silent films and ballet classes, until recorded soundtracks eventually took over. She was also an entertainer in Indianapolis during the war effort, raising funds, writing letters, and boosting the morale of soldiers overseas. Several articles list her as being a musical monologist—a pianist who gives comic or dramatic skits in between pieces. She also taught piano lessons at a local music school, as well as at Indiana University near the end of her career.

Mainly a performer, she wrote very little music, though two of her rags—the “[Hoosier Rag](#),” featured on our Cliburn in the Classroom *Dizzy Fingers* program, and the “[Red Rambler Rag](#)”—achieved popular success. She also became an arranger for J.H. Aufderheide Music Publishers, which was owned by the father of a friend.

Julia defied expectations of women of the time by remaining a single and successful career woman. Amazingly, she was able to buy a home and comfortably support herself as a musician throughout her entire life until retirement at age 80.



# CLIBURN IN THE CLASSROOM



## EDWARD ELZEAR "ZEZ" CONFREY

BORN: April 3, 1895

ERA/STYLE: Jazz

DIED: November 22, 1971

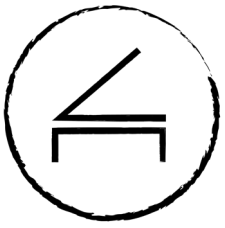
HOMETOWN: Chicago, Illinois

Zez Confrey was born with a natural talent at the piano, which his parents recognized and nurtured through lessons and opportunities to perform. He played in and conducted his own orchestra while still in high school. After graduation, he continued his studies at the famous Chicago Musical College, where he learned about classical giants like Chopin, Beethoven, and Bach, plus the more contemporary music of the French Impressionists like Debussy and Ravel. During this time, he made a living as a freelance pianist and founded an orchestra with his brother Jim. Their group became a hit, and together they recorded several albums of dance music for the Victor Talking Machine Company, a company that produced some of the earliest sound recording technology.

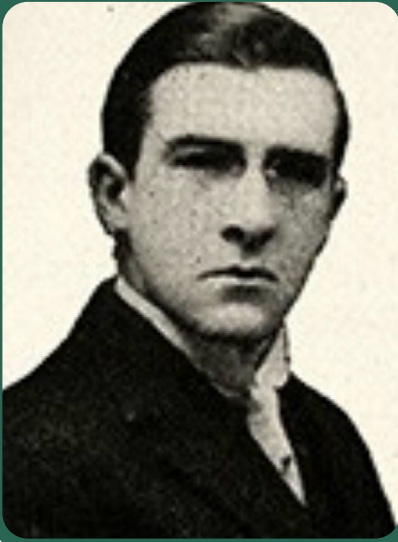
Confrey enlisted in the Navy during World War I, entertaining soldiers in the revue *Leave it to the Sailors*. He shared the spotlight with the famous violinist and comedian Jack Benny.

Confrey was a composer and performer of a style of playing known as "novelty piano," a mix of classical piano and popular songs that demanded great technical skill, which was recorded on piano rolls. He became a major celebrity after publishing his novelty masterpiece, [\*Kitten on the Keys\*](#), in 1921; it was inspired by hearing his grandmother's cat walk across the keys of her piano. It became the third most recorded rag in history, after Scott Joplin's "Maple Leaf Rag" and Euday Bowman's "Twelfth Street Rag." Over his lifetime, Confrey made nearly 200 piano rolls, editing most of them himself, and released them with all of the major phonograph companies.

After a long battle with Parkinson's disease, Zez Confrey died in 1971 in Queens, New York.



# CLIBURN IN THE CLASSROOM



## FELIX ARNDT

BORN: May 20, 1889

ERA/STYLE: Vaudeville, Novelty, Ragtime

DIED: October 16, 1918

HOMETOWN: New York City, New York

Felix Arndt came from a family of French royalty: his mother was a countess distantly related to Napoleon. Felix himself was born in America and educated in the public schools of New York City. He taught himself the piano, but eventually his talent was noticed by some of the best teachers in New York, who accepted him into their studios.

