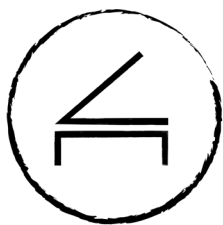


CLIBURN IN THE CLASSROOM



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CLIBURN IN THE CLASSROOM

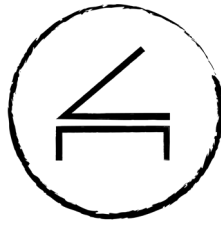
Thank you for sharing some of your class time with Cliburn in the Classroom! At a time when kids are under more academic and social pressure than ever before, it's important to find ways to create joy. There's no better way to do that than with laughter, and no better place than in the music room!

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

The lesson plans inside have lots of opportunities to move, imagine, and create. They'll use laughter to reinforce the major scale; pop balloons to practice ear training; discover some quirky instruments; perform for the class in a round of Name That Tune; and have a release party for their first class album.

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 clients outside of the Cliburn, including in between our 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.

Does the piano have to be on a stage/where can we host the program other than an auditorium?

A stage is not required! We would like to utilize a stage when possible, but can do so only if there is a ramp to deliver the piano. We can set up anywhere that is convenient and 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.

How much space does the piano need?

Our piano is a model O, a 6ft. Steinway baby grand that fits into small living rooms. It can fit in a corner of the room that the performance will be hosted in until Cliburn staff arrives to set up.

Do I need to have middle bars removed from the doors before delivery/rearrange the space for piano delivery?

You do not need to remove middle bars from doors or rearrange the room for the piano to get in. The piano is delivered on its side with the legs removed, so it fits into any standard sized doorway. You also do not need to remove cafeteria tables or other items before delivery. Click here to watch a short video of the entire process start to finish.

Will the piano delivery interrupt planned gym activities/lunch schedules?

No, the piano can be set up without interrupting your school's planned activities. PE can proceed as normal with the piano in a corner of the room, leaving the entire floor space open for classes and/or lunch lines. Kids find it fascinating to watch the piano being put back together! We only ask that no food or drinks be placed on the instrument.

What time will the piano be delivered to my school?

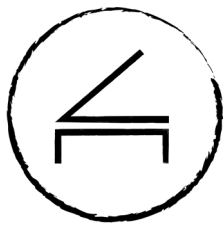
If you have a morning program, the piano will arrive either on the morning of the performance, approximately 45 minutes before our scheduled start time (most common), or in the afternoon of the day before, prior to school dismissal (districts far from Fort Worth). If you have an afternoon program, it will arrive after our morning program has concluded, between approximately 10:30am–12:30pm, depending on location. Metroplex Piano Moving will be in touch with your school's office staff directly if there are any issues with delivery, or if it will need to be delivered/picked up outside of these times. Please note that Cliburn staff cannot provide exact times for the piano delivery.

Can we change the location of the program after the piano has been delivered?

Once the piano is delivered, the program must take place in the room in which it is set up.

Cliburn staff will arrive 30 minutes prior to the start of the program. The piano has wheels, so we can move the piano around in the same room, but we do not have the equipment needed to safely move the piano to another location in the school.

If there are any issues, please contact **Nicole Paglialonga** directly at npaglialonga@cliburn.org.



CLIBURN

IN THE CLASSROOM presents



SYNOPSIS

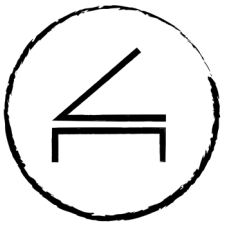
They say laughter is the best medicine! In a time when kids are under more academic and social pressure than ever before, it's important to remember to just have FUN! Music, laughter, and teamwork remind us how to be good citizens and friends. This program introduces kids to witty pieces of classical music, engages their imaginations, and shows how even serious composers let loose once in a while.

