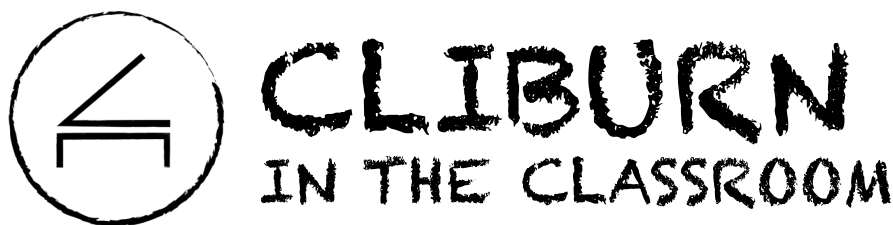


CLIBURN IN THE CLASSROOM



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Thank you for sharing some of your class time with Cliburn in the Classroom! *What's the Score?* leverages the excitement of sports and competitions to engage kids with both classical music and math. Kids become referees and scorekeepers, working in teams to determine the winner of our fantasy-piano tournament!

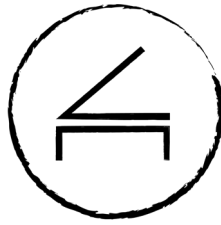
The curriculum guide contains everything you need ahead of our visit. Our most frequently asked questions about the piano move are included here, so your front office staff knows what to expect. A printable visual schedule is included for our friends with autism, anxiety, ADHD, or any curious students 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! Students run the rhythm bases in music class baseball; perform at the Super Bowl Halftime Show; understand how musicians are also athletes; craft graphic scores to the sounds of a rugby match; and create community by writing a new school anthem.

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

A handwritten signature in black ink, appearing to read "NPAG", 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?

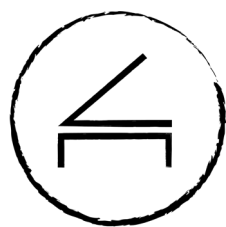
If you have a morning program, the piano will arrive either on the morning of the performance, approximately 45 minutes before our scheduled start time (most common), or in the afternoon of the day before, prior to school dismissal (districts far from Fort Worth). If you have an afternoon program, it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

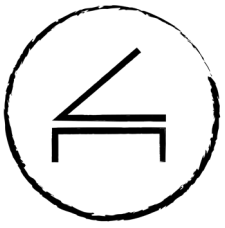
Music and math combine in this fantasy-football style competition where kids keep the score! Students will learn about new and familiar composers, compare and contrast musical styles, vote for points, and solve math problems to determine the final score...and the winning team!

MUSIC

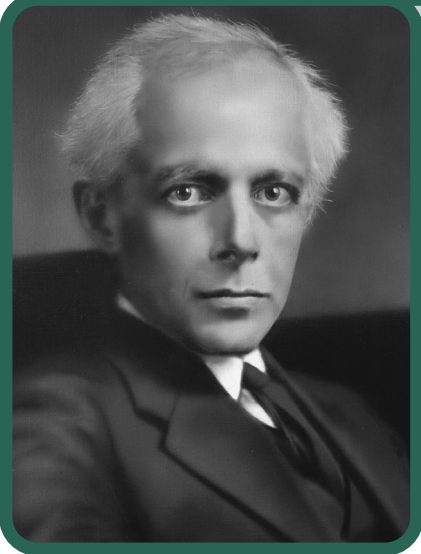
MOZART	Sonata in A Major, K. 331 (III. Rondo Alla Turca)
BARTÓK	<i>Szabadban</i> (V. The Chase)
ESMAIL	<i>Crystal Preludes</i> (I. Oscillating Figures)
CHOPIN	Berceuse in D-flat Major, op. 57
LIGETI	Etude No. 1 "Desordre"
SHOSTAKOVICH	Polka from "The Golden Age"
PROKOFIEV	"March" from The Love for Three Oranges
MASON	Sonata '21 (III. Finale)
MERCURY	"We Are the Champions "

RELATED VIDEOS

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



CLIBURN IN THE CLASSROOM



BÉLA BARTÓK

BORN: March 25, 1881

ERA/STYLE: Modern

DIED: September 26, 1945

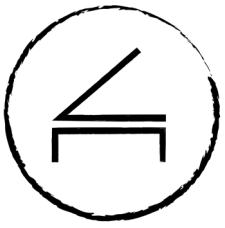
HOMETOWN: Budapest, Hungary

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 *What's the Score?*. 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



