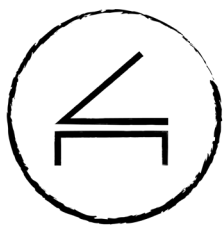


# CLIBURN IN THE CLASSROOM



## TABLE OF CONTENTS

	PAGE
<b>WELCOME!</b> A quick summary of the program and activities in the curriculum guide.	2
<b>PIANO MOVE</b> Answers to our most frequently asked questions: piano set-up, Cliburn staff arrival time, etc	3
<b>CONCERT PROGRAM</b> Time to go to the concert hall! Here you will find a program just for kids, with playlists and Cliburn Kids videos included.	4
<b>ABOUT THE COMPOSERS</b> Who, what, where? To give a little bit of background to the music played in the program, these composer biographies are kid-friendly and easy to read!	5
<b>SOCIAL STORY</b> Tips for being a good audience so everyone can enjoy the program together!	12
<b>VISUAL SCHEDULE</b> All aboard the Cliburn express! A roadmap for our friends with autism, anxiety, or ADHD, so they know what to expect.	13
<b>LESSON PLANS</b> Learning is fun! Supplemental handouts are included at the end of each activity they accompany.	14
<b>TEKS</b> Learning is fun! Supplemental handouts are included at the end of each activity they accompany.	22
<b>ABOUT THE CLIBURN</b> Get to know us a little better!	23



# CLIBURN IN THE CLASSROOM

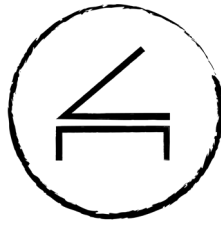
Thank you for sharing some of your class time with Cliburn in the Classroom! We thought it was time to give the “middle child” of the string family a little love! *This is NOT a Violin!* does a deep dive into the viola, shows the collaboration between the piano and other instruments, gives students a chance to sing and play along, and teaches some things about history and culture along the way.

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 inside reinforce the wonderful work that our music teachers are already doing. They introduce instrument families and draw parallels to students’ own families; reach SEL competencies through music and movement; introduce students to some traditional instruments of Peru; give kids a chance to tell their own multimedia stories; and build a box viola, with free first lessons!

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

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



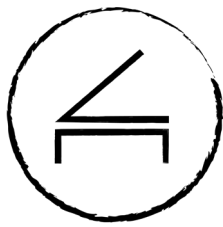
# CLIBURN IN THE CLASSROOM

## PIANO MOVE - WHAT TO EXPECT

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

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

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



# CLIBURN

## IN THE CLASSROOM presents



### SYNOPSIS

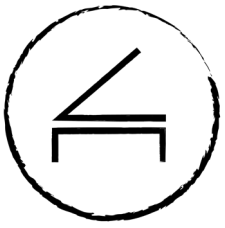
Get to know the “middle child” of the string family, the viola, and the music it shares with the piano. Each piece teaches us something about our world and ourselves in this SEL-centered program. This is NOT a Violin! is especially great for schools with early Suzuki strings programs!

### MUSIC

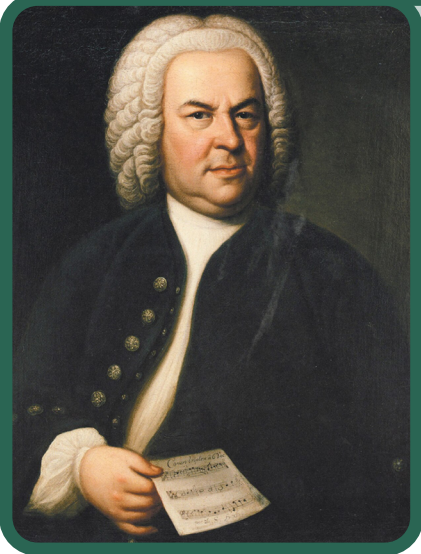
BACH	Cello Suite No. 1 in G Major, BWV 1007 (I. Prelude)
CASSARUBIOS	<a href="#"><i>Day 30</i></a>
SCHUBERT	<a href="#"><i>Arpeggione Sonata, D. 821 (III. Allegretto)</i></a>
SHOSTAKOVICH	<a href="#"><i>Viola Sonata, Op. 147 (II. Allegretto)</i></a>
FRANK	<a href="#"><i>Cinco Danzas de Chambi (III. Pasña Marcha)</i></a>
MONTGOMERY	<a href="#"><i>Peace</i></a>
FORSYTH	<a href="#"><i>Viola Concerto in G Major (I. Appassionato-Moderato)</i></a>

### RELATED CLIBURN KIDS VIDEOS:

[Fun With Fiddles](#)



# CLIBURN IN THE CLASSROOM



## JOHANNES BRAHMS

BORN: March 31, 1685

ERA/STYLE: Baroque

DIED: July 28, 1750

HOMETOWN: Eisenach, Germany

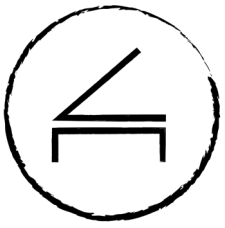
Johann Sebastian Bach came from a long line of composers; all members of the Bach family, going back more than 300 years, worked as professional musicians, and nearly all of his children continued this musical legacy. As a young boy, Bach's father taught him violin and harpsichord, and one of his uncles introduced him to the organ.

