



THE CLIBURN

## Winter

Music and art have always been complimentary subjects, and this program helps students make relevant connections between impressionist visual art and impressionist music. It invites the kids to use their imagination to see the winter images and their favorite wintertime activities that are represented in the music. It also introduces them to relevant musical terms to help them understand how that style of music is composed. *For a sample video, please visit <https://cliburn.org/project/kids-dancing-snow/>.*

DEBUSSY      “The Snow is Dancing” from *Children’s Corner*  
                  “Footprints in the Snow” from *Preludes*, Book I  
                  “Feuilles Mortes” from *Preludes*, Book II

KORNGOLD    *Der Schneemann* (II. Entr’acte)

CHOPIN        Etude in A Minor, op. 25, no. 11 (“Winter Wind”)

TCHAIKOVSKY *The Seasons*, op. 37b, no. 11 November (“Troika”)



## Do You Want to Build a Violin?

### SUBJECT AREAS:

Music

### OVERVIEW:

This activity encourages collaboration between students to build box violins. These can be brought into the Cliburn in the Classroom visit to participate in one of the pieces (not required), or simply enjoyed in the class and at home. It can also be used in tandem with the Cliburn Kids Video “Fun with Fiddles,” available at <https://cliburn.org/project/kids-fiddles/>, where you can find additional activities.

### MATERIALS NEEDED:

There are multiple options to make this activity accessible to all classroom budgets.

Option 1: The StringRise Box Violin Kit, available at <https://www.stringrise.com/products/p/boxviolin>. Purchase one per class, or a few to divide classes into small teams.

Option 2: The StringRise Box Violin Kit without stickers, available at <https://www.stringrise.com/products>. Purchase one per class, or a few to divide classes into small teams.

Option 3: The Violinist.com Violin Cutout (included), empty macaroni or regular sized cereal boxes, grocery bag, scissors, glue, and crayons. A pencil can be used in place of the bow. Have parents donate boxes so that each student can be divided into a team of two, or each student can build their own. Instructions for assembly can be found at <https://www.violinist.com/blog/laurie/20209/28476/>.

### MUSIC TO EXPLORE:

KORNGOLD                      “Serenade” from *Der Schneemann*

### BACKGROUND:

Erich Korngold composed and premiered his ballet *The Snowman* when he was only 11 years old. Many of the most important composers of the time praised the piece and his remarkable talent, making him a **prodigy** at a young age. It tells the story of a young violinist who falls in love with the niece of a very wealthy man. He stands outside her window and serenades her with his



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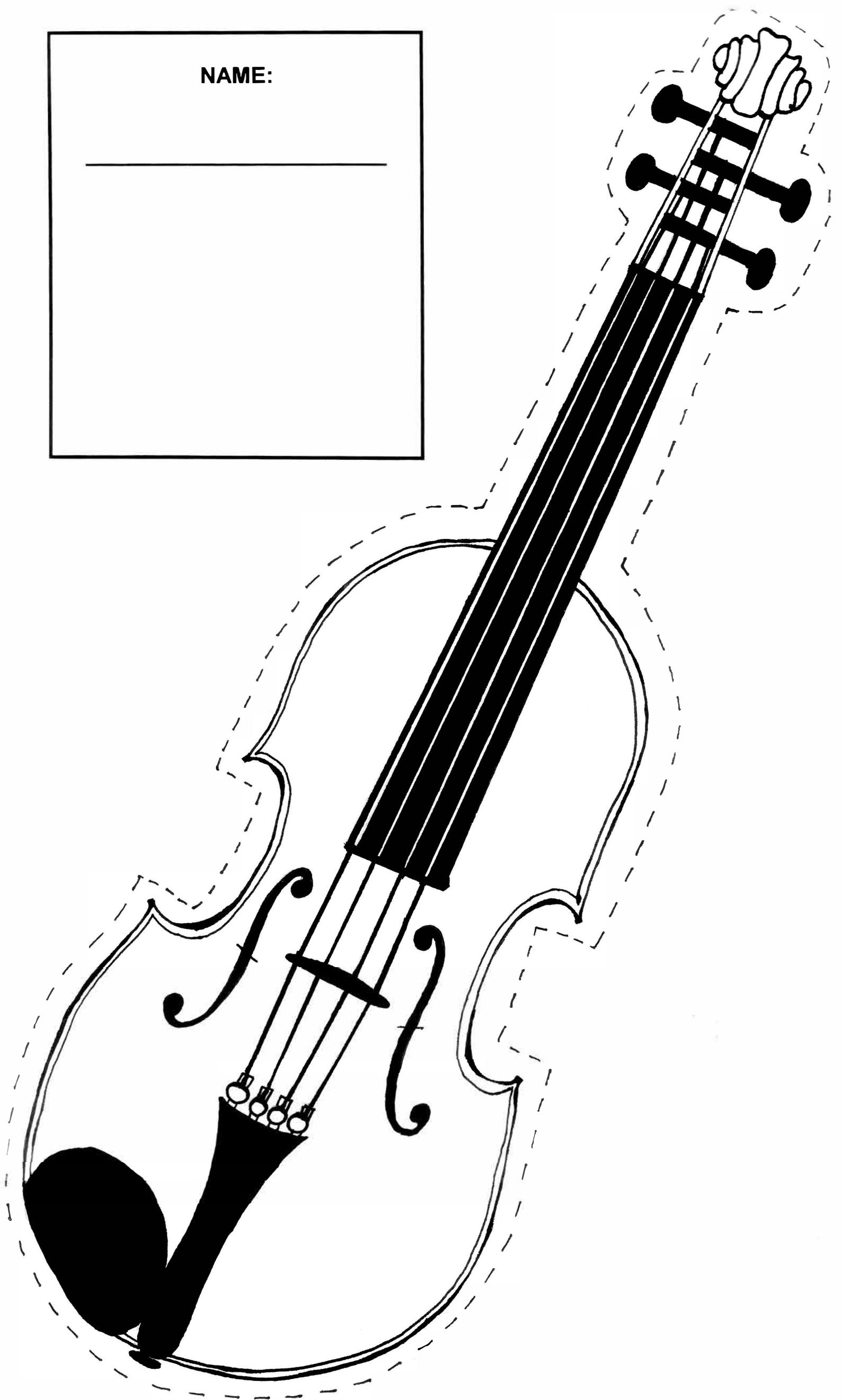
beautiful violin music. But the wealthy uncle does not approve because the violinist is only a poor musician, so the violinist dresses up like a snowman and plays his violin to lull the uncle to sleep. He and his love build a decoy snowman, then run away together. When the uncle wakes up, he chases after them, only to realize the snowman he caught is made of snow. We will hear more music from Korngold's ballet during our Cliburn in the Classroom visit.

