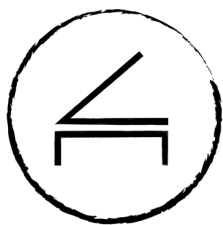


CLIBURN IN THE CLASSROOM



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CLIBURN IN THE CLASSROOM

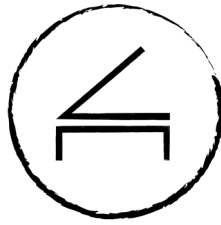
Thank you for sharing some of your class time with Cliburn in the Classroom! The beautiful culture of South America is so unique, and the music from this area is as amazing as its people! We think that's worth celebrating. Discover how musicians past and present have woven their Latin American roots into classical music to create a totally new and yet somehow familiar style.

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 friends with autism, anxiety, or ADHD, or any curious students who could 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 reinforce musical forms through performance of a song in Spanish; give kids the opportunity to perform in a capoeira roda while understanding its historical significance; become gondoliers and row through the canals of Venice; build community in the classroom through Secret Friends; and dance the conga through the halls of the school!

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

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



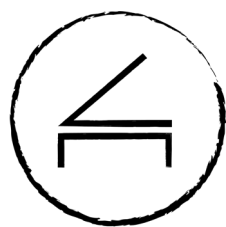
CLIBURN IN THE CLASSROOM

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

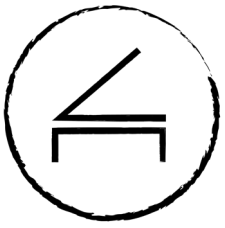


SYNOPSIS

You've heard of Bach, Beethoven, and Mozart...but what happens when composers from other parts of the world bring their own traditions and sounds to classical music? Get ready to row like gondoliers, dance the salsa and conga, and even become part of the Cliburn Kids *Banda* as we play along with our pianist! We'll explore music inspired by the places, stories, and rhythms these composers grew up with—because when we listen closely, we discover something about others and about ourselves.

MUSIC

FRANK	<i>Barcarola Latinoamericana</i>
PONCE	<i>Cuatro Danzas Mexicanas (I. Vivo)</i>
NAVARRO	<i>Son a Papá</i>
CARREÑO	<i>Pequeño vals ("Mi Teresita")</i>
VILLA-LOBOS	"Dansa: Miudinho" from <i>Bacchianas Brasileiras</i>
AGUILA	<i>Conga</i>



CLIBURN IN THE CLASSROOM



MIGUEL DEL AGUILA

BORN: September 15, 1957

ERA/STYLE: Contemporary

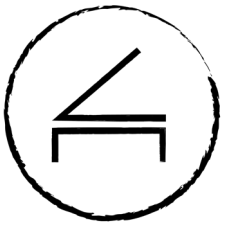
HOMETOWN: Montevideo, Uruguay

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 Barelaz](#), 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



GABRIELA LENA FRANK

BORN: September 26, 1972

ERA/STYLE: Contemporary Classical

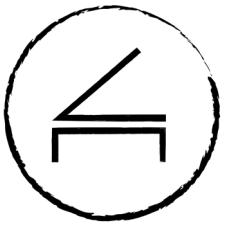
HOMETOWN: Berkeley, California

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



JOHANNY NAVARRO

BORN: October 19, 1992

ERA/STYLE: Contemporary Classical

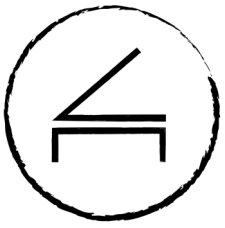
HOMETOWN: San Juan, Puerto Rico

Johanny Navarro was born into a musical family. Her father was a Latin jazz composer, arranger, and pianist who worked out of the family living room. She has fond memories of watching her father play piano and dance, while she and her brothers played clave and sang along. This sparked an intense interest in the sounds of *el Caribe*, which would define her style.

Ms. Navarro graduated with honors from the Libre de Musica High School in San Juan, then continued her studies at the Puerto Rico Conservatory of Music, where she earned a degree in composition. Eventually, she moved to Washington, D.C. to pursue a doctorate at the Catholic University of America.

Ms. Navarro has a huge catalog of works in many categories—symphonies, operas, chamber music—but all are deeply rooted in Afro-Caribbean aesthetics and Puerto Rican culture. Her music is known for its vibrant rhythms and energy, and has been heard all across the United States, Cuba, Mexico, Spain, and France. One of her most noteworthy pieces is the opera titled [*¿Y los Pasteles?*](#) (*And the Cakes?*) Ms. Navarro received a Discovery Grant from OPERA America's Opera Grants for Female Composers to complete the work. She writes music to honor all those who have come before: her legacy and her ancestors.