MUSIC

HAYDN–ALKAN	Symphony No. 94 in G Major “Surprise”
HIROMI	<i>The Tom and Jerry Show</i>
RAMEAU	<i>La Poule</i>
BACH, P.D.Q.	<i>The Short-Tempered Clavier</i> (VI. E-Flat Major)
KIRCHER	<i>Gold Coin Variations</i>
POULENC	Sonata for Four Hands (I. Prelude)
KABALEVSKY	<i>Comedians’ Galop</i>

RELATED VIDEOS

Cliburn Kids [“Humor in Music”](#)



CLIBURN IN THE CLASSROOM



FRANZ JOSEPH HAYDN

BORN: April 1, 1732

ERA/STYLE: Classical

DIED: May 31, 1809

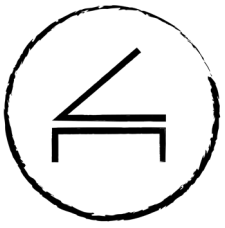
HOMETOWN: Rohrau, Austria

Franz Joseph Haydn was born in Austria in 1732. His family loved music, even though they were not professional musicians. When Haydn was only 6 years old, his parents noticed he had strong musical talent. They sent him to live with a relative near Vienna, the major musical center of Europe, so that he could study. When he was 8 years old, Haydn joined the famous boys' choir at St. Stephen's Cathedral in Vienna. He sang there for nine years and learned a great deal about music while performing in the cathedral. He also practiced instruments and began to develop the skills that would later make him a great composer.

As a young adult, Haydn worked as a music director for Count Morzin and later for Prince Esterházy, both wealthy noblemen. At the prince's palace, Haydn led an orchestra for nearly 30 years. He wrote music, directed performances, hired musicians, and helped plan entertainment for the court. Because he worked with such talented musicians, he was able to try new ideas and become a more creative composer. One of his famous musical friends was Wolfgang Amadeus Mozart, who admired his work, and Haydn even taught Ludwig van Beethoven for a short time.

Later in his life, Haydn traveled to London, England, where he became very popular. He wrote new symphonies and performed for large audiences who loved his music. He composed a huge amount of music during his life, including more than 100 symphonies. He was known for being warm and friendly and having a cheerful disposition. He was given the nickname "Papa Haydn" because he was so kind and friendly to younger musicians.

Haydn also liked to surprise listeners with playful musical tricks. One of his most famous works is Symphony No. 94 "Surprise," which includes a sudden loud chord meant to startle the audience. This is featured on our Cliburn in the Classroom program *Laugh Out Loud*. Franz Joseph Haydn is remembered today as one of the most important composers of the Classical period, and his music is still performed and enjoyed all over the world.



CLIBURN IN THE CLASSROOM



HIROMI UEHARA

BORN: March 26, 1979

ERA/STYLE: Jazz

HOMETOWN: Hamamatsu, Japan

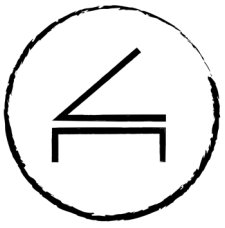
Known only by her first name, Hiromi is a Japanese jazz pianist and composer known for her exciting performances, virtuoso piano skills, and bubbly stage presence. Her music combines many styles, including jazz, classical music, progressive rock, and stride piano. She also plays different keyboards and synthesizers to create unique sounds. Rather than giving her music a label, Hiromi prefers to let audiences decide for themselves what they hear.

Born in Hamamatsu, Hiromi began playing the piano when she was 6 years old. Two years later, her teacher introduced her to jazz. She worked hard and quickly became an in-demand musician. At age 14, she made her solo debut with the Czech Philharmonic Orchestra. When she was only 17, she performed with jazz legend Chick Corea.

Before becoming a full-time performer, Hiromi wrote advertising jingles for Japanese companies, including the car manufacturer Nissan. In 1999, she moved to the United States to study at Berklee College of Music in Boston.

Hiromi released her first album, *Another Mind*, in 2003. The album sold more than 100,000 copies in Japan. In 2011, she won a Grammy® Award for Best Contemporary Jazz Album as a member of the Stanley Clarke Band. That same year, she was named Best Jazz Act at the Boston Music Awards.

