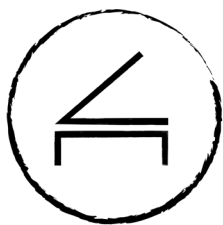


CLIBURN IN THE CLASSROOM



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CLIBURN IN THE CLASSROOM

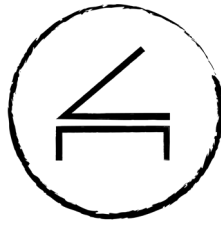
Thank you for sharing some of your class time with Cliburn in the Classroom! *On the Spot* gives kids the microphone literally and figuratively. We play exciting pieces of classical music, isolate elements, and follow the thread to some of their favorite tunes of today. Then they become the directors, making interpretive decisions to come up with a totally new song – right on the spot!

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!

This project-based curriculum guide gives students the tools they need to become songwriters. We start with a little vocabulary and self-exploration, then move into creative lyric writing, the basics of harmony, and how to find a groove. Put it all together, and kids can submit their original songs to us for a chance to win concert tickets!

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?

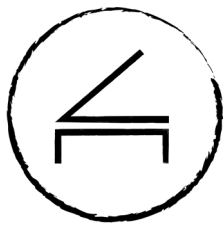
If you have a morning program, the piano will arrive either on the morning of the performance, approximately 45 minutes before our scheduled start time (most common), or in the afternoon of the day before, prior to school dismissal (districts far from Fort Worth). If you have an afternoon program, it 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

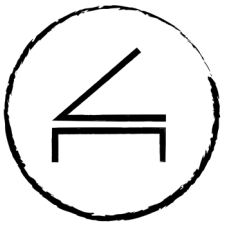
In On the Spot, kids become the composers! This program connects classical music to the songs kids are listening to everyday. Sing along to your favorite tunes, find the common denominator, and use musical and sentence structure to create an original tune.

MUSIC

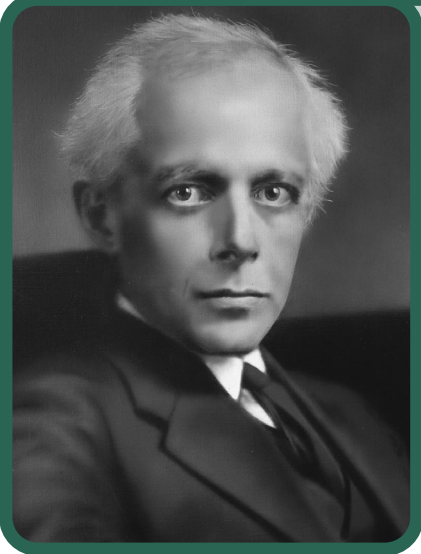
PROKOFIEV	"Dance of the Knights" from Romeo and Juliet
BARTÓK	Allegro barbaro, Sz. 49
PACHELBEL	Canon in D
HANDEL	"Passacaglia" from Harpsichord Suite in G Minor
BEETHOVEN–LISZT	Symphony No. 5 in C Minor, op. 67

RELATED VIDEOS

Cliburn Kids [Ep. 41 "Building Blocks"](#)



CLIBURN IN THE CLASSROOM



BÉLA BARTÓK

BORN: March 25, 1881

ERA/STYLE: Modern

DIED: September 26, 1945

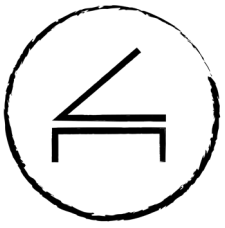
HOMETOWN: Budapest, Hungary

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

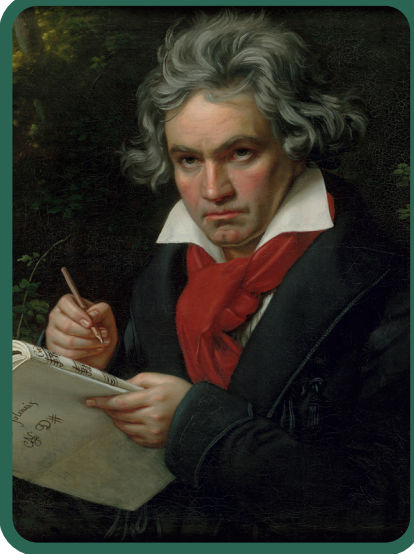
In 1904, while on vacation at a resort, Bartók overheard a young woman from Transylvania sing folk songs to her children, and this sparked a lifelong interest in the folk music of his own native land. This happened at a time when there was also a large social movement to preserve traditional and national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

