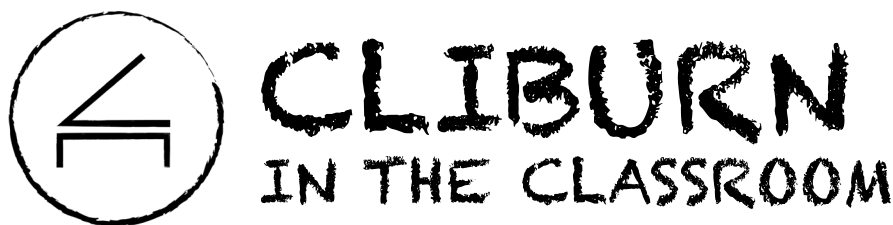


CLIBURN IN THE CLASSROOM



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Thank you for sharing some of your class time with Cliburn in the Classroom! Science and music play together in so many fun and unexpected ways. In *The Piano Takes Flight*, students soar with music about flying creatures, use engineering strategies to solve musical problems, and learn things about the natural world along the way.

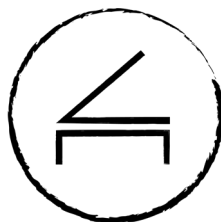
The curriculum guide contains everything you need ahead of our visit. Our most frequently asked questions about the piano move are included here, so your front office staff knows what to expect. A printable visual schedule is included for our friends with autism, anxiety, ADHD, or any curious students 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 interdisciplinary lesson plans inside have lots of opportunities to observe, create, and make connections! Kids will design a system to help them maximize efficiency in the practice room; dance with the bees while learning about friendship; connect air currents to classical music by building a wind chime; explore bird songs; and think like engineers designing a concert hall.

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

A handwritten signature in black ink, appearing to read "NP", is positioned above the contact information.

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?

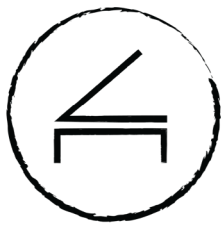
If you have a morning program, the piano will arrive either on the morning of the performance, approximately 45 minutes before our scheduled start time (most common), or in the afternoon of the day before, prior to school dismissal (districts far from Fort Worth). If you have an afternoon program, it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

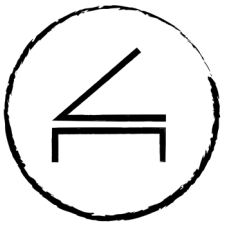
Get ready for a high-energy, interactive concert where music and science soar together! Centered around the theme of flight, this program explores music inspired by birds, bees, bats, and even the wind. Students become creative problem-solving engineers and discover how composers use sound to depict motion, energy, and the natural world.

MUSIC

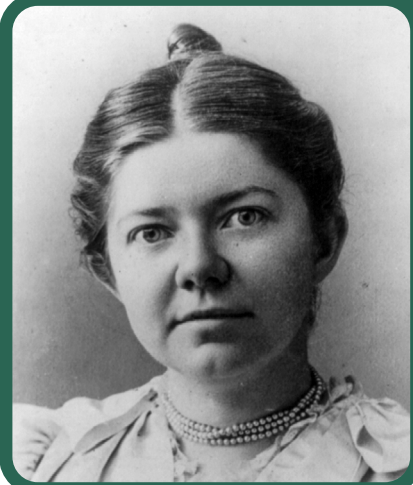
RIMSKY-KORSAKOV	<i>Flight of the Bumblebee</i>
SCRIABIN	Etude in F-sharp Major, op. 42, no. 3 "Mosquito"
CHOPIN	Etude in G-flat Major, op. 25, no. 9 "Butterfly"
DEBUSSY	"The Wind in the Plain" from <i>Preludes</i> , Book I
BEACH	<i>Hermit Thrush at Morn</i> , op. 92, no. 2
STRAUSS-GRÜNFELD	<i>Soiree de Vienne</i> , Op. 56

RELATED VIDEOS

Cliburn Kids [Ep. 23 "Pictures You Can Hear, Part 5"](#)



CLIBURN IN THE CLASSROOM



AMY BEACH

BORN: September 5, 1867

ERA/STYLE: Romantic

DIED: December 27, 1944

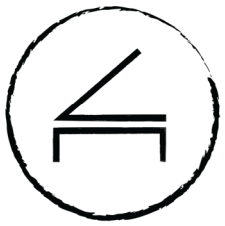
HOMETOWN: Henniker, New Hampshire

Amy Beach was a clear child prodigy from the start. She was able to accurately sing more than 40 songs by the age of 1. She could play by ear any music that she heard and even began to compose her own music in her head at the age of 4. Supportive of her musical talents, her mother taught her to play the piano at age 6, and young Amy gave her first public performance just one year later.

