

CLIBURN IN THE CLASSROOM

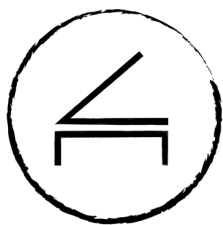


Many Meters



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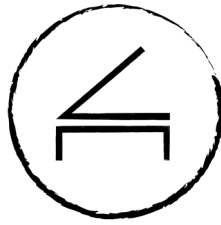
CLIBURN IN THE CLASSROOM

Thank you for sharing some of your class time with Cliburn in the Classroom! *Many Meters* is our music and math program designed to get kids to internalize the pulse; make connections between music, math, and their everyday life; and solve basic equations using meter. We dance, clap, and march our way to a steady beat in even complicated time signatures!

This 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 have lots of interdisciplinary activities designed to reinforce multiple classroom subjects. Clapping and memory games, dance stations, poetry recitations, and a dinosaur puppet play all get kids moving in creative ways, introduce some amazing music, and give them a little advanced practice with the participation opportunities in our *Many Meters* program.

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

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



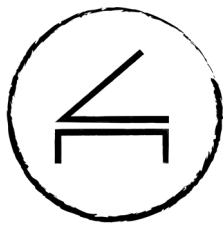
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PIANO MOVE - WHAT TO EXPECT

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



Many Meters

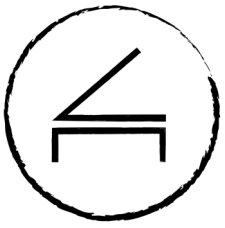


SYNOPSIS

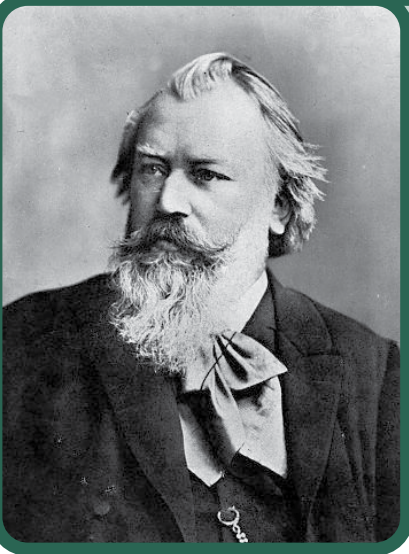
This numbers-based program combines music, math, and movement to get kids calculating and help bridge connections between multiple subjects!

MUSIC

BRAHMS	Waltz in G-sharp Minor, Op. 39, No. 3
PROKOFIEV	"Ridicolosamente" from <i>Visions Fugitives</i> , op. 22, no. 10
PRICE	<i>Rocking Chair</i>
BARTÓK	"Dance in Bulgarian Rhythm" from <i>Mikrokosmos</i> (VI)
AGUILA	Toccata
BEETHOVEN	<i>Ecosaisse</i> WoO 83



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JOHANNES BRAHMS

BORN: May 7, 1833 ERA/STYLE: Romantic

DIED: April 3, 1897 HOMETOWN: Hamburg, Germany

Johannes Brahms was born into a musical family in Hamburg, Germany. His father was a freelancer (he made a living playing with many different groups) who played both the french horn and double bass. Brahms started learning the piano at the age of 7, and by the time he was a teenager, played his earliest “gigs” in restaurants, pubs, and dance halls to help support his family.

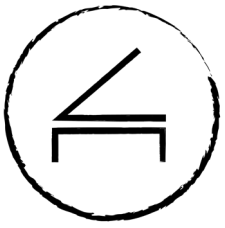
Brahms began composing at only 11 years old; sadly, he destroyed most of his early works because they weren’t perfect. Still, his talent was clear, and to this day Brahms is known for his brilliant melodies—listen to his familiar [Lullaby](#), and you’ll hear why!

As a young adult, Brahms met composer Robert Schumann, who was a celebrity at the time and remains one of the most important composers in history to this day. They became lifelong friends, and Schumann helped to launch the young Brahms’ career.