Arndt is best known as the inventor of the “novelty” music style, which is flashy, fast, and fun. When the pieces include words, they are often silly or nonsensical. Novelty music used the early recording technology of piano rolls, which allowed it to be sold commercially. This meant that people could enjoy it in their homes rather

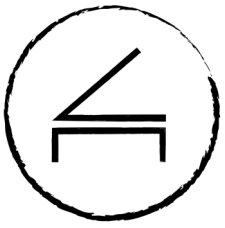
than traveling to concert halls, which made the music available to everyone! The very first piece of novelty music is thought to be Arndt’s “[Nola](#),” which he wrote as an engagement present to his wife.

Arndt had a particular talent for arranging popular music, and that talent was quickly recognized by publishing companies. He wrote music for Vaudeville, a popular form of entertainment that began in the early 1900s. It was a variety show of musicians, comedians, and magicians that traveled and performed in theaters across the country. Arndt personally recorded more than 3,000 piano rolls of pop tunes, most of them arrangements, but also many of his own original compositions.

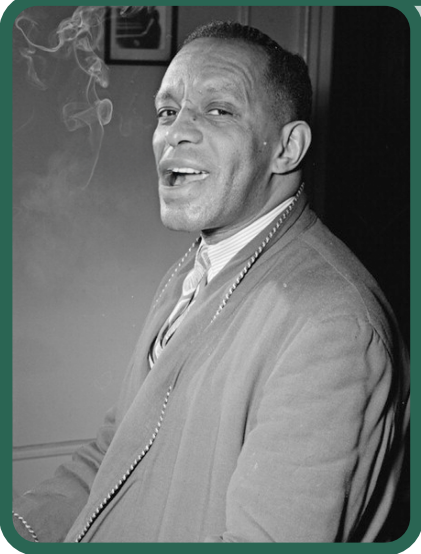
Arndt also helped develop American music thanks to his influence on the famous composer George Gershwin. He helped secure Gershwin a job as a studio pianist at Aeolian Hall, where both composers recorded piano rolls.

Tragically, Felix Arndt died at only 29 years old, a victim of the 1918 flu pandemic. Think of how much more music he would’ve left us if the flu shot had been available back then!





# CLIBURN IN THE CLASSROOM



## WILLIE "THE LION" SMITH

BORN: November 23, 1893

ERA/STYLE: Jazz/Stride

DIED: April 18, 1973

HOMETOWN: New York City, New York

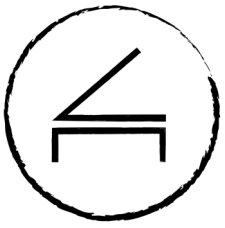
Willie "The Lion" Smith was a famous Black-Jewish jazz composer and pianist. He was known for playing music with lots of rhythm and excitement. He was given the nickname "The Lion" after serving in the Army during World War I, and the name stuck with him. He was known for being brave and bold in both music and in life.

Willie's full name was Bertholoff William Henry Joseph Bonaparte Smith at birth, but Willie was easier for friends to remember. He grew up in a large family in Newark, New Jersey, where his neighborhood was full of music. He was inspired to pick up an instrument by his grandmother, who played organ and banjo, and by the Christian and Jewish music he heard in Harlem. When he was 6, he found his mother's old organ in the basement of their home. Even though it needed to be fixed (more than half of the keys were missing!) he tried to play it anyway. His mother taught him the few melodies she knew, and the rest he learned on his own by ear—that means he could hear a song and play it without needing to read music! Eventually, Willie took a job as an errand and shoe-shine boy to save enough money for a brand new piano and music lessons.

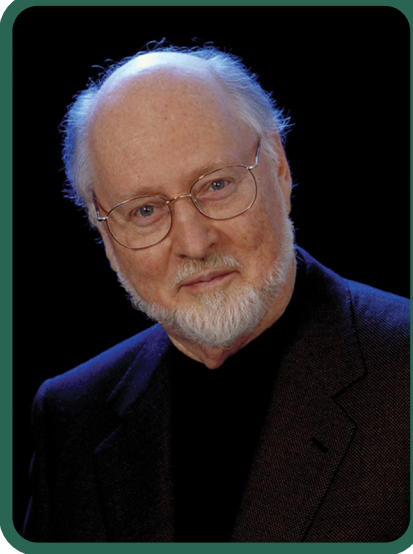
As he got older, Smith became known for playing a style of music called stride piano. Stride has a strong beat that jumps up and down in the left hand and fast, fun melodies in the right. He played in clubs, theaters, and even on the streets of Harlem. He also taught many other great jazz musicians like Duke Ellington and Fats Waller. Smith wasn't just a performer—he was truly a leader in the world of jazz.