Today, Hiromi performs at festivals and major events around the world, including the opening ceremony of the 2020 Tokyo Olympics. Through her creativity, energy, and love of music, Hiromi continues to engage audiences everywhere.



CLIBURN IN THE CLASSROOM



DMITRI KABALEVSKY

BORN: December 17, 1904

ERA/STYLE: 20th Century Classical

DIED: February 14, 1987

HOMETOWN: St. Petersburg, Russia

Dmitri Kabalevsky was born in St. Petersburg, Russia. His father was a mathematician and hoped his son would follow in his footsteps. But Dmitri loved music, poetry, and painting instead. By the time he was 6 years old, he taught himself to play the piano by ear, without reading music.

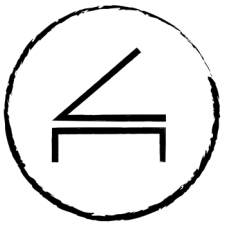
In 1917, the Russian Revolution broke out, so the Kabalevsky family moved to Moscow. There, Dmitri finally began taking formal piano and composition lessons. Even though his father did not want him to become a musician, Dmitri later enrolled at the Moscow Conservatory to study music. To help earn money, he worked as a piano player in movie theaters during silent films.

As a composer, Kabalevsky wrote many pieces for the piano. He especially liked writing music for children to learn and enjoy. One of his most famous works is a suite called [30 Pieces for Children](#), which is based on Mother Goose rhymes. He also wrote a fast and flashy [Violin Concerto](#) that is often the first advanced concerto for serious students. His [Comedians Suite, op. 26](#), part of which is featured on our Cliburn in the Classroom program *Laugh Out Loud*, was written for a play at the Central Children's Theater.

Kabalevsky believed strongly in music education. He wrote a book called *Music and Education: A Composer Writes about Music Education*. He also helped lead teaching groups and received many awards from the government for his work.

Aside from performing, teaching, and writing music, Kabalevsky worked as a musical ambassador. He traveled to other countries as part of the Soviet Committee of the Defense of Peace, where he worked to build friendships between nations through music.

In the composer's own words, "We should never for an instant forget our main purpose, which is to interest our audience in music, to emotionally fascinate them, to infect them with our love of music."



CLIBURN IN THE CLASSROOM

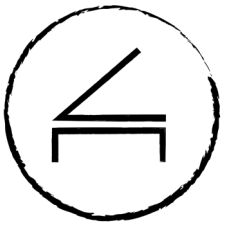


KEIKO KIRCHER

Dr. Keiko Kircher teaches physics at the University of Illinois Urbana-Champaign. She is currently working toward a second doctorate in atmospheric sciences, which is the study of the Earth's weather systems and climate. She likes to make her physics classes fun by adding music to her lessons. For example, she imagines the composer Mussorgsky being pulled by a string wrapped around a spinning ball while he looks at paintings in a museum.

Keiko started learning music by playing an electric organ, called an “electone” in Japan. When she was 19 years old, she switched to playing the piano. Today, Keiko enjoys entering amateur piano competitions. She won first prize at the Piano Bridges International Piano Competition in Russia in 2017, and twice participated in the Cliburn International Amateur Piano Competition. These experiences give her a way to enjoy life differently and encourage her to learn and polish new music for performance. She also likes meeting and getting to know other musicians.

Another hobby Keiko loves is training dogs. Her dog, Neutrino, knows more than 100 commands and holds an elite-performer level Trick Dog title through American Kennel Club. She has even learned how to play the piano!



CLIBURN IN THE CLASSROOM



P.D.Q. BACH A.K.A. PETER SCHICKELE

BORN: July 17, 1935

ERA/STYLE: Classical Parody

DIED: January 16, 2024

HOMETOWN: Ames, Iowa

P.D.Q. Bach is an imaginary composer created as a joke by real musician Peter Schickele.

Schickele was a serious music student. He played the bassoon, studied at The Juilliard School, and later even taught there. Even though he was trained in classical music, he also loved making people laugh. What started as a living-room joke among friends turned into a 50-year career of comedy concerts, in which Schickele pretended to “discover” a forgotten member of the Bach family named P.D.Q. Bach.