### **ACTIVITY:**

Divide students into teams and follow the instructions to build their own violins. If StringRise box kits are used, the QR code that comes with the kit gives students 11 free online lessons which can be replayed as many times as needed to give everyone in the class the experience. Once the box violins are assembled, bring the instruments to our Cliburn in the Classroom visit and let the class play along with *The Snowman*!

NAME:

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## *En Plein Air*

### **SUBJECT AREAS:**

Music, Art

### **OVERVIEW:**

In this activity, students are invited to engage with Impressionist art and music using a mix of sensory learning and technology. This is a two-part lesson plan that can optionally be done in collaboration with your school's art teacher.

### **SPACE CONSIDERATIONS:**

Since Part 1 of this activity needs to be done outdoors, weather will need to be considered.

### **MATERIALS NEEDED:**

Pencil and paper; hard cover book or clipboard to draw on; Chromebook, iPad, or other school-issued device with internet access; Google Arts and Culture App.

### **ACTIVITY PART 1:**

*En plein air* means “in the open air.” The term, made popular by Impressionist artists, refers to the idea of painting outdoors in full view of a subject. Painting *en plein air* allowed Impressionists to observe how things appear different in different light and natural conditions. For them, it was more important to capture the “impression” or give an idea of a scene’s atmosphere, color, and mood than to paint it in exact detail. When looking at paintings in this style, a scene will look very different when viewed up close than it does when viewed from far away.

Take students outside to choose any large object to observe and draw, such as a building or a tree. Stand far away so that the whole object can be seen and ask them to describe what they see. Notice that the answers are broad, including things like a single color, light and shadow, leaves, etc. Ask them to make observations – how the color and mood would change at different times of the day, and then draw what they see on one side of their paper.

Then, move the class very close to the object. Direct their focus to a single leaf, a bird’s nest, a squirrel hole. Again, ask them what they see. Let them touch the object of focus and have them describe how it feels. Notice that when we are very near to the object, we see lots of different shades of colors. We also see more details—veins in the leaves, or the texture of the bark. Ask them to draw what they see now, up close, on the other side of the paper.



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Before returning to the classroom, have students take a photo of their object with their phones or school-issued iPads or Chromebooks.

Once in the classroom, have students open the Google Arts and Culture App. Under the “Play” section, find Art Transfer. Allow students to upload a photo of their drawn object and see how it would look if painted in the styles of various Impressionist painters. Encourage them to zoom in and out; notice how the details are lost when looking up-close, but comes much more into focus when zoomed out.

### ACTIVITY PART 2:

Listen to the pieces of music below and lead the students through a discussion comparing the music to the art exercise in Part 1. Help to facilitate relevant connections between what/how they saw and what they heard.