FRÉDÉRIC CHOPIN

BORN: March 1, 1810

ERA/STYLE: Romantic

DIED: October 17, 1849

HOMETOWN: Zelazowa Wola, Poland

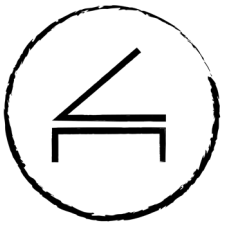
Frédéric Chopin is one of the most well-known composers and pianists of all time. He was born near Warsaw, Poland, and first learned piano from his mother before moving on to some of the best teachers in the area.

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



REENA ESMAIL

BORN: February 11, 1983

ERA/STYLE: Contemporary

HOMETOWN: Los Angeles, CA

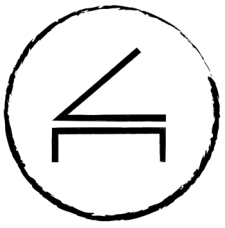
Reena Esmail is a composer and pianist of Indian heritage who lives and works in her hometown of Los Angeles. She studied music composition at both The Juilliard School and Yale School of Music; she also received a Fulbright-Nehru grant to study Hindustani music in India. Her doctoral thesis, *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians*, outlines methods to blend these unique sounds, which is the trademark of her style.

Reena has been commissioned to write music for many of the most important ensembles and music festivals today, including the Kronos Quartet, Imani Winds, San Francisco Symphony, the Spoleto Festival, and the Marlboro Music Festival, to name only a few.

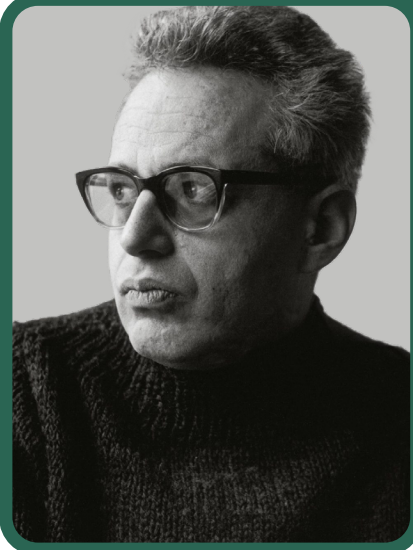
She has won several major awards for her music, including being named a Citizen Artist Fellow at the Kennedy Center (2017) and the ASCAP Morton Gould Young Composer Award, which she was awarded twice (2002 and 2007). She has also won piano competitions as a performer.

Reena is the co-chair of New Music USA, which supports the work of living composers. She is also the artistic director of Shashtra, an organization that promotes cross-cultural dialogue through music and collaboration. The name comes from the Hindu word Shastra, meaning “to teach.”

If you’d like to learn more about Reena Esmail, her life and music were profiled on Season 3 of PBS *Great Performances* series “Now Hear This.”



CLIBURN IN THE CLASSROOM



GYÖRGY LIGETI

BORN: May 28, 1923

ERA/STYLE: Modern

DIED: June 12, 2006

HOMETOWN: Târnăveni, Romania

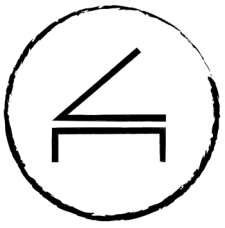
György Ligeti was one of the most creative and influential composers of modern classical music in the 20th century. He was born in Transylvania, Romania to a Hungarian and Jewish family. He began studying piano at the local music conservatory, but his studies were cut short when he was sent to a forced labor battalion during World War II. He first served at an agrarian center, which managed farming and food for the area. Later, he was sent to the front lines to transport dangerous explosives.

After the war, Ligeti returned to his studies in Budapest and eventually graduated from the Franz Liszt Academy of Music, where he would later return as a teacher. During the Hungarian Revolution of 1956, Ligeti fled from the Soviet Army and settled in Austria, where he eventually became a citizen. But the traumatic experiences of war remained with him throughout his life and had a large impact on his art and compositional style.