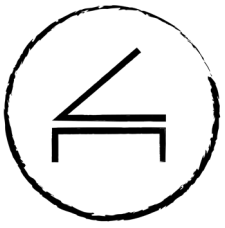
P.D.Q. Bach is a parody name. Many real members of the Bach family had three initials like C.P.E. Bach; it also stands for “pretty darn quick,” which matches the often fast and always silly music. In the backstory created by Schickele, P.D.Q. Bach is called the “21st and worst” of Johann Sebastian Bach’s 20 children. His music is said to be made from stolen tunes from other composers, which Schickele jokingly called “manic plagiarism.”

The character even has a funny birthday: April 1st, April Fools’ Day. That is also the birthday of the real composer Sergei Rachmaninov. The joke was only meant for one of them.

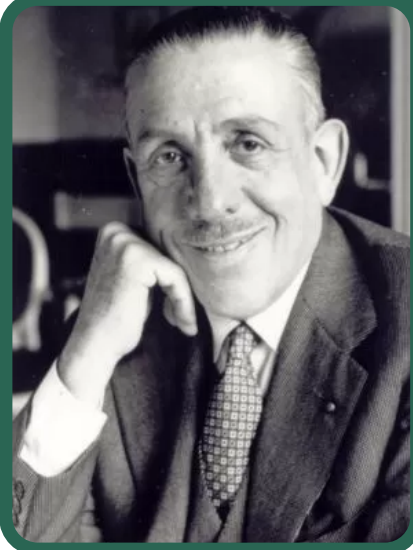
Schickele’s P.D.Q. Bach concerts mixed real musical styles from the Baroque and Classical periods with slapstick comedy, puns, and fake “music research.” He also invented silly instruments for P.D.Q. Bach, like a left-handed sewer flute and a “pastaphone” made from uncooked noodles. The shows were very popular and often sold out, even after so many decades.

Some of his greatest hits include [*The Unbegun Symphony*](#), [*The Short-Tempered Clavier*](#), [*My Bonnie Lass She Smelleth*](#), and [*Hansel and Gretel and Ted and Alice*](#).

Because the concerts were full of jokes and engaging music, they were wildly successful. Schickele’s recordings of P.D.Q. Bach’s music won four Grammy® Awards. The Golden Anniversary Concert was held at Carnegie Hall in 2015, which was the last time Schickele or his alter-ego performed on stage.



CLIBURN IN THE CLASSROOM



FRANCIS POULENC

BORN: January 7, 1899

ERA/STYLE: Neoclassical

DIED: January 30, 1963

HOMETOWN: Paris, France

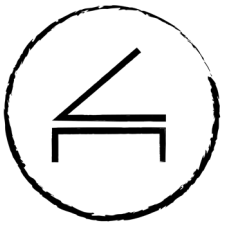
Francis Poulenc was born in Paris, France, in 1899. His father was a successful businessman, and his mother loved music and played the piano. She gave Francis his first piano lessons when he was 5 years old. Even though he showed great musical talent, his family wanted him to work in the family business instead of going to music school. Francis continued to practice and take lessons in his free time. As a teenager, he decided that he wanted to become a composer and write his own music.

In 1917, some of Poulenc's songs were performed in public for the first time. The songs were written for a baritone voice with a small group of instruments, and were based on poems from Liberia. Unfortunately, the singer suffered from devastating stage fright and refused to go on, so Poulenc stepped in and sang the songs himself.

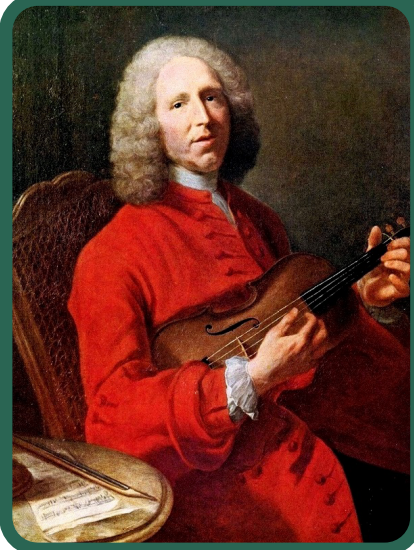
During World War I, Poulenc worked in national service in Paris. He still found time to compose music and wrote [*Trois Mouvements perpétuels*](#) during this time. The piece was very successful and earned him praise from many people around the world. He was only 19 years old and had never taken a formal composition class.

