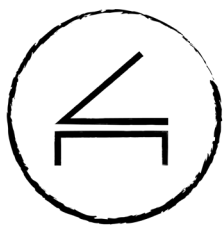


CLIBURN IN THE CLASSROOM



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CLIBURN IN THE CLASSROOM

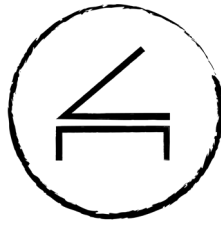
Thank you for sharing some of your class time with Cliburn in the Classroom! Music has been a part of American life from the very founding of our country. In our Keys to America program, we explore some of the composers that helped shape our early cultural landscape, while learning a bit about American history and geography along the way.

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 write their own original lyrics to a song without words; clown around in circus acts; take the A train to discover jazz music; understand the importance of folk songs through a musical memory game; and learn about some of the important women composers of early America.

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

Nicole Paglialonga
Education and Community Programs Manager
npaglialonga@cliburn.org



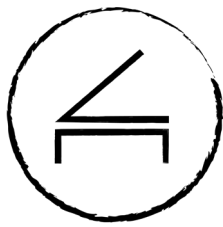
CLIBURN IN THE CLASSROOM

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.



CLIBURN

IN THE CLASSROOM presents



SYNOPSIS

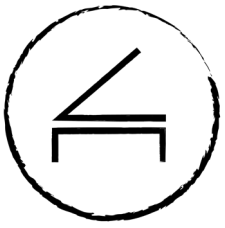
America's 250th birthday is in 2026, and every celebration needs good music! In this program of early American music, we look back in time at the early cultural life of our nation and discover the composers who created a uniquely American sound.

MUSIC

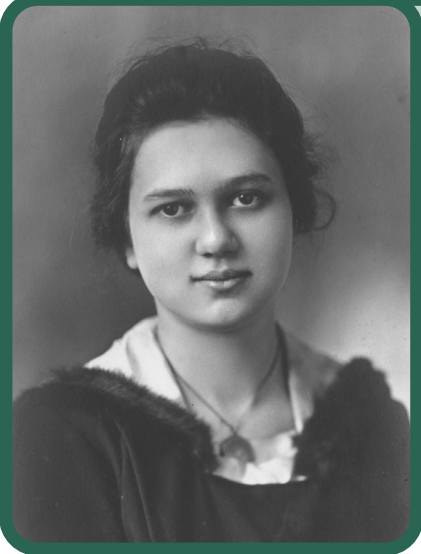
CRAWFORD SEEGER	<i>The Adventures of Tom Thumb: Tom Sets Out</i>
BEACH	<i>From Six to Twelve, op. 119 ("Canoeing")</i>
KING	<i>Fidelity March</i>
PRICE	<i>The Goblin and the Mosquito</i>
GOTTSCALK	<i>Suis-Moll, op. 45</i>
STILL	<i>Lenox Avenue: The Blues</i>
PORTER	<i>Let's Fall in Love</i>

RELATED VIDEOS

Cliburn Kids ["Virtuoso Variations"](#)



CLIBURN IN THE CLASSROOM



RUTH CRAWFORD SEEGER

BORN: July 3, 1901

ERA/STYLE: Modern

DIED: November 18, 1953

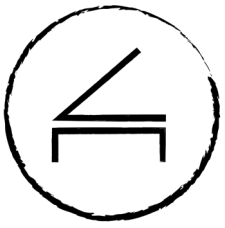
HOMETOWN: East Liverpool, Ohio

Ruth Crawford Seeger was born in 1901, the daughter of a Methodist minister and a boarding house operator. Young Ruth's first love was poetry, which would become a theme throughout her life and musical career. She also began piano lessons at age 6.

As a high schooler, Seeger studied piano at Foster's School of Music Art in Jacksonville, Florida and then went to college at American Conservatory of Music in Chicago. Originally, she intended to do a one-year teaching certificate, then return to Florida to run her own piano studio. But in Chicago, she attended performances of the Chicago Symphony and Lyric Opera—her first time hearing our country's major orchestras—and attended recitals by the world's most celebrated pianists of the time. She was so inspired that she chose to stay in school for nearly eight years to complete bachelor's and master's degrees in both composition and music theory.

In 1930, Seeger became the first woman to be honored with a Guggenheim Fellowship. This gave her the ability to travel to Berlin and Paris to meet other composers and find her own voice. Though she met many highly influential musicians, she decided to write music in her own way. She recognized early on that she did not want to fit the sentimental stereotypes of women composers. Critics said Seeger could "sling dissonances like a man." She even became a member of the group of American composers known as the "ultramodernists" who helped create an entirely new sound in American classical music.

Eventually, Seeger taught the children of American poet Carl Sandburg, who interested her in folk songs. This, combined with a lifelong interest in poetry, led her to publish her own collection, *American Folksongs for Children*, specifically for elementary students. This and many of her texts have been widely used in classrooms across the country. Her musical legacy continued not only through her contributions to education, but through her children and stepchildren, who all became folksingers, including the famous Pete Seeger!



CLIBURN IN THE CLASSROOM



AMY BEACH

BORN: September 5, 1867

ERA/STYLE: Romantic

DIED: December 27, 1944

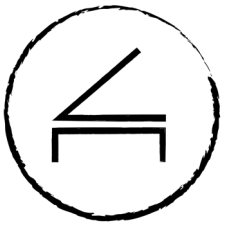
HOMETOWN: Henniker, New Hampshire

Amy Beach was a clear child prodigy from the start. She was able to accurately sing more than 40 songs by the age of 1. She could play by ear any music that she heard and even began to compose her own music in her head at the age of 4. Supportive of her musical talents, her mother taught her to play the piano at age 6, and young Amy gave her first public performance just one year later.