Willie "The Lion" Smith died in 1973, but his music is still remembered and played today. He helped shape the sound of early jazz and showed the world how exciting the piano could be.





# CLIBURN IN THE CLASSROOM



## JOHN WILLIAMS

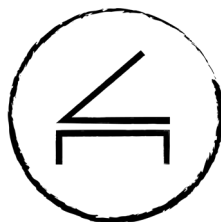
BORN: February 8, 1932

ERA/STYLE: Film Scores

HOMETOWN: New York City, New York

John Williams is one of the most famous composers of movie music in the world. He was born on February 8, 1932 in New York. He grew up in a musical family; his father was a drummer, and John started playing the piano when he was young. He loved music and decided to study it in college, first at the University of California, Los Angeles (UCLA), and later at The Juilliard School in New York. At Juilliard, he focused on piano and thought he would become a concert pianist. Luckily for audiences, he changed his mind and decided to become a composer and conductor instead.

Mr. Williams started his career by writing music for television shows and small films, but soon became known for creating exciting and adventurous music for major motion pictures. Some of his most famous and recognizable movie music includes *Star Wars*, *Harry Potter*, *Indiana Jones*, *Jurassic Park*, *Jaws*, and *E.T.* Mr. Williams has won many awards for his music, including Oscars® and Grammys®. Even though he is now more than 90 years old, he still writes music and conducts orchestras.



# CLIBURN IN THE CLASSROOM

## SOCIAL STORY



My friends and I will see Cliburn in the Classroom today! We will go to the cafeteria, gym, or auditorium in my school, so we will be in a place I already know. My teacher will stay with me.

When I walk into the room, I will see a baby grand piano. There will be someone sitting on the bench, and they may be playing when I arrive!

Before the show starts and after I've sat down, I can chat with my classmates. If I need to go to the bathroom before, during, or after the show, I will let my teacher know.



I'll know the show has started when a person introduces themselves, the pianist, and the name of the show. They are called the host.

The show is 35 minutes long. I can follow along with the visual schedule, so I know where we are in the program, how much time is left, and what happens next.

At different times during the show, I will hear piano music, laughter, and clapping. Sometimes, kids might dance, play a game, or talk with the host. I can raise my hand if I'd like to dance, play, or answer a question, too! Or I can enjoy the music from my seat. I can decide what makes me comfortable. I am safe.



If the volume gets too loud for me, I can cover my ears with my hands or ask my teacher for headphones.

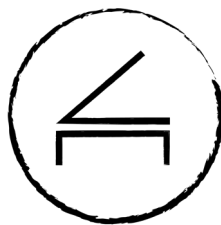
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



Clapping is the way an audience says "thank you" to musicians. When the music is finished, I can clap to let them know I enjoyed it!

I will know the program is over when the host and the screen say "thank you!" This means it is time to walk back to class with my teacher.

Knowing what to expect made it easy and fun! I hope The Cliburn comes back to my school again next year!

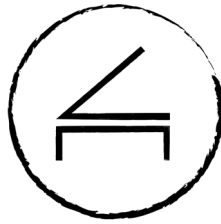


# CLIBURN IN THE CLASSROOM

## DIZZY FINGERS VISUAL SCHEDULE

Check the boxes next to the picture when the task is complete.