Today she earns a living as a full-time composer and professor at Universidad Sagrado Corazón. Outside of music, she enjoys gardening, cooking, and going to the beach.



CLIBURN IN THE CLASSROOM



TERESA CARREÑO

BORN: December 22, 1853

ERA/STYLE: Romantic

DIED: June 12, 1917

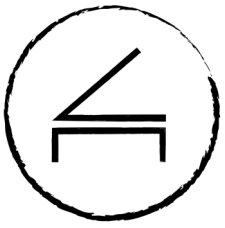
HOMETOWN: Caracas, Venezuela

Teresa Carreño inspired an entire generation of musicians, especially girls, to dream and accomplish big things. Often called the “Valkyrie of the Piano,” she was born in Caracas, Venezuela. Her father was a musician and became her first teacher and, later in life, her manager, booking her daily concerts and tours until the 1870s.

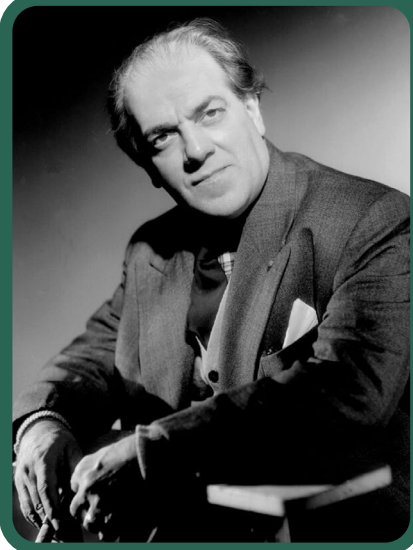
In 1862, the family took young Teresa to New York City to launch the young prodigy’s career, and she gave her debut at 8 years old at Irving Hall. Just two years later, she performed for President Abraham Lincoln at the White House during the height of the Civil War. Lincoln wasn’t the only president she would perform for; near the end of her life, she returned to the United States and also played for President Woodrow Wilson.

In 1866, Carreño moved with her family to Europe to meet some of the most important musicians of the day, such as Liszt, Gounod, and Rossini, with whom she took vocal lessons. She was talented enough as a singer to perform in operas as a soprano, appearing as the Queen in *Les Huguenots* in Edinburgh, Scotland, and Zerlina in Mozart’s *Don Giovanni* in New York. She even became a celebrated orchestra conductor. But her greatest love was always the piano. As a composer, she wrote more than 75 works for piano, voice, choir, and orchestra, and as a performer, she also championed her colleagues’ new works. One of Carreño’s most famous pieces, [Mi Teresita](#), was written for her daughter, and became an encore that she loved to perform often on her tours around the world. You can hear this piece on our Cliburn in the Classroom program, *Rhythms and Roots*.

Carreño was one of the early adopters of recording technology. She recorded more than 40 piano rolls for player pianos, which preserved her performances for future generations to hear.



CLIBURN IN THE CLASSROOM



HEITOR VILLA-LOBOS

BORN: March 5, 1887

ERA/STYLE: Brazilian Classical

DIED: November 17, 1959

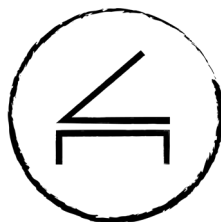
HOMETOWN: Rio de Janeiro, Brazil

Heitor Villa-Lobos was born in March 1887 in Rio de Janeiro, Brazil. Aside from composing, Villa-Lobos was also a conductor, cellist, guitarist, and clarinetist. He is considered the most important and influential composer of Brazilian art music, and is the most well-known South American composer of all time. He wrote over 2,000 different works in his lifetime for a variety of different ensembles, solo instruments, and voice, drawing on both European classical music and traditional Brazilian folk music.

When he was very young, there was a revolution in Brazil that affected the country's government and culture, and which would impact Villa-Lobos' future musical life. As a result, he had no formal training in European classical music or composition beyond a few basic lessons in harmony. His father was a musician and would often have small concerts or gatherings with other musicians in the home. It is said that Villa-Lobos learned music from watching and listening to these evenings from the top of the stairs!

As a young man, he went on a long period of exploration throughout his country, soaking up the traditional folk music played by people all over Brazil. His earliest compositions, mostly for the guitar, are from this time in his life. He also played in a number of street bands and in silent movie houses, adding to the list of diverse influences on his music. Later in his life, he traveled to Europe and met other classical musicians (including famed pianist Arthur Rubinstein) and composers. Villa-Lobos put all of his new ideas together and combined more traditional classical music with the folk music of Brazil and South America that he loved so much.