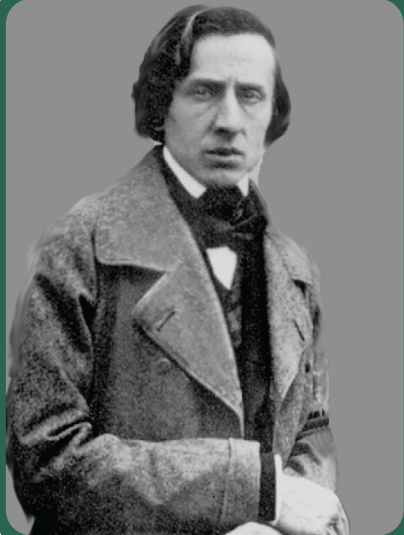
It wasn't until after marriage that Beach turned her attention to composition. She agreed to follow the standards set for society wives at the time, which meant that she never taught lessons, and only gave public recitals twice a year, donating all her income to charity. This left a large amount of free time for Beach to pursue creative projects by writing her own music.

At a time when women's music-making was typically inside the home, and access to training and performing was limited, Amy Beach defied expectations and became one of the most noted American composers. She became one of the first of any gender to succeed without European training; in fact, she never had formal composition training at all, but instead taught herself to write music by studying the orchestral scores of past masters. This let her develop her own sound, which is unique but also familiar. Beach wrote in a style similar to composers of the late Romantic era; her music is often compared to Brahms and Rachmaninov.

Beach received international attention for large works such as symphonies and chamber music. Her [“Gaelic” Symphony](#) was the first symphony composed and published by an American woman, and the first work by any woman to be premiered by a major orchestra. The Boston Symphony performed it in 1896. It uses Irish folk melodies as its major themes and confronted tensions between social classes of the time.



CLIBURN IN THE CLASSROOM



FRÉDÉRIC CHOPIN

BORN: March 1, 1810

ERA/STYLE: Romantic

DIED: October 17, 1849

HOMETOWN: Zelazowa Wola, Poland

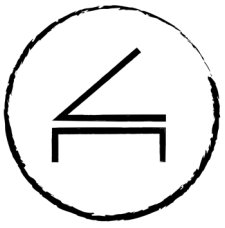
Frédéric Chopin is one of the most well-known composers and pianists of all time. He was born near Warsaw, Poland, and first learned piano from his mother before moving on to some of the best teachers in the area.

Chopin looked to his roots for inspiration for his first compositions, weaving Polish folk music into his classical piano works. However, wanting more experience, he moved to Vienna, a hub for classical music. There he became an instant celebrity. His sensitive and elegant performances charmed audiences and made him a rising star in the music world.

Chopin eventually settled in Paris during his 20s, where he would spend the rest of his life. Paris provided a lively culture that fed his creativity and allowed him to prosper. His concerts became legendary social events that brought noble people, artists, and intellectuals all together. Chopin even became a sought-after teacher.

Chopin's music is some of the most representative of the Romantic era style. His compositions for piano are celebrated for their emotional range, from the delicate melodies of his nocturnes to the fiery passion of his scherzos. He also transformed how composers wrote for the piano, pushing the boundaries of technique and expression with exquisite craftsmanship.

Chopin lived a short 39 years, but his impact on the world of music was deep. His influence reached far beyond the concert hall, into the works of other famous composers such as Liszt, Brahms, and Debussy.



CLIBURN IN THE CLASSROOM



CLAUDE DEBUSSY

BORN: August 22, 1862

ERA/STYLE: Impressionist

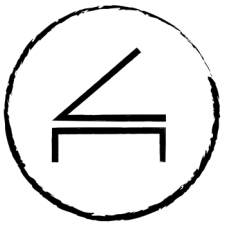
DIED: March 25, 1918

HOMETOWN: Saint-Germain-en-Laye, France

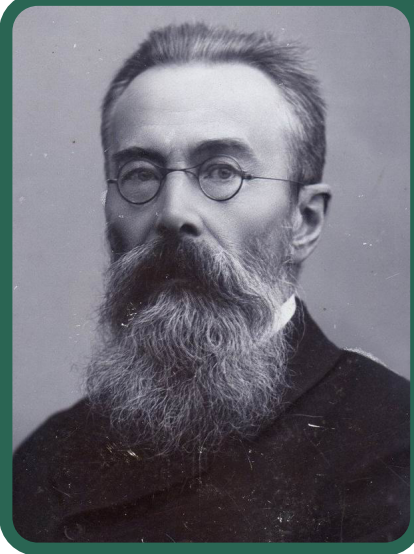
Claude Debussy was born in France in 1862. His parents owned a china shop in a small town near Paris, but money was scarce, so they worked several jobs to support the family. As a boy, Debussy loved the water and dreamed of becoming a sailor. But after a few piano lessons, provided by a family friend, he decided instead to become a musician. Debussy's talent came as a surprise, since no one else in his family was musical. At age 10, he enrolled at the Paris Conservatory, France's best music school, and spent the next decade studying piano and composition there.