In the 1920s, Poulenc became friends with the composer Erik Satie. Satie invited him to join a group of French composers called "Les Six." The group enjoyed jazz, popular songs, humor, and dance music. They wanted to create something different from the serious and formal Romantic music that had been popular before.

People often described Poulenc as both a "bad boy" and a "monk." Some of his music was playful and full of catchy melodies, while other pieces were religious, reverent, and thoughtful. Poulenc developed his own musical style with colorful melodies, surprising harmonies, and unusual combinations of instruments. Throughout his life, Poulenc wrote music for almost every instrument and type of performance, including ballets and operas. Today, Francis Poulenc is remembered as one of France's most important composers.



CLIBURN IN THE CLASSROOM



JEAN-PHILLIPPE RAMEAU

BORN: September 25, 1683

ERA/STYLE: Baroque

DIED: September 12, 1764

HOMETOWN: Dijon, France

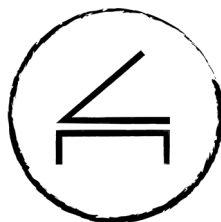
Jean-Philippe Rameau was born in Dijon, France and baptized on the same day. His father was a church organist, and his mother was the daughter of a notary. Rameau was surrounded by music from the very beginning. He learned music before he could even read or write words.

As a boy, he attended a Jesuit school but did not always behave well there. He often interrupted class by singing. Even though his father wanted him to study law, Rameau clearly cared more about music. He followed his passion and went to Italy to study violin and organ.

After his studies, Rameau worked as a traveling musician. He also began writing music and books about music theory and harmony. He became known both as a composer and a musical philosopher. Even though he did not begin writing operas until he was almost 50 years old, Rameau eventually became one of the most important French opera composers of his time. His first opera, [*Hippolyte et Aricie*](#), immediately received a lot of attention. People saw it as the most important French opera since the time of Lully, who lived and work just before Rameau. But it also caused disagreement. Some people liked Rameau's new style, while others preferred the older style of Lully.

Rameau was a very private person. Even his wife did not know much about his early life. He was tall and thin, with a loud voice. People found his handwriting and speech hard to read and understand, which made it difficult to write about him. Because he mostly kept to himself, his biography focuses mainly on his work rather than his personal life.

Unlike many composers of his time, Rameau lived a long life. He lived to be 81 years old. Even in his later years, he kept writing music, though he created less than before. A few months before he died, he was made a knight. But this did not change his simple lifestyle. He preferred to remain humble, and stayed in the same home, kept the same furniture and clothes, and owned only one pair of shoes.



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 quietly 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.

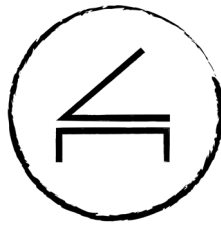
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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 know that watching a concert is different than watching sports, so I show my thanks in a different way.

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 makes it easy and fun! I hope The Cliburn comes back to my school again every year!



CLIBURN IN THE CLASSROOM

LAUGH OUT LOUD VISUAL SCHEDULE

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

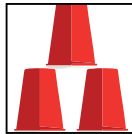
1.  Hello! ☐

6.  Gold Coin ☐

2.  Listen to music ☐

7.  Piano Battle ☐

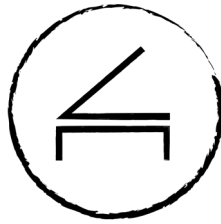
3.  Tom & Jerry ☐

8.  Cup Stack ☐

4.  Chicken ☐

9.  Go back to class ☐

5.  Star ☐



CLIBURN IN THE CLASSROOM



LAUGHING SCALES

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

OBJECTIVE

This lesson reinforces solfege and pitch identification through the use of laughter yoga, adapted for the music classroom. If clarity is needed for this activity, watch this [video](#).