Ligeti had a passion for experimental music and actively avoided repeating ideas in his works. Every piece needed to be a new experience for his audience, which led him to constantly develop new ways to compose. He combined complex rhythms from many different cultures into his works. He invented a system called micropolyphony, which is where many musical lines are layered so closely together that they create a rich, thick sound. Ligeti also tried to make instrumental music sound more like electronic music. In fact, some of his scores are so complex that they do not use standard music notation but instead utilize diagrams to show general pitches and how long notes should last.

Ligeti was interested in many things besides music. His favorites activities were reading, art, architecture, math, and science. He was particularly fascinated by fractal geometry, which studies complicated irregular shapes with repeating patterns, much like his music. Perhaps this explains his piece [*Poème symphonique*](#), which had no instruments, only 100 metronomes ticking at different speeds until they all wound down.

Though his music was very avant-garde, many recognize his music for film soundtracks, like the movie [*2001: A Space Odyssey*](#).



CLIBURN IN THE CLASSROOM



QUINN MASON

BORN: October 25, 1825

ERA/STYLE: Contemporary

HOMETOWN: Dallas, TX

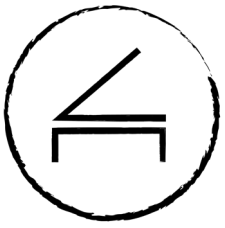
Quinn Mason is a composer and conductor from Dallas, Texas. He has been described by *Texas Monthly* as “one of the most sought-after young composers in the country.” His style reflects the times in which we live, while also staying true to traditional classical music.

As a toddler, Quinn wanted to play with musical toys more than trucks and action figures, so his mother got him a miniature keyboard. He was introduced to piano, cello, and percussion in elementary school, and his imagination immediately soared with original melodies. He checked out books on composition from the library to learn how to write those ideas down. At age 12, Quinn wrote his first formal piece, which was for solo cello. Later, one of his fanfares was played at his own high school graduation ceremony. By age 19, he had won his first composition contest.

He studied music at University of Texas at Dallas and at Southern Methodist University, and despite having been out of school for only a short time, his works have already been performed by more than 200 orchestras in the United States and abroad.

What is most fascinating and unique about his writing process is that Quinn doesn’t generally need to compose with an instrument in hand. He has both perfect pitch and pitch memory; as soon as an idea comes into his head, he can immediately write it down in full. He has received awards from the American Composers Forum, Voices of Change, and many others. His piece [*Inner City Rhapsody*](#) was premiered by the Dallas Symphony Orchestra in 2019.

Quinn Mason is also a conductor. He has led orchestras in premieres of his own works and those of his composer peers, as well as standard repertoire.



CLIBURN IN THE CLASSROOM



WOLFGANG AMADEUS MOZART

BORN: January 27, 1756

ERA/STYLE: Classical

DIED: December 5, 1791

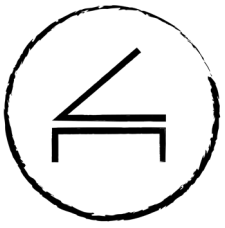
HOMETOWN: Salzburg, Austria

One of the most famous composers in all of history, Wolfgang Amadeus Mozart was born into a musical family in Salzburg, Austria. His father Leopold, an important violinist and teacher of the time, began teaching Wolfgang piano and violin when he was only 4. The young Mozart wrote his first pieces just two years later.

Mozart's older sister Maria Anna was also a skilled musician, and they enjoyed playing together. In fact, many of his duets were written to play with her. [Concerto No. 10 in E-flat Major for Two Pianos, K. 365](#) is a famous example.

At age 6, Mozart's father took him to Vienna to play for the emperor. The emperor was so impressed, he introduced the young Mozart to the public as a prodigy, and his career was launched. From then on, Mozart toured around the continent and dazzled crowds by improvising or sight-reading music as requested by the crowd. By age 25, he had already played concerts in most of the great European cities.

Mozart wrote many important pieces for almost every instrument. He is probably best known for his operas, the first of which was written in his teens, and for his 27 piano concertos. Though he only lived to age 35, he composed more than 600 pieces of music over his short lifetime, many of which are still beloved and performed today.



CLIBURN IN THE CLASSROOM



SERGEI PROKOFIEV

BORN: April 27, 1891

ERA/STYLE: Romantic

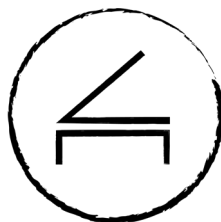
DIED: March 5, 1953

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.