### MUSIC TO EXPLORE:

DEBUSSY      *Prélude à l'après-midi d'un faune*

DEBUSSY      *Clair de Lune*

### REFLECTION QUESTIONS:

- Neither of the pieces used words. Debussy had to use sounds instead to make an impression. How did he use the sound to paint a picture in your imagination?
- The lines in Impressionist art often look fuzzy or unclear. What are some of the ways music might sound blurry (legato, very piano dynamics, etc)?
- Did the music sound heavy and rough, or did it sound gentle and soft?
- Was it always quiet, or did it sometimes get loud? When it got loud, did it sound up close or far away? Did the dynamic make you pay attention at that moment? What do you think was happening in the story at that moment?
- In the first piece, what instrument(s) did Debussy use to give you the impression of a fawn?
- Would you describe the second piece as light or dark? Was the mood of the piece very energetic, or very calm? What time of day did that remind you of and why?
- If you were to paint what you heard, what colors do you think you would use? What kind of brush? How would you move the brush?



## Musicians Are Athletes

### SUBJECT AREAS:

Music, Social Studies, Language Arts

### OVERVIEW:

This interdisciplinary activity combines rhythm and mindfulness practice with history. Students will learn about one of the biggest events in Alaska—the famous Iditarod Trail Sled Dog Race—and compare the necessary training and athletic skills to those required for professional musicianship. Students will then test their own physical endurance and mental focus using Ravel’s *Bolero*. Teachers can learn all about the history of the Iditarod Trail and the Sled Dog Race by visiting [Iditarod.com/edu](http://Iditarod.com/edu). There are excellent resources for using the race as a teaching tool in the classroom across multiple disciplines and all grade levels.

### MATERIALS NEEDED:

Laptop, projector, and projector screen or smart board to show a video to the entire class. Copy of “A Brief History of the Iditarod” handout (included), one per student.

### MUSIC FOR EXPLORATION:

RAVEL            *Bolero*

### ACTIVITY:

Allow time for students to read independently through the Iditarod handout. Then continue with a class dialogue about the Iditarod Trail Dog Sled Race. Some questions to consider:

- What sorts of skills do you think mushers need to be successful and safe on the trail?
- What sorts of training do you think the dogs and mushers have to go through?
- Do you think the mushers and dogs can take the whole summer off without practice? Why or why not?
- What is stamina? How do you build it? How much stamina do you think it takes to play a sport? To run a race? To run a race in weather like on the Iditarod?
- Do you think it takes a lot of focus and attention to run the race?

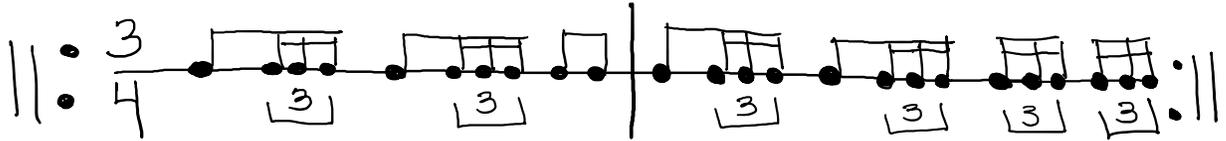
Tie those questions into music. Musicians are also athletes who practice, train, and perform. They execute physical and mental tasks in real time and face stiff competition in the same way that physical athletes do. Once students have made the connection, ask them to experience and evaluate their own mental and physical stamina.

The snare drum **ostinato** that is found through the entirety of the 16 minutes of *Bolero* is below. It can be written out on the board using any two separate symbols (ex. a circle for the eighths, and a triangle for the triplets). Teach the students the rhythm by clapping together as a class. Clap low, near the knees for the eighth notes, and up high, near the head for the triplets, to add a more



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physical component. Younger classes may opt for just clapping eighth notes low and high, rather than clapping triplets.



Once the class is comfortable with the rhythm, prompt them to experience the mental and physical stamina of the snare drum. Have the students form a single file line up to an imaginary “stage” facing the board. One at a time, have them perform the snare drum line by clapping along to a video recording of the piece. Ask them to continue for as long as they can, but if their arms get tired, or they lose focus and make a mistake, they must move to the back of the line. Replay the video so that every student has a turn. Then ask them to reflect on the experience. Closing questions to consider:

- Did you get physically tired, or did you lose focus?
- Where did your mind go when it started to wander? Were you able to pull it back?
- Did hearing the same music over and over again make the game easier or more challenging?
- Do you think you’d be able to perform for longer (build stamina) with more practice?

### **A BRIEF HISTORY OF THE IDITAROD:**

The path of the Iditarod Trail, which stretches over 1,000 miles from Seward to Nome, Alaska, was first established in the early 1900s. With Alaska's Gold Rush, and the establishment of Alaska as a U.S. territory in 1912, more people than ever began moving to the area. During warmer seasons, mail and trade could be brought by ships, wagons, and railroads. But during the harsh winters, the only route available to more remote towns was by dog sled.