Bach was both a *Kapellmeister* (a director of music for royal courts) and a Cantor (a director of church music). At the St. Thomas Church and School in Leipzig, Germany, his final and favorite job, he played the organ and conducted the choir and orchestra. But he was also expected to write new music for worship every week. It is because of his profession and faith that most of Bach's music was written for the church.

Though he is now recognized as one of the greatest composers of all time, no one knew much about Bach's music until 100 years after his death. It was only thanks to a performance of his [St. Matthew Passion](#), conducted by the composer Felix Mendelssohn, that audiences became interested in hearing more.

In 1890, the famous cellist Pablo Casals found a manuscript of Bach's Cello Suites in a second-hand music shop and began performing them. Up until then, no one even knew these pieces existed! You will hear the familiar ["Prelude" from Cello Suite No. 1](#) on our *This is NOT a Violin!* Cliburn in the Classroom program.

J.S. Bach is now such an important composer that the year of his death officially marks the end of the Baroque Era in music.



# CLIBURN IN THE CLASSROOM



## ANDREA CASARRUBIOS

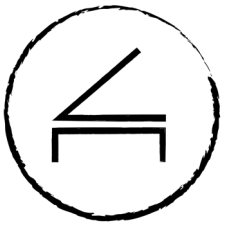
BORN: February 19, 1988

ERA/STYLE: Contemporary Classical

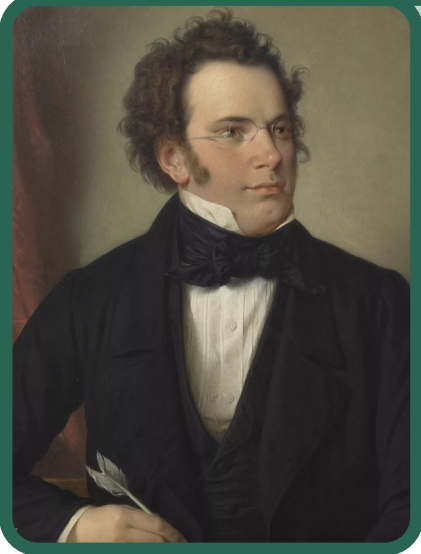
HOMETOWN: San Esteban del Valle, Spain

Spanish-born cellist and composer Andrea Casarrubios has been praised by The New York Times for having “traversed the palette of emotions” with “gorgeous tone and an edge-of-seat intensity.” She began playing the piano at age 2 and cello at 4. She holds music degrees from the Peabody Conservatory at Johns Hopkins University, the University of Southern California, and the City University of New York, where she studied composition.

Her pieces have been programmed in 78 countries, performed by many of our nation’s major orchestras, and on international radio broadcasts. The album of her original music, titled *Caminante: Music of Andrea Casarrubios* was chosen as one of the “Best 2019 Classical Music Albums” by Australia’s ABC Classic, which celebrated her artistry as “superhuman.” Her piece [SEVEN](#), a tribute to essential workers during the pandemic, premiered at Carnegie Hall and was nominated for the 2025 Grammy® Awards. Many of her works have been adopted into the standard repertoire taught at conservatories. She has also arranged and performed Schubert’s [Arpeggione Sonata for cello and orchestra](#), which you will also hear in its original version on our Cliburn in the Classroom *This is NOT a Violin!* program.



# CLIBURN IN THE CLASSROOM



## FRANZ SCHUBERT

BORN: January 31, 1797

ERA/STYLE: Romantic

DIED: November 19, 1828

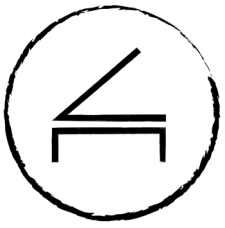
HOMETOWN: Vienna, Austria

Franz Schubert was born in Vienna, Austria. He learned the violin from his father at age 8. He also played the piano and organ, and sang in the Court Chapel Choir; that ensemble still exists today as the famous Vienna Boys' Choir. In his later education, he trained to be a teacher, but luckily for audiences, his love of music won, and he built his brief career around composing and performing.