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

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



CLIBURN IN THE CLASSROOM



LUDWIG VAN BEETHOVEN

BORN: December 17, 1770

ERA/STYLE: Classical / Romantic

DIED: March 26, 1827

HOMETOWN: Bonn, Germany

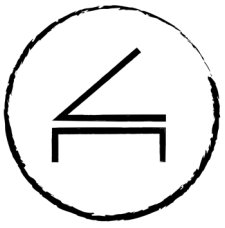
Ludwig van Beethoven, one of the most famous composers in history, was born in Bonn, Germany, in 1770. He was part of a musical family, with both his grandfather and father being accomplished musicians. His father, Johann van Beethoven, recognized Ludwig's exceptional talent and wanted his son to be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

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

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

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

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



CLIBURN IN THE CLASSROOM



GEORGE FREDERICK HANDEL

BORN: March 5, 1685

ERA/STYLE: Baroque

DIED: April 14, 1759

HOMETOWN: Halle, Germany

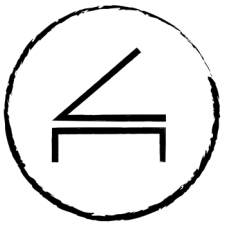
Born in Germany as Georg Friedrich Händel, he later adopted the spelling George Frederick Handel after settling in England, where he spent most of his adult life and career.

Handel's father, who worked as both a barber and a surgeon, opposed the idea of his son pursuing music. He believed George should study law instead. George, however, was determined to become a musician. According to legend, the young Handel secretly brought a clavichord—a very quiet instrument—into the house and spent hours each day practicing in the attic.

As a boy, Handel performed for a duke who was so impressed that he urged Handel's father to allow him to study music. While he continued his academic education, Handel also learned to play the organ, harpsichord, and violin. In an attempt to satisfy his father, he spent a year studying law at the University of Halle. The experience left him deeply unhappy, and he ultimately chose to devote himself entirely to music.

Handel spent four years in Italy studying opera. This genre became one of his favorites; he wrote more than 42 operas. He also wrote many oratorios, which are large works for orchestra, choir, and solo singers much like operas, but performed without acting or sets. His best-known work is likely the oratorio *The Messiah*, which includes the famous "[Hallelujah Chorus](#)". He also wrote the orchestral suite [Water Music](#), which is still performed and enjoyed today.

When Handel died in 1759, more than 3,000 people attended his funeral. Admirers can still pay their respects today at his final resting place in Westminster Abbey.



CLIBURN IN THE CLASSROOM



JOHANN PACHELBEL

BORN: September 11, 1653

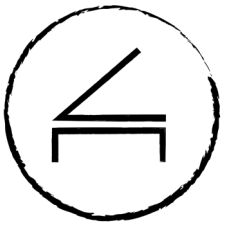
ERA/STYLE: Baroque

DIED: March 9, 1706

HOMETOWN: Nuremberg, Germany

Johann Pachelbel was a composer, organist, and teacher of the Baroque era. He lived at the same time as composers like Bach, Handel, and Vivaldi, and his music influenced many of their writings. He made a living by playing the organ and composing music for the courts of several wealthy noble families. Over the course of his career, Pachelbel wrote over 200 pieces for organ, for which he is best known. But he also wrote around 100 pieces for voice, small ensembles, and large choirs.

Pachelbel liked a clear and simple style in his music, which makes it easy for everyone to listen to. He also explored many ways to create variations in his pieces. [*Canon in D*](#), possibly his most famous piece, is a great example of this. The short, 4-measure bass line is repeated throughout the piece and stays exactly the same, while the melody on top sounds a little different with each new phrase. This is the piece featured in our Cliburn in the Classroom program *On the Spot*. It's often played at weddings, and since its bass line has been borrowed in a lot of pop tunes, some people refer to it as "the godfather of pop music."