Debussy won awards for his piano playing, and earned income during the summers by performing at a chateau (castle) for wealthy patrons. This job gave Debussy a taste of a more luxurious lifestyle, which he enjoyed and aspired to maintain for the rest of his life. But his teachers were less enthusiastic about his compositions. He wanted to create a new kind of music, and many of his teachers were unsure how to respond to his unusual ideas. Debussy was especially inspired by the new painting style known as Impressionism. Rather than showing a sharp, exact image, Impressionist painters suggested a scene through color and atmosphere. Debussy brought that same approach to music, using rich harmonies, unusual scales, and inventive forms to create something unlike anything audiences had heard before. In this way, he painted musical scenes with sound much like Impressionist artists did with brushes and paint. You can hear this dreamy quality in some well-known pieces such as [*Prelude to the Afternoon of a Faun*](#).

It took many years for Debussy's unique style to be appreciated; he didn't become famous until age 40, after he completed the opera [*Pelléas et Mélisande*](#). But he never lost his love for the ocean, and wrote many pieces inspired by the sea.



CLIBURN IN THE CLASSROOM



NIKOLAI RIMSKY-KORSAKOV

BORN: March 18, 1844

ERA/STYLE: Romanticism

DIED: June 21, 1908

HOMETOWN: Tikhvin, Russia

Nikolai Rimsky-Korsakov was born in 1844 in northwestern Russia. His father was a high-ranking government official, serving as the vice-governor of Novgorod, and later as an executive in the Interior Ministry of the Russian Empire. His mother was well-educated and cultured, despite growing up poor. She played the piano and instilled in the young Nikolai a love for Russian folk and religious music. Nikolai was home-schooled, and his mother included piano lessons as part of his studies. By age 10, he began to write his own music.

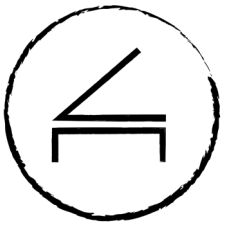
In 1856, at age 12, Rimsky-Korsakov entered the Naval Academy in St. Petersburg. Even as a student there, he continued playing the piano whenever possible, and even composed his first symphony while sailing on a navy ship. It took nearly a decade before Rimsky-Korsakov returned to St. Petersburg and premiered the piece.

In 1861, Rimsky-Korsakov met an older, well-known composer named Mily Balakirev, who invited him to join the group of young composers later called “The Mighty Handful” or “The Five.” Led by Balakirev, the group encouraged Russian composers to highlight their national heritage in their music.

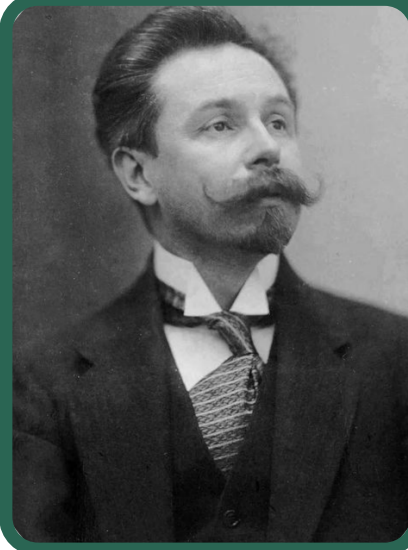
In 1871, Rimsky-Korsakov accepted a composition teaching position at the conservatory in St. Petersburg, where he remained for the rest of his life. Although he had never attended music school and knew little music theory at the time, he taught himself counterpoint, harmony, and musical form to better serve his students. Despite his lack of formal training, he became one of the world’s leading music theorists and taught many notable composers.

In 1873, Rimsky-Korsakov became inspector and conductor of Russian navy bands. He used the position to study woodwind and brass instruments, which further strengthened his skill in orchestration—the art of assigning musical lines to instruments in an orchestra.

Rimsky-Korsakov was also a perfectionist who revised his works repeatedly over many years. He composed some of the most vivid and exciting music of his time. His best-known works include [*The Flight of the Bumblebee*](#); [*Scheherazade*](#), based on the *Tales of the Arabian Nights*; and [*Capriccio Espagnol*](#). Each creates a vivid story for the listener.



CLIBURN IN THE CLASSROOM



ALEXANDER SCRIBIN

BORN: January 6, 1872

ERA/STYLE: Romantic

DIED: April 27, 1915

HOMETOWN: Moscow, Russia

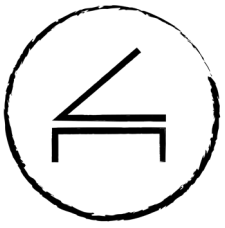
Alexander Scriabin was born in Moscow, Russia, on Christmas Day (Julian calendar) in 1872. His family belonged to the Russian nobility. His father was a lawyer, and his mother was a talented concert pianist. Sadly, his mother died when Alexander was only 1 year old. Despite this, he seemed to inherit her remarkable musical talent. As a child, Scriabin loved music and showed great promise at the piano. He had very small hands, which made advanced pieces difficult to play. Instead of giving up, he worked hard and developed his own techniques. He also enjoyed composing music from a young age.