In 1925, a deadly infection broke out in Nome, and the town's only doctor ran out of life-saving medicine. A brutal winter storm made it impossible to ship the serum in the normal ways, so a dog sled relay was set up. But they had to be fast, as the medicine would only survive about six days in the winter conditions. Using two teams who had proven their speed and stamina in several race wins, the dogs and



**The Iditarod Trail Sled Dog Race**

their mushers were able to deliver the serum on time and save the town. The two lead hero dogs, Togo and Balto, have even been made famous in Disney movies.

Today's Iditarod Trail Sled Dog Race was established in the 1970s as a way to preserve Alaskan cultural and historical traditions, and to save the sled dogs, both of which were threatened by snowmobile and air travel. Though not directly tied to the Serum Run, it uses much of the same route and stops.



## Pass the Jingle Bells

### SUBJECT AREAS:

Music

### OVERVIEW:

This activity increases musical fluency and social emotional awareness through collaborative rhythm practice. Students will be asked to pass a sleigh bell to the beat of the music and will consider reflection questions to enhance their understanding of how groups work together in a musical ensemble.

### MATERIALS NEEDED:

One set of sleigh bells and any additional winter-themed objects that are palm-sized and easy to hold (tree ornament, light snow globe, mini gourd, etc).

### SPACE CONSIDERATIONS:

There will need to be enough space in the center of the room for all students in the class to sit comfortably in a circle.

### MUSIC FOR EXPLORATION:

ANDERSON	Sleigh Ride
PROKOFIEV	<i>Lieutenant Kijé Suite</i> , op. 60 "Troika"
IBERT	Sleigh Ride

### ACTIVITY:

Have all students sit cross legged in a circle in the center of the room, left hand face up and right hand face down on their knees. The right hand will be the passing hand, the only one that moves, while the left hand will be the receiving hand. Begin by having students tap their left hand with their right and say "me," then tap their neighbor's left hand and say, "you." Keep a steady beat.

Then, play the first piece listed above and have the students continue tapping hands. Sit in the circle with the students, and once they have established a steady beat with "Sleigh Ride," introduce the sleigh bells to the circle. Have the students pass around the bells to the beat of the music. They will receive the sleigh bells in their left hand and will pass them with their right. As the music continues, add suggested winter themed objects to the circle one at a time.



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For the second piece, do the same as above, except have students switch directions halfway through (after approximately 1.5 minutes). Their left hand will pass, and their right hand will receive. Note: The game should begin after the slow introduction, when the sleigh bells come in, approximately 1 minute into the piece.

The final piece has a pause in the middle. See how quickly the students can respond to the pause by freezing in place, then resume passing when the music starts again.

Conclude the activity with a dialogue on the reflection questions listed below.

### **REFLECTION QUESTIONS:**

- Did you find it easy to keep a steady beat? What in the music made it easy?
- Was it more difficult to keep a steady beat when the percussion/sleigh bells dropped out of the music? What instruments did you focus on to help you?
- Did you move your head/shoulders/body to the beat, or only move your hands? Did it help? Why or why not?
- Did it take a long time to notice when the music paused in the last piece, or did you freeze right away? Did you hear anything in the music that let you know the pause was coming?
- What happened to the beat if you moved your passing hand too far/wide/high? Did that impact your neighbor?
- Could you keep a steady beat even if your neighbor dropped the sleigh bells?



## When Does Winter Start?

### SUBJECT AREAS:

Music, Science, Art

### OVERVIEW:

This activity is designed to make connections between science, art, and music. Students will relate the musical themes presented in Cliburn in the Classroom's "Winter" program to science related to the season, while creating art projects to reflect light and shadow.

### MATERIALS NEEDED:

Colored pencils of varying shades, printed copies of Home Science Tools "Trees" and "Our Amazing Earth" template (included), scissors, and glue sticks.

### MUSIC FOR EXPLORATION:

VIVALDI	"Winter" from <i>The Four Seasons</i>
PIAZZOLLA	"Invierno Porteño" from <i>The Four Seasons of Buenos Aires</i>
TCHAIKOVSKY	Symphony No. 1 in G Minor op. 15 ("Winter Dreams") (I. Dreams of a Winter Journey)

### BACKGROUND:

Begin by scrolling through this simple observational activity at the link below, together as a class. Considering things like light and shadow, time of day, position of the sun, and other context clues, have students discuss what season they think the picture represents and why they reached their conclusion:

<https://mysteryscience.com/astronomy/mystery-3/seasonal-changes-shadow-length/76>

Then ask the class what they observe when the season begins to change specifically to winter. There may be many answers, but when one arrives at "the leaves fall," ask the class why this happens—trees that are **deciduous** lose their leaves in response to fewer hours of daylight and colder temperatures. **Chlorophyll**, which gives leaves their green color, is a chemical that helps trees absorb sunlight and turn it into food. With less light during the winter, it breaks down and allows other chemicals in the leaf to be seen, which is why leaves change color to orange, red, and brown before falling off the tree. This signals to the tree to go **dormant**, or to sleep for the winter to save energy. We can identify deciduous trees even before the leaves change, because they



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usually have very broad and flat leaves. On the other hand, **conifers**—trees that have pointy needles and cones—are **evergreen**, meaning they stay green and keep their leaves throughout winter.