CLIBURN IN THE CLASSROOM



SERGEI PROKOFIEV

BORN: April 27, 1891

ERA/STYLE: Romantic

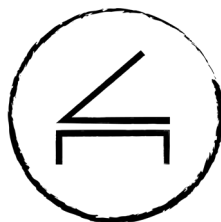
DIED: March 5, 1953

HOMETOWN: Moscow, Russia

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

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

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



CLIBURN IN THE CLASSROOM

SOCIAL STORY



My friends and I will see Cliburn in the Classroom today! We will go to the cafeteria, gym, or auditorium in my school, so we will be in a place I already know. My teacher will stay with me.

When I walk into the room, I will see a baby grand piano. There will be someone sitting on the bench, and they may be playing when I arrive!

Before the show starts and after I've sat down, I can chat 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.

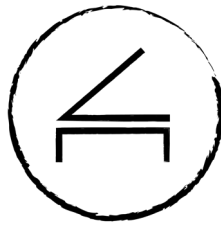
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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

ON THE SPOT VISUAL SCHEDULE

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

1.  Hello! ☐

5.  Harmony ☐

2.  Dance of the
Knights ☐

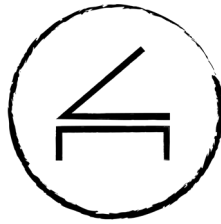
6.  Melody ☐

3.  Groove ☐

7.  Improvise ☐

4.  Bass ☐

8.  Go back
to class ☐



CLIBURN IN THE CLASSROOM

SPOT THE MEANING

These are important words to know from our On the Spot show! Write the definition next to the term.

Compose _____

Sample _____

Verse _____

Meter _____

Lyrics _____

Chorus _____

Harmony _____

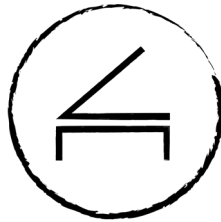
Chords _____

Hook _____

Melody _____

Tempo _____

Improvise _____



CLIBURN IN THE CLASSROOM

SPOT THE MEANING

Fill in the blanks with the vocab words from the previous page!

A songwriter might _____ a melody by writing it down before adding words to it.

Singers must learn the _____ so they know what words to sing.

Different _____ tell different parts of a song's story.

I love singing along when the _____ comes around again!

The singer may ask the band to change the _____ and play faster.

Musicians often _____ by making up new sounds on the spot that no one has heard before!

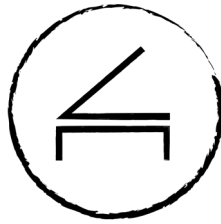
Who's your favorite band/singer and why?

Do you usually like a song because of the lyrics or the music?

Have you ever been to a concert? Describe your experience!

Why is music important to you?

Do you play an instrument? If so, talk about it below! If not, what instrument would you like to learn?



CLIBURN IN THE CLASSROOM



NUTCRACKER THEN AND NOW

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

OBJECTIVE

Students will understand that artists can preserve music by changing the way it is presented and create their own modern update on a classic story.

SPACE AND EQUIPMENT CONSIDERATIONS

Teacher will need internet access and a speaker to play musical examples, as well as a whiteboard to create a story map. Students will need enough space to move around the music room, and a copy of the provided “A New Spin” worksheet.

ACTIVITY

Play excerpts from well-known dances from *The Nutcracker*, such as [Dance of the Sugar Plum Fairy](#) and [Trepak](#). Ask students when and where they typically hear this music.

While students listen, share a brief synopsis of the story and create a story map together on the board.

- Characters
- Setting
- Problem
- Key events
- Resolution

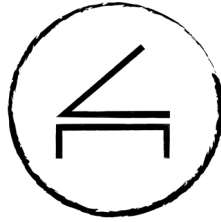
Transition with movement. March along like toy soldiers in time with the beat. Then explain that Tchaikovsky’s music was written more than 130 years ago and is still performed and loved in its original form today. At the same time, artists continue to reimagine it for new audiences.

Compare and Contrast

Play excerpts from a hip-hop version of [The Nutcracker](#). There are many available online, including a full-length movie on Disney+. As students listen and watch, guide them in comparing the original and updated versions.

- What stays the same? Consider the music, characters, and plot.
- What changes? Consider the dance style, costumes, setting, and groove.