- |   |   |  |
|---|---|--|
| 1.  Hello!<br><input type="checkbox"/>         | 9.  Piano roll<br><input type="checkbox"/>   | 17.  Go back to class<br><input type="checkbox"/> |
| 2.  March + snap<br><input type="checkbox"/>   | 10.  Watch<br><input type="checkbox"/>       |  |
| 3.  Break it down<br><input type="checkbox"/> | 11.  Listen<br><input type="checkbox"/>     |  |
| 4.  Syncopation<br><input type="checkbox"/>  | 12.  Stride<br><input type="checkbox"/>    |  |
| 5.  Listen<br><input type="checkbox"/>       | 13.  Listen<br><input type="checkbox"/>    |  |
| 6.  Dance along!<br><input type="checkbox"/> | 14.  Stomp<br><input type="checkbox"/>     |  |
| 7.  History<br><input type="checkbox"/>      | 15.  History<br><input type="checkbox"/>   |  |
| 8.  Listen<br><input type="checkbox"/>       | 16.  Star Wars<br><input type="checkbox"/> |  |



# CLIBURN IN THE CLASSROOM



## MUSICAL OPPOSITES: SYNCOPATION

Grade Level(s): 2–5 | Subject Area: Music

### OBJECTIVE

Students will explore and experience syncopation by moving and clapping along to contrasting musical examples.

### SPACE AND EQUIPMENT CONSIDERATIONS

Students will need enough space to move around the room.

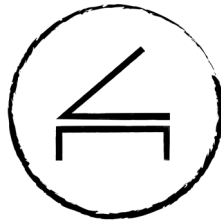
### MUSIC EXPLORE

JOPLIN  
SOUSA

[\*Maple Leaf Rag\*](#)  
[\*The Washington Post March\*](#)

### ACTIVITY

1. Begin with a brief discussion. What does it mean when we say a beat is strong? What happens when the music moves in between the beats?
2. Introduce the word syncopation: when music emphasizes the “off-beats,” or the parts of the beat that aren’t usually strong. Write the word on the board and have students sound it out syllable by syllable, and clap in between each syllable.
3. Play the Sousa march linked above. Ask students to march along, either in place or around the room, staying on the strong, steady beat. Have them clap together on beats 1, 2, 3, and 4. Then, halfway through the march, have them clap only on beats 1 and 3. When the march ends, pause for a brief reflection. Was it easy to stay together? Why or why not?
4. Then play Joplin’s Maple Leaf Rag, linked above. Ask students to move in a way that feels like it matches the music. They can bounce, skip, move their shoulders, or anything that feels like it matches the style. Halfway through the piece, ask them to clap on the “ands” in between the beats.
5. At the end, ask students to reflect. Which piece was easier to clap to and why? Write responses on the board. Then ask them to compare how the two styles make them feel, which style they preferred, and why.



# CLIBURN IN THE CLASSROOM



## HUMORESQUE

Grade Level(s): 2–5 | Subject Area: Music



### OBJECTIVE

The purpose of this activity is to increase understanding of form, phrasing, and beats using a series of movements to Dvořák's *Humoresque*. Students will deepen their understanding of style by comparing the original version of *Humoresque* side-by-side with the rag version of it, the *Desecration Rag* by Felix Arndt. This will increase familiarity with two of the pieces presented during our Cliburn in the Classroom Dizzy Fingers program.

### SPACE AND EQUIPMENT CONSIDERATIONS

Internet access, Power Point, and a smart board or overhead projector are needed for this activity. Students will need dry-erase markers and a whiteboard (can be individual or classroom). Adequate space is needed for students to move about the room safely.

The included slides show a series of movements assigned to a section of *Humoresque*. Each section is indicated by a symbol: a piano for Section A, a car for section B, and a vinyl record for section C. Teacher will need to set these up in advance.

### MUSIC EXPLORE

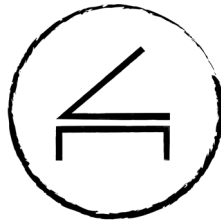
DVOŘÁK  
ARNDT

[\*Humoresque\* in G-flat Major, op. 101, no. 7](#)  
[\*Desecration Rag\*](#)

### ACTIVITY

1. Start by listening to all of *Humoresque* and writing out its sections in order on the board (AABACCAB).
2. Project the first slide onto the screen. Lead the students through the motions indicated on the screen along with the music. Pause the piece after the A section and do the same for the second slide/B section and third slide/C section.
3. When the students are able to recall and replicate the movements on their own, display the fourth slide. This contains all of the symbols for the various sections of the piece in order. Play the entirety of the piece and allow students to follow along with the movements from memory.