Brahms wished to represent composers who had come before him through his own music and continue their legacy. Though he would only write four in his lifetime, Brahms is probably best known for his symphonies, which are some of the most popularly performed orchestral pieces today. His [First Symphony](#) took nearly 22 years to complete, because he wouldn’t allow anyone to hear it until he was completely satisfied. It has been referred to as “Beethoven’s Tenth” by important conductors because it sounds similar to the sound and style of [later Beethoven symphonies](#).

Brahms had a few favorite activities outside of music. He loved to read and took home as many books as he could borrow from libraries and friends. He often found inspiration for his work in nature and enjoyed hiking and traveling on “walking holidays” to explore mountains and forests. He was also well known for his love of food; in fact, his last words were, “Ah, that tastes good!” He ate lunch at the same tavern in Vienna, the Red Hedgehog, every day with friends.

Brahms passed away at the age of 64, just one month after seeing the Vienna Philharmonic perform his [Fourth Symphony](#). The audience’s last thank you to the legendary composer was a standing ovation.



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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.

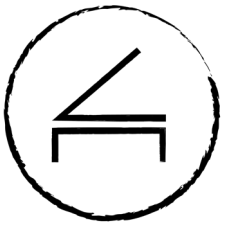
There, she completed both a Teacher's Diploma in Piano and a Soloists' Diploma in Organ in only three years and was invited to play at commencement.

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.

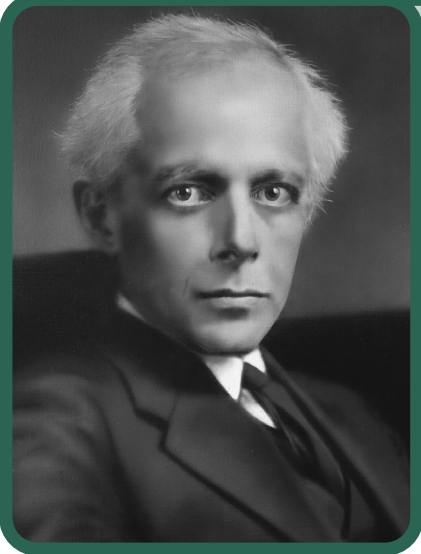
Price entered and won a composition competition; the prize was to have her [Symphony No. 1 in E minor](#) played by the Chicago Symphony. This made her the first Black woman to have her work performed by a major American orchestra. It was featured on one of four concerts presented during the Chicago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



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BÉLA BARTÓK

BORN: March 25, 1881

ERA/STYLE: Modern

DIED: September 26, 1945

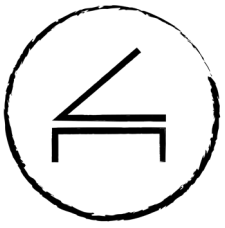
HOMETOWN: Budapest, Hungary

Béla Bartók was born in Hungary, and showed a talent in music from a very early age. According to his mother, who gave him his first lessons, Béla could distinguish between different dance rhythms before he learned to speak. By the time he was 4, he had already learned 40 pieces on the piano! Later, he graduated from the prestigious Budapest Academy of Music.

In 1904, while on vacation at a resort, Bartók overheard a young woman from Transylvania sing folk songs to her children, and this sparked a lifelong interest in the folk music of his own native land. This happened at a time when there was also a large social movement to preserve traditional and national culture in Hungary. So with support from the government, Bartók and his friend, Zoltán Kodály, traveled together throughout Hungary and other nearby countries to record and transcribe thousands of songs which had never been written down before. They used an Edison machine, the very first machine that could record sounds, to make hundreds of cylinders and preserve this music for future generations. It is thanks to this collection of folk music that he became one of the founders of musicology, the study of music and the many cultures from which it comes.