Towards the end of his life, Villa-Lobos was in high demand as a composer, even writing music for movies. Beyond composition, he also left a huge legacy thanks to his work in music education. He founded a large choir that included people of all social classes in São Paulo, and organized and standardized music in the schools for the city of Rio de Janeiro. His work in music education was some of the most inclusive of the time. Villa-Lobos was so well-known and loved throughout Brazil that when he passed in 1959, his funeral was a country-wide event.



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.

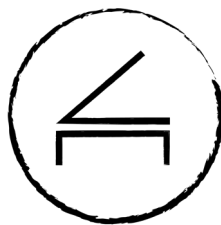
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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!

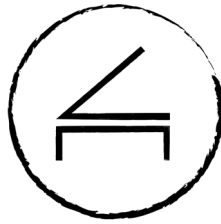


CLIBURN IN THE CLASSROOM

RHYTHMS AND ROOTS VISUAL SCHEDULE

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

- | | | | | | | | |
|----|---|--------------------|--------------------------|-----|---|------------------|--------------------------|
| 1. |  | Hello! | <input type="checkbox"/> | 9. |  | Dance along | <input type="checkbox"/> |
| 2. |  | Gondolier | <input type="checkbox"/> | 10. |  | Banda | <input type="checkbox"/> |
| 3. |  | Row along | <input type="checkbox"/> | 11. |  | Clap along | <input type="checkbox"/> |
| 4. |  | Listen | <input type="checkbox"/> | 12. |  | Listen | <input type="checkbox"/> |
| 5. |  | Song and dance | <input type="checkbox"/> | 13. |  | Go Back To Class | <input type="checkbox"/> |
| 6. |  | Listen | <input type="checkbox"/> | | | | |
| 7. |  | Mountain (Montaña) | <input type="checkbox"/> | | | | |
| 8. |  | Listen | <input type="checkbox"/> | | | | |



CLIBURN IN THE CLASSROOM



MUSICAL FORMS

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

OBJECTIVE

This lesson plan accompanies the Cliburn Kids episodes “[Starts with a B: A-B-A](#)” and “[Pattern Play: The Rondo](#).” Students will be able to aurally identify the basic classical forms of binary, rounded binary, and rondo; the goal is to enhance understanding and engagement with the music by making its structures familiar. These same forms will appear in two of the pieces on our Cliburn in the Classroom Rhythms and Roots program.

MUSIC TO EXPLORE

BACH	Minuet No. 1 in G Major from Notebook for Anna Magdalena Bach (Binary Form)
MOZART	Piano Sonata in D Major, K. 284, (III. Theme and Variations) (theme only – Rounded Binary Form)
MOZART	Piano Sonata No. 11 in A major, K. 331, (III: Alla turca – Allegretto) (Rondo form)
CALABRESE	“ Adiós ” (from the album <i>Short + Fun Spanish Beats</i>)
RUBIO	“ Zapato ” (sung version)

ACTIVITY

Forms are easier to identify with lyrics. Start by explaining binary form, and then dividing the class into two large groups. Teach them the words to “Adiós.” Assign one group to sing “A,” and the other group to sing “B.” Then explain rounded binary form and have the class sing the song again, repeating the A section at the end.

A:

Es hora de decir adiós,

¡Adiós!

Es hora de decir adiós,

¡Adiós!

B:

Con el brazo, con la mano,

con un abrazo nos despedimos hoy

¡Adiós!

Then, explain rondo form. Group A students will be the theme group; divide group B students further into 3 groups (B, C, and D). Have each group sing their assigned lines...

A: Zapato, zapato, zapato marrón

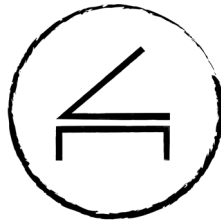
B: Zapato, zapato, zapato y tacón

A: Zapato, zapato, zapato marrón

C: Zapato, zapato, zapato y cordón

A: Zapato, zapato, zapato marrón

D: Zapato, zapato, me lo abrocho yo



CLIBURN IN THE CLASSROOM



MUSICAL FORMS

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

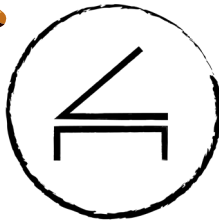
ACTIVITY

Once students are able to identify forms through singing, have them identify forms through listening and movement. Make a circle with all students linking hands. In each of the forms, have them step to the beat in a large, class-wide circle for the “A” themes. For binary and rounded binary, students can break into partners and step to the beat when they hear the “B” theme, and return to the large circle when “A” appears again. For the rondo form, have them follow the leader; let volunteers come up with a small freestyle movement/dance in place for each B/C/D, with everyone returning to the circle for each repeat of “A.”