Transition again with movement. March along like toy soldiers in time with the trap remix. How would they change their marching movements to better match this music? Once the class is reseated, ask students why artists might choose to update a familiar work. How has our world changed since the original was written? How does the original still engage us today, and what tweaks would help even more people understand and enjoy the performance?



CLIBURN IN THE CLASSROOM



NUTCRACKER THEN AND NOW

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

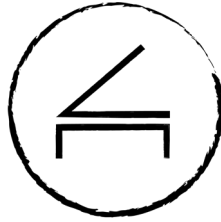


ACTIVITY

Creative Rewrite

Introduce the idea that every generation retells stories in its own voice. For example, fairy tales or graphic novels may become movies, and poems may become songs.

Leave 5 minutes at the end of class for students to complete the “A New Spin” worksheet. Each student should choose a familiar fairy tale or short story they know well, such as *The Three Little Pigs*, *Goldilocks and the Three Bears*, or *Cinderella*, and imagine how they might update it for a modern audience.



CLIBURN IN THE CLASSROOM



NUTCRACKER THEN AND NOW

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



A New Spin

Summarize the original story below.

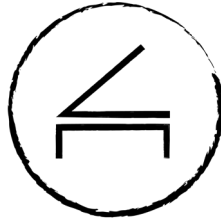
What is the most important part of the story?

What should stay the same?

What would you change and why?

Who are you updating it for?

Why would today's audience enjoy it?



CLIBURN IN THE CLASSROOM



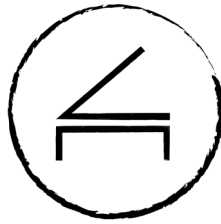
NUTCRACKER THEN AND NOW

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



A New Spin

Songwriters are storytellers. The chorus of a song tells the main idea. Write a 4-line chorus about your updated story.



CLIBURN IN THE CLASSROOM



GODFATHER OF POP MUSIC

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



OBJECTIVE

Students will explore how Johann Pachelbel's *Canon in D* influenced patterns commonly heard in popular music by listening to related examples, identifying a recurring chord progression, and performing or creating with that progression using classroom instruments and digital tools.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need boomwhackers or chordal instruments, plus a Chromebook and headphones. Teacher will need a internet access and a smart board or speakers to play music, plus a keyboard to demonstrate chords.

MUSIC TO EXPLORE

PACHELBEL [*Canon in D*](#)

VITAMIN C [*Graduation \(Friends Forever\)*](#)

MAROON 5 [*Memories*](#)

ACTIVITY

Introduction and Listening

As a class, read the Johann Pachelbel composer biography included in this curriculum guide. Explain that Pachelbel is often thought of as the original “one-hit wonder.” His *Canon in D* has been played for over 300 years, and composers and songwriters have borrowed it for centuries.

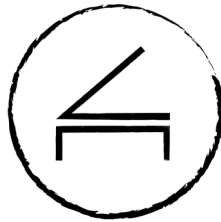
Play the piece and ask students whether the music sounds familiar and where they may have heard it before. Then play one chorus from each of the pop songs listed in the “Music to Explore” section.

Exploring Chord Progressions

Write this standard four-chord progression on the board:

C | G | Am | F

Explain that Pachelbel's original chord progression is longer, but it is the “grandfather” of the shorter loop heard in many popular songs. Play the progression on the keyboard, and for a little movement and ear training, assign a mood and action to each chord. For example, C (home), sit on the floor/chair; G (peak), raise arms in the air; Am (twist), gasp/make a shocked face; F (bridge), sway from side to side like a bridge in the wind. Play the chords in order a few times, then at random.



CLIBURN IN THE CLASSROOM



GODFATHER OF POP MUSIC

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



ACTIVITY

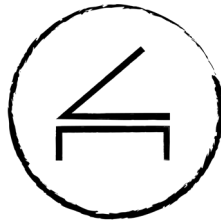
Transition to classroom instruments and practice the progression together, giving each chord two beats. Younger grades can simply play the notes C, G, A, and F, while older grades can be divided into groups to play three-part chords. Once students can play the progression confidently, invite the class to sing a few choruses of familiar songs that use a similar harmonic pattern, such as *Me!*, *Let It Go*, *Dynamite*, or *Someone Like You*. See how many they can come up with!