It wasn't until after marriage that Beach turned her attention to composition. She agreed to follow the standards set for society wives at the time, which meant that she never taught lessons, and only gave public recitals twice a year, donating all her income to charity. This left a large amount of free time for Beach to pursue creative projects by writing her own music.

At a time when women's music-making was typically inside the home, and access to training and performing was limited, Amy Beach defied expectations and became one of the most noted American composers. She became one of the first of any gender to succeed without European training; in fact, she never had formal composition training at all, but instead taught herself to write music by studying the orchestral scores of past masters. This let her develop her own sound, which is unique but also familiar. Beach wrote in a style similar to composers of the late Romantic era; her music is often compared to Brahms and Rachmaninov.

Beach received international attention for large works such as symphonies and chamber music. Her ["Gaelic" Symphony](#) was the first symphony composed and published by an American woman, and the first work by any woman to be premiered by a major orchestra. The Boston Symphony performed it in 1896. It uses Irish folk melodies as its major themes and confronted tensions between social classes of the time.



CLIBURN IN THE CLASSROOM



KARL KING

BORN: February 21, 1891

ERA/STYLE: Marches

DIED: March 31, 1971

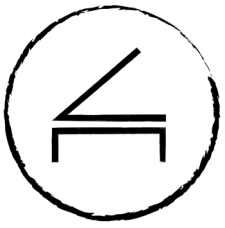
HOMETOWN: Fort Dodge, Iowa

Karl King was an American composer and bandleader who is best known for writing music for wind ensembles. He was born in 1891 in Ohio and started playing the baritone and tuba at a young age in community and circus bands. He didn't have a formal teacher; he taught himself how to play by practicing a lot and listening carefully. As a teenager, Karl also taught himself how to write music by reading books about composition and music theory. Unfortunately, King wasn't able to attend college. But his natural curiosity and love of learning music led him to create a successful career directing and writing for bands.

Karl King is best known for writing marches—fast, cheerful music that's often played by bands in the military, parades, or at the circus. This earned him the nickname "The March King," which is a play on words with his name. The exciting acts and lively atmosphere of the circus from his younger day inspired many of his famous pieces, like [Barnum and Bailey's Favorite](#) and [The Big Cage](#). His music is full of energy and patriotism, with strong beats and bright brass sounds. He is often compared to another famous composer of marches, John Philip Sousa.

Later in life, Karl King led a community band in Iowa and helped young musicians learn and perform. He believed music should be for everyone and wrote many pieces for school bands, so students could play his music, too. King also played a key role in getting the Iowa Band law passed, which let cities use tax money to support their local bands. Today, there stands a bronze statue of King in Fort Dodge to honor his musical legacy and contributions to arts in the city.

Karl King wrote over 300 pieces of music in his lifetime. Even today, his marches are still played by bands all over the world. You may have heard one of his marches during the halftime show at a football game!



CLIBURN IN THE CLASSROOM



FLORENCE PRICE

BORN: April 9, 1887

ERA/STYLE: American Classical

DIED: June 3, 1953

HOMETOWN: Little Rock, Arkansas

Florence Price was born in a racially integrated community in Little Rock, Arkansas in 1887. She was the only child of the city's only Black dentist (her father was one of less than a dozen Black dentists in the entire country) and a piano teacher. Under her mother's guidance, young Florence blossomed quickly. She first learned the piano as a toddler, gave her solo debut at 4 years old, and published her first composition at age 11.

Both academically and musically gifted, Price graduated high school as valedictorian at only 14 years old. She went on to study at the New England Conservatory of Music in Boston, one of the few institutions at the time that accepted Black students.

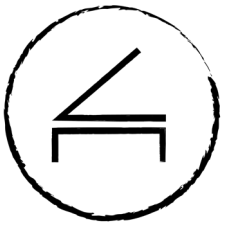
There, she completed both a Teacher's Diploma in Piano and a Soloists' Diploma in Organ in only three years and was invited to play at commencement.

After graduation, Price taught at the Abraham Lincoln Center in Atlanta, where she was the most well-trained and in-demand piano teacher at the school. At one point, she had nearly 100 students! She also taught in the music department of various universities across the south. After marrying her husband, attorney Thomas Price, the family relocated to Chicago. Price started her own piano studio and spent all of her free time composing. It was during this time that she secured publishing deals from the most notable music publishers in the country.

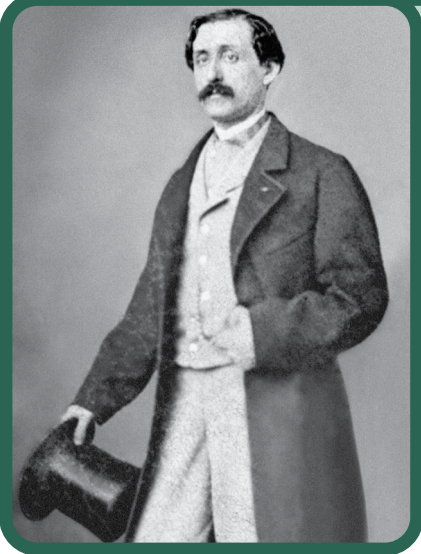
Price entered and won a composition competition; the prize was to have her [Symphony No. 1 in E minor](#) played by the Chicago Symphony. This made her the first Black woman to have her work performed by a major American orchestra. It was featured on one of four concerts presented during the Chicago World's Fair in 1933.