End class by listening to the classical pieces linked above and see if they can identify what form the piece is in!



Selling Shoes
Diego Rivera
1936



CLIBURN IN THE CLASSROOM

CAPOEIRA BASICS

Grade Level(s): 4–5 | Subject Area: Music, Social Studies

OBJECTIVE

This activity introduces children to *capoeira* (kaa-puh-weh-ruh), an important tradition in Brazil. Students will learn about the history of *capoeira* as a sport, see how the movements are performed, recognize and repeat fundamental rhythms, and learn the first and most basic step – the *ginga*.

MUSIC TO EXPLORE

VILLA-LOBOS [“Dansa: Miudinho” from *Bacchianas Brasileiras*](#) (orchestral version)

SPACE CONSIDERATIONS

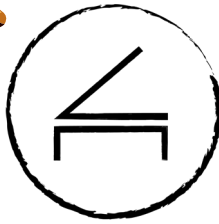
Clear a large circle in the center of the room to act as the Capoeira Circle, called the *roda*. Have students sit in the circle to learn about its history, and then stand to participate in the dance.

BACKGROUND

Capoeira was originally performed by Afro-Brazilian slaves, who would practice it as a form of self- defense. The capoeiristas added music and dance to martial arts to hide the fact that they were practicing fighting moves and defensive strategies. With the signing of the Golden Law in 1888, which freed slaves in Brazil, capoeira moved away from survival and over time became a form of art, expressing the memory of fighting against oppression.

Today, students all over the world practice capoeira as both a physical and social activity. But beyond that, from the study of this martial arts/dance/game, students develop incredibly important skills. Tolerance and self-control are necessary to show restraint, as this can be a contact sport, but the objective is to avoid contact for both players! It teaches the importance of observation, patience, and non-verbal communication, learning when and how your opponent may strike. And perhaps most importantly, it teaches us to treat everyone in our *roda*—our circle—as equals.

The main instruments of capoeira are: the *berimbau*, a wooden bow with a taut cord and a resonating body at the bottom made out of a dried and hollowed out gourd; the *pandeiro*, similar to a tambourine; the *atabaque*, similar to a conga drum; the *agogo*, or cowbell; and the *ganza*, a shaker.



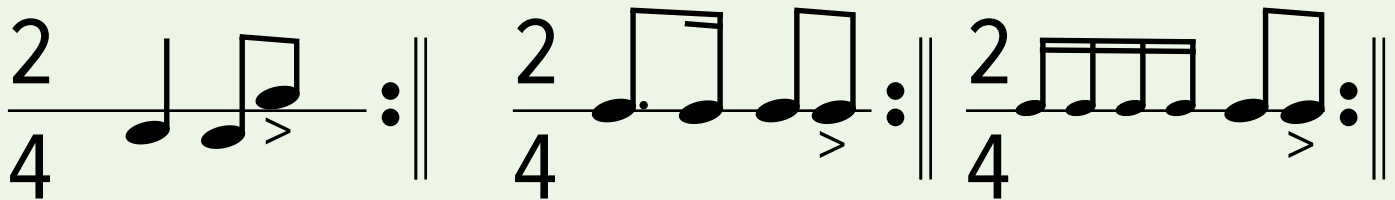
CLIBURN IN THE CLASSROOM

CAPOEIRA BASICS

Grade Level(s): 4–5 | Subject Area: Music, Social Studies

ACTIVITY

Introduce the students to the main *capoeira* instruments listed above using the links provided. There are several demonstrations available on YouTube. Then, have students use similar classroom instruments to form their own *orquestra* (orchestra). Students without instruments can participate by clapping, the same way it would be done in traditional *corridos* (songs). Demonstrate the basic rhythms of capoeira, written out below, and have them repeat back in call-and-response; explain that this is the way the songs of capoeira are performed. The *toque* (beat) of the music determines the energy, style, and speed of play. After each call and response, ask students to describe the style of the game.



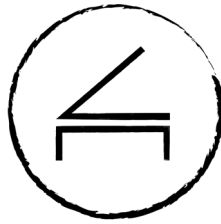
Basic rhythms as taught in the capoeira group FICA-BA.

After students have successfully learned the basic rhythms, lead the group through the *ginga*. A basic step by step is included below; for a visual demonstration, see the [“Monkey See” series](#) under Capoeira – Basics.

- Start from a squat position with the feet parallel and arms in front of the torso, as if holding a ball in front of the chest.
- Step back onto the right foot into a lunge position, while bringing the right hand in front of the face and swinging the left arm back for balance.
- Return to the starting squat position.
- Step back onto the left foot into a lunge position, while bringing the left hand in front of the face and swinging the right arm back for balance.
- Once the moves are mastered, add a beat using the rhythms learned previously in class. Remember the idea is to stay in constant motion, and to stay within the *roda*.