His compositions became so popular that many famous musicians would hold informal concerts in their living rooms, which they called "Schubertiads," where they played only music by Schubert. Though he was a highly respected composer already as a young man, he held himself to a very high standard and never stopped learning. He even continued to take composition lessons as an adult, because he was constantly trying to improve.

He only lived to be 31 years old, but still managed to write over 1,000 pieces of music! More than 600 of those are songs, and many are considered among the greatest songs ever written. You might hear the melody from his song and quintet "[The Trout](#)," in your own home, as it is used as the jingle on Samsung washing machines!

Schubert greatly admired Beethoven and was heavily influenced by his music. It is said that when he finally got to meet the legendary composer, Schubert was so nervous that he ran away! By Schubert's own request, his resting place is near his hero. He is considered the last great composer of the Classical Era, and the first of the Romantic period.



# CLIBURN IN THE CLASSROOM



## DMITRI SHOSTAKOVICH

BORN: September 25, 1906

ERA/STYLE: Modern

DIED: August 9, 1975

HOMETOWN: Saint Petersburg, Russia

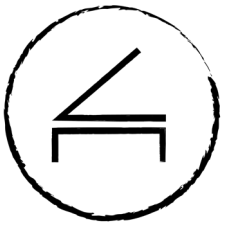
Shostakovich led one of the most complicated and heroic lives in all of classical music. Reflective of the politics of Soviet Russia, and often also defiant of them, Shostakovich's compositions helped shape 20th-century classical music.

The young Shostakovich was a child prodigy. He started piano and composed his first pieces at the age of 9, and was admitted to the Petrograd (later, Leningrad) Conservatory at age 13. His breakthrough career moment came early, at only 19, with the premiere of his [Symphony No. 1](#).

Throughout his career, he walked a tightrope between writing works that could be performed under state censorship (allowed by the government) and works that were blacklisted (not allowed) and made him fear for his life. An example of this is his Symphony No. 10, which shows the cruelty of life under a dictator, yet ends with hope and triumph.

One of the most powerful stories in music history is that of Shostakovich's [Symphony No. 7](#), "Leningrad." The city went through a violent attack by Nazi Germany and its allies. Shostakovich wrote and premiered the symphony 11 months into the assault. Starving, freezing, and under constant threat of bombings, musicians came to play and audiences came to listen, because music gave them hope. The work shows both the horror of the situation they faced and the resilience of the people of Leningrad.

Though he is best known for his symphonies and string quartets, Shostakovich wrote music for more than 30 films. Perhaps his most recognizable work in this genre is the *Romance* from the 1955 action film [The Gadfly](#), which has been used in many productions since the film's release.



# CLIBURN IN THE CLASSROOM



## GABRIELA LENA FRANK

BORN: September 26, 1972

ERA/STYLE: Contemporary Classical

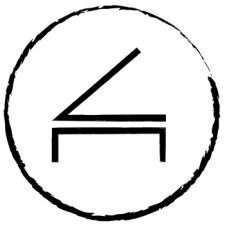
HOMETOWN: Berkeley, California

Despite being born with profound hearing loss, American composer Gabriela Lena Frank has achieved great success as both a pianist and composer. Unlike many other musicians, she did not intend to study music in college. Her original plan was to earn a degree in Russian studies, but a summer program at San Francisco Conservatory of music changed her mind and, eventually, her career. She now holds music degrees from Rice University and the University of Michigan.

A leading voice for multiculturalism in music, Ms. Frank is influenced by her own mixed heritage. Her mother is Peruvian/Chinese, and her father is Lithuanian/Jewish. Her unique and powerful music has been commissioned and performed by most of the major orchestras and music festivals in the United States. She has also been featured in two PBS documentaries: “Peregrinos,” about her residency and work with the Indianapolis Symphony, and “[Compadre Huashayo](#),” the same title as one of her pieces that utilizes entirely indigenous instruments, which you can listen to by clicking on the link.

Ms. Frank won a Latin Grammy® for [Inca Pieces](#), and has been nominated for Grammy awards for her piano playing. In 2020, she received the 25th Annual Heinz Award in the Arts and Humanities for her work “weaving Latin American influences into classical constructs and breaking gender, disability and cultural barriers in classical music composition.” She was also awarded a Guggenheim Fellowship.

Ms. Frank is particularly passionate about using music as a vehicle for social good, bringing performances to schools, hospitals, and prisons. She has also worked with deaf Black students in Detroit who rap in sign language. In 2017, she founded the Gabriela Lena Frank Creative Academy of Music in 2017. This summer academy supports emerging young composers from diverse backgrounds and helps them launch careers. It also fosters public school programs in rural areas outside of Los Angeles where arts programs are scarce.