# CLIBURN IN THE CLASSROOM



## HUMORESQUE

Grade Level(s): 2–5 | Subject Area: Music

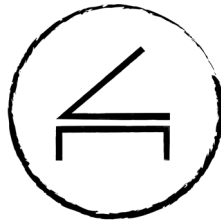
### ACTIVITY

4. Then listen to the first 2–3 minutes of *Desecration Rag* (only the opening section that rags *Humoresque*). Ask a student volunteer to write the form on the whiteboard (ABAC). Allow students time to come up with their own movements in response to this style, and encourage creativity—the music now sounds different, with different rhythmic patterns. How does this change their movements?
5. Conclude the class by listening to *Desecration Rag* in its entirety. Compare the various sections side-by-side with *Humoresque*. Draw attention specifically to the rhythmic differences between the original and rag version of the piece.



Joseph Ducreux  
*Self-portraits*  
c. 1793





# CLIBURN IN THE CLASSROOM



## LIFE AND TIMES OF NATHANIEL DETT

Grade Level(s): 2–4 | Subject Area: Music, History, Social Studies

### OBJECTIVE

This activity introduces students to a composer who broke barriers as the first Black composer to graduate from the prestigious Oberlin Conservatory, the first to have his music commercially available on piano rolls, and one of the first to be accepted into the American Society of Composers, Authors, and Publishers (ASCAP) after its inception.

### SPACE AND EQUIPMENT CONSIDERATIONS

Students will need copies of the provided Nathaniel Dett timeline and a pencil, as well as a school-issued Chromebook or iPad and internet access to do research.

### MUSIC EXPLORE

DETT

*In the Bottoms* ([L. Juba Dance](#))

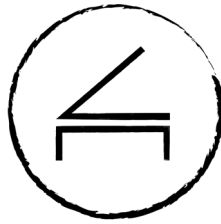
*Magnolia Suite* ([L. Magnolias](#))

TCHAIKOVSKY

[1812 Overture](#)

### ACTIVITY

1. Allow students some time to read and learn about Robert Nathaniel Dett, including the bio provided in this curriculum guide. Some suggested websites are below.  
<https://kids.britannica.com/students/article/Robert-Nathaniel-Dett/321347>  
<https://songofamerica.net/composer/dett-robert-nathaniel/>  
<https://pianoinspires.com/this-week-in-piano-history-the-birth-of-nathaniel-dett-october-11-1882/>
2. To better understand the scope of his influence in paving the way for future generations of underrepresented composers, have students place significant events throughout Dett's life on the provided timeline (ex. 1908, graduated from Oberlin Conservatory). To provide context, the timeline includes important historical and musical events that happened during his lifetime.
3. To further understand Dett's unique musical language, compare the piece referenced on the timeline—Tchaikovsky's *1812 Overture*—with the two most recognized pieces by Dett, the “*Juba Dance*” and “*Magnolias*.” Even though these are only separated by a few years, they sound very different. Lead students through a conversation about what they hear, and how Dett's culture and heritage are written into the music.



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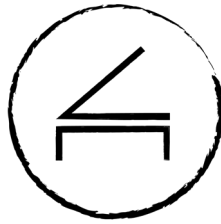
### ACTIVITY

4. Conclude with a movement activity, “patting Juba,” more commonly known today as “The Hambone.” This was an American folk music tradition utilized by enslaved people, and has been worked into many pieces of classical music, including Dett’s “Juba Dance.” The pattern is:
  - a. Slap your outer thigh with the palm of your hand.
  - b. Slap your chest with the palm of your hand.
  - c. Slap the top of your thigh with the back of your hand on the way back down from your chest.
  - d. Slap your outer thigh with the palm of your hand.