Students can take turns dancing the *ginga* and playing in the *orquestra*. The *orquestra* can determine the pacing of the dance by varying tempos.

Special thanks to Professora Borboleta at Fort Worth Capoeira for her expertise and guidance. Please visit ftwcapoeira.com to learn more, schedule a class, or schedule a detailed and interactive percussion and capoeira demonstration for your school!



CLIBURN IN THE CLASSROOM



GONDOLIERS

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

OBJECTIVE

This lesson plan is a simple history of the gondola and the barcarolle. It is included in the curriculum guide to aid in understanding and appreciation of the opening piece on our program, *Barcarola Latinoamericana*, by Gabriela Lena Frank.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need a printed copy of the included Gondola handout and Gondolier coloring page, one per student, plus colored pencils.

MUSIC TO EXPLORE

FRANK	<i>Barcarola Latinoamericana</i>
OFFENBACH	<i>Belle nuit, ô nuit d'amour</i> “Barcarolle” from <i>The Tales of Hoffman</i>
CHOPIN	<i>Barcarolle</i> in F-sharp Major, op. 60
MENDELSSOHN	<i>Song Without Words</i> in G Minor, op. 19b, no. 6

ACTIVITY

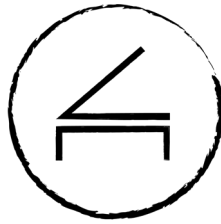
Introduce students to the history of the gondola using the provided handout. Then listen to the pieces above as a class while students color the gondola page (optional). Close by guiding them through a compare and contrast reflection exercise. Some suggested questions are below.

REFLECTION QUESTIONS

- Could you hear the rhythmic rocking of the waves in Frank’s Barcarolle?
- How did she write the waves into the music?
- How did the Frank sound similar to the other barcarolles we listened to in class? How was it different?
- Traditional barcarolles are in 6/8 time, two “big beats” with a triplet feel underneath. Frank used the Latin American sesquiáltera—alternating the pulse between 2 and 3. Did this make the music feel more like the rocking of a boat, or more like a dance?

BONUS

Ask the students to dress up like a gondolier—a simple uniform of black pants, a red and white or blue and white striped shirt, and straw hat. This could be a separate special dress up day for music class or tied into your school’s spirit week.