# CLIBURN IN THE CLASSROOM



## JESSIE MONTGOMERY

BORN: December 8, 1981

ERA/STYLE: Contemporary Classical

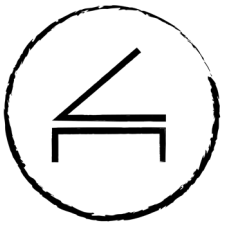
HOMETOWN: New York City, New York

Jessie Montgomery is an American composer, violinist, and educator. She was born in 1981 on the Lower East Side of Manhattan to artistic parents; her father was a professional musician, and her mother was an actress, playwright, and storyteller. Young Jessie began studying violin at the age of 4, at the longest running music school in the country, The Third Street Music School Settlement. After graduating high school, she went on to study violin at Juilliard, then composition for film and multimedia at New York University.

During her freshman year of college, Ms. Montgomery entered and placed second at the Sphinx Competition, which supports the careers of young Black and Latinx musicians. Since then, she has also earned several other awards and grants and is currently the composer-in-residence for Sphinx Virtuosi, the organization's touring ensemble. Her string quartet, the [Catalyst Quartet](#), formed thanks to the support of the Sphinx Organization; she also co-founded the string ensemble [PUBLIQuartet](#).

Ms. Montgomery's music is a blend of many different styles of music, improvisation, and even poetry. She uses her music as a vehicle for social justice and change. One of her most exciting works is [Banner](#), which was commissioned for the 200th anniversary of "The Star-Spangled Banner." The New York Times highlighted this piece in 2014, commenting that it, "daringly transform(s) the anthem...draw(ing) upon American folk and protest songs, and anthems from around the world, including Mexican, Puerto Rican and Cuban, to create a musical melting pot." The New York Philharmonic also selected Ms. Montgomery as one of only 19 female composers to commemorate the centennial of the 19th Amendment, which gave women the right to vote.

Her career is a combination of all of her passions—composing, performing, teaching, and advocacy. She currently holds faculty appointments as composer or artist-in-residence at Vanderbilt, Bard College, and The New School.



# CLIBURN IN THE CLASSROOM



## CECIL FORSYTH

BORN: November 30, 1870

ERA/STYLE: Romantic

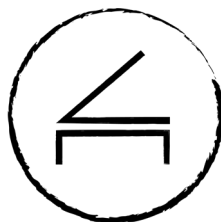
DIED: December 7, 1941

HOMETOWN: London, England

Cecil Forsyth was an English composer, violist, and musicologist. He studied at the Royal College of Music, and as a young professional, played viola in various ensembles across London while establishing himself as a composer. In 1914, he moved to the United States and took a job at the music publishing company H.W. Gray, which would eventually publish his music. His performances then took a new direction, and he mostly appeared on stage in choirs and glee clubs.

Forsyth is best remembered as a composer of viola music. His [Viola Concerto in G Minor](#), which you will hear during our Cliburn in the Classroom visit, is considered the first full viola concerto written by a British composer. He is also known for his [Chanson Celtique](#) for viola and piano.

Apart from composing, Forsyth had a lasting impact through his writing. His book *Orchestration* was especially popular because of his funny insights into the culture of each of the instruments of the orchestra. He also published several books on music history.



# 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.

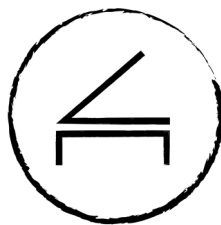
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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.

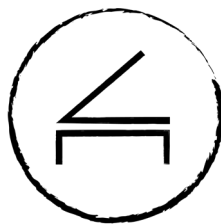
Knowing what to expect made it easy and fun! I hope The Cliburn comes back to my school again next year!



# CLIBURN IN THE CLASSROOM

**THIS IS NOT A VIOLIN! VISUAL SCHEDULE**  
Check the boxes next to the picture when the task is complete.

- |  |  |   |
|--|--|---|
| 1.  Hello!<br><input type="checkbox"/>          | 9.  March/<br>dance<br><input type="checkbox"/> | 17.  Listen<br><input type="checkbox"/>              |
| 2.  Guess<br><input type="checkbox"/>           | 10.  Listen<br><input type="checkbox"/>         | 18.  Go Back To<br>Class<br><input type="checkbox"/> |
| 3.  Listen<br><input type="checkbox"/>         | 11.  Vote<br><input type="checkbox"/>          |   |
| 4.  Hello!<br><input type="checkbox"/>        | 12.  Look<br><input type="checkbox"/>         |   |
| 5.  Play along<br><input type="checkbox"/>    | 13.  Ta-ta!<br><input type="checkbox"/>       |   |
| 6.  Piano + viola<br><input type="checkbox"/> | 14.  Listen<br><input type="checkbox"/>       |   |
| 7.  Sing along<br><input type="checkbox"/>    | 15.  Breathe<br><input type="checkbox"/>      |   |
| 8.  Listen<br><input type="checkbox"/>        | 16.  Orchestra<br><input type="checkbox"/>    |   |



# CLIBURN IN THE CLASSROOM



## INSTRUMENT FAMILY TREE

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

### OBJECTIVE

This activity introduces students to the instrument families of the orchestra and connects them to their own family relationships.