In 1882, Scriabin entered a military school. Because he was small in stature and not very strong, he was dismissed from physical training activities. This made Scriabin happy, because it freed up more time to practice the piano. His musical skills grew quickly, and at age 16, he enrolled in the Moscow Conservatory. At one point, he injured his right hand by practicing too much. Doctors worried that he might never play well again. More determined than ever, Scriabin practiced carefully and eventually recovered. This experience inspired him to write music that expressed both struggle and hope.

In 1892, Scriabin left the Conservatory and began a career as a concert pianist and composer. He traveled throughout Europe, performing his own music and gaining recognition. Over his lifetime, he composed about 100 works, including solo piano pieces, symphonies, and other orchestral works. At first, Scriabin's music sounded similar to that of the famous Romantic composer Frédéric Chopin. As he grew older, however, he developed a style that was completely his own. His music became more adventurous, using unusual harmonies and sounds that surprised audiences.

One of the most fascinating things about Scriabin was that he was a synesthete. This meant that when he heard certain musical notes, he saw specific colors in his mind. For example, he associated different musical keys with different colors. Because of this, he became interested in combining music and light. Some of his performances even included colored lights that changed with the music. Scriabin was also deeply interested in philosophy, mysticism, and spiritual ideas. He believed that art had the power to transform people and bring them together. These beliefs influenced many of his later compositions. His most ambitious project was a work called *Mysterium*. Scriabin imagined it as a week-long event that would include music, dance, poetry, colored lights, bells, and even scents. He planned for it to take place near the Himalayas and hoped it would create a powerful shared experience for everyone who attended. However, he never had the chance to finish it.

In 1915, Scriabin died unexpectedly from an infection at the age of 43. Although his life was short, his music earned him international fame. Today, he is remembered as one of Russia's most original composers and an important figure in Russian Symbolism, a movement that influenced music, art, and literature.



CLIBURN IN THE CLASSROOM



JOHANN STRAUSS II

BORN: October 25, 1825

ERA/STYLE: Romantic

DIED: June 3, 1899

HOMETOWN: Vienna, Austria

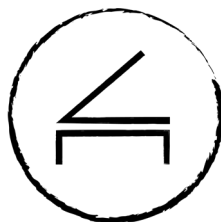
Known as “The Waltz King,” Johann Strauss wrote his first waltz at age 6. Despite the fact that his father was a musician, he wanted Johann to become a banker. So the young composer studied the violin in secret. His passion for music was so strong that he sometimes skipped math class to practice and compose.

Melodies were constantly on his mind, so Strauss carried a pencil to jot them down on anything available—not only scraps of paper, but even things like dollar bills and tablecloths. Because he was constantly composing, he wrote more than 500 dance pieces over the course of his lifetime. He only enjoyed an occasional game of cards or pool as a brief respite from making music.

As his reputation grew, Strauss was treated like an international pop star. He sold merchandise such as jewelry with his picture, portraits, and floral bouquets named after his waltzes. Some fans even bought locks of “authentic Strauss hair,” which actually came from his pet dog. Admirers often shouted for multiple encores.

By 1872, Strauss’s fame had spread far beyond Europe. That year, he traveled to the United States to conduct at Boston’s World’s Peace Jubilee and International Music Festival. For a performance of what would become his best-known work, [*The Blue Danube Waltz*](#), he assembled a 1,000-piece orchestra, a 20,000-voice chorus, and 100 assistants. The Blue Danube premiere took place in a swimming pool that had been covered and converted into a concert hall. That pool was operational for more than 200 years before closing in 2020.

Strauss was admired—and sometimes envied—by many leading composers of his time. One famous example involved his wife, Adele, who asked Johannes Brahms to sign her fan. While composers usually signed with a few notes from their own music, Brahms instead wrote a phrase from Strauss’s *Blue Danube* and added, “Unfortunately, NOT by Johannes Brahms.”



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.

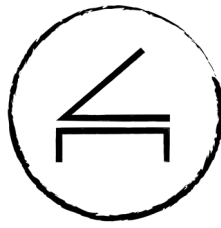
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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

THE PIANO TAKES FLIGHT VISUAL SCHEDULE

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

1.



Hello!

☐

5.



Bee

☐

2.



Mosquito

☐

6.



Wind

☐

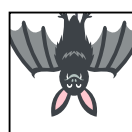
3.



Butterfly

☐

7.



Bats

☐

4.