Switch it Up!

For an added challenge, mix in a few familiar songs that use the same chords but in a different order. For example, the chorus of *Despacito* is Am, F, C, G. The chorus of *Cruel Summer* is F, C, G, Am.

Create with the Musicaa Chord Player

Reserve the final 5 minutes of class for students to experiment with the [Musicaa Chord Player](#). Have them enter the four-chord pop progression, then overlay different musical genres, instruments, durations, and tempi. They can also experiment with adding chords or changing the key. Encourage them to write down what they liked the best to use in their original song!



CLIBURN IN THE CLASSROOM



IN THE GROOVE

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



OBJECTIVE

Through improvisation and creative expression, students will understand the connection between rhythm and speech.

SPACE AND EQUIPMENT CONSIDERATIONS

Before the lesson, prepare the following materials and classroom supports:

- Post word lists that match familiar rhythmic patterns, such as favorite foods (“pepperoni pizza”) or favorite movies (“Superman, Star Wars”). Students can refer to these lists throughout the drum circle activity.
- Write the selected poem on the board so it is visible to the entire class. A suggested poem is included, but another poem may be used if preferred.
- Provide class percussion instruments for student use.

ACTIVITY

Warm-Up

Seat students in a circle and begin with a simple body percussion warm-up using a steady sequence such as snap, clap, pat, and stamp.

Once students can maintain the beat together, add a vocal echo warm-up. The teacher says an affirmation, and students echo it back while keeping the beat. Some examples are below:

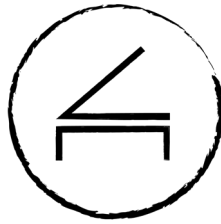
- “I will try my best today.”
- “I can think of great ideas.”
- “I am creative, and I am unique.”

Drum Circle Improvisation

Move into the drum circle and help students establish a steady beat. Students then take turns leading by improvising a short rhythmic pattern for the group to echo before everyone returns to the beat.

Younger grades: Use basic quarter notes and invite students to create 4-beat patterns, using the posted word lists as needed.

Older grades: Use eighth notes and explore different timbres. For an added improvisation challenge, use the “popcorn” variation, calling on leaders at random instead of moving around the circle in order.



CLIBURN IN THE CLASSROOM



IN THE GROOVE

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



ACTIVITY

Spoken Word Exploration

Move into spoken word by selecting a volunteer to stand in the center of the circle and recite Shel Silverstein's *Hug O'War* or another poem of choice along with the beat. As students rotate through leadership roles, encourage them to experiment with phrasing, emphasis, cadence, and flow. Some ideas are below:

- Stress different words or syllables
- Group words together in unique ways to create a different flow
- Move line breaks to different places
- Add movements to emphasize meaning, and/or scarves for tug o' war

Hug O' War, by Shel Silverstein

I will not play at tug o'war
I'd rather play at hug o'war
Where everyone hugs
Instead of tugs,
Where everyone giggles
And rolls on the rug,
Where everyone kisses,
And everyone grins,
And everyone cuddles,
And everyone wins.

For younger grades, this may be recited as a call and response, with an opportunity to improvise after each line.

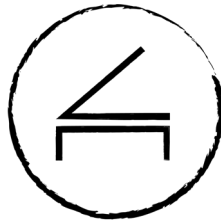
Pause and Reflect

When everyone has had a chance to perform, reflect as a class.

- How were their improvisations different?
- Did it help you understand the words?
- How did different stresses, pauses, or word groupings change the meaning?

Get Creative!

Reserve the final 5 minutes of class for students to write down their own rhythmic grooves to accompany the chorus they created in the Nutcracker lesson, or for their original songs to submit to our songwriting contest!



CLIBURN IN THE CLASSROOM



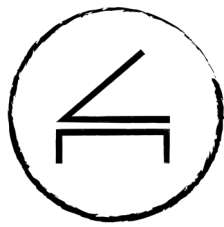
SONGWRITING CONTEST



Put together everything you've learned! Write your own original song and ask your parents or music teacher to upload it to Facebook, Instagram, or TikTok for a chance to win concert tickets! Here are the rules...