For younger groups, the video below may be utilized to help learn the pattern:

<https://www.youtube.com/watch?v=a0LirYOXwRA>





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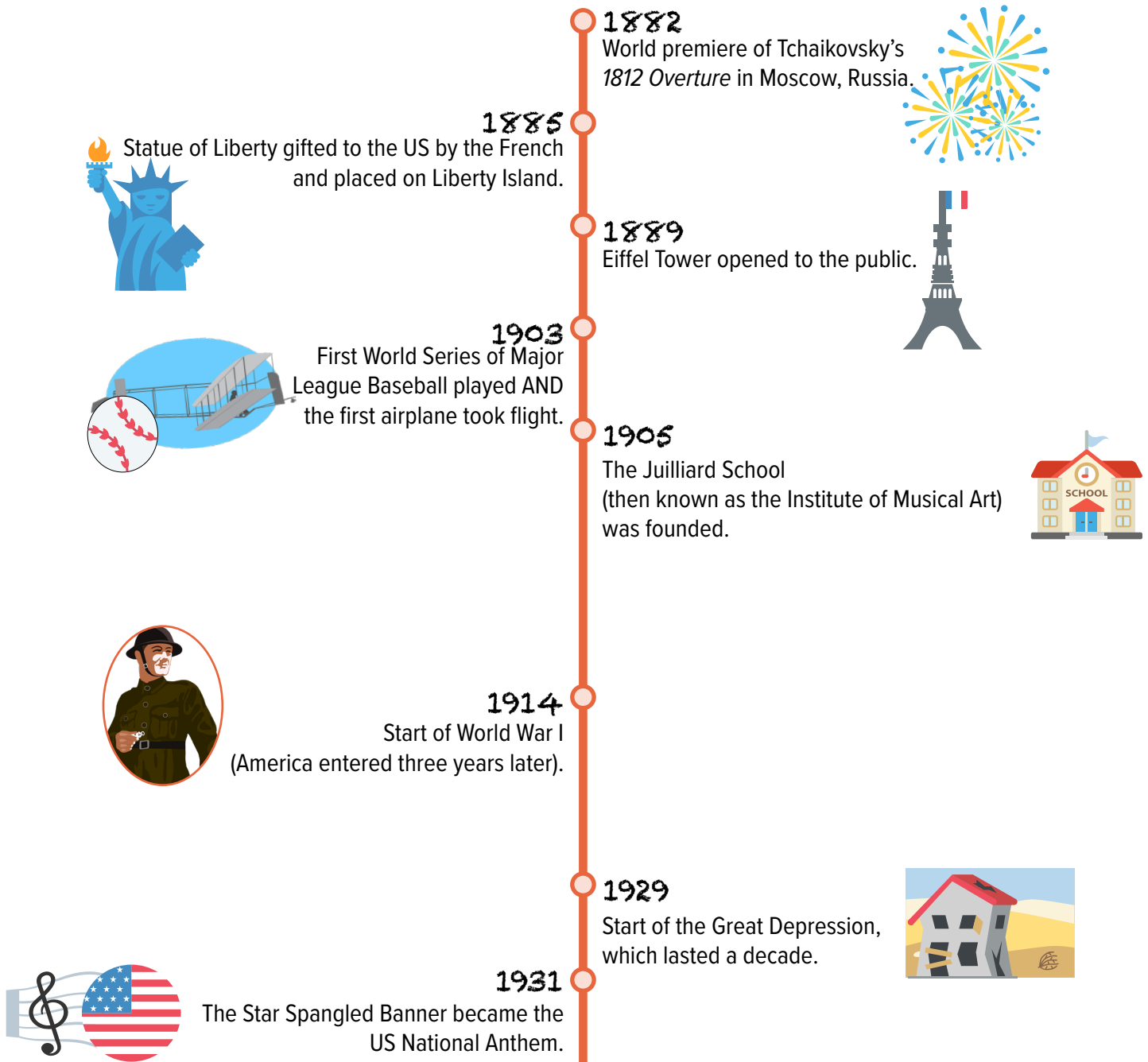


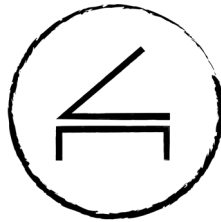
## LIFE AND TIMES OF NATHANIEL DETT

Grade Level(s): 2–4 | Subject Area: Music, History, Social Studies

### R. Nathaniel Dett Timeline

Add important dates from the life of Nathaniel Dett to their places on the timeline below.