Bird

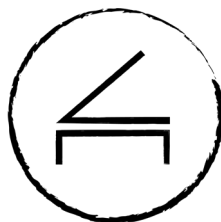
☐

8.



Go back
to class

☐



CLIBURN IN THE CLASSROOM



WHEN MUSIC MEETS ENGINEERING

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

OBJECTIVE

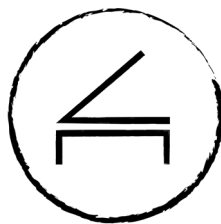
Students will understand the connection between music and STEM, and boost their instrumental skills by applying an engineering approach to their practice.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need a copy of the provided handout, accompanying worksheet, and a pencil.

ACTIVITY

This is a self-guided exploration designed to help students maximize their efficiency in the practice room. Have students read the handout, either as a class or individually, then fill out the worksheet independently. Encourage them to take it home and apply their strategies. This can be done as a stand-alone activity to give kids a plan for music learning, used as a lead-up event to help students prepare for a school concert, or you can host an in-class concert to give kids a chance to show off their new skills!



CLIBURN IN THE CLASSROOM



WHEN MUSIC MEETS ENGINEERING

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

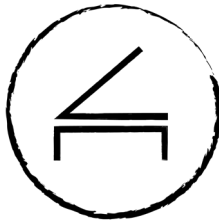
Did you know that you can study music engineering in college? Science, music, and technology play together in unexpected and fun ways! At schools around the country, students can learn about sound, electronics, engineering, and music all at the same time.

Students in many different majors, like music, engineering, physics, computer science, and psychology, can all work together and learn from each other. Some learn how to build musical instruments and then play them in a concert. Others learn how sound works and design spaces for musicians to play.

Music engineering programs help prepare students for jobs. Some graduates work with instruments, music studios, sound design, or acoustics (the science of sound). Others help design products that are quieter, like vacuums and hand dryers, or improve the sound inside of buildings.

So what else do music and engineering have in common?

1. **Patterns** – Music is full of patterns like meter, bass lines, and melodies that repeat. Engineers also look for patterns when they build things and solve problems. For example, an engineer would notice if a bridge shakes in the same way every time a heavy truck drives over it.
2. **Understand How Things Work Together** – Musicians use their hands, eyes, breathing, posture, and focus at the same time to make music. In orchestra and band, musicians have to understand how their parts fit together. Engineers also think about how different parts work together, like how a bicycle needs pedals, chains, wheels, and brakes.
3. **Problem Solving** – When musicians make a mistake, they slow down, practice a very small part, and figure out what went wrong. Engineers do the same thing when they test ideas and fix problems.
4. **Learning Rules First** – Musicians learn rhythms, scales, and chords. Engineers learn math, laws of physics, and other science rules. Once musicians and engineers know the rules, they can come up with new ideas and try them out.



CLIBURN IN THE CLASSROOM



WHEN MUSIC MEETS ENGINEERING

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

PRACTICE LIKE AN ENGINEER

Name: _____

Date: _____

Use an engineer's approach to design a system to maximize your practice routine. This can help you learn a new instrument or accomplish a goal on an instrument you already play!

Step 1: Set your goal. What is one thing you'd like to learn on your instrument?

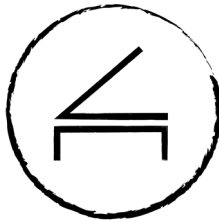
- New notes
- Better sound
- A new song
- Something else: _____

Step 2: Identify the challenges. Engineers look for problems before they build solutions. What part of your goal is the hardest right now?

- Reading the notes
- Keeping a steady beat
- Putting fingers in the right place
- Bowing/breathing
- Something else: _____

Step 3: Break it into smaller parts. Engineers solve big problems by breaking them into smaller ones. Brainstorm different ways you can practice to reach your goal.

1. _____
2. _____
3. _____



CLIBURN IN THE CLASSROOM



WHEN MUSIC MEETS ENGINEERING

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

PRACTICE LIKE AN ENGINEER

Name: _____

Date: _____

Step 4: Design your practice plan. How many minutes will you spend on each?

Warm-Up: _____ minutes

New skill: _____ minutes

Slow practice on hard parts: _____ minutes

Play through the whole song: _____ minutes

Fun review/free play: _____ minutes

Total time per practice session: _____ minutes

Step 5: Create and build like an engineer. What tools can you use to support your practice?

- Metronome
- Tuner
- Play along with recordings
- Watch videos
- Other: _____

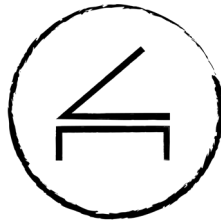
Which ones are the best to help you reach your goal? Justify your answer.

Step 6: Test your design and improve. After practicing, answer these questions.

Did your plan help you get better? _____

What worked well? _____

What would you change tomorrow? _____



CLIBURN IN THE CLASSROOM



THE WAGGLE DANCE

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



OBJECTIVE

In this movement-based lesson, students will better understand the connections between music, history, and science.