The official start of winter, however, isn't just when the trees lose all their leaves and the days get darker and colder. The winter **solstice**, the official start of winter, happens either on December 21<sup>st</sup> or 22<sup>nd</sup> every year. The earth is divided in half; each half is called a **hemisphere**. The hemisphere where we live—the northern hemisphere—is tilted furthest away from the sun, which is why we have fewer hours of daylight, and the temperature feels colder.

### ACTIVITY:

Hand out the Home Science Tools “Trees” sheet, colored pencils, scissors, and glue sticks. Have them color in the leaves first; remind them of the shapes of the deciduous trees vs. evergreen, and to consider the name *evergreen* when choosing a color for the evergreen trees! Then, follow the instructions on the sheet to complete the puzzle. When this is finished, have the students color in the earth. Prompt them to consider the light in the northern hemisphere vs. the southern hemisphere during wintertime when choosing the shades of colors. Which would be darker, and which would be lighter at the same time of day, for example at 4 p.m.? Then, have students cut out the earth in quarters, as shown on the template. Glue each of the quarters to the title page, being sure that they aren't glued all the way down; there should be room underneath each quarter to create a flap and to write the season underneath. Play the suggested music above while students complete their art projects.

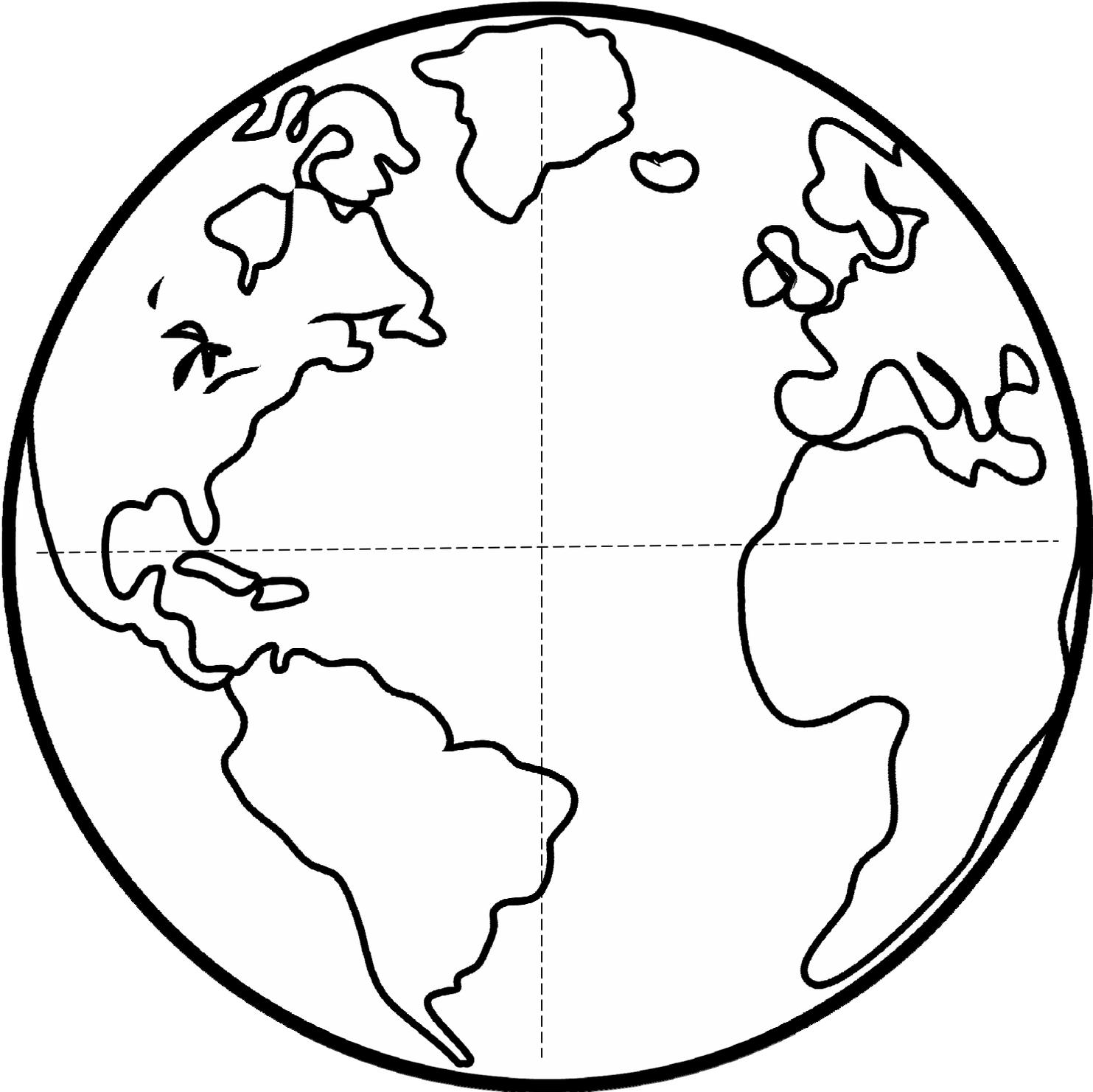
### BONUS ACTIVITY:

Over the course of several weeks, have students step outside to measure and record their shadows. Be sure this is done at the same time of day each time. After they have collected several weeks of data, ask them to predict what will happen to their shadows as we move from fall into winter, from winter into spring, and from spring into summer.

### REFLECTION QUESTIONS:

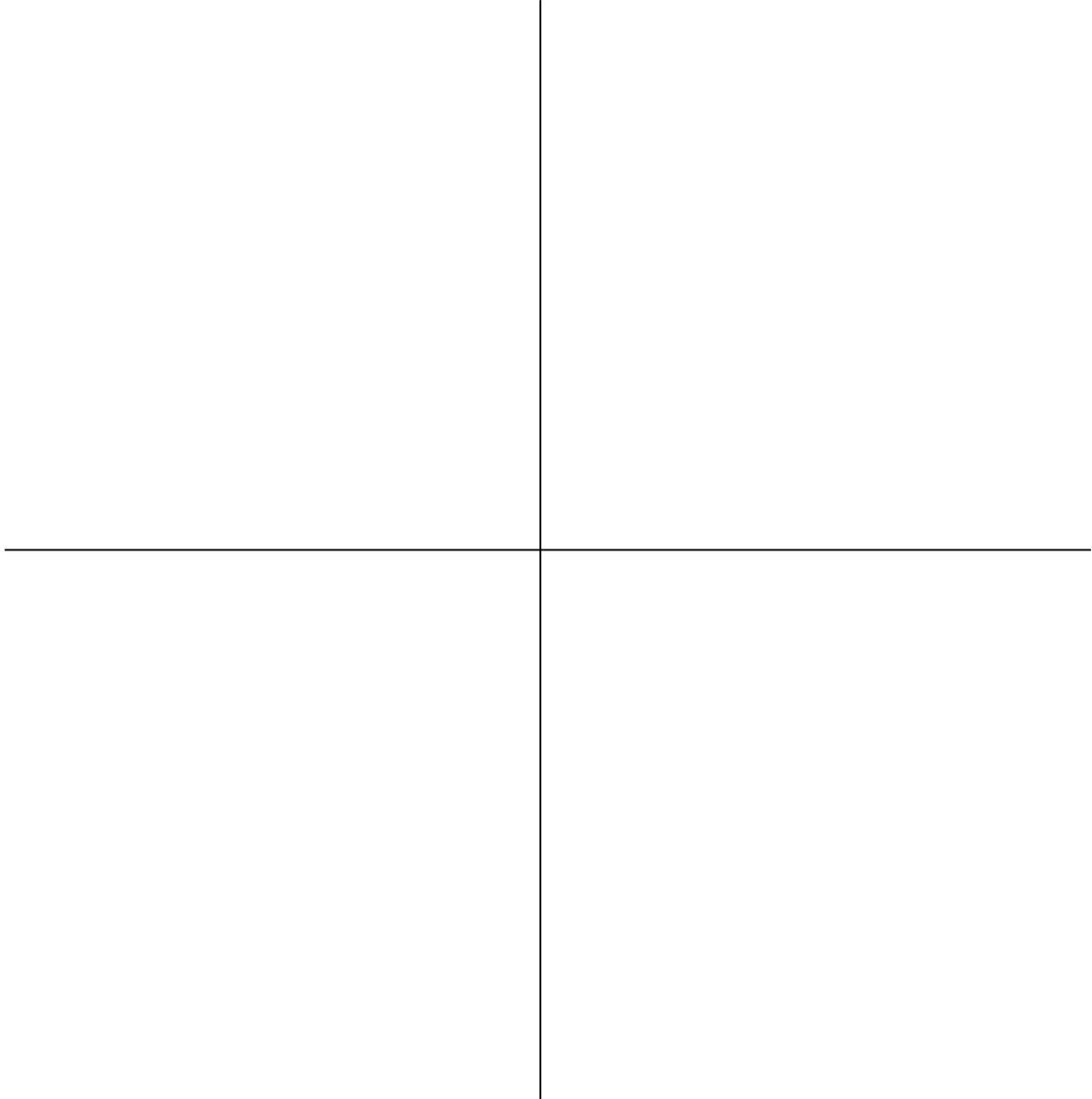
- How does the position of the sun impact shadow length?
- Can you see this change in the shadows of other objects? Of trees, rocks, buildings?
- We have talked about things we can SEE that tell us the seasons are changing, but what can we HEAR? (Ex. fewer birds, more wind, holiday music)
- In the music we have listened to, what sounds made you think of cold/dark/winter? How do the composers make the music sound like shadows, ice, or snow? Which instruments gave you a chill?