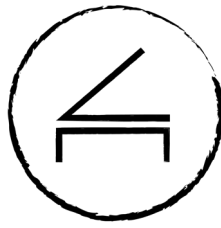
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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.

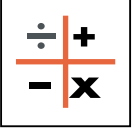
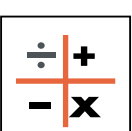
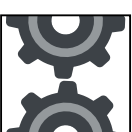
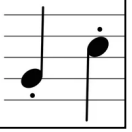
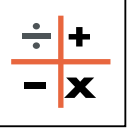
Knowing what to expect makes it easy and fun! I hope The Cliburn comes back to my school again every year!

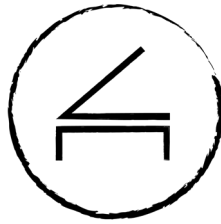


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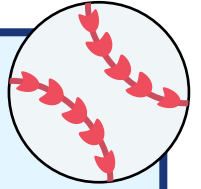
WHAT'S THE SCORE? VISUAL SCHEDULE

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

1.  Hello! ☐
2.  Tempo ☐
3.  Solve a problem ☐
4.  Legato ☐
5.  Solve a problem ☐
6.  Dissonance ☐
7.  Solve a problem ☐
8.  Staccato ☐
9.  Solve a problem ☐
10.  Who wins? ☐
11.  Go back to class ☐



CLIBURN IN THE CLASSROOM



MUSIC CLASS BASEBALL

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

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

You will need enough space for students to run safely between the bases. Borrow bases from your school's PE teacher or create and laminate your own. Pre-select rhythmic or pitch patterns of progressive difficulty based on grade level and create a series of flash cards to be placed at the appropriate bases. For added fun, if playing outdoors, add a baseball or softball and bat for students to take a real swing before running to base.

Prepare for this activity by creating laminated rhythm and/or pitch sequence flash cards. Length and difficulty can be determined by grade level. Each base of this game increases in difficulty, with first base being the most basic and home plate the most advanced.

Alternatively, online rhythm flash cards can be utilized and shown on a Smart Board. Students can run the bases with either visual option.

MUSIC TO EXPLORE

To use as exciting walk-up music as students take the plate:

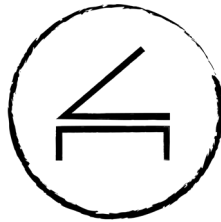
COPLAND [Suite from *The Red Pony* \(3b. Circus March\)](#)

REVUELTAS [Ocho por Radio](#)

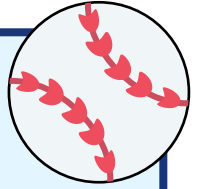
ADAMS [Short Ride in a Fast Machine](#)

ACTIVITY

1. Divide the class into two teams for scoring purposes. Students are the batters; the teacher is the pitcher. Students take turns being "at bat." Each base is a rhythm pattern of increasing difficulty. Allow the batter to select whether they want to swing for first, second, or third base, or try for a home run.



CLIBURN IN THE CLASSROOM



MUSIC CLASS BASEBALL

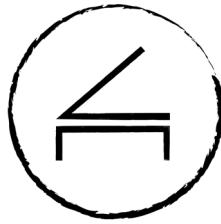
Grade Level(s): 2–5 | Subject Area: Music

ACTIVITY

2. The pitcher claps a rhythmic pattern or sings/plays a pitch series. The batter echoes the pattern as a “practice swing,” then searches for the matching rhythm/pitch series at the appropriate base. If the batter makes the correct selection, they remain on base and the next student on their team is at bat. Runners advance after each successful batter. If the batter makes the wrong selection, they are “struck out.” Scores are based on how many runners make it to home base, just as in a regular baseball game. After three strikes, the teams switch.
3. To increase the difficulty further for older grades, add a time limit to each base. Students must find the appropriate card in the stack within the allotted time or their ball is “caught” and they are out.



Norman Rockwell – *Tough Call*, 1948
© Norman Rockwell

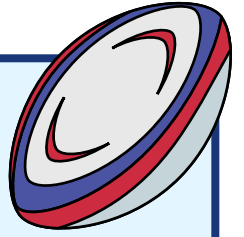


CLIBURN IN THE CLASSROOM



RUGBY GRAPHIC SCORE

Grade Level(s): 1–3 | Subject Area: Music



OBJECTIVE

Music notation takes time and mastery to be able to use efficiently. Graphic scores provide a more accessible route to music understanding and participation.