You can hear the unique rhythms and pitches beyond our standard 12 western notes in many of Bartók's pieces. One of his most famous works is [*Mikrokosmos*](#), which is featured on our Cliburn in the Classroom program *Many Meters*. It is a set of over 150 pieces for young piano students that are based on the music Bartók heard on his travels.

In 1940, Bartók moved to the United States and taught composition at Columbia University in New York City until the end of his life just five short years later. He is still celebrated as one of the most important composers of the 20th century to this day.



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MIGUEL DEL AGUILA

BORN: September 15, 1957

ERA/STYLE: Contemporary

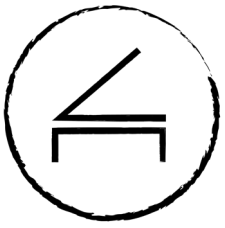
HOMETOWN: Montevideo, Uruguay

Three-time Grammy® nominated composer Miguel del Aguila was born in Montevideo, Uruguay in 1957. At age 21, he moved to California to study at the San Francisco Conservatory of Music, and afterward continued his musical studies in Vienna.

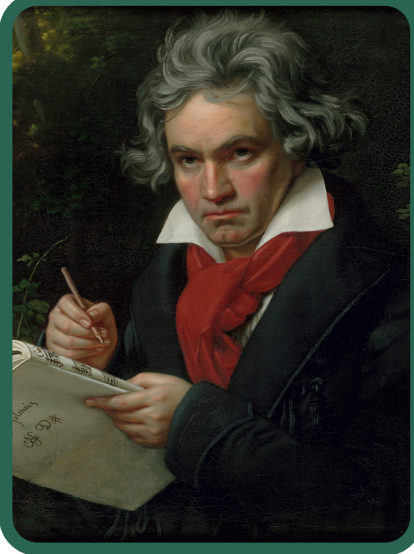
Now considered a leading voice in 20th and 21st-century music, Mr. Aguila's music is highly influenced by his Latin American roots. As he describes it, "I strive to write music that is sincere and that stirs intense emotions in the performer and the listener. Music that expresses my humanity, my times, my geography, and my Latin heritage...I don't think in terms of trends or current styles of composition. The story that my music is telling determines its sound and form."

Mr. Aguila was one of the first composers to receive a "Music Alive" Extended Residency grant, which resulted in his first opera, [Time and Again Barelas](#), a partnership between the New Mexico Symphony and the National Hispanic Cultural Center in Albuquerque. He has received many top composition prizes, including New Music USA's "Magnum Opus," which resulted in performances of his tone poem, [The Fall of Cuzco](#), by four major orchestras.

Audiences can enjoy Mr. Aguila's unique and beautiful music at one of more than 200 live performances annually, or at home on 64 commercial recordings. He currently lives in Seattle with his husband Scott and dog Pablito.



CLIBURN IN THE CLASSROOM



LUDWIG VAN BEETHOVEN

BORN: December 17, 1770

ERA/STYLE: Classical / Romantic

DIED: March 26, 1827

HOMETOWN: Bonn, Germany

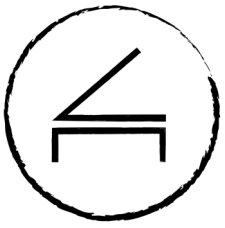
Ludwig van Beethoven, one of the most famous composers in history, was born in Bonn, Germany, in 1770. He was part of a musical family, with both his grandfather and father being accomplished musicians. His father, Johann van Beethoven, recognized Ludwig's exceptional talent and wanted his son to be as successful as other famous child prodigies like Mozart. Remarkably, Beethoven gave his first public performance at the age of 7, although his father claimed he was 6 to exaggerate his talent. In his teenage years, Beethoven decided to create his own music, and moved to Vienna, Austria, the epicenter of classical music at the time.

His compositions quickly earned attention and acclaim. One of his most well-known piano pieces is [Für Elise](#), though the identity of Elise and her relationship to Beethoven remain a mystery. Beethoven's nine symphonies are particularly celebrated, with the ending of the Ninth Symphony featuring the famous "[Ode to Joy](#)." His melodies are so catchy, even his pet parrot could whistle some of his tunes!