Earth Template



Name:

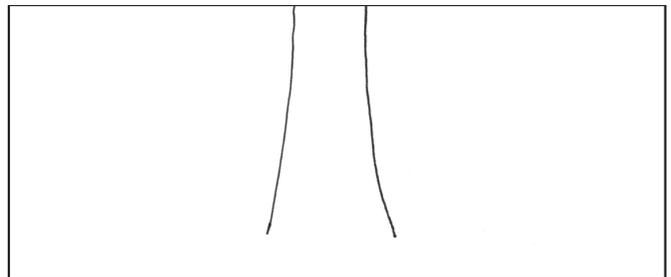
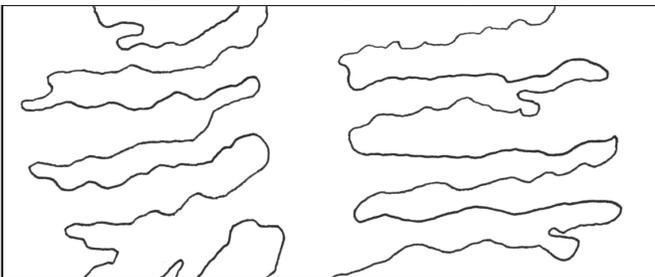
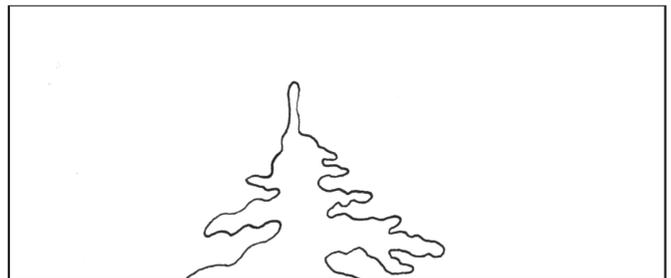
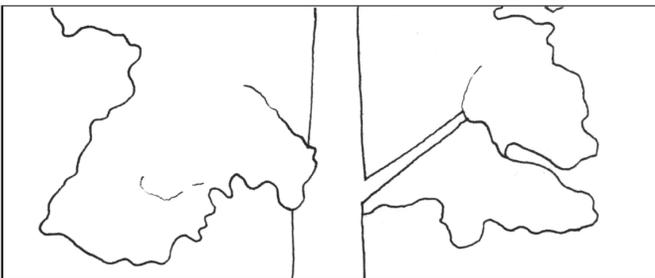
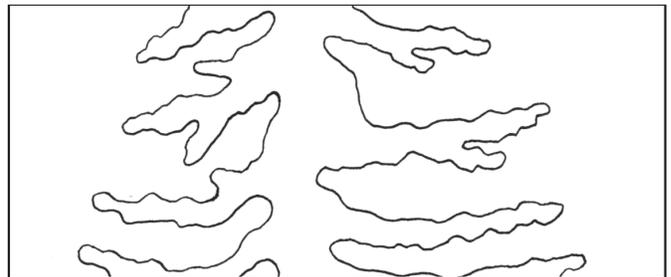
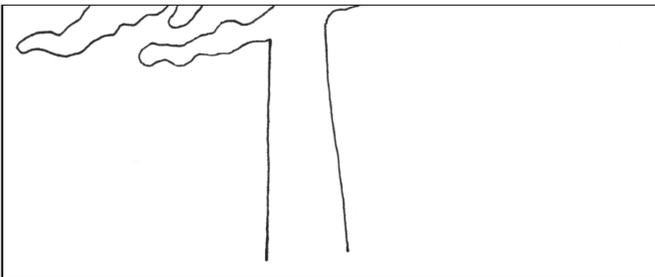
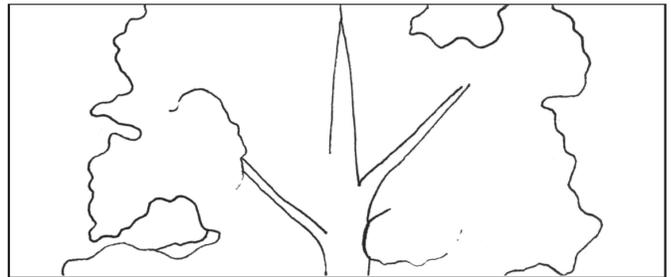
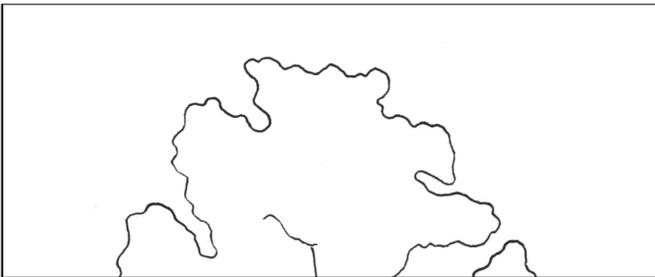
# Our Amazing Earth