# CLIBURN IN THE CLASSROOM



## ANIMAL DANCES

Grade Level(s): 2–5 | Subject Area: Music, History, Social Studies

### OBJECTIVE

In the early 1900s, many dances were given animal names to make them more popular. Through the experience of two of these dances, students will better understand the musical style of the time period and its place in culture and society.

### SPACE AND EQUIPMENT CONSIDERATIONS

Internet access and a smart board or overhead projector are needed for this activity. Students will need a printer and scissors, and adequate space to dance.

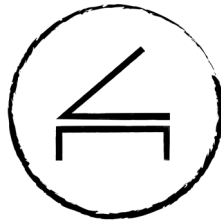
### MUSIC EXPLORE

NEWMAN     *You've Got a Friend in Me*

BERLIN     *The Dance of the Grizzly Bear*

### ACTIVITY

1. Begin this activity by demonstrating or watching the two step-by-step dance videos listed below. Have the class follow along with a partner.  
[Foxtrot](#)  
[Grizzly Bear](#)
2. Once the basic steps are mastered, allow the students time to dance to the suggested music listed above. Play *You've Got a Friend in Me* for the Foxtrot, and *Dance of the Grizzly Bear* for the Grizzly Bear.
3. Then allow students time to research other animal dances. Have them print pictures of the animals and write their own descriptions of the dances. Some options are Turkey Trot, Horse Trot, Bunny Hug, Kangaroo Hop, Duck Waddle, or Chicken Scratch.
4. Have students decorate the music class bulletin board with their findings and descriptions. Encourage them to include things like clothes that were worn, places these dances were enjoyed, or music that was played in order to give historical and cultural context to the dances.



# CLIBURN IN THE CLASSROOM



## DIGITAL PIANO ROLL

Grade Level(s): 2–5 | Subject Area: Music, History, Social Studies

### OBJECTIVE

This activity combines history and music for a snapshot in time of the development of the piano.

### SPACE AND EQUIPMENT CONSIDERATIONS

Students will need a school-issued Chromebook or iPad, internet access, and headphones or earbuds.

*Note: Music Lab will only work on Google Chrome as the web browser.*

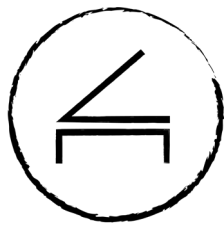
### MUSIC EXPLORE

GRIEG [\*Butterfly, op. 43, no. 1\*](#)

SAINT-SAËNS [\*Rhapsodie d'Auvergne in C Major, op. 73\*](#)

### ACTIVITY

1. Begin by viewing “[Player Piano Rolls – How it’s Made](#),” either independently or together as a class.
2. Allow students time to explore the Interlude website below, which details the history of the piano roll, with audio examples (listed above): <https://interlude.hk/connecting-the-dots-when-piano-rolls-were-the-rage/>
3. Lastly, a Music Lab Experiment! Visit the Chrome Music Lab, link below, and click on “Piano Roll.” Students can use the pre-loaded pieces (which include the two pieces linked above), or make their own digital piano roll out of any mp3 or recorded sounds using the microphone. Encourage them to experiment by changing the sounds, cut/pasting sections into other places, and scrubbing it back and forth to create their own unique piano roll: <https://musiclab.chromeexperiments.com/>.