Florence Price published more than 300 compositions in her lifetime. Though she is known as a composer of classical music, she also wrote radio jingles and popular songs under the pen name "VeeJay," in addition to her more serious pieces. She once wrote in a letter to famed conductor Serge Koussevitzky, "I have two handicaps—those of sex and race."

Though interest in her works cooled in the years after her death, there has been a surge of interest in Price's works in more recent years. A recording of her symphonies by the Philadelphia Orchestra was nominated for a Grammy®, and major orchestras across the U.S. now regularly feature her works.



CLIBURN IN THE CLASSROOM



LOUIS GOTTSCHALK

BORN: May 8, 1829

ERA/STYLE: Romantic

DIED: December 18, 1869

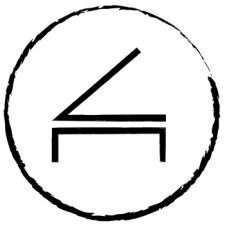
HOMETOWN: New Orleans, Louisiana

Louis Moreau Gottschalk was equally in-demand as a composer and concert pianist throughout his life. He wrote more than 300 pieces and was the first American pianist to receive international recognition. Born in New Orleans to Jewish and Creole parents, his mixed heritage heavily influenced his musical life. A child prodigy that played multiple instruments, Gottschalk eventually studied music in Paris, where he met important composers like Frédéric Chopin and Hector Berlioz.

Gottschalk toured Europe, playing for members of several European royal families. When he returned to the United States, he launched concert tours throughout North and South America and the West Indies, some that spanned more than 10,000 miles in a single trip. He also spent several years in Cuba and other parts of the Caribbean, where he felt most at home, and spent a lot of time composing alone. The music Gottschalk heard in this part of the world had a huge influence on his work, and he became the first American composer to use both Latin American and Creole folk themes and rhythms. His piece [Bamboula](#) is a good example of his unique writing that combines Creole and Latin dance with virtuosic European classical music.

As a Unionist during the Civil War, he wrote and played music to lift the spirits of the Northern soldiers, traveling with two extra-long pianos he affectionately called his “mastodons.” These concerts incorporated nationalistic and folkloristic elements into serious concert music, making Gottschalk a pioneer of early American music.

While conducting a festival of his own works in Brazil, Gottschalk’s tour and life were tragically cut short due to complications from malaria. His favorite piece, titled [“Morte!! \(She is Dead\),”](#) happened to be both the last piece he ever wrote, and his final performance.



CLIBURN IN THE CLASSROOM



WILLIAM GRANT STILL

BORN: May 11, 1895

ERA/STYLE: Harlem Renaissance

DIED: December 3, 1978

HOMETOWN: New York City, United States

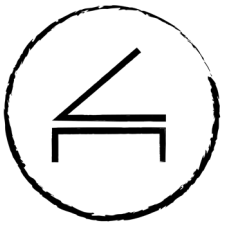
William Grant Still was born into a golden age of music, where jazz, pop, classical, and film music all met. At the same time, he was born into a violent and oppressive time under Jim Crow laws. He became known as the “Dean of African American Composers” because against all odds, he achieved many firsts in the music industry and helped open doors for future generations of people of color.

Still’s parents were both schoolteachers. His father sadly passed away when William was just an infant, so his mother moved from Mississippi to Arkansas to live with her mother. William’s grandmother told him stories about her life as a slave on a plantation and sang spirituals to him, both of which made their way into his own music later in life. Eventually, he gained a supportive stepfather who encouraged his love of music. His stepfather bought a phonograph and played recordings of opera and other classical music. He enrolled young William in violin lessons at age 15, much later than most professional musicians, and William taught himself to play the clarinet, saxophone, oboe, french horn, bass, cello, and viola.

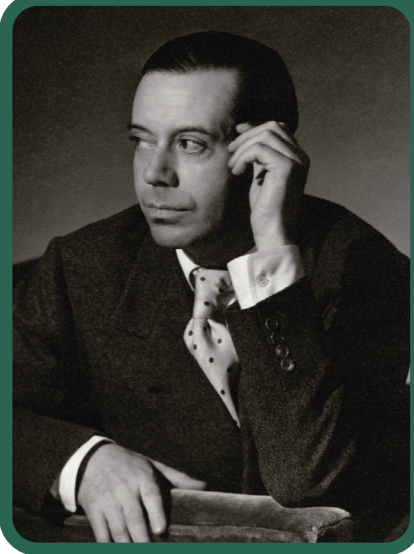
At his mother’s insistence, Still enrolled in a pre-med program at Wilberforce University. Even through intense studies, he continued to conduct the band and compose new music. Eventually, he transferred to Oberlin Conservatory and changed his major to music, without ever finishing the medical degree.

Before and after the First World War, Still worked for W.C. Handy, who was known as the “Father of the Blues.” He ended up in Harlem, where he became part of the Harlem Renaissance, a boom of African-American culture in the arts. Members of the Harlem Renaissance played a major part in paving the way for the civil rights movement in the United States.

In 1931, Still’s [Symphony No. 1, “Afro-American,”](#) became the first complete score by a Black composer to be performed by a major orchestra. Five years later, after many successful performances and a Guggenheim Fellowship, Still became the first Black person to conduct a major orchestra in his own music. He was even respected enough to conduct a major orchestra in the deep south, despite the dangerously high racial tensions of the time. Even though he was a serious classical music composer, Still made a living writing music for radio and television. His music can be heard in popular old shows like *The Three Stooges* and *Perry Mason*.