Beethoven had a deep love for nature and often took long walks in the countryside, where he found inspiration for his compositions. His intense, singular focus on music often led him to neglect his appearance, with wild and messy hair becoming a signature look. Beethoven was also known for his quick temper and was easily frustrated when things did not go as planned. His heavy-handed piano playing frequently broke strings, which forced him to play on sturdier instruments...and also led piano-makers to innovate their designs!

Beethoven faced significant challenges, most famously the early onset of mysterious and incurable hearing loss in his late 20s. Despite becoming almost completely deaf, he continued to compose some of his most important works. To communicate, he carried notebooks to write down conversations. These have been published into a series of books to give readers insight into his genius mind.

Ludwig van Beethoven's life and work continue to inspire, illustrating that even in the face of great difficulties, a person can find success and greatness through dedication and perseverance.



CLIBURN IN THE CLASSROOM



SERGEI PROKOFIEV

BORN: April 27, 1891

ERA/STYLE: Romantic

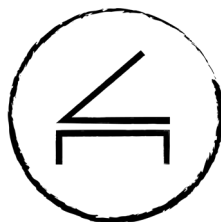
DIED: March 5, 1953

HOMETOWN: Moscow, Russia

Sergei Prokofiev was born into a well-educated family in a small village in Ukraine. His father worked as an agronomist, which is a kind of scientist-farmer. His mother, a professional pianist, gave him his first lessons in piano and composition when he was just 5 years old. As he got older, the family moved to St. Petersburg so that Sergei could study music at the conservatory there.

The Russian Revolution and World War I made living in Russia particularly challenging, so after graduation, Prokofiev traveled around Europe, learning more about music and the other cultures across the continent. He made his home sometimes in Paris, at other times in Germany, and even for a short time in the United States, but always longed to return to Russia. In 1936, he finally moved back to the Soviet Union. He spent the rest of his life trying to write music that remained true to his own voice but was also allowed to be performed under the strict censorship of the government.

Prokofiev was particularly good at telling stories through music. You have probably heard his famous musical story [*Peter and the Wolf*](#), which was written for Russia's Central Children's Theater, or another favorite work, [*Lieutenant Kije*](#). But Prokofiev wrote many forms of music, including symphonies, concertos, operas, ballets, and piano sonatas.



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.

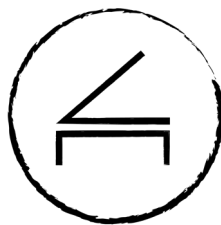
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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!

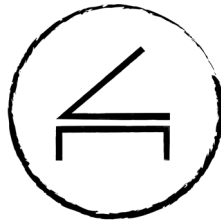


CLIBURN IN THE CLASSROOM

MANY METERS VISUAL SCHEDULE

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

- | | |
|--|--|
| 1.  Hello!
<input type="checkbox"/> | 9.  Drums
<input type="checkbox"/> |
| 2.  2 or 3?
<input type="checkbox"/> | 10.  Clap along
<input type="checkbox"/> |
| 3.  Tap along
<input type="checkbox"/> | 11.  Listen
<input type="checkbox"/> |
| 4.  Read poem
<input type="checkbox"/> | 12.  Ta-ta!
<input type="checkbox"/> |
| 5.  Listen
<input type="checkbox"/> | 13.  Stop and go
<input type="checkbox"/> |
| 6.  Rocking chair
<input type="checkbox"/> | 14.  Go back to class
<input type="checkbox"/> |
| 7.  Listen
<input type="checkbox"/> | |
| 8.  Clapping game
<input type="checkbox"/> | |



CLIBURN IN THE CLASSROOM



8-BEAT CLAPPING GAMES

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

OBJECTIVE

This activity combines music and math in a body percussion activity that reinforces rhythm and gives kids the opportunity to practice keeping a steady beat. This is great preparation for the clapping game in our Cliburn in the Classroom *Many Meters* program!