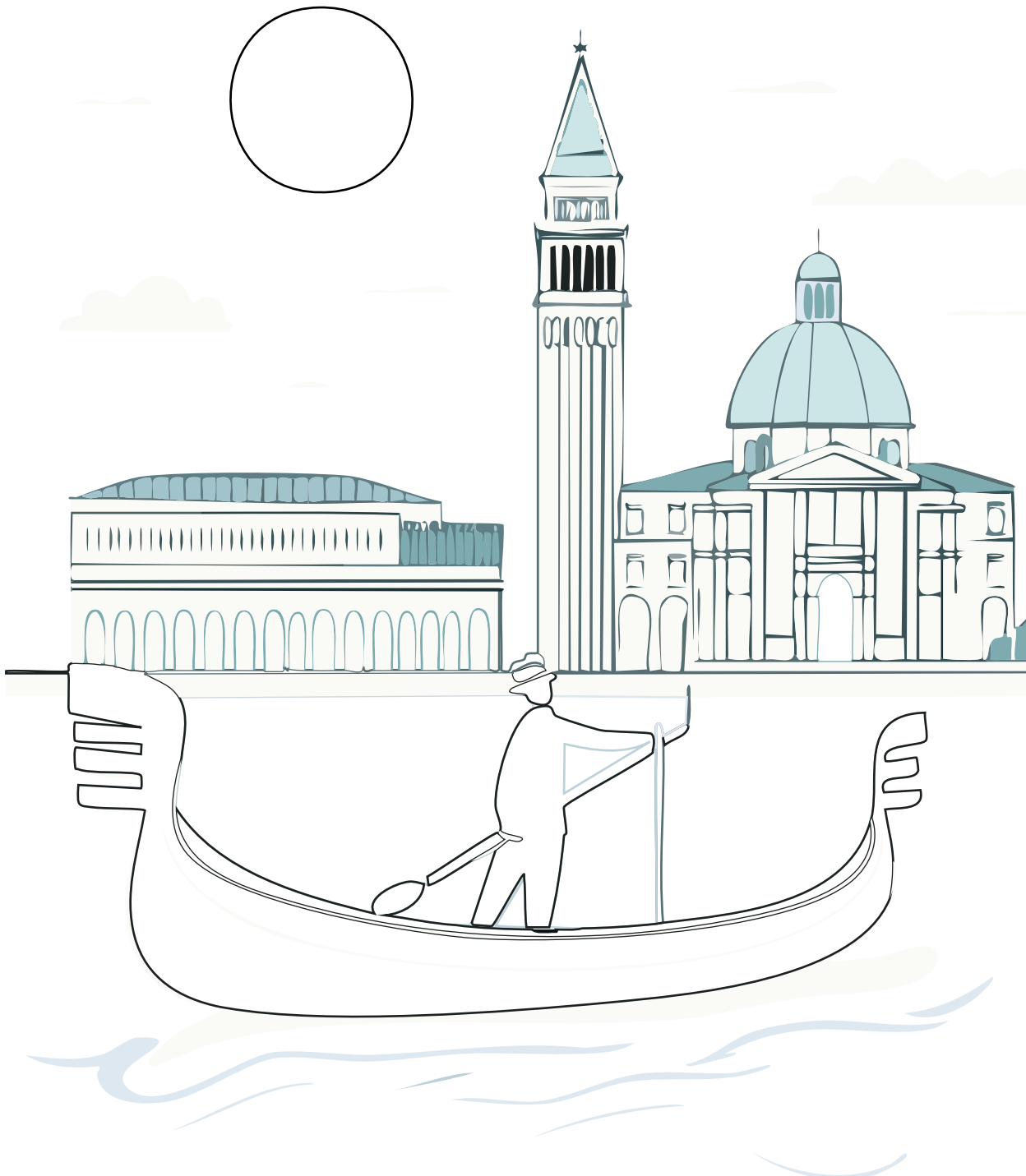


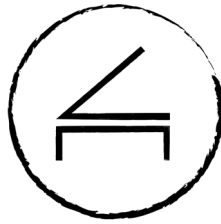
CLIBURN IN THE CLASSROOM



GONDOLIERS

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





CLIBURN IN THE CLASSROOM



GONDOLIERS

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

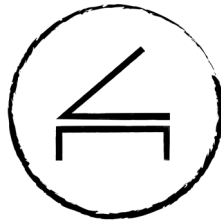
A Brief History of the Gondola

Venice is not only a city, but a collection of 118 islands connected by more than 400 bridges. It has almost 200 canals (a man-made waterway that connects bodies of water to allow boats to pass through). There are no roads, so cars cannot drive through the city. Visitors have to walk or take a boat. *Gondole* (the plural of gondola) have been a means of transportation in Venice since the 11th century. And in fact, the gondola is a boat that doesn't exist anywhere else in the world! The shape and structure of the boat are unique; they are specialized for traveling through the tiny canals of Venice.

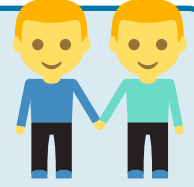
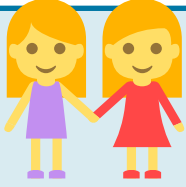
Gondolieri go through intense training. They must pass tests to show that they can swim and row while standing up, much like stand-up paddle boarding. Once they pass these tests, they spend 12–18 months at an “*arte del gondiliere*” school where they take classes in foreign languages, Venetian history and culture, geography, and rowing. This allows them to chat with and entertain visitors from all over the world. Hopeful *gondolieri* have a total of 400 hours of coursework before they are allowed to take the final exam.

Why don't *gondole* flip over even though the gondolier stands on one side? Because the boats are asymmetrical and lean slightly to the right. The weight of the gondolier actually centers them and makes them MORE stable; in fact, each gondola is built according to the body of each individual gondolier. The ornament on the front is called *fèrro*; it serves the double purpose of decoration and counterweight for the gondolier standing at the rear of the gondola.

Gondolieri sing a special song for their passengers called a *barcarolle*. Its rhythms are always in 6/8 time, to feel like the gentle rocking of the waves and gentle stroke of the oars. Many composers throughout history, from Italy and elsewhere, have been inspired to write *barcarolles* into their own music.



CLIBURN IN THE CLASSROOM



AMIGOS SECRETOS

Grade Level(s): 1–5 | Subject Area: Music, Social Studies

OBJECTIVE

In this activity, students participate in a unique holiday tradition across Latin America, *Amigos Secretos*, which helps to foster a sense of community and friendship in the music classroom. Students will dive deeper into the tradition by learning “Amigos” by Enanitos Verdes, the popular song that represents friendship month in Colombia.

SPACE AND EQUIPMENT CONSIDERATIONS

Teachers will need to print copies of the provided *Amigos Secretos* Questionnaire, one per student, plus internet access to play a musical selection. Students will need writing utensils.