1. There are three chances to win in the 2026–2027 school year. Winners will be selected by a committee of Cliburn staff. Submit by October 9, November 20, or March 26 for a chance to win a family 4-pack of tickets to see our upcoming Family Concert.
2. Submissions must be videos with audio; no audio-only recordings will be considered. Tag @thecliburn and use the #CliburnKidsSongContest so we can find it!
3. Write a chorus only or write a whole song! Videos must be no longer than 2 minutes.
4. Songs must include at least one instrument. These can be classroom instruments or ones that a student has at home, and can be any combination of instruments. No vocal-only submissions.
5. The songwriter must be a part of the performance, whether on an instrument or vocals. However, they may have friends play or sing along with them. Making music is always fun with friends!
6. Along with the video, write a few sentences telling us what inspired your song, and what you learned from this experience.
7. Keep it clean. Lyrics must not include cursing, bullying, or anything that would get you in trouble at school.
8. Always ask your parents' permission before uploading anything to social media!

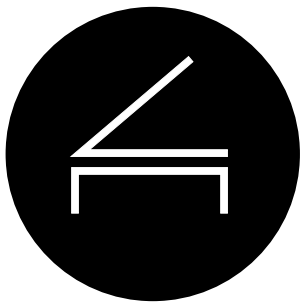
Good luck and see you at the show!



CLIBURN IN THE CLASSROOM

ON THE SPOT CURRICULUM GUIDE

	Lesson 1: Spot the Meaning	Lesson 2: Nutcracker Then and Now	Lesson 3: Godfather of Pop Music	Lesson 4: In the Groove	Lesson 5: Songwriting Contest
TEKS Objective					
Elicit/Warm-Up TEKS 6.A, 6.B, 6.D	Vocabulary words relating to songwriting are introduced.	Students listen to various dance movements from <i>The Nutcracker</i> .	Biographical information on Johann Pachelbel and background on the famous <i>Canon in D</i> is provided to lend context to the activity.	Echo-play is used as a warm-up to this activity, with both affirmations and spoken word.	Culminating activity for the entire <i>On the Spot</i> curriculum guide.
Foundations: Music Literacy 1.B, 1.C, 1.D, 2.A, 2.B, 2.C	Fill in the blanks add context to the vocabulary words.	The class creates a story map of <i>The Nutcracker</i> . They also practice keeping a steady beat by marching in time.	Students practice a basic 4-chord progression together as an ensemble.	Familiar rhythmic patterns are reinforced with words of the same syllables. Ensemble skills are practiced in a drum circle.	Students must understand basic rhythmic patterns, a standard 4-chord progression, and how to write lyrics.
Movement based TEKS 3.A, 3.B, 3.C, 3.D, 3.E		Two movement breaks to march in time to <i>Toy Soldiers</i> , both the original and trap remix, with the opportunity to creatively choreograph the remixed version.	As a movement and ear training exercise, students respond physically to each chord of a standard pop progression.	Body percussion is utilized in the warm-up. Scarves are used in tug o'war and spontaneous creative movement is encouraged to support the text of a poem.	
Creative Expression TEKS 3.E, 4.A, 4.B, 4.C		Students update/rewrite a well-known fairy tale to make it accessible to modern audiences. This provides the lyrics to an original song.	Using the Musicaa Chord Player, students experiment with various genres, instruments, durations, tempi, keys, and chords to find a preferred sound. This provides the harmonic structure to an original song.	During recitation, students are encouraged to stress various words and syllables, change the placement of line breaks, and group words together in different ways to create flow. As a concluding activity, they write new grooves that give rhythmic structure to an original song.	Students write an original song based on what they have learned in the previous lessons.
Historical and Cultural Relevance, Critical Evaluation and Response TEKS Objective 5.A, 5.B, 5.C, 6.C, 6.E	Students respond to a series of questions to explore new musical ideas and express preferences.	Students are asked to consider connection, community, and representation by exploring various hip-hop versions of <i>The Nutcracker</i> .	The class sings the chorus from various familiar pop songs that all share the same harmonic progression, and understand its origination in classical music.	Students understand the connection between rhythm and speech through spoken word recitation.	Following the progression of music from classical to contemporary, students express preferences, understand relevance to today's society, and are given a platform for their original musical ideas.



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](#).