### SPACE AND EQUIPMENT CONSIDERATIONS

Teacher will need speakers and a smart board or projector. Students will need drawing paper and colored pencils, crayons, or markers.

### INTRODUCTION

Open class with a brief discussion: what makes someone part of your family? Some answers could be living in the same house, sharing a name, etc. Transition into the activity by telling students that instruments also have families!

Then introduce the families of the orchestral instruments. An excellent resource to use is the website [Classics for Kids](#), which includes audio examples. After each family, give the students 10 seconds to “air play” their favorite instrument from that group.

### HISTORY LESSON

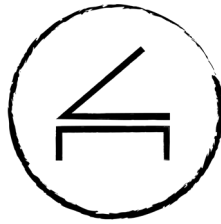
Transition by telling the class that just like people, instruments also change over time. Some examples of early instruments from each family are below.

Strings: [Vielle](#) Woodwinds: [Recorder](#) Brass: [Sackbut](#) Percussion: [Tambourine](#)

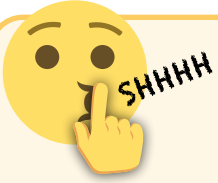
After playing the examples, compare the sounds of the historical instruments with their modern-day counterparts. How do they look and sound the same? How are they different?

### ACTIVITY

Allow 10 minutes of class for the students to create their own family tree. Start at the bottom with a self-portrait, drawing themselves holding their favorite instrument or one they’d like to learn someday. Then grow the branches up and out, drawing and labeling the modern instruments from their favorite instrument’s family. Then include the roots with the “grandparent” instruments. Curious students may use the internet to research and include even more historical instruments on their trees.



# CLIBURN IN THE CLASSROOM



## QUIET CORNER PLAYLIST

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

### OBJECTIVE

Students will use known music terms to better understand musical styles, be able to communicate preferences, and be able to apply the ideas taught in class to their own lives. This lesson plan also provides space for self-reflection and better body awareness.

### SPACE AND EQUIPMENT CONSIDERATIONS

Students will need arms-length space between them for the group activity. They will need pencils and notebook paper for the closing individual reflection.

### MUSIC TO EXPLORE

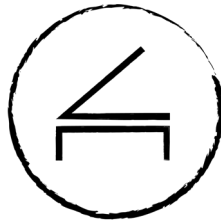
SATIE	<a href="#"><i>Gymnopédie No.1</i></a>
DEBUSSY	<a href="#"><i>Claire de lune</i></a>
PÄRT	<a href="#"><i>Spiegel im Spiegel</i></a>

### INTRODUCTION

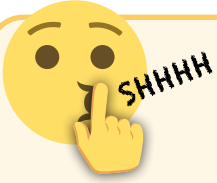
Open class with a short and simple breathing exercise to center. An example is included below, but any others that the teacher and/or class are familiar with will work well. Once the centering activity is completed, transition by telling the students that today they will discover how music can also help us feel calm and peaceful.

#### Balloon Breath Breathing Exercise

- Students sit or stand in a circle
- Inhale slowly through the nose to a count of 4, arms float up and out like blowing up a balloon
- Brief hold at the top
- Exhale slowly through the mouth to a count of 4, arms float down
- Brief hold at the bottom
- Repeat 3–4 times



# CLIBURN IN THE CLASSROOM



## QUIET CORNER PLAYLIST

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

### LISTENING

Once the class is seated, move into the listening portion of the lesson. A recommended playlist is included above. Play the pieces and guide students through a breathing exercise for each (ex. imagine blowing a bubble bigger and bigger). After each piece, ask reflection questions that guide students toward answers using music vocabulary. For example:

- Was the tempo of this piece fast or slow?
- What instruments did you hear?
- What kind of dynamics did it use? Were they constant or sudden?
- Did it sound happy or sad to you? (major/minor key)

After all pieces are played, ask the students what “ingredients” they think a piece of music needs in order to feel calming.

Optional: the teacher can create a class padlet and collect answers on the board to make this portion of the activity individual.

### MOVEMENT

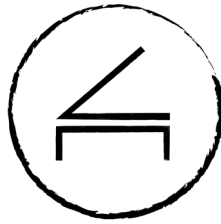
Poll the class to find out what music they listen to when they need to calm down, recenter, and/or focus. Play class-appropriate examples while performing simple movements together in time with the music. Some examples are below.