CLIBURN IN THE CLASSROOM



COLE PORTER

BORN: June 9, 1891

ERA/STYLE: Broadway

DIED: October 15, 1964

HOMETOWN: New York City, United States

Cole Porter was one of America's most famous songwriters. He wrote music and lyrics for Broadway shows, movies, and popular songs that people still sing today. His songs were known for being smart, funny, and very catchy!

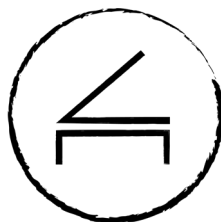
Cole Porter was born into a wealthy family on June 9, 1891 in Peru, Indiana. His mother was the daughter of a wealthy businessman, and the young family enjoyed privileges from this status. He started learning music in elementary school, first with the violin at age 6, and then the piano at age 8. While Porter loved both instruments, he preferred the piano and practiced it several hours a day.

Even though his grandfather wanted him to become a lawyer, Cole loved music more. He followed his dream and began writing songs while he was still a student. When he was 11 years old, he composed a piece called *The Bobolink Waltz*. His mother lied about Cole's young age and used her influence to get the piece published.

In the 1920s and 30s, Cole Porter became a big name on Broadway. He wrote hit musicals like *Anything Goes*, *Kiss Me Kate*, and *Can-Can*. Audiences loved his clever lyrics and jazzy music. Some of his most famous songs include ["You're the Top,"](#) ["I Get a Kick Out of You,"](#) and ["Let's Do It \(Let's Fall in Love\),"](#) which is featured on our Cliburn in the Classroom Keys to America program.

In 1937, Porter had a serious horse-riding accident that left him paralyzed and in pain for the rest of his life. But even through challenging times, he kept writing and continued to create beautiful music that brought joy to audiences across America. Over the course of his lifetime, he wrote more than 900 songs.

Porter died in 1964, but his songs are still some of the most beloved in musicals, movies, and concerts. He is remembered as a master of words and melody, and his music still makes people smile, tap their feet, and sing along.



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.

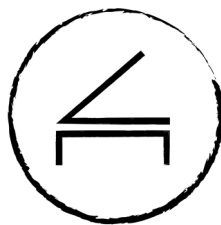
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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!

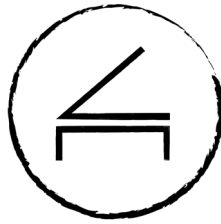


CLIBURN IN THE CLASSROOM

KEYS TO AMERICA VISUAL SCHEDULE

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

- | | | | |
|----|--|-------------------|--------------------------|
| 1. |  | Hello! | <input type="checkbox"/> |
| 2. |  | Acting | <input type="checkbox"/> |
| 3. |  | Canoe | <input type="checkbox"/> |
| 4. |  | Sing along! | <input type="checkbox"/> |
| 5. |  | Snap along! | <input type="checkbox"/> |
| 6. |  | Circus Clown | <input type="checkbox"/> |
| 7. |  | Mosquito | <input type="checkbox"/> |
| 8. |  | Follow the Leader | <input type="checkbox"/> |
| 9. |  | Go back to class | <input type="checkbox"/> |



CLIBURN IN THE CLASSROOM



SONGS OF THE TRAVELER

Grade Level(s): 3–5 | Subject Area: Music

OBJECTIVE

This lesson plan invites students to use their imagination and write original lyrics to a classical piece without words. Students can practice their songwriting skills, which they will use during our Cliburn in the Classroom visit!

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need a copy of the provided Songs of the Traveler worksheet, one per student, and a pencil.

MUSIC EXPLORE

PADEREWSKI

[*Chants du Voyageur*, op. 8, no. 3](#)

ACTIVITY

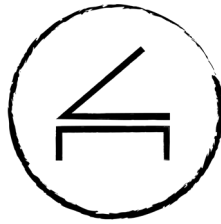
Display the handout about Ignacy Jan Paderewski on the smart board or overhead projector. Read it together as a class. Discuss how Paderewski was both a musician and a political figure. Highlight his travels and explain how these journeys influenced his music. Use this discussion to transition into the activity.

Explain that Paderewski wrote *Chants du Voyageur*, which means *Songs of the Traveler*. Tell students the piece doesn't have any words—so they'll be writing their own! The lyrics should describe the feeling or story of travel, based on what they hear in the music. The challenge: their music must match the rhythm of the melody line.

Play the piece *Chants du Voyageur*, linked above, for the class. While the music plays, have students complete the first two steps of the worksheet. At the same time, write the rhythm of the melody on the whiteboard.

After listening, have students copy the rhythm from the board onto their worksheets. Practice the rhythm together by clapping or saying it aloud as a class.

Play the piece again. This time, students create their own lyrics that fit both the meaning of the music and the rhythm they practiced. Encourage creativity! Their lyrics can reflect what they imagine about Paderewski's travels.



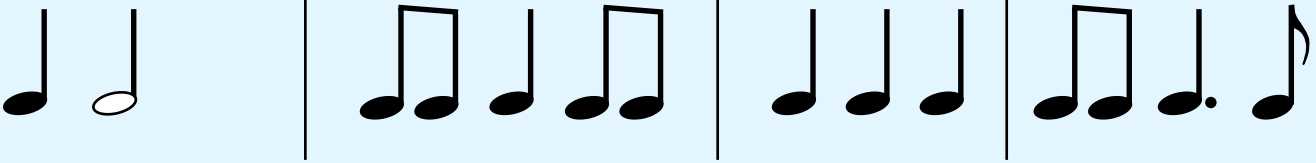
CLIBURN IN THE CLASSROOM




SONGS OF THE TRAVELER

Grade Level(s): 3–5 | Subject Area: Music

ACTIVITY

1. 