SPACE AND EQUIPMENT CONSIDERATIONS

Teacher will need a fun metronome app or drum machine. Super Metronome is a great option for this lesson plan.

ACTIVITY

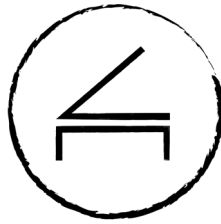
Have students stand in any configuration that gives them a bit of space. Start by demonstrating a very simple body percussion pattern in 8 beats – left foot, right foot, left knee, right knee, left hip, right hip, left shoulder, right shoulder. Students mirror the teacher, and once the pattern is understood, add the metronome to keep a steady beat.

To “level up,” ask students to tap only on certain beats; for example, tap only on odd-number beats and rest on the evens, then reverse it. Keep the metronome going as students tap along in time.

Get creative! Ask students what other ways these 8 beats could be grouped together. Some options are 2+2+4, 2+3+3, or 3+3+2. With each new grouping, give students 30 seconds to practice tapping where those beat groupings fall on the body. Then perform them all together in time with the metronome.

BONUS

Have students look up classical pieces or favorite songs that are in an 8-count. A great example to get started is “[Dance of the Adolescents](#)” from *Rite of Spring* by Igor Stravinsky. Add the pieces to a class playlist, figure out the note groupings together, and continue the body percussion to their favorite tunes!



CLIBURN IN THE CLASSROOM



RHYTHM OF LIFE

Grade Level(s): 2–3 | Subject Area: Music, Math



OBJECTIVE

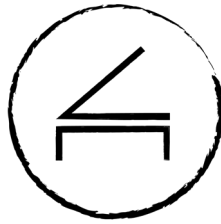
This activity reinforces tempo and meter and builds a connection between music and life by finding and recording the pulse in everyday activities.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need a school-issued iPad or Chromebook with a metronome app downloaded, plus a pencil and notebook paper to record findings. Students will also need internet access to look up pieces for a playlist. Note: this activity may be done outdoors for more space and more sounds, if weather allows.

ACTIVITY

1. Have the students pick a buddy.
2. Explain that there is music in everyday life, even in the simplest things we do without thinking —like walking! To demonstrate, have a volunteer walk around the room, and ask their buddy to clap along to the beat that the volunteer is walking.
3. Have each group take turns walking around the room. One student walks while the other uses the tap function on the metronome to find the tempo of the walk. Record their findings, then switch and repeat this step.
4. Ask the students to brainstorm where else they might find steady beats/pulse in their everyday life. Great examples are a thumping heartbeat, turn signals clicking in a car, or the regular pulse of a ceiling fan. Write their ideas on the class whiteboard.
5. Have students continue working in pairs or independently to record the tempo of more everyday pulses.
6. Give students 5–10 minutes to look up songs in the tempo of their findings.
7. Create a playlist, labeling each song as “John’s heartbeat” or “Susie’s walk.” Then listen together as a class.



CLIBURN IN THE CLASSROOM



DANCE STATIONS

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

OBJECTIVE

This movement-based lesson plan introduces kids to each of the four dances featured on our Cliburn in the Classroom Many Meters program. By learning the first steps of each dance, rhythm, meter, and steady beat are reinforced while also giving students an informal opportunity to perform.

SPACE AND EQUIPMENT CONSIDERATIONS

If done in stations/groups, this activity is best done outdoors or in a large gym or cafeteria, where students have plenty of room to move in large group dances, and can separate enough to hear the music clearly at each station. Individual stations will need a school-issued iPad or Chromebook to look up dances and play music. Alternatively, to stay in the music room, each station can be done together with the entire class. Teacher will need a timer so that students spend 10 minutes at each station.