- Hands move up and down in wave like motions
- Draw wide, slow circles with the arms in the same direction, then opposite directions
- Draw cloud shapes using both hands
- Neck and shoulder rolls
- Forward folds

### REFLECTION

Allow time at the end of class for individual reflection. Using notebook paper and pencils, have students come up with their own plan for calming/centering when needed. This should include their favorite music, and can include breathing or movement exercises like the ones done in class, but can otherwise be very personalized. Include comfort items like stuffies, activities like taking a walk outside, or counting backward from 10.

Gather the worksheets and create a “Quiet Corner” Spotify or YouTube playlist and list of calming ideas to laminate and post in a corner of the music room. Let this corner be the safe, quiet space anytime a student is in need.



# CLIBURN IN THE CLASSROOM



## PASSPORT TO PERU

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

### OBJECTIVE

Through this activity, students will be able to recognize and describe a few of Peru's traditional instruments, using known music terms to describe their sounds and assign them to the appropriate instrument families. It also serves to familiarize them with Peruvian folk music, which inspired one of the pieces/composers on our Cliburn in the Classroom *This is NOT a Violin!* program.

### SPACE AND EQUIPMENT CONSIDERATIONS

Students will need simple materials for building their own instruments such as straws, cardboard tubes, rubber bands, string, glue, and/or small boxes.

### INTRODUCTION

Read the provided biography of Peruvian-American composer Gabriela Lena Frank together as a class. Explain that this is one of the composers they will get to know during our Cliburn in the Classroom visit. Then show Peru on a map using a projector, smart board, or globe. Briefly talk about the Andes Mountains and how music often reflects landscape and the culture of the people who live there.

### LISTENING

After the introduction, use the list below to show examples of instruments used in traditional Peruvian folk music.

[Cajón](#) – A wooden box drum that you sit on to play.

[Charango](#) – A small strummed instrument often made from an armadillo shell

[Zampoña](#) – Panpipes made from bamboo

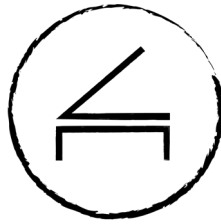
[Quena](#) – A notched flute made of cane or wood

After playing each example above, ask the students the following questions:

- How would you describe the instrument's sound?
- Does it look/sound like an instrument you're familiar with?
- What instrument family do you think this belongs to?

### CREATE

Tell the students to pick their favorite out of the four instruments introduced above. Have them find the closest relative of that instrument in the music classroom (ex. a ukulele for charango, or recorder for the quena). Then, let the students gather the materials needed to build their own version of the instrument and play away!



# CLIBURN IN THE CLASSROOM



## SIGHT AND SOUND STORYTELLING

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

### OBJECTIVE

This multimedia lesson plan gives students the chance to explore how music can tell stories and create imagery, and the ways in which multiple artistic disciplines can work together. It also serves as an introduction to the work of Martín Chambi, whose photos inspired one of the pieces on our program.

### SPACE AND EQUIPMENT CONSIDERATIONS

Students will need access to a camera. This can be on a device such as a phone or tablet, or disposable digital cameras can be purchased. Alternatively, students can look up photos or images on the internet and print. The teacher will need a smart board or projector.

### MUSIC TO EXPLORE

FRANK	<a href="#"><i>Cinco Danzas de Chambi</i> (III. Pasña Marcha)</a>
DEBUSSY	<a href="#"><i>Arabesque No. 1</i></a>
BEETHOVEN	<a href="#"><i>Symphony No. 6 “Pastoral”</i> (II. Szene am Bach)</a>
PRICE	<a href="#"><i>Summer Moon</i></a>

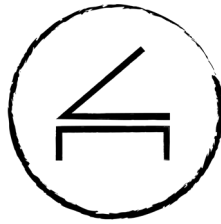
### WARM-UP ACTIVITY

Play short clips from classical pieces that have different sounds and feelings. Some examples are included above, or these can be taken from repertoire introduced in music class throughout the year. While the music plays, show photos, paintings, or various works of art, and ask the students which image they think best matches the music and why.

### INTRODUCTION

Introduce the students to the idea that music is often inspired by visual art, and that both can be used to create an image in your mind or even to tell a story. Read the paragraph below to segue into the main activity:

One of the composers we will hear during our Cliburn in the Classroom visit is Gabriela Lena Frank, and she loves to tell stories through her music. One of her pieces, called *Cinco Danzas de Chambi*, was inspired by a famous Peruvian photographer named Martín Chambi. Chambi took beautiful photos of the people, places, and traditions of Peru nearly 100 years ago. Gabriela looked at his pictures and imagined what they might sound like, then wrote music based on what she saw and felt.