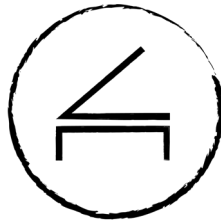
2. 

ALTERNATIVE

For younger grades, give only the first line of rhythm; the last measure can be changed to two eighth notes and a half note. Or, omit the rhythm portion of this activity entirely.

BONUS

Leave some time at the end of class for students who love to perform to sing their song for the group!

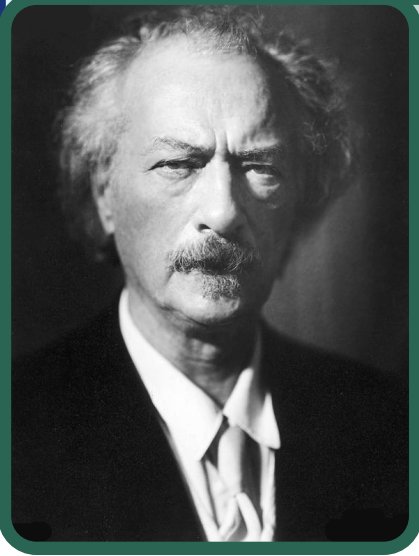


CLIBURN IN THE CLASSROOM



SONGS OF THE TRAVELER

Grade Level(s): 3–5 | Subject Area: Music



IGNACY JAN PADEREWSKI

BORN: November 6, 1860

ERA/STYLE: Romantic

DIED: June 29, 1941

HOMETOWN: Kurilovka, Poland

Ignacy Jan Paderewski was a Polish composer and concert pianist who used the power of music to make the world a better place. His concerts helped him meet and connect with important politicians and other influential people, who eventually supported his cause. He also used the income from many of his performances to fund charitable work.

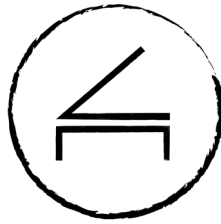
Ironically, until the age of 24, Paderewski's teachers told him he would never be a concert pianist, because he struggled to master technique as a student. But after studying with many respected teachers who addressed his issues, he finally began to perform publicly at age 31. His charm and charisma contributed to his success on stage, and he launched the first of many concert tours.

During World War I, Paderewski toured the United States many times to advocate for Polish independence. It was on one such tour that he met with President Woodrow Wilson, who supported Paderewski's cause.

Later, Paderewski served for a short time as the premier (the head of the government) and foreign minister of his home country. He signed the Treaty of Versailles, which ended World War I. After he retired from government work, he bought a ranch in California, where he lived for the rest of his life. He began concertizing again to help recover his finances, which had been spent on political pursuits. His first concert after the long pause was at Carnegie Hall; he also filled all 20,000 seats at Madison Square Garden.

Though his compositions were performed very often during his lifetime, only his [*Minuet in G*](#) for piano is still popular today. Before his death, he endowed the Paderewski Fund to commission the best works by American composers; the prizes are awarded every three years.

His musical fame and charitable works opened access to diplomacy and media. His legacy is memorialized in several songs, movies, memoirs, museum displays, honors, and awards. Even Dr. Seuss wrote, in his motion picture *The 5,000 Fingers of Dr. T*, a piano teacher telling his students that he will “make a Paderewski” out of them.



CLIBURN IN THE CLASSROOM



SONGS OF THE TRAVELER

Grade Level(s): 3–5 | Subject Area: Music

Write Your Own Lyrics to Songs of the Traveler!
Music by Ignacy Jan Paderewski
Lyrics by You

STEP 1: LISTEN & IMAGINE

Close your eyes. What do you see, feel, or imagine when you hear the music?
(You can write words OR draw little pictures!)

Where are you? _____

What do you see? _____

Where are you going? _____

How do you feel? _____

STEP 2: BRAINSTORM WORDS

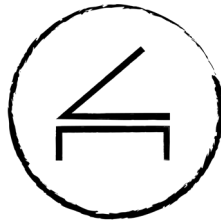
Write words or short phrases that come to mind while you listen:

STEP 3: PAT THE RHYTHM

Pat the rhythm of the melody on your lap. Write it out using ta-ta and/or music notes.

STEP 4: WRITE YOUR LYRICS

Try writing 2–4 lines that match the mood of the music and the rhythm of the melody. Bonus if your lyrics rhyme!



CLIBURN IN THE CLASSROOM

CLOWNING AROUND: CIRCUS MUSIC

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

OBJECTIVE

This activity gives kids an introduction into a historical form of American entertainment—the circus—and music commonly associated with various acts.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need access to YouTube, and enough space to move about the room. Teacher will need to prepare the following pieces into a playlist in advance of the lesson.

MUSIC EXPLORE

FUČIK	<i>Entrance of the Gladiators</i>
SUPPÉ	<i>Light Cavalry Overture</i>
OFFENBACH	<i>“Can-Can” from Orpheus in the Underworld</i>
KABALEVSKY	<i>Comedians’ Galop</i>
IVES	<i>March for Piano: The Circus Band</i>

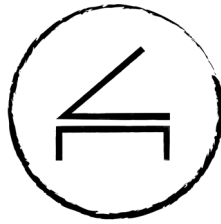
BACKGROUND

The circus has been part of American life for over 200 years! It began in the early 1800s with small traveling shows that used wagons to carry performers and props from town to town. Later, circuses began using trains to visit cities all across the country. One of the first big circus shows was started by P.T. Barnum, who added amazing acts and strange curiosities to entertain crowds. In 1881, Barnum teamed up with the Ringling Brothers to create the Ringling Bros. and Barnum & Bailey Circus, which became one of the most famous circuses in the world. It brought huge crowds to see daring acts under a giant striped tent. These acts included strongmen, horseback riders doing tricks, flying acrobats, funny clowns, brave lion tamers, elephants, and more!