MUSIC TO EXPLORE

VERDES

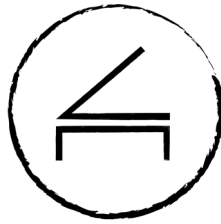
[“Amigos”](#)

No importa el lugar
El sol es siempre igual
No importa si es recuerdo
O es algo que vendrá
No importa cuanto hay en tus bolsillos hoy
Sin nada hemos venido y nos iremos igual

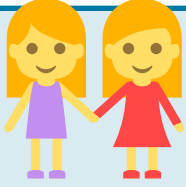
Pero siempre estarán en mí
Esos buenos momentos que pasamos sin saber
No importa donde estas
Si vienes o si vas, la vida es un camino
Un camino para andar
Si hay algo que seconder
O hay algo que decir siempre será un amigo
El primero en saber

No matter the place
the sun is always the same
it doesn't matter if it's a memory
or is it something to come.
It doesn't matter how much is in your pockets today
With nothing we have come and will leave the same.

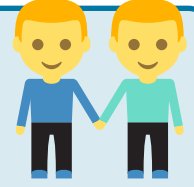
But they will always be in me
those good times we spent without knowing
no matter where you are
if you come or if you go, life is a road
a path to walk.
If there is something to hide
or is there something to say a friend
will always be first to know.



CLIBURN IN THE CLASSROOM



AMIGOS SECRETOS



Grade Level(s): 1–5 | Subject Area: Music, Social Studies

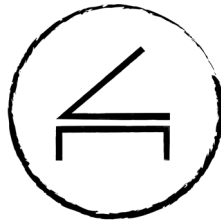
ACTIVITY

Hand out the *Amigos Secretos* questionnaire included in this curriculum guide, one per student. Read the background of the holiday together as a class, then allow time for students to fill out the questionnaire independently.

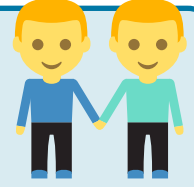
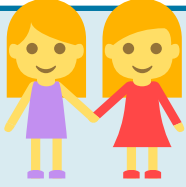
Once the questionnaires have been collected, have students draw names from a hat. This classmate will be their secret friend; give students the questionnaires filled out by the student whose name they have drawn. Every day this week (or over the course of several music classes, depending on schedule), have the students bring a small present for their secret friend, using what they have learned from the questionnaire. Encourage them to get creative; gifts do not need to cost money! Friends can write notes of praise telling their friend what they like about them and what they're good at, or wishing them luck at their next performance/sports tournament, etc. They can put together a collage of their friends' favorite cartoon or animal, or write a song for their secret friend. With the help of a parent, they could bake their secret friend's favorite treat. If they would like to purchase a gift such as candy or fun pencils for class, suggest a maximum amount (\$5) to make this activity accessible for everyone.

During Secret Friend Week, listen to "Amigos" by Enanitos Verdes; a link is included above. Teach the students the song line by line. This can be adjusted to grade level and class time; one stanza, English only for younger grades, entire song in English and Spanish for older grades, etc.

At the end of the week, have a party where students reveal their secret friends by reading their questionnaires. Have the class guess who the person may be before the "big reveal." Wrap up with an in-class performance of "Amigos."



CLIBURN IN THE CLASSROOM



AMIGOS SECRETOS

Grade Level(s): 1–5 | Subject Area: Music, Social Studies

Amigos Secretos Questionnaire

In the United States, we celebrate Valentine’s Day on February 14. In South America, people celebrate not only romantic love, but the unique and wonderful love of friends. In Bolivia, *El Día de Amor y Amistad* (Day of Love and Friendship) is celebrated on July 23. In Brazil, it’s June 12. In Colombia, it’s not only a single day, but an entire month-long celebration in September that culminates on September 18.

“Amigos Secretos” is a lot like the game Secret Santa that we play at Christmas time. You will draw one name from a hat—keep that person a secret until the end! Bring a small and thoughtful gift for your secret friend each music class. We will reveal our secret friends together at the end of the week.

How well do you know your secret friend? Find out below!

Name: _____

My favorite foods are: _____

My favorite animals are: _____

My favorite color is: _____

My favorite sport is: _____

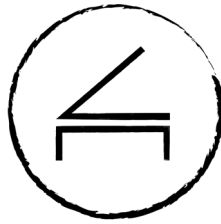
My favorite show/video game is: _____

My favorite book is: _____

My favorite thing to do on the weekend is: _____

One thing I am really good at is: _____

A fun fact about me is: _____



CLIBURN IN THE CLASSROOM



CONGA!