# CLIBURN IN THE CLASSROOM



## SIGHT AND SOUND STORYTELLING

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

### ACTIVITY

Play a movement from *Cinco Danzas de Chambi*; the entire piece is linked above, but only the third movement will be played during our visit. While listening, ask the students to close their eyes and imagine what they see based on what they hear. When the piece finishes, open a discussion as a class. What colors or shapes did you imagine? Was there a person, place, or action? What about the music made you picture that?

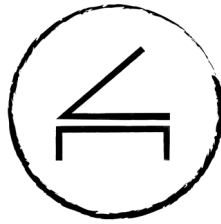
Then, pass out disposable digital cameras (if using) and assign the photo project. Explain that music is like a camera. It can capture a moment, a feeling, or even a whole story! Working either as a whole class, in small groups, or as individuals, allow students to select one piece of music. This can be from the list provided above, from a playlist of class music put together by the teacher, or simply their favorite piece. Allow students to take photos both inside and in the area just outside the school that they think matches the feeling of their piece. If assigned as a project, students can continue listening and taking photos at home.

Print 3–5 photos per group/student and have them make a museum label for their photos and piece. Post a photo gallery in the hallway outside of the music room to display their images.

### BONUS

Let the class become a jury and vote on the best mood match, best storytelling, and other categories!





# CLIBURN IN THE CLASSROOM



## DO YOU WANT TO BUILD A VIOLA?

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

### OBJECTIVE

This activity introduces students to the “middle child” of the string instrument family and encourages collaboration between students to build box violas.

### SPACE AND EQUIPMENT CONSIDERATIONS

There are options to make this activity accessible to all classroom budgets.

Option 1: The StringRise Box Viola Kit, available [here](#). Purchase one per class, or a few to divide classes into small teams.

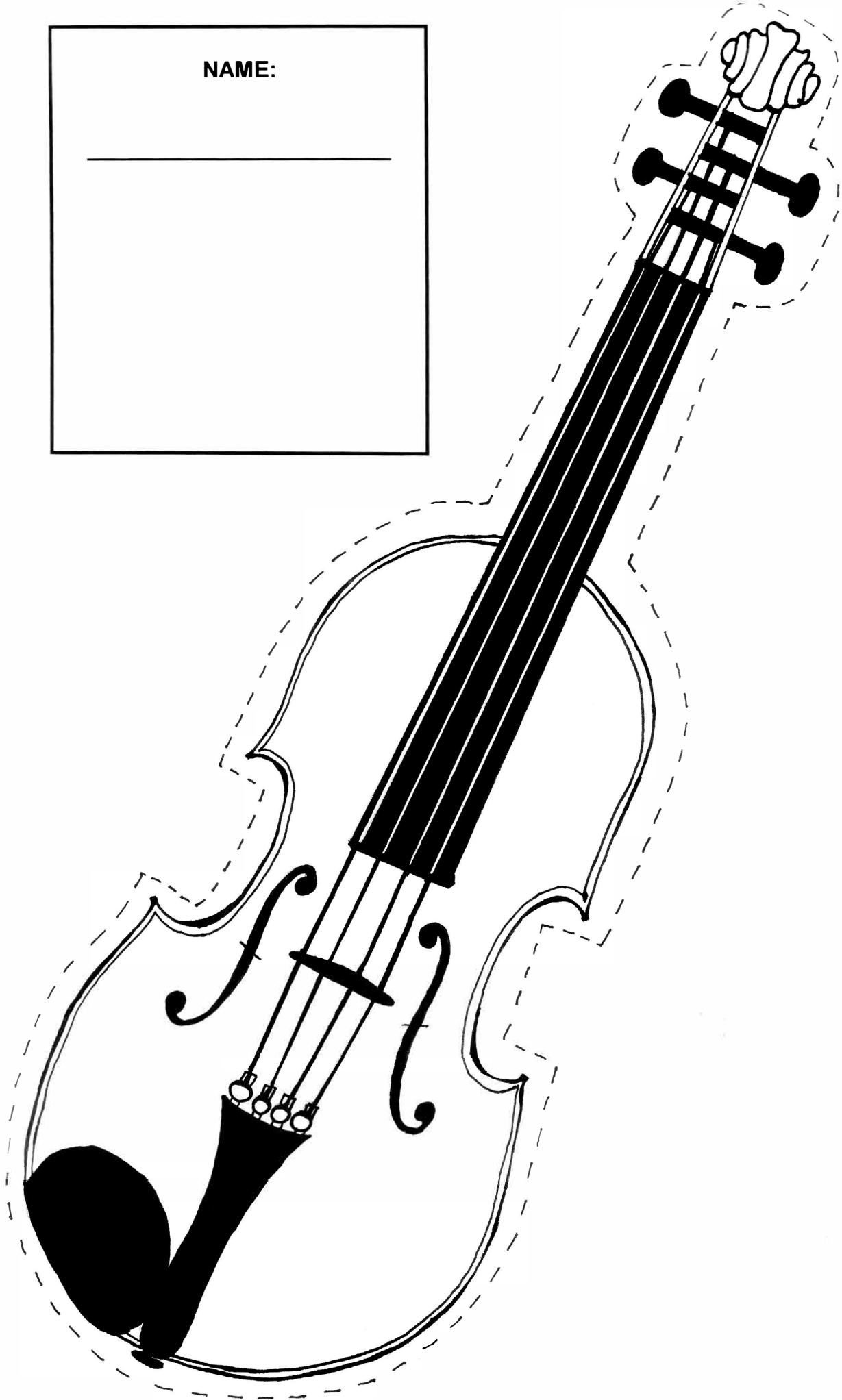
Option 2: The Violinist.com Violin/Viola Cutout (included), empty macaroni, tissue, or regular sized cereal boxes, grocery bag, scissors, glue, and crayons. A pencil can be used in place of the bow. Have parents donate boxes so that each student can be divided into a team of two, or each student can build their own. Instructions for assembly can be found [here](#).