SPACE AND EQUIPMENT CONSIDERATIONS

Enough space is needed for students to safely move.

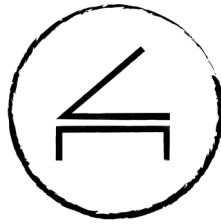
MUSIC EXPLORE

ARLEN

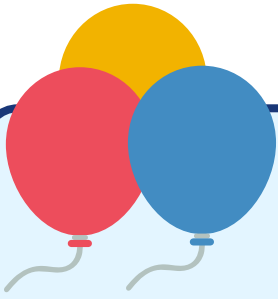
[The Merry Old Land of Oz](#)

ACTIVITY

1. As the class enters, play the song above and encourage students to laugh along with the chorus. Then open class with any routine vocal/scale warm-ups.
2. Assign a gradual climbing movement to each pitch of the major scale—the lowest squat position for the bottom “do,” and the highest tip-toe position for the top “do.” Sing through the scale using solfege syllables first, both ascending and descending. Hand signs can be added for those classes that are familiar.
3. Repeat the activity but this time with pitched laughter rather than solfege syllables. For the lower pitches, try to use deep belly laughs. As the scale ascends, move into chest laughs, then into head laughs for the top pitches. Encourage creativity—laughs can be any syllable (hohoho, hehehe, hahaha) and include silly faces.
4. When the class has assigned a laugh to each pitch of the scale, combine it into a full ascending and descending laughter scale with the climbing movements described above. Older grades can do this activity with minor and pentatonic scales as well.
5. Allow time for students to quiet themselves after this activity; spontaneous and chaotic laughter is guaranteed! The music above is a great choice for this purpose. Allow them to march around the room in time and laugh along to recenter their focus.



CLIBURN IN THE CLASSROOM



BALLOON INTERVALS

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

OBJECTIVE

This lesson reinforces pitch identification, intervals, and ear training using a multi-sensory approach.

SPACE AND EQUIPMENT CONSIDERATIONS

Dozens of balloons in seven colors and a set of colored/numbered dice such as [these](#) are needed for this activity. Some set-up work is needed to prepare for this lesson. On one side of the room, set up a major scale using the balloons. Each pitch of the scale should be represented by a different color; write the represented note on the balloon, and set them up in a line in ascending order to act as a visual aid. On the other side of the room, fill and scatter all of the remaining balloons. Be sure to leave enough space for students to run back and forth across the room.

MUSIC TO EXPLORE

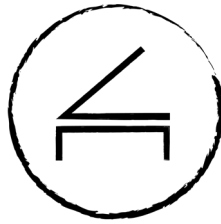
ELLINGER [Balloon Pop Polka](#)

ACTIVITY

1. To play this game, students roll the dice to randomly select a color and a number. First, they find the pitch of the scale that corresponds to that color using the balloon scale for reference. The number on the dice represents the interval distance from the note; for example, 3 would be a major third, 4 would be a perfect fourth, etc. Depending on grade level and musical fluency, this interval can be above or below the given pitch.
2. Have the student run to the opposite side of room where the balloons are scattered and pop the color balloon that corresponds to the correct interval. For example, if C is represented by green balloons, and E is represented by blue balloons, any student who rolled a green 3 would have to find a third above the note C, then run to the opposite side of the room and pop a blue balloon.

ALTERNATIVES

1. For more experienced classes and/or for ear training, have students sing the interval before popping the balloon.
2. Try solfege instead of written pitches!
3. For a quieter approach, have students blow up the corresponding balloon rather than popping them.
4. Boomwhackers can be used in place of balloons.



CLIBURN IN THE CLASSROOM



NAME THAT TUNE!

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



OBJECTIVE

Students refine their performance and audience skills and reinforce music reading and fluency by playing a game of Name That Tune! using recorders.