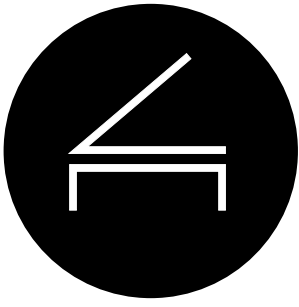


# CLIBURN IN THE CLASSROOM

## DIZZY FINGERS CURRICULUM GUIDE

	Lesson 1: Musical Opposites: Syncopation	Lesson 2: Humoresque	Lesson 3: Life and Times of Nathaniel Dett	Lesson 4: Animal Dances	Lesson 5: Digital Piano Roll
TEKS Objective					
<b>Elicit/Warm-Up</b> TEKS 6.A, 6.D, 6.E	Students listen to Scott Joplin's "Maple Leaf Rag" and John Philip Sousa's "Washington Post March" to compare musical opposites in rhythm.	Teacher introduces the movement for each section of music as shown on provided slides, students repeat.	Students are allowed independent research time to read the provided, elementary-friendly biographies of Nathaniel Dett.	Students research and print pictures of the animals named in various dances of the early 1900s to create a bulletin board.	Students watch "Player Piano Rolls - How it's Made."
<b>Foundations: Music Literacy</b> TEKS 1.B, 1.C, 1.D, 2.A, 2.C, 6.B, 6.E	Syncopation is introduced, and rhythm is reinforced through marching, clapping, and creative movement.	Form, phrasing, and beats are reinforced using a series of movements represented by symbols.	Rhythms are reinforced using a series of slaps known as "patting Juba."	Rhythms are reinforced through dance.	Better understanding of music production and technology through the use of Chrome Music Lab.
<b>Movement based</b> TEKS 3.C, 3.D, 5.A, 6.D	Students march around the room and clap on strong beats. Students then freestyle a movement based on the music and clap on off-beats.	Students pat, shuffle, and march in time with the music and in sequence with the form.	Students learn to pat Juba, now more commonly referred to as "The Hambone."	Students learn the basic steps to the Foxtrot and Grizzly Bear, and practice the moves with a partner.	
<b>Creative Expression</b> TEKS 3.A, 3.B, 3.D, 4.A	Free movement activity gives kids a chance to respond creatively to what they hear.	Students create their own series of movements to the opening of "Desecration Rag."		Students decorate a bulletin board with pictures of animals and descriptions of the dances.	Students create their own unique digital piano roll using recorded sounds or by uploading mp3s and mixing, rearranging, or altering the sounds.
<b>Historical and Cultural Relevance, Critical Evaluation and Response</b> TEKS 5.A, 5.B, 5.C, 5.D, 6.B, 6.E, 6.F	Time for closing reflection gives kids the opportunity to express preferences for a certain style and the words to justify their reasoning.	Compare and contrast the styles of all of the pieces referenced in "Desecration Rag" to their originals.	Students learn about Nathaniel Dett, a dance utilized by enslaved people, and its use in classical music.	Research the animal dances of the early 1900s and include extra musical items such as clothing style, places these would be danced, and music that would be played.	Students explore the Interlude website (link provided) with examples of pieces of classical music that were recorded onto piano rolls.





# ABOUT THE CLIBURN



Cliburn in the Classroom is an interactive concert experience designed specifically for elementary audiences. We bring our own Steinway baby grand piano into every school, along with a virtuoso pianist to perform impressive music. A teaching-artist leads students through activities and bridges connections between the music and theme of the program.

With Cliburn in the Classroom, instructional time is enhanced, not lost. Our interdisciplinary themes explore the intersection of music and multiple subjects, including math, reading, language arts, social studies, history, and art. When combined with our curriculum guides, they address state and national standards for STEAM education for students in the second through fourth grades.

We take a student-centered approach to music education. All Cliburn in the Classroom programs are crafted through a Universal Design for Learning (UDL) lens. Our experiences provide multiple, flexible means of engagement to celebrate the variability in all students, and to allow kids the opportunity to participate in ways that are most meaningful and comfortable for them. We cater to multiple learning styles, utilize movement and peer-building activities, and address social-emotional learning competencies. Our performance length and structure are both attention and sensory friendly. We are also able to offer bilingual (Spanish/English) presentations, so that every child can fully participate. Cliburn in the Classroom is provided without cost to schools and districts in North Texas, to remove financial barriers to access.

The Cliburn was awarded *D CEO's* Nonprofit and Corporate Citizenship Award for Innovation in Education in 2024.

## OUR MISSION

It is the mission of the Cliburn to advance classical piano music throughout the world. Its international competitions, education programs, and concert series embody an enduring commitment to artistic excellence and the discovery of young artists.

## GOVERNANCE

The Cliburn is a not-for-profit organization governed by a board of directors, elected for a four-year term. It is sustained by the generous support from individuals, foundations, corporations, the tireless efforts of volunteers, and embraced by the community of Fort Worth. The Van Cliburn International Piano Competition is a proud member of the [World Federation of International Music Competitions](#).