MUSIC TO EXPLORE

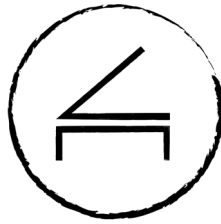
STRAUSS	<i>The Blue Danube</i> , op. 314
BEETHOVEN	<i>Écossaises</i> WoO 83
FATTORUSO	“Candombe Beat Funk”
Trad.	“Song of Schopsko”

ACTIVITY

Prior to class, print the provided instructions and background information for each dance and place one at each station. Then, divide the class evenly into four groups and assign each group a starting dance station (omit this step if doing the lesson plan with the entire class). Students spend 10 minutes at each station reading the background information together and figuring out the basic steps to each dance. The iPads or Chromebooks can be used to play the suggested pieces above at the appropriate station, but can also be used to look up examples of the dances on YouTube.

When there are only three minutes left until the groups rotate stations, have each group perform a short demonstration of their dance for the class, going through each step twice. Rotate and repeat until each group has had a chance to explore each dance station. If time allows, some reflection questions are included below, to be discussed with the class altogether.

- Which dance felt the most fun?
- Which dance felt the most familiar to you?
- Which dance was the trickiest to figure out and why?
- What did you notice about the music/rhythm in each station?



CLIBURN IN THE CLASSROOM



DANCE STATIONS

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

STATION 1: WALTZ

The waltz is a graceful and flowing dance that originated in Austria and southern Germany during the late 1700s. It was most popular in Vienna, where it was danced in grand ballrooms to the music of composers like Johann Strauss. It is in 3/4 time, with the strongest beat on beat 1, but always with smooth movements in big circles, making it both elegant and easy to recognize. Today, the waltz is still danced around the world and is a symbol of classical ballroom tradition.

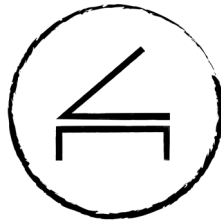


MUSIC

STRAUSS [The Blue Danube](#), op. 314

STEPS

1. Step forward with your left foot (beat 1)
2. Step to the side with your right foot (beat 2)
3. Bring your left foot next to your right foot (beat 3)
4. Step back with your right foot (beat 1)
5. Step to the side with your left foot (beat 2)
6. Bring your right foot next to your left (beat 3)



CLIBURN IN THE CLASSROOM



DANCE STATIONS

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

STATION 2: BULGARIAN DANCE (PRAVO HORO)

Bulgarian dances are an important part of the country's cultural traditions and are usually done in groups, often in a line or circle, with dancers holding hands or linking arms. These dances are not taught in formal classes but passed down from parents to children through generations. They are often seen at festivals, weddings, and holidays. One popular style is called Pravo Horo, a lively line dance that uses strong, steady steps and fast footwork. The word "pravo" means "straight" or "direct," and so the line moves in only one direction. The Pravo Horo that we will learn is usually only danced by women, but today everyone is included! Bulgarian music is known for its irregular rhythm, which gives the dance a unique, exciting feel, but can be tricky to learn!



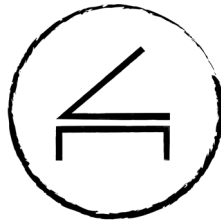
MUSIC

Trad.

["Song of Schopsko"](#)

STEPS

1. Stand in a line or circle, holding hands or linking arms
2. Take a large step to the right
3. Cross your left foot in front of your right
4. Take a large step out again with the right foot
5. Swing your left foot forward, then step back
6. Swing your right foot in front of the left, then step the left foot out



CLIBURN IN THE CLASSROOM



DANCE STATIONS

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

STATION 3: CANDOMBE

The candombe is a lively Afro-Uruguayan dance that began with African people who were brought to Uruguay; a percussion instrument used in the dance shares the same name. Over time, they preserved their cultural heritage through rhythm, song, and dance, especially in the capital city of Montevideo. Candombe is performed in the streets with groups of drummers called “cuerda” playing three different kinds of drums, each with its own timbre. The dance features syncopated rhythms and movements, meaning both the music and dancers move in between the beats. Today, candombe is a proud symbol of African identity in Uruguay and is celebrated especially during Carnival and other community parades. In 2009, candombe was included on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



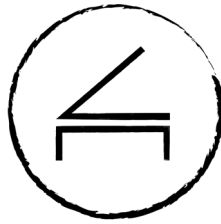
MUSIC

FATTORUSO

[“Candombe Beat Funk”](#)

STEPS

1. Take a small step forward with your right foot
2. Take a small step forward with your left foot
3. Bounce in place twice, using knees and hips to groove
4. Repeat the pattern: step-step, bounce-bounce
5. Try adding shoulders to match the feel of the drums!