SPACE AND EQUIPMENT CONSIDERATIONS

Students will need colored pencils or markers and paper. More colors allow for greater variations in interpretation and more individualized experiences.

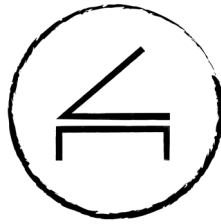
MUSIC TO EXPLORE

HONNEGER [*Rugby*](#)

ACTIVITY

Listen to Arthur Honneger's tone poem *Rugby* and allow students to create responsive graphic scores in real time. This piece was recommended specifically because of its programmatic nature; the stark and clear differences in articulation, dynamics, and instrumentation allow for very imaginative responses. Students can create their own original symbols to represent musical elements. For example, they may draw footballs (rugby balls) in various spots around the page and then connect the footballs by drawing a rising/falling line between them, representing melodic contour. Or students may draw small dots to represent very *staccato* sections, and large circles to represent *legato* sections. Draw their attention to repeated sections where they may want to draw the same symbols again to reinforce the rondo form of the piece. Introduce the activity in a way that allows for understanding without influencing individual experiences of the music. Each graphic score should be unique.

Allow time at the end of class for students to show and explain their graphic scores to their peers. Additionally, students may conduct the piece or portions of the piece based on their graphic scores.



CLIBURN IN THE CLASSROOM



SCHOOL ANTHEM

Grade Level(s): 4–5 Subject Area: Music



OBJECTIVE

Students will strengthen fluency of notation, discover elements of writing effective pop songs, collaborate in an ensemble, have an outlet for creative expression, and foster a sense of community and school pride by writing a new school anthem.

SPACE AND EQUIPMENT CONSIDERATIONS

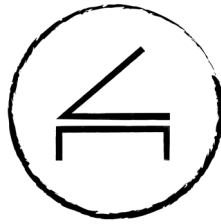
Students will need school-issued Chromebooks or iPads with internet access. They will also need access to classroom instruments, as well as staff paper and a pencil. Finale, Sibelius, or other notation software can be utilized by the teacher for experimentation with various instrumentations/sounds and for ease of transcription of the final anthem; alternatively, Garage Band may be used by students with limited notation fluency.

MUSIC TO EXPLORE

Create a class Padlet or Google Jam Board and find out what the students are listening to; alternatively, poll the class and write down their answers. Let their responses inform your music selections for this activity.

ACTIVITY

1. Allow students time at the beginning of class to respond to the class Padlet/Google Jam Board. Find out what their favorite songs are, and what they are listening to now.
2. From their responses, select a few pop songs with appropriate lyrics to play for the class. Deconstruct the pop songs using elements such as verse, chorus, bridge, hook, beat, bass, lyrics, etc.
3. By comparing and contrasting elements of the pop songs, create a template for the creation of their own song(s) to be used as a school anthem. This should include tempo and rhythm, bass, harmony, melody, and lyrics.
4. Working as a class, and using school instruments, determine what each element listed above should sound like. Designate a student to act as “scribe” to notate, or teacher can notate for younger students. To keep this within one class period, keep your song limited to eight measures – approximately the length of one chorus.
5. Once the music is designed, allow students time to work either individually or in small groups to write lyrics for the chorus. The words should be about what makes their school community unique.
6. Pitch the new anthem to school administration to be played at a pep rally or school sporting event.



CLIBURN IN THE CLASSROOM



MUSICAL ATHLETES CLASS BULLETIN BOARD

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

OBJECTIVE

Students will bridge connections between subjects by exploring the intersection of music and sports, and will make connections between them: discipline, practice, and teamwork.

SPACE AND EQUIPMENT CONSIDERATIONS

Teacher will need a Smart Board or projector to show the class a video. Students will need internet access to do research, as well as printer access. Sports magazines or newspapers can also be used to cut out bulletin board photos.