ACTIVITY

To provide context for the activity, open class by reading the above background paragraph aloud. Then, divide the students into five groups. Assign each group a specific circus act, keeping it “secret” from the rest of class, and give them 2–3 minutes to watch that act online.

Then, direct the students to the list of circus music above. Give them 10 minutes to listen to all of the pieces and discuss with their groups which piece they think fits their assigned act the best and why. Encourage them to use music terms learned in class to describe the pieces and how they fit the acts.



CLIBURN IN THE CLASSROOM

CLOWNING AROUND: CIRCUS MUSIC

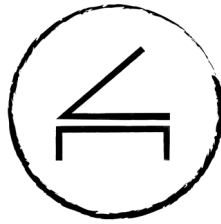
Grade Level(s): 2–4 | Subject Area: Music, Social Studies

ACTIVITY

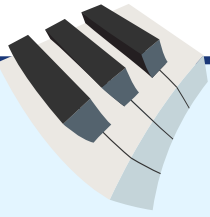
Finally, let each group play their piece of choice while miming their acts. Let the rest of class try to guess which circus act they were assigned. Lead a discussion of why, again using known music terms and associating the sound of the music with the specific act (ex. A fast tempo suggests horses galloping, low-pitched instruments suggest big elephants, etc.)



Le Cirque
Georges Seurat
1891



CLIBURN IN THE CLASSROOM



LENOX AVENUE

Grade Level(s): 2–4

Subject Area: Music, History, Social Studies, Creative Writing

OBJECTIVE

This lesson plan introduces students to the jazz style, highlighting an important movement in music history—the Harlem Renaissance—and two of the most important musicians from that era.

SPACE AND EQUIPMENT CONSIDERATIONS

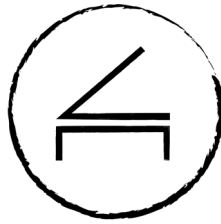
Enough space is needed to move around the perimeter of the music room in a circle, and clear floor space in the middle of the circle. The teacher will need a smart board/screen and a printed and laminated copy of the provided locomotive. Students will need a printed copy of the letter template in this guide, one per student, plus a pencil.

MUSIC EXPLORE

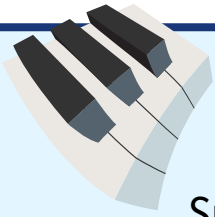
ELLINGTON [Take the A Train](#)

ACTIVITY

- 1. Reading/Listening:** Show the “Lenox Avenue Handout” on the smart board/screen. Have students read together as a class and click on the links to play examples. This will introduce students to the jazz style.
- 2. Movement:** Place the laminated locomotive at the front of the music room and have the students form a circle around the perimeter. Play Duke Ellington’s *Take the A Train* linked above; instruct the students to move around the room like a train, walking forward with arms circling like the wheels, while the music plays. Every time a new instrument solos, the train stops. Whomever is standing next to the locomotive moves to the middle of the circle and freestyles a dance that goes along with the music.
- 3. Writing/Reflection:** Allow the students to sit, then pass out copies of the provided “Write Myself a Letter” template. Play [jazz music from the Harlem Renaissance](#) in the background while students complete their letters. Allow time at the end of class to share their reflections.



CLIBURN IN THE CLASSROOM



LENOX AVENUE

Grade Level(s): 2–4

Subject Area: Music, History, Social Studies, Creative Writing



Lenox Avenue & the Jazz Pianists Explore the music and magic of Harlem!



What is Lenox Avenue?

Lenox Avenue is a famous street in Harlem, New York City. It's now officially called Malcolm X Boulevard, but many people still call it Lenox Avenue. During the 1920s and 1930s, it was the heart of a special time called the Harlem Renaissance, when art, music, and poetry from African- American communities became very popular. Jazz music filled the streets, and many talented musicians came to Lenox Avenue to play in clubs, theaters, and ballrooms for people of many races and social classes. Let's discover two of the most famous musicians.



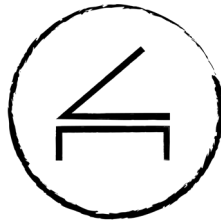
Duke Ellington

Duke Ellington was one of the most famous jazz musicians of all time. He played the piano and led a big band that performed all over the world. Ellington played at the Cotton Club in Harlem, a launch pad for many Black artists of the time. Ellington's music made people want to dance, and live broadcasts from the club helped make his music popular all over the country! Listen to "[Harmony in Harlem](#)," which reflects the significance of jazz music during this time in history.

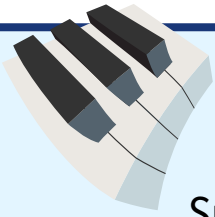


Fats Waller

Fats Waller was a talented piano player who made people smile with his music and jokes. He was born in Harlem and loved playing jazz in clubs on and near Lenox Avenue. Fats played a style of piano called "stride," where the pianist's left hand (which plays the lowest notes) jump across the keyboard in wide leaps. His songs and amazing playing helped Lenox Avenue become famous for joyful jazz. Listen to his song, "[I'm Gonna Write Myself a Letter](#)," which was featured on Sesame Street!