Grade Level(s): 1–4 | Subject Area: Music

OBJECTIVE

This activity combines music and movement to reinforce pulse and rhythm, and celebrates a piece of Afro-Cuban heritage prevalent in pop culture. It also prepares them for the optional dance exit from our Cliburn in the Classroom program!

SPACE AND EQUIPMENT CONSIDERATIONS

Move the chairs out of the way! Students will need plenty of space to form a line, move around the room, and kick. For drumming, classes will need a traditional conga drum and cowbell, or a bucket drum, or any makeshift percussion instrument.

MUSIC TO EXPLORE

[“Ahora es Cuando es”](#) from the album *All Around the World: Latin America*.

This album is specifically for kids and classroom use.

[“Conga”](#) by Desi Arnaz, from the movie *Too Many Girls*.

To be included with a brief history lesson on how conga came to the United States.

ACTIVITY

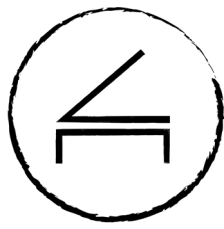
Begin with a short explanation of the history of the conga line: It was brought to Santiago, Cuba, from Africa, where it became a traditional carnival dance. Then it became popular in the United States in the 1930s thanks to two Cuban musicians, pianist Eliseo Grenet and bandleader Desi Arnaz. Because it’s easy to learn and anyone can have fun doing it together, it’s remained popular. The rhythm that we all know as “conga” is really closer to a traditional rumba beat!

Then teach them the rhythm on the conga drum and cowbell, or whatever classroom percussion instruments you have available—4 beats, with the 4th beat entering early (on the 8th note prior to the 4th beat). Each student(s) can take turns being the *comparsa* (the performing musicians) for a few bars.

End with a conga line using either the suggested music above, or one of your own choosing. If desired, you could get more of the school involved by taking the conga line out of the classroom and through the halls.

ALTERNATIVES

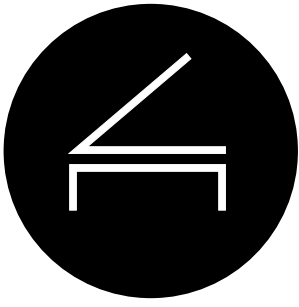
Rather than a full kick, use a smaller toe tap to the side. Students could also place hands on their peers’ shoulders, or keep hands on their own hips to avoid physical contact entirely.



CLIBURN IN THE CLASSROOM

RHYTHMS AND ROOTS CURRICULUM GUIDE

	Lesson 1: Musical Forms	Lesson 2: Capoeira	Lesson 3: Gondoliers	Lesson 4: Amigos Secretos	Lesson 5: Conga!
TEKS Objective					
Elicit/Warm-Up TEKS 6.A, 6.D, 6.E	Watch linked Cliburn Kids' episodes together as a class to introduce binary, rounded binary, and rondo forms.	Students are given a brief history lesson on capoeira.	Students read a brief handout on the history of the gondola.	Students individually fill out a questionnaire about their favorite things to be shared with their secret friend.	Students research various Cuban band leaders.
Foundations: Music Literacy TEKS 1.B, 1.C, 1.D, 2.A, 2.C, 6.B, 6.E	The musical forms of binary, rounded binary, and rondo forms are introduced and reinforced through singing popular Spanish songs for kids.	Students learn three basic rhythms used in capoeira, and echo play in a capoeira style drum circle.	Through listening and movement, students will understand the rhythms that create a traditional barcarolle.	The class learns the popular song "Amigos," traditionally sung in Colombia during the friendship month of September. Lyrics are provided in both English and Spanish.	Rhythm and meter are reinforced through a conga dance/beat.
Movement based TEKS 3.C, 3.D, 5.A, 6.D	Once forms are understood, creativity is encouraged through freestyle movement - students make their own dance associated with the pattern.	Students learn the basic moves of capoeira and perform in the class circle.			Students form a conga line and dance to music of the same style.
Creative Expression TEKS 3.A, 3.B, 3.D, 4.A		Performance based movements and percussion play.	Students are encouraged to dress up as gondoliers!	Students perform "Amigos" together to celebrate the end of Friendship Week and the unveiling of their secret friend.	Performance based dance.
Historical and Cultural Relevance, Critical Evaluation and Response TEKS 5.A, 5.B, 5.C, 5.D, 6.B, 6.E, 6.F	Class ends by listening to standard pieces of classical piano music to challenge the students to identify the form.	By learning about the background of this important dance/musical style mixed with martial arts, students gain a greater understanding of music's role in culture, communication, and survival.	The activity compares and contrasts a traditional barcarolle with the sesquialtera used in Frank's Barcarola Latinoamericana.	Students participate in a traditional Colombian celebration of friendship, which also serves as a community building activity for the whole class.	



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](#).