MUSIC TO EXPLORE

MORRICONE [*Gabriel's Oboe*](#)

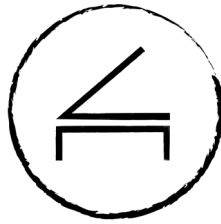
MARTINU [*Concerto for Oboe and Small Orchestra, H. 353 \(III. Poco allegro\)*](#)

D'INDY [*Fantasy on French Folk Tunes for Orchestra and Solo Oboe, op. 31*](#)

ACTIVITY

Prepare for this activity by creating a bulletin board of the orchestra with blank seats in each section. Suggested music above can be played during the independent working portion of this project.

1. Show the class this [Super Bowl Ad featuring football player and oboist Chester Pitts](#)
2. Divide the students into instrument families (woodwinds, brass, strings, piano). Allow students time to research other famous athletes who have studied the instruments in their assigned families. Some examples include saxophonist Jason Kelce, center for the Philadelphia Eagles; trumpeter Tyre Phillips, starting right guard of the Baltimore Ravens; and violinist Vanessa-Mae, who competed in the Winter Olympics. Students print or cut out pictures of the athletes and “seat” them in the appropriate sections on the bulletin board.
3. Have students write a short bio for each athlete, including their instrument, teachers, and length of study. These bios can be glued to colored construction paper for better visuals. Encourage them to include some interesting pieces for that instrument, like the ones listed above.
4. To bridge connections between subjects, follow up with a class discussion on what it takes to be a professional athlete: focus, hard work, practice, mentorship, teamwork, etc. These “buzzwords” and others can also be included on the bulletin board in a word cloud to further underline the parallels between music and sports.



CLIBURN IN THE CLASSROOM

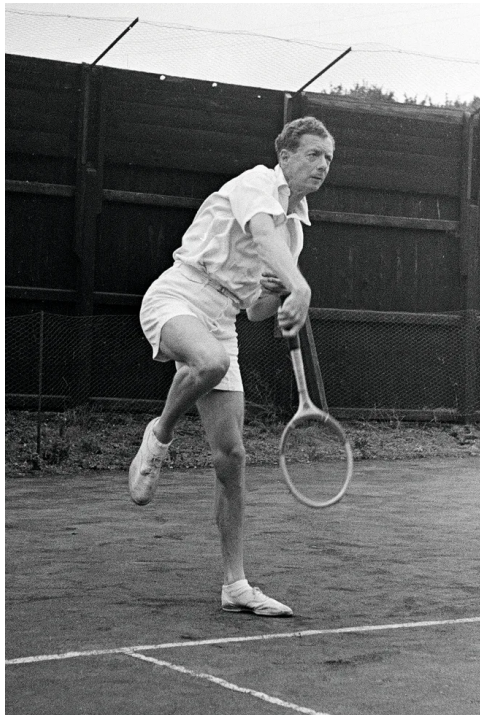


MUSICAL ATHLETES CLASS BULLETIN BOARD

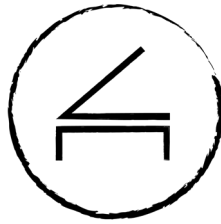
Grade Level(s): 1–5 | Subject Areas: Music, Social Studies

REFLECTION QUESTIONS

1. How do athletes prepare for a big game/musicians prepare for a big concert?
2. Do you think the skills they learned in music helped them prepare to become an athlete?
3. What physical activities help musicians perform?



Composer Benjamin Britten playing tennis.



CLIBURN IN THE CLASSROOM



MUSIC CLASS (PAPER) FOOTBALL

Grade Level(s): 2–5

Subject Areas: Music, Creative Writing, Social Studies, Theater

OBJECTIVE

Students will work both independently and as a team to design and perform the major elements of the Super Bowl: commercials, halftime show, and the football game itself. This activity may be done over the course of several class periods to allow time for creativity and editing, in part or in whole.

SPACE AND EQUIPMENT CONSIDERATIONS

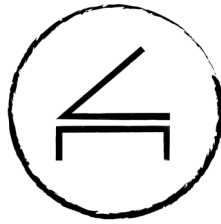
Students will need school-issued Chromebooks or iPads with internet access and Garage Band or other basic music mixing software. Students will also need a GoPro or other camera to record commercials; these can be school-issued or personal devices. Optional: costumes may be used for commercials, which can be brought from home, borrowed from your school's theater department, or donated.