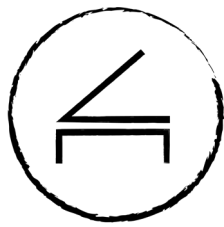
### ACTIVITY

Divide students into teams and follow the instructions to build their own violas. If StringRise box kits are used, the QR code that comes with the kit gives students 11 free online lessons which can be replayed as many times as needed to give everyone in the class the experience!

NAME:

\_\_\_\_\_

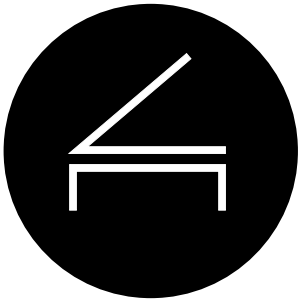




# CLIBURN IN THE CLASSROOM

## THIS IS NOT! A VIOLIN CURRICULUM GUIDE

	Lesson 1: Instrument Family Tree	Lesson 2: Quiet Corner Playlist	Lesson 3: Passport to Peru	Lesson 4: Sight and Sound Storytelling	Lesson 5: Do You Want to Build a Viola?
TEKS Objective					
<b>Elicit/Warm-Up</b> TEKS 6.A, 6.D, 6.E	Class opens with a brief review of the orchestral instrument families.	Students listen to the provided playlist of peaceful music and discuss.	Students research the traditional instruments of Peru and present their findings.	Teacher gives background on the photography that inspired Gabriela Lena Frank's Cinco Danzas de Chambi.	Teacher hands out violin/viola making template and supports small groups or individuals in building their violins.
<b>Foundations: Music Literacy</b> TEKS 1.B, 1.C, 1.D, 2.A, 2.C, 6.B, 6.E	Instrumentation and timbre are reinforced by listening to early music.	Music terms such as dynamics, tempo, and key are reinforced by associating them with those commonly used in music that sounds peaceful.	Instrumentation and rhythm are reinforced as they relate to the traditional style of Peruvian music.	Students are introduced to the idea of narrative and imagery in music.	Students become more familiar with the string instrument family and mechanics of playing the instruments.
<b>Movement based</b> TEKS 3.C, 3.D, 5.A, 6.D	Students explore the basic mechanics of playing each instrument family by "air playing" along with recorded examples.	Students engage in calming activities like tai chi and deep breathing that flow along with appropriate music.		Students "travel" to various locations, either throughout the school or at/near home, to create their own photo series based on a selected piece.	This is a hands-on activity that allows students to create their own box instruments for class and at-home use.
<b>Creative Expression</b> TEKS 3.A, 3.B, 3.D, 4.A	Students draw parallels between their own familial relationships and instrument relationships.	Students brainstorm their own calming methods and create a playlist appropriate for a music class quiet corner.	A craft activity invites students to explore the mechanics of these instruments more deeply as they create their own using everyday objects.	Students express preference for a certain piece and create their own narrative, subject, and imagery around it.	Students utilize one of the free String Rise lessons to learn their first songs on the violin/viola and play along.
<b>Historical and Cultural Relevance, Critical Evaluation and Response</b> TEKS 5.A, 5.B, 5.C, 5.D, 6.B, 6.E, 6.F	Through research and presentation, students learn about early instruments and their sounds, the development of modern instruments.	Students relate music to their own lives by creating a personalized centering plan including music, comfort items, and exercises done in class.	Students broaden their understanding of the similarities and differences of traditional Peruvian instruments vs. western classical instruments and learn more about Peruvian culture.	This multimedia activity builds connections between disciplines and lets students tell their own story in an accessible way through music and photography.	An opportunity to play and learn the fundamentals of the viola gives students the chance to express preferences for future instrument learning.



# 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](#).