CLIBURN IN THE CLASSROOM



DANCE STATIONS

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

STATION 4: ÈCOSSAISES

Ècossaises are lively dances that were popular in Europe during the late 1700s and early 1800s. The word itself is French, but means “Scottish,” because the dance was inspired by Scottish country dances. Ècossaises became fashionable in ballrooms across France, Austria, and Germany, and important composers like Beethoven and Schubert wrote pieces using the bouncy rhythms of the dance. Typically done in pairs or long lines, ecossaises are fast-paced and playful, with simple steps like skipping, turning, and changing places.



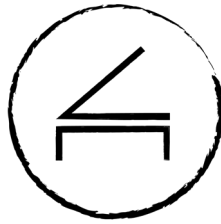
MUSIC

BEETHOVEN

[Ècossaises WoO 83](#)

STEPS

1. Form a line
2. Skip forward four steps
3. Clap your hands twice
4. Skip backward four steps
5. Clap your hands twice
6. Turn in place for four counts and repeat!



CLIBURN IN THE CLASSROOM



RHYTHM IN WORDS

Grade Level(s): 2–4 | Subject Area: Music, Language Arts

OBJECTIVE

This activity encourages students to make connections between music and words. It reinforces beat, meter, and phrasing, and students practice listening skills and pattern recognition, while leaving space for personal preference and style.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need paper and pencils for taking notes, plus access to poetry books, whether online or in the school library.

MUSIC TO EXPLORE

BEETHOVEN

[“Ode to Joy” \(excerpt\)](#)

To accompany the poem “Stopping by Woods on a Snowy Evening” by Robert Frost

JOPLIN

[Maple Leaf Rag](#)

To accompany the poem “The Swing” by Robert Louis Stevenson

ACTIVITY

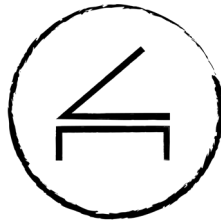
Briefly explain what beat, meter, and phrases are. Draw parallels between these musical ideas and syllables, punctuation, and sentences in both written and spoken words.

Then, listen to the two musical examples above. While the music plays, have students tap, clap, snap, or even march along with the beats—whatever they feel best matches the style. Give them time to make notes about their observations: if the beats felt steady, if they felt groups of 2s or 3s, how many phrases they heard before a small pause or restart, etc. After listening, read out loud the suggested accompanying poems above. Have the students perform the same tap, clap, or march they did with the music. Does it feel similar? Why or why not?

Lastly, have students listen to a piece of classical music of choice. This can be drawn from curriculum throughout the year. Repeat this activity with the new piece, and then give them 10–15 minutes to find or write their own poem that they think matches the beat and phrase pattern of this piece. Let volunteers read and “perform” their poem for the class.

ALTERNATIVES

- The poetry finding portion of this activity can be done either independently or as a class.
- Add the idea of articulation for older grades—how does the way we say these words sound similar to the way the instruments were played?
- For students with prior music knowledge that can keep a steady beat, try reading their poems along with the music!



CLIBURN IN THE CLASSROOM

FOSSIL RONDO

Grade Level(s): 3–4 | Subject Area: Music

OBJECTIVE

This activity familiarizes students with rondo form, which will be featured in the last piece/activity on our Cliburn in the Classroom *Many Meters* program. It also reinforces instrumentation and tonality.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need a small selection of purchased or hand-made dinosaur puppets.