MUSIC TO EXPLORE

Any halftime show music that is elementary appropriate. Watch recent and historical halftime shows and commercials to introduce students to bands, jingles, and products from the last few decades to see how musical, staging, and style trends have changed. This [YouTube video](#) is a great starting point.

ACTIVITY

1. Start with students working independently to design a 30-second Super Bowl commercial, one per person in the class. Each student should identify a product or service that they or their family use and storyboard a commercial for it. Alternatively, they can invent an entirely new product. Encourage students to set the scene for their advertisement by using props, recording outdoors, or drawing backgrounds on the class whiteboard. Costumes may also be used if desired/if available. Students can use Garage Band to record and mix jingles for their chosen product. Once storyboarded, have students record their commercials and upload them to Google Classroom.
2. Have students work collaboratively to design a halftime show. Brainstorm what songs they have learned in class ensembles: Orff, bucket drum, ukulele, mariachi, choral, or others. Make a setlist and think of basic ways to enhance the show (black lights, strobe lights, bubbles, balloons, etc).
3. Lastly, have a paper football Super Bowl! Divide the class into two teams and allow students to play a game of paper football. Intermittently pause the game to play a commercial. Approximately halfway through the class period, pause the game to perform the halftime show. Invite your school administration to watch and cheer as spectators.



CLIBURN IN THE CLASSROOM



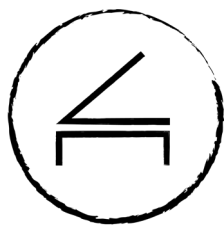
MUSIC CLASS (PAPER) FOOTBALL

Grade Level(s): 2–5

Subject Areas: Music, Creative Writing, Social Studies, Theater

HOW TO PLAY PAPER FOOTBALL

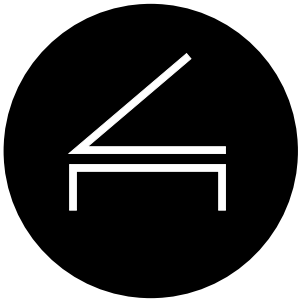
1. Make a paper football by folding an 8 ½ by 11 sheet of paper lengthwise. Cut along the fold to make two half sheets; only one half sheet is needed to make a football, though two games could run simultaneously if class size is large. Fold one half of the sheet lengthwise. Make sure the folded paper is placed vertically, with the opening facing right. Fold the bottom right corner upwards to form a triangle. Repeat until one fold is left to make a complete triangle. Insert the remaining corner into the folds of the football.
2. Clear a long table or create one by pushing several student desks together. Flat surface is best.
3. Create a goal post. This can be made using a paper cup and pipe cleaners, or to simplify, students can take turns making goal posts with their fingers.
4. Determine the length of the game by length of the class. Set a timer to play student commercials and the halftime show. Winner is determined by most points scored during the time allotted.
5. Determine how many attempts each player gets to move the ball toward the goal. Then divide the class into two teams. One student per team takes turns flicking the football. NOTE: The ball can only be moved by flicking; scooting the ball across the desk is not allowed.
6. To score a touchdown, the paper football must slightly hang over the opposite edge of the table. Score for a touchdown can be six points, as it is in a regular football game, or one point to simplify for younger grades. A touchdown must be scored within the allotted number of attempts to move the ball.
7. If a touchdown is made, student is then allowed to kick a field goal for additional points. To kick a field goal, place the paper football on its vertical edge and flick from halfway between goal posts.