SPACE AND EQUIPMENT CONSIDERATIONS

One small jar of honey is needed for the movement activity. Students will need enough space to dance and move around the music room. Teacher will need internet access and a smart board to display a YouTube video.

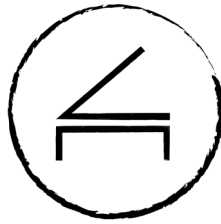
MUSIC TO EXPLORE

RIMSKY-KORSAKOV

[*Flight of the Bumblebee*](#)

ACTIVITY

1. Begin class by reading the provided handout “A Sweet Surprise,” either individually or together as a group. Have a brief follow-up discussion about how people communicate – like giving gifts or sharing food, as in the story. Transition to the activity by asking, “How do you think bees communicate?”
2. Watch this video to learn about bees using dance to share the location of pollen.
3. Seat the class around the perimeter of the music room to act as the hive. Then select two volunteers to be worker bees. One hides the honey somewhere in the music room, and the other must try to find it based on the dance of the hive.
4. Play the recording of Rachmaninov’s performance of Flight of the Bumblebee, provided above. When the music starts, the hive dances – no pointing, no words, just movements. Encourage the hive to dance with the beat and come up with movements that match the energy of the music. The searching student has until the end of the recording to find the honey.
5. Select new volunteers until everyone has had a turn to be a worker bee!



CLIBURN IN THE CLASSROOM



THE WAGGLE DANCE

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



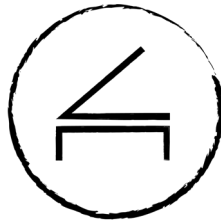
A Sweet Surprise

We already know about the important work bees do every day to pollinate flowers and help grow the food we eat. But bees are also part of a sweet little story from the world of classical music. It is a story about two composers who became friends thanks to an unusual gift.

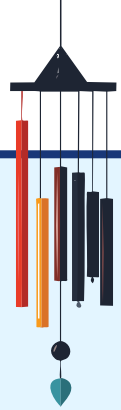
One composer was Sergei Rachmaninoff. He wrote music full of beautiful melodies and was also a famous pianist. Rachmaninoff's music sounded familiar, like the style of composers who lived before. The other composer was Igor Stravinsky. He wrote bold, surprising music that sounded very new. His music used rhythms, harmony, and instruments in ways that no one had heard before. Once, his music even caused a riot! The two men did not like each other or their music. For a long time, they were not kind to one another. Stravinsky once called Rachmaninoff a "six-and-a-half-foot scowl."

Both men were born in Russia but moved to the United States during World War II. They ended up living in the same neighborhood in Los Angeles, California. It seemed like the perfect time to make peace and build community. But after years of hurt feelings, that was not easy. Rachmaninoff was shy, and was not sure how to begin. He told a friend that he would like to invite Stravinsky to dinner but wasn't sure how he would react. It took a long time for Rachmaninoff to be brave enough to call.

Luckily, Stravinsky's wife, Vera, said yes to a visit. When visiting someone's home, it is good manners to bring a small gift. Stravinsky loved a particular kind of honey called royal jelly. It helps prevent sickness, which is important for traveling musicians. Stravinsky always had a jar to use in his tea, but ran out while on tour. So Rachmaninoff brought him a big jar as a gift. It was such a simple gift, but a thoughtful and personal one. It showed respect. That little jar of honey helped the two men feel more comfortable with each other. Before long, they were talking over meals and becoming friends.



CLIBURN IN THE CLASSROOM



MOVING AIR MUSIC

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

OBJECTIVE

Students will understand the impact of air and convection currents on sound using wind chimes.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need materials to build their own wind chimes. This can include repurposed materials like spoons, popsicle sticks, beads, or pipes of various materials and lengths. They will also need an embroidery hoop or metal jar ring and yarn. Teachers will need a box fan, tissue paper and tape, and speakers to play the music listed below.

MUSIC TO EXPLORE

DING	<i>"Dance with the Morning Wind" from Spring Suite</i>
CHOPIN	<i>Etude in A Minor, Op. 25, No. 11 "Winter Wind"</i>
DEBUSSY	<i>"The Wind in the Plain" from Preludes, Book 1</i>

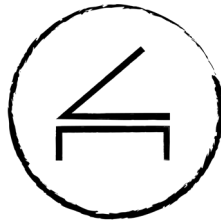
ACTIVITY

Begin the lesson with a few simple warm-up questions: Can we see air? How do we know it is there? Guide students to the idea that wind is moving air, and that moving air can push objects and make them vibrate. Explain that vibrations are what create the sounds we hear, including the sounds made by wind chimes.