MUSIC TO EXPLORE

SAINT-SAËNS ["Fossils" from *Carnival of the Animals*](#)

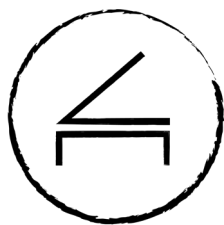
INTRODUCTION/WARM-UP

Open class by explaining or reviewing rondo form. Then play only the A section of "Fossils." Ask the class to describe the A section using music terms (what instrument introduces the theme, is it in a major or minor key, etc.?) Then listen through the entirety of "Fossils," pausing after each section, and asking students to describe. Write the final full form on the whiteboard: ABACA.

ACTIVITY

Once students are familiar with and can describe all sections of "Fossils," ask them to pick a main character dinosaur puppet. This character will appear everytime the A theme is played. Then have them come up with actions and characters that go along with the B and C sections, justifying their choices using terms from music class, and select additional puppets for these sections.

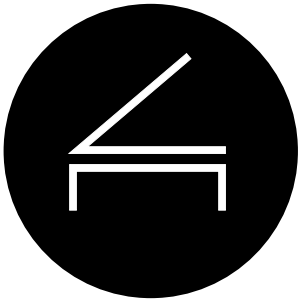
Play "Fossils" one final time, and host a dinosaur themed puppet play! Let the kids act out their original, creative stories along with the music!



CLIBURN IN THE CLASSROOM

MANY METERS CURRICULUM GUIDE

	Lesson 1: 8-beat Clapping Games	Lesson 2: Rhythm of Life	Lesson 3: Dance Stations	Lesson 4: Rhythm in Words	Lesson 5: Fossil Rondo
TEKS Objective					
Elicit/Warm-Up TEKS 6.A, 6.D, 6.E	Teacher introduces basic body percussion to the class in 8 beats.	Teacher guides students to use the "tap" function on the metronome to measure and record tempo of everyday sounds.	Students are introduced to each dance style presented in Cliburn in the Classroom's "Many Meters" program.	Teacher selects a piece from the provided listening list and helps students find the beat pattern.	Students listen to "Fossils" from Carnival of the Animals section by section.
Foundations: Music Literacy TEKS 1.B, 1.C, 1.D, 2.A, 2.C, 6.B, 6.E	Rhythm and meter are reinforced, while students practice keeping a steady beat through various note groupings.	Tempo and meter are reinforced through observation, listening, and recording.	Students learn the basic rhythms to each of the dance pieces on our program, with musical examples for each.	Students use online resources or the library to find a poem that matches the beat pattern.	Instrumentation, tonality, and form are introduced/reinforced.
Movement based TEKS 3.C, 3.D, 5.A, 6.D	Body percussion is utilized as a movement activity for this lesson.	Students are encouraged to record the meter/tempo of movements such as their natural gait, heartbeat during various activities, and other movement based meter.	Students learn the basic steps to each dance style.	Students tap, clap, or snap to find the pulse and phrases of the music, then do the same while reading poetry aloud to find one that matches style.	
Creative Expression TEKS 3.A, 3.B, 3.D, 4.A	Students think creatively by grouping notes/values together in different ways to reach 8 beats, then adjust their body percussion accordingly.	Students look up pieces of classical music that match their recorded tempi and share their results.	Students are given an opportunity to perform their dances for the class before moving to the next station.	Students recite their poetry, emphasizing the rhythm, meter, phrasing, and articulation. Older grades recite along with music.	Students create a dinosaur puppet play based on each of the sections of "Fossils."
Historical and Cultural Relevance, Critical Evaluation and Response TEKS 5.A, 5.B, 5.C, 5.D, 6.B, 6.E, 6.F		Students make connections between music and everyday life.	Each dance is taken from a different time period and culture. Students will make associations between style periods in music and the unique sounds of various countries.		Students describe each section of the rondo using known music terms.



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](#).