CLIBURN IN THE CLASSROOM

WHAT'S THE SCORE? CURRICULUM GUIDE

	Lesson 1: Music Class Baseball	Lesson 2: Rugby Graphic Score	Lesson 3: School Anthem	Lesson 4: Musical Athletes Bulletin Board	Lesson 5: Music Class Paper Football
TEKS Objective					
Elicit/Warm-Up TEKS 6.A, 6.B, 6.D	Batter echoes the pattern (pitch) as a "practice swing" before finding the matching rhythm/pitch series at the appropriate base.	Teacher leads the students through creative options to visually represent the sounds they hear in "Rugby" by Arthur Honneger.	Class responds to a Padlet or Google Jam Board, giving teacher the opportunity to mold a class around the students' interests.	Students watch a Super Bowl ad featuring a football/oboe player in order to form a connection between sports and music.	Students identify or design a product or service for which they write and direct a 30-second Super Bowl commercial. Students also compile a setlist from ensemble music learned in class to design a halftime show.
Foundations: Music Literacy 1.B, 1.C, 1.D, 2.A, 2.B, 2.C	Students sing or clap rhythms, then find the matching pitch or rhythmic series at the base. Bases are in increasing order of difficulty, with first base being the easiest and home base the most challenging. Students are allowed to select which base they'd like to "swing" for.	Elements such as articulation, melodic contour, dynamics, instrumentation, etc. are represented in an individual and accessible way.	Students deconstruct popular songs using elements such as verse, chorus, bridge, hook, beat, bass, and lyrics. They then use that information to create a song-writing template.	Students categorize athlete-musicians by their sections in the orchestra.	Students write, perform, record, and mix an original jingle. Students also perform a halftime show on classroom instruments.
Movement based TEKS 3.A, 3.B, 3.C, 3.D, 3.E	Students run to the appropriate base/advance to the next base after a successful hit.	Students conduct all or portions of "Rugby" based on their graphic scores. Improvised movements match the visual representations.			Students play paper football to create the entire experience of the Super Bowl.
Creative Expression TEKS 3.E, 4.A, 4. B, 4.C		Students respond to the piece by creating a graphic score. Responses are spontaneous and individual - each graphic score is a unique visual representation of the student's experience of the piece.	Students create their own anthem using the tools mentioned above and the template created from dissecting popular songs. Students then perform their newly composed school anthem at a pep rally or school sporting event.	Students create a bulletin board to display athletes that also study(ied) instruments. They then write a short biography of each of the athlete to post along the hall. Teacher creates a word cloud based on student responses to the reflection questions.	Creative autonomy is given entirely to the students. Students write and direct their own jingles, commercials, and program and perform their own halftime show.
Historical and Cultural Relevance, Critical Evaluation and Response TEKS Objective 5.A, 5.B, 5.C, 6.C, 6.E	Students are given autonomy over the difficulty of their rhythm selection. They are also introduced to new pieces as walk-up music.	Students respond to the piece and justify their notation selections.	The opening activity gives kids a chance to dissect a pop song, understanding the structural elements of the music they already enjoy.	Students respond to the project through reflection questions designed to understand the connection between sports and music - discipline, practice, teamwork, athleticism, etc.	Students watch both historical and recent halftime shows and commercials to compare and contrast musical and staging styles and fashion trends.



ABOUT THE CLIBURN



CLIBURN IN THE CLASSROOM

Cliburn in the Classroom is an interactive concert experience designed specifically for elementary audiences. We bring our own Steinway baby grand piano into every school, along with a virtuoso pianist to perform impressive music. A teaching-artist leads students through activities and bridges connections between the music and theme of the program.

With Cliburn in the Classroom, instructional time is enhanced, not lost. Our interdisciplinary themes explore the intersection of music and multiple subjects, including math, reading, language arts, social studies, history, and art. When combined with our curriculum guides, they address state and national standards for STEAM education for students in the second through fourth grades.

We take a student-centered approach to music education. All Cliburn in the Classroom programs are crafted through a Universal Design for Learning (UDL) lens. Our experiences provide multiple, flexible means of engagement to celebrate the variability in all students, and to allow kids the opportunity to participate in ways that are most meaningful and comfortable for them. We cater to multiple learning styles, utilize movement and peer-building activities, and address social-emotional learning competencies. Our performance length and structure are both attention and sensory friendly. We are also able to offer bilingual (Spanish/English) presentations, so that every child can fully participate. Cliburn in the Classroom is provided without cost to schools and districts in North Texas, to remove financial barriers to access.

The Cliburn was awarded *D CEO's* Nonprofit and Corporate Citizenship Award for Innovation in Education in 2024.

OUR MISSION

It is the mission of the Cliburn to advance classical piano music throughout the world. Its international competitions, education programs, and concert series embody an enduring commitment to artistic excellence and the discovery of young artists.

GOVERNANCE

The Cliburn is a not-for-profit organization governed by a board of directors, elected for a four-year term. It is sustained by the generous support from individuals, foundations, corporations, the tireless efforts of volunteers, and embraced by the community of Fort Worth. The Van Cliburn International Piano Competition is a proud member of the [World Federation of International Music Competitions](#).