CLIBURN IN THE CLASSROOM



LENOX AVENUE

Grade Level(s): 2–4

Subject Area: Music, History, Social Studies, Creative Writing



Letter to Myself

When we keep a diary, we write letters to ourselves reflecting on our day and experiences, so that we can remember them for years to come. Write a letter to yourself reflecting on your day exploring Lenox Avenue. Some ideas are included below, but feel free to go beyond!

Dear Diary,

Today I visited Lenox Avenue and learned about jazz music. I saw and heard instruments like the _____

_____. My favorite was the _____,

because _____.

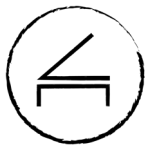
The music sounded different than any other style I've heard before. Describe what you heard below.

I noticed that some musicians played solos. This is really impressive, because they improvise. Describe what improvise means.

My favorite part of the day was _____

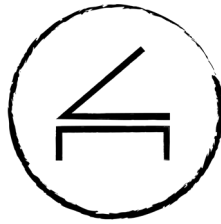
I hope that next time, I can _____

Draw the instruments of the jazz band below!

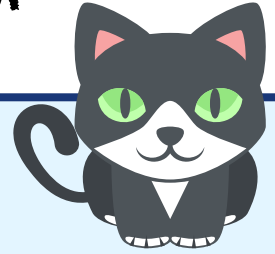


CLIBURN IN THE CLASSROOM





CLIBURN IN THE CLASSROOM



BOUGHT ME A CAT

Grade Level(s): 2–4
Subject Areas: Music, Social Studies

OBJECTIVE

This performance-based activity gives context to the importance of folk music in American culture, and familiarizes students with *Bought Me a Cat*, which is included in the collection of folk songs for children by Ruth Crawford-Seeger, one of the composers featured on our *Keys to America* program.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need space to form a circle around the perimeter of the music room. The teacher will need a smart board or projector, plus a keyboard to accompany the students.

MUSIC EXPLORE

Trad.

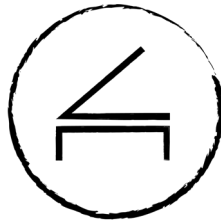
[Bought Me a Cat](#)

BACKGROUND

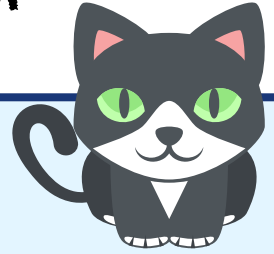
Folk songs are old songs that people used to sing in informal places like home and work—outside of concert halls. They tell stories about everyday life, like family, animals, work, and fun. They don't take special training or lessons to learn because they are very simple; in this way, anyone can enjoy singing them. These songs help us learn about the past and how people lived, and they help build stronger community ties through music.

ACTIVITY

1. Open by sharing the background paragraph above with the class, to lend context and importance to the lesson.
2. Display the provided sheet music to *Bought Me a Cat* on the screen or smart board. Ta-ta the rhythm together as a class; once that is mastered, learn the melody line.
3. Have the students stand in a circle around the perimeter of the music room. Have all students sing each verse together, with one student acting out the motion for each animal (ex. One student is the cat, the next is the pig, the next is the horse, etc.). The teacher can accompany the song on a keyboard or simply keep a steady beat on a classroom percussion instrument.
4. Every time a new animal is added, a new student acts out a motion. Students keep their animal throughout the song, so they repeat their actions each time their animal is named in the song, making it a fun memory game!
5. For a fun, creative bonus, brainstorm additional animals and sounds and layer on. This can be done if there are more students than verses, or simply as class time allows. See how many animals the students can remember in order!



CLIBURN IN THE CLASSROOM



BOUGHT ME A CAT

Grade Level(s): 2–4
Subject Areas: Music, Social Studies

Laurence Fowen

$\text{♩} = 112$

1. Bought me a cat, the cat pleased me,
Fed my cat un - der yon - der tree.
[subsequent animals inserted here]
Cat went fid - dle - i - fee, fid - dle - i - fee.

Transcribed by Anne Laskey

* Sometimes sung as *re* (E).

2. Bought me a hen, the hen pleased me,
Fed my hen under yonder tree.
Hen went chipsy-chopsy,
The cat went fiddle-i-fee, fiddle-i-fee.

Hen went chip - sy - chop - sy

3. I bought me a duck, the duck pleased me,
Duck went slishy-sloshy,
The hen went chipsy-chopsy,
The cat went fiddle-i-fee, fiddle-i-fee.

Goose went qua

4. Bought me a goose, . . . Goose went qua,

5. I bought me a dog, . . . Dog went boo, etc.

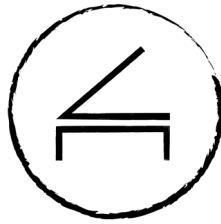
6. I bought me a sheep, . . . Sheep went baa, etc.

7. Bought me a cow, . . . Cow went moo, etc.

8. Bought me a horse, . . . Horse went neigh, etc.

9. I bought me a baby and the baby pleased me, . . . Baby went mammy, mammy, etc.

10. Bought me a woman and the woman pleased me, . . . Woman went honey, honey, etc.



CLIBURN IN THE CLASSROOM



COMPOSER SPOTLIGHT: AMY BEACH

Grade Level(s): 2–4 | Subject Areas: Music

OBJECTIVE

This lesson gives students a more in-depth look at one of the composers featured on our *Keys to America* program, Amy Beach. It also allows students to practice pattern recognition and respond to tone painting through movement.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need a ribbon dancer or scarf, one per person, plus room to wave the ribbons/scarves without intruding on their neighbor. The teacher will need internet access to stream music.