SPACE AND EQUIPMENT CONSIDERATIONS

A music stand, a printed version of the “Easy Songs for Recorders” packet, a kitchen or sand timer, and classroom recorders are all of the equipment needs for this activity. However, students will need to have successfully passed recorder curriculum in order to enjoy this game.

To prepare, print the sheet music from the “Easy Songs for Recorders” packet, found on the Dynamic Music Room Website. There should be one sheet per song, so that no student can see the next piece on the list. Decide in advance how much time each team gets to name the tune; younger classes can have more time, and older classes less to make this more challenging.

MUSIC TO EXPLORE

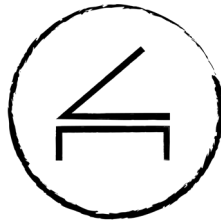
VIVALDI Recorder Concerto in C Minor, RV 441

ACTIVITY

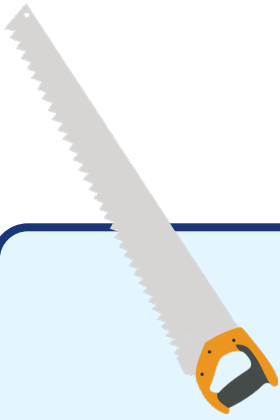
1. Divide the class into two teams, A and B. Place a music stand at the front of the classroom, and place one song from the packet on it. Then, select one member from Team A to come to the front of the room and play the song on recorder. The title of the song should NOT be read to the class. Encourage good audience etiquette—they will need to listen carefully! If the other members of their team can correctly name that tune within the allotted time, they score a point. The team with the highest number of points by the end of class wins.

Note: As an alternative to sightreading in class, assign each student one piece from the packet to take home and practice. Remind them not to share the titles of the pieces or what they are playing with their classmates!

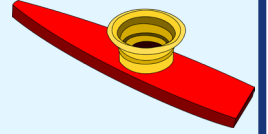
2. After the performance, listen to the Vivaldi Recorder concerto referenced above to demonstrate the recorder as a serious concert instrument.



CLIBURN IN THE CLASSROOM



FUNNIEST INSTRUMENTS



Grade Level(s): 2–4

Subject Areas: Music, Language Arts, Math

OBJECTIVE

This lesson reinforces instrument families and music history by determining the world's funniest instruments, both past and present.

SPACE AND EQUIPMENT CONSIDERATIONS

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

MUSIC TO EXPLORE

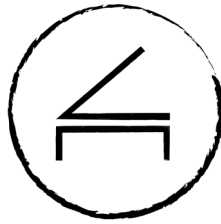
HIRSCH	Concerto Gross: A Concerto for Three Kazoos
PUCCINI	O Mio Babbino Caro (version for saw by Katharina Micada)
DEBUSSY	Claire de Lune (version for theremin)
GABRIELI	Beata es virgo (version for cornett and sackbut)
GOSLIN	Slide Whistle Solo

ACTIVITY

1. Write a list of instruments to be researched on the whiteboard. Suggestions above include the kazoo, saw, theremin, slide, sackbut, and slide whistle, but feel free to include additional options. Then allow students time to listen to these instruments, either independently or as a class.
2. Take a vote to see which instruments the students found most hilarious. Divide them into research teams according to their preference (one group of students per instrument) and have them research their selections and create a report on their findings. Information should include instrument family, technique required to play it, movies or recordings where the instrument has been featured, etc.

BONUS

1. Have students print pictures and write brief descriptions of the instruments to create a class bulletin board.
2. To combine music and math, have students make a bar graph of their funniest instrument rankings.
3. Find ways to incorporate some of these unique instruments at your next school concert!



CLIBURN IN THE CLASSROOM



LAUGHTER REMIX

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



OBJECTIVE

This lesson incorporates music, laughter, and technology for a class album production project.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need a school-issued Chromebook or iPad loaded with Garage Band, Lab Band, or other mixing app, as well as internet access.