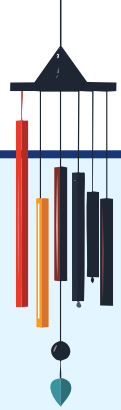
Next, have students assemble and decorate their wind chimes. Once the chimes are complete, use a box fan to investigate how moving air affects sound. Invite students to observe how the sound changes when the fan speed increases or decreases and when the wind chime is moved closer to or farther away from the fan.

After students explore visible moving air with the fan, extend the lesson by observing convection currents. Cut tissue paper into strips and tape them near a warm spot, such as a sunny window or above a projector. Ask students why the tissue moves even when no wind is blowing directly on it. Explain that warm air rises and cool air sinks, creating convection currents that move air in ways we cannot always see.

Finally, connect these observations to music by listening to the pieces above one at a time without first sharing their titles. Pause after each piece to discuss how the composer may have represented wind and other weather in sound, using the reflection questions on the next page to help students connect their scientific observations to what they hear.



CLIBURN IN THE CLASSROOM



MOVING AIR MUSIC

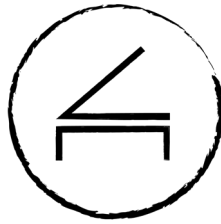
Grade Level(s): 2–4 Subject Area: Music, Science

REFLECTION QUESTIONS

1. How did the composer write music that sounds like wind?
2. Based on what you heard in the piece, what season do you think it is?
How might the temperature change the sound of your wind chime?
3. What other weather sounds did you hear in the music? How is (thunder, lightning) made in nature?
How is it represented in music?



Andrew Wyeth – *Wind from the Sea*, 1947.
© National Gallery of Art

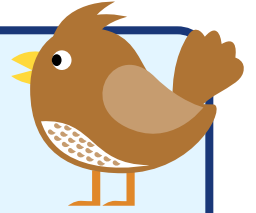


CLIBURN IN THE CLASSROOM



BIRD SONG

Grade Level(s): 2–4 | Subject Areas: Music, Math



OBJECTIVE

Students make connections between music, science, and math by exploring songs of various types of birds and charting their findings. Students also gain familiarity with birdsong and the ways classical composers have written it into music.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need internet access, headphones, and pencil and paper. Teacher will need a speaker to play the music listed below.

MUSIC TO EXPLORE

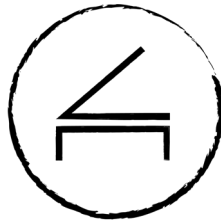
RAMEAU	<i>The Hen</i>
VAUGHN WILLIAMS	<i>The Lark Ascending</i>
MESSAIEN	<i>Catalogue d'oiseaux</i>
NERO	<i>The Hot Canary</i>
VIVALDI	<i>The Goldfinch, RV 428</i>
DELIUS	<i>On Hearing the First Cuckoo in Spring</i>
BEACH	<i>Hermit Thrush at Morn, op. 92, no. 2</i>

ACTIVITY

Select one piece from the list above and play a 1-minute excerpt; do not share the title with the class. After listening together, see if students can guess what kind of bird inspired the piece. Let them explore the [Audubon Bird Guide](#) to listen to various bird songs and compare to the music to find the closest match. Reveal the answer and have students write it down. Note: the Messaien has multiple movements and represents many types of birds. Once you have gone through the entire list, give the class time to chart their findings, ranking bird types from most to least popular in classical music.

REFLECTION QUESTIONS

1. Which instruments did composers use most often to mimic bird song?
2. Which birds were featured most often? Why do you think that is?
3. If you were to write a piece of music about birds, which bird/instruments would you pick and why?



CLIBURN IN THE CLASSROOM



SOUND DETECTIVES: EXPLORING ECHOES

Grade Level(s): 3–5 | Subject Areas: Music, Science



OBJECTIVE

Through experimentation, students understand the impact of timbre and distance on echo. This lesson can be done in collaboration with grade level science teachers for additional interdisciplinary STEAM connections.

SPACE AND EQUIPMENT CONSIDERATIONS

For the first part of the experiment, students will need two paper towel tubes, an aluminum pie plate, and other round/flat objects made of different materials. For the second part of the experiment, students will need classroom instruments and a larger space than the music room—a hallway, auditorium, or gym are great options.

BACKGROUND

Bats, which use echolocation instead of sight to find food, are one of the flying creatures featured on our Cliburn in the Classroom *The Piano Takes Flight* program. To experiment with echoes, let's make our own echo chamber.

ACTIVITY

Part 1:

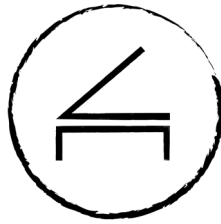
Begin by taping the two paper towel tubes to a table or desk in a V shape so the ends angle toward each other with a small space in between. Next, place/tape the pie plate on its side about one foot away from the tubes, using books to prop it up if needed. Once the setup is ready, have one student click or whisper into one tube while another listens through the other tube for the echo bouncing off the pie plate.