MUSIC EXPLORE

BEACH

[“Dark is the Night”](#)

[“Gaelic” Symphony](#) (I. Allegro con fuoco)

ACTIVITY

Open by playing Amy Beach’s song “Dark is the Night.” Explain that this song is about a rough sea voyage, and that Beach used it as the theme for the first movement of her “Gaelic” Symphony.

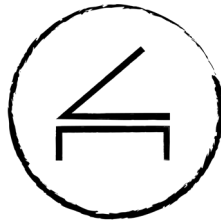
Then, listen to the first minute and 20 seconds of the symphony, linked above, pointing out the instances of the “Dark is the Night” theme. Compare and contrast the vocal version to the symphony version, pointing out all of the different instruments that play it.

Pass out the ribbon dancers/scarves, one per student. Demonstrate how the ribbons can move like the ocean, and how the ocean moves differently. For example:

- For big, flowing waves, use large circular or figure-eight motions
- For rippling water, use small, quick flicks
- For stormy seas, use fast, jagged, or swirling movements that rapidly change directions
- For a calm tide, use slow, smooth drifting motions

Play the movement again and guide students through different ocean-inspired movements in response to changes in the music. Prompt with cues like, “The ocean is calm...now the waves grow bigger...now here comes a storm!”

Allow time at the end of class to discuss the idea of tone painting: when a composer uses the music to create an image, idea, or story in our mind. Some suggested reflection questions are included below to facilitate discussion.



CLIBURN IN THE CLASSROOM



COMPOSER SPOTLIGHT: AMY BEACH

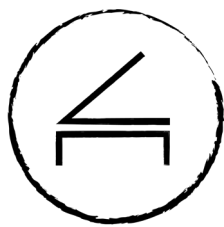
Grade Level(s): 2–4 | Subject Areas: Music

REFLECTION QUESTIONS

- How does Amy Beach make ocean sounds in “Gaelic” Symphony?
- What instruments do you hear making waves?
- How did you know when the ocean/weather changed?
- We know this is a story about a sea voyage, but what happens during this trip?
- How does Amy Beach tell us the action of the story through music?



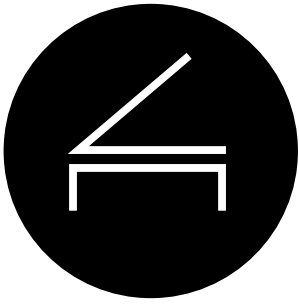
Through Wind and Rain
William McTaggart
1875



CLIBURN IN THE CLASSROOM

KEYS TO AMERICA CURRICULUM GUIDE

	Lesson 1: Songs of the Traveler	Lesson 2: Clowning Around - Circus Music	Lesson 3: Lenox Ave	Lesson 4: Bought Me a Cat	Lesson 5: Composer Spotlight: Amy Beach
TEKS Objective					
Elicit/Warm-Up TEKS 6.A, 6.D, 6.E	Students listen to Paderewski's "Songs of the Traveler."	Class opens with a brief background about the circus and the acts it showcases.	Students are introduced to Lenox Avenue, its significance in history, and two of its most famous jazz pianists.	Students learn the melody and rhythm to the folk song Bought Me a Cat.	Students listen to Amy Beach's "Gaelic" Symphony, Op. 32.
Foundations: Music Literacy TEKS 1.B, 1.C, 1.D, 2.A, 2.C, 6.B, 6.E	Students tap/say/write out the rhythm of the main melody.	Tempo, contour, phrasing, instrumentation, and imagery are reinforced by associating each piece with a circus activity.	This lesson serves as an introduction to jazz music. Students will explore the instruments associated with the style, and use known music terms to describe what makes it sound unique.	Melody, rhythms, and group performance are practiced/reinforced in this lesson.	Melody and timbre are reinforced by identifying each recurrence of the "Dark is the Night" theme throughout the symphony.
Movement based TEKS 3.C, 3.D, 5.A, 6.D	Students must work together in a group to recreate works of art using only their bodies.	Students pantomime each circus act while the music is played.	Students circle the music room while listening to "Take the A Train," with opportunities for freestyle dancing.	Students move like the animal described while singing. This turns into a memory game as the animals are layered on in each verse.	Students use ribbon dancers or scarves to move along with music that represents waves, and respond to changes in the music.
Creative Expression TEKS 3.A, 3.B, 3.D, 4.A	Students use their imagination to create a traveling scene to music without words, then come up with their own lyrics to describe that scene while also fitting the rhythm of the melody line.	Students reflect on why the music reminded them of specific circus acts, and how instrumentation/tempo/contour can create a specific image or experience.	Movement activities give students a chance to physically respond to the music, while a writing prompt offers the chance to reflect and express preferences.	Performance based creative expression; as time allows, students may also add their own animals and sounds.	Responsive performance using props allows students a chance to think creatively and critically about how music conveys imagery.
Historical and Cultural Relevance, Critical Evaluation and Response TEKS 5.A, 5.B, 5.C, 5.D, 6.B, 6.E, 6.F	A short handout on Paderewski, his life, and his influence lends both historical and cultural context to this activity.	Students engage in a discussion justifying their selections using known music terms.	Students are given a brief, age-appropriate overview of the Harlem Renaissance and Lenox Avenue, and their significance in music history and culture.	Context is given to the importance of folk music in American history, and in communities in general.	



ABOUT THE CLIBURN



CLIBURN IN THE CLASSROOM

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](#).