MUSIC EXPLORE

SOUND IDEAS

[Laughter Sound Effects](#)

ACTIVITY

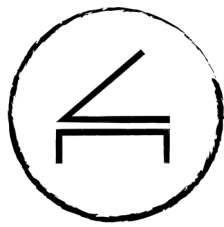
Start with an exploration of the album listed above together as a class. The entire album can be found on Spotify, link in title. Play the various laughs one at a time and have the students mimic the laugh.

Then have them come up with their own original laughs and record them one at a time. Have them mix the audio in Garage Band or Band Lab, and encourage them to get creative—add backbeats, percussion, or instrumental accompaniments to make it more like a song. For an acoustic alternative, Orff instruments and/or boomwhackers can be used and recorded during class.

When the project is finished, have an Album Release party! Invite your administration, and “launch” the album on Google Classroom to share with parents.

BONUS

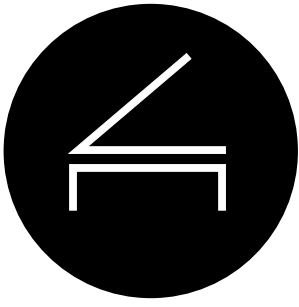
“Release” the album on Google Classroom as an April Fool’s special!



CLIBURN IN THE CLASSROOM

LAUGH OUT LOUD CURRICULUM GUIDE

	Lesson 1: Laughing Scales	Lesson 2: Balloon Intervals	Lesson 3: Name That Tune!	Lesson 4: Funniest Instruments	Lesson 5: Laughter Remix
TEKS Objective					
Elicit/Warm-Up TEKS 6.A, 6.D, 6.E	Class begins with typical vocal warm-ups and scale routines.	Activity opens with a visual representation of the major scale using balloons, and is sung as both a warm-up and review.	Students must have sufficiently passed the recorder curriculum as a prerequisite to this activity.	Generate a list of funny instruments. These are generally non-standard instruments and can be funny either because of sound or name.	Students explore the album "Laughter Sound Effects" by Sound Ideas and mimic the laughs that they hear.
Foundations: Music Literacy 1.A, 1.B, 1.C, 1.D, 2.B	Solfege and pitch identification are reinforced through pitched laughter, a variation of laughter yoga adapted for the music classroom.	Pitch identification, intervals, and ear training are reinforced using a multi-sensory approach. Students sing intervals corresponding to the color and number of dice.	Music reading and fluency are practiced through performance, and audience etiquette is practiced by the assigned listening teams.	This lesson expands knowledge of instrument families and music history by determining the world's funniest instruments, both past and present.	This activity builds familiarity with music production.
Movement based TEKS 3.C, 3.D, 3.E, 5.A, 6.D	Students use movement to align with ascending and descending motion of the scale - low squats for low pitches, all the way to tiptoes for high pitches.	Students roll dice to identify intervals, and run across the room to pop balloons that match the corresponding interval.	Students work in teams and rotate standing at the front of the class to perform.		Students move and dance to their original recording during an in-class Album Release Party.
Creative Expression TEKS 3.A, 3.B, 3.D, 4.A, 4.B, 4.C	Creativity is encouraged with original laughs. Laughs can be any syllable and include funny faces.	Imagination and pitch memory are utilized.	Students work together for successful performance and identification of basic recorder songs.	Students are allowed to explore instruments outside of the recommended/listed ones to discover new sounds and encourage curiosity.	Students create an original mix of their own recorded laughter, then add in backbeats, percussion, and/or instrument accompaniment.
Historical and Cultural Relevance, Critical Evaluation and Response TEKS Objective 5.A, 6.A, 6.B, 6.E, 6.F	Music to Explore is a classic from "The Wizard of Oz." It is used both as an introduction and a closer.	Music to Explore section provides a demonstration of ways even non-musicians can participate in music performance.	Selected songs are standard and familiar children's songs, lullabies, pop tunes, and folk songs.	Students articulate a preference for funny instruments using known music terms, and create a report on the history, development, and performance technique of their selected instrument.	Give their original creations more relevance and use by associating it with April Fool's Day.



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](#).