After students have tried listening with the pie plate, invite them to repeat the experiment with other objects. Ask them to notice how the echo changes when it bounces off surfaces made of materials such as rubber or glass. Then add background noise, like a fan or quiet humming, and discuss whether it changes the echo itself or simply affects how students perceive it.

Part 2:

Once students have explored how different materials affect echoes, move to a much larger space such as a gym or auditorium so they can experience delay over distance. Have a student strike a classroom instrument from 20, 40, and 60 feet away while the class watches and listens. Ask students to record whether the sound seems immediate or slightly delayed. Then repeat the test with background noise and notice which instruments still sound more immediate or are easier to hear. Record the results and discuss what students observed.

To wrap up the lesson, have students apply what they learned by designing a space that would produce the strongest reflection. Encourage them to think about the building materials they would use, the size of the space, and how many people it could hold.



CLIBURN IN THE CLASSROOM



SOUND DETECTIVES: EXPLORING ECHOES

Grade Level(s): 3–5 | Subject Areas: Music, Science

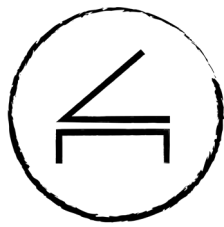


REFLECTION QUESTIONS FOR THE MUSIC ROOM

1. If sound takes longer to travel in a larger space/from farther away, how do musicians in a big orchestra stay together?
2. Engineers design spaces where sound behaves the way they want. How do you think engineers designing a concert hall want sound to behave?
3. Orchestras want lots of people to come to concerts. What do the engineers of a concert hall have to think about when there is a large audience?
4. Concerts are regularly held in the [Cave Without a Name](#) in Boerne, Texas. How do you think the instruments sound in the cave?

REFLECTION QUESTIONS FOR THE SCIENCE ROOM

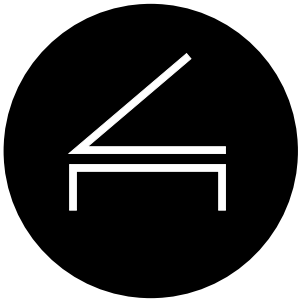
1. If you were a bat, which instrument would you choose to help you find food and why?
2. How do you think noise pollution from a city impacts a bat's ability to find food?
What could communities do to help the bats?
3. What would happen to the echo if there were no walls or objects nearby?



CLIBURN IN THE CLASSROOM

THE PIANO TAKES FLIGHT CURRICULUM GUIDE

	Lesson 1: Music Meets Engineering	Lesson 2: The Waggle Dance	Lesson 3: Moving Air Music	Lesson 4: Bird Song	Lesson 5: Sound Detectives
TEKS Objective					
Elicit/Warm-Up TEKS 6.A, 6.D, 6.E	Students read about music engineering as a college major and explore the things both subjects have in common.	Students read the provided handout about the unlikely friendship between Stravinsky and Rachmaninoff, then discuss communication.	Warm-up questions relate air currents to vibration, then make a wind chime.	Listen to pieces of classical music about birds together as a class.	A brief background about bats and echolocation is given before the activity.
Foundations: Music Literacy 1.A, 1.B, 1.C, 1.D, 2.B	Musical foundations like scales, meter, and chords are compared to engineering systems to foster deeper understanding and cross disciplinary connections.		Known music terms like tempo, dynamics, and instrumentation are reinforced through reflection questions.	Music fundamentals are reinforced by describing bird songs in classical music. Ear training is practiced by finding the closest match on the Audubon Bird Guide website.	How do musicians stay together on a big stage? What do engineers designing a concert hall have to consider?
Movement based TEKS 3.C, 3.D, 3.E, 5.A, 6.D		Non-verbal communication is practiced through dance.			Students move to spaces of different sizes and stand at various lengths to test echo and delay.
Creative Expression TEKS 3.A, 3.B, 3.D, 4.A, 4.B, 4.C	Students design a system to maximize their efficiency in the practice room and help them learn a new instrument. Performance can be used as a summative activity.	Spontaneous and creative movement are encouraged to communicate and align with the musical example.	Different materials are used to create the wind chimes, variables are added to change sound, and music depicting weather is introduced.	Reflection questions encourage students to think about their own musical preferences. Which instruments would they pick to represent their favorite birds and why?	Students design a space that would produce the strongest sound reflection.
Historical and Cultural Relevance, Critical Evaluation and Response TEKS Objective 5.A, 6.A, 6.B, 6.E, 6.F	Students evaluate their practice strategies and reflect on ways to improve.	Students learn about bees, friendship, and music history.	Students communicate preferences by listening to classical pieces about the wind, and relate science to music using known music terms.	Preferences are communicated by reflection questions. Which instrument would you pick and why?	Reflection questions are provided for both the music and science classroom, encouraging collaboration between subjects.



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](#).