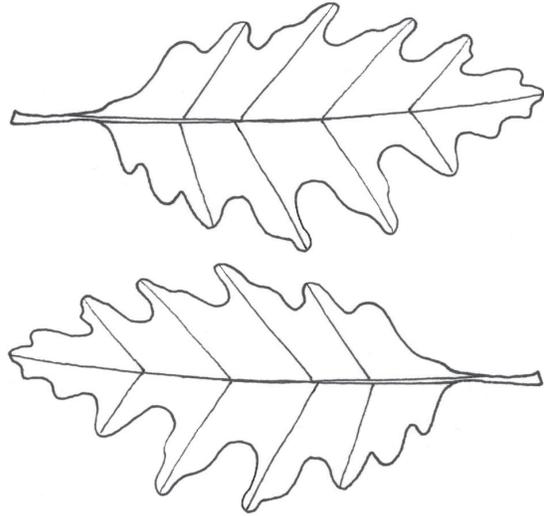
# Trees

Color the puzzle pieces, then cut them out and glue them to the correct spaces on the next page.

There are four pieces for the evergreen tree and four pieces for the deciduous tree.



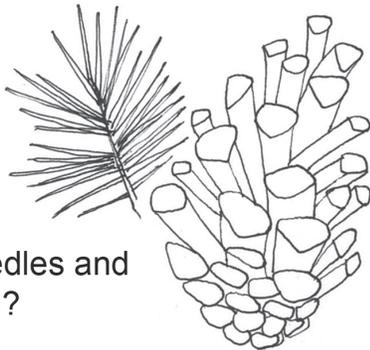
Glue the puzzle pieces into the spaces below. Put the pine tree on the left, and the deciduous tree (oak tree) on the right.



Color the oak leaves! Make one the color it would be in spring, and make the other leaf the color it would be in fall.



Color the pine needles and pine cone.



What kind of trees have needles and cones on them?

Hint: these kinds of trees do not lose their leaves all at once.



# Winter TEKS

## **Musicians Are Athletes:**

Music: Music Literacy, Creative Expression, Critical Evaluation and Response

2.b.2.A; 2.b.3.C; 2.b.3.D; 2.b.6.; 3.b.1.C; 3.b.1.C; 3.b.2.A; 3.b.3.C; 3.b.3.D; 3.b.4.A; 3.b.5.C; 3.b.6; 4.b.1.B; 4.b.1.C; 4.b.2.A; 4.b.3.C; 4.b.3.E; 4.b.4.A; 4.b.5.D; 4.b.6

Social Studies: History, Culture, Geography

2.b.2.B; 2.b.3.A; 2.b.4.B; 2.b.5.A; 2.b.10; 2.b.12; 2.b.13; 2.b.15; 3.b.1.A; 3.b.2; 3.b.3; 3.b.9; 3.b.10; 3.b.11; 3.b.13; 3.b.14; 4.b.1.C; 4.b.16; 4.b.19; 4.b.21

Language Arts: Listening, Reading

2.b.1; 2.b.3.A; 2.b.4; 2.b.5; 2.b.6; 2.b.7; 3.b.1; 3.b.3.A; 3.b.3.B; 3.b.4; 3.b.5; 3.b.6; 3.b.7; 4.b.1; 4.b.3; 4.b.4; 4.b.5; 4.b.6; 4.b.7

## **Do You Want to Build a Violin?**

Music: Music Literacy, Creative Expression

2.b.1.B; 2.b.3.A; 2.b.3.C; 2.b.4.C; 3.b.1.B; 3.b.3.A; 3.b.3.C; 3.b.4; 3.b.6.A; 3.b.6.D; 4.b.1.B; 4.b.3.A; 4.b.3.C; 4.b.3.E; 4.b.4; 4.b.6.A; 4.b.6.D

## **Pass the Jingle Bells**

Music: Music Literacy, Creative Expression, Critical Evaluation and Response

2.b.1.B; 2.b.2.A; 2.b.3.A; 2.b.3.B; 2.b.3.C; 2.b.3.D; 2.b.3.E; 2.b.4.A; 2.b.4.C; 2.b.6; 3.b.1.B; 3.b.2.A; 3.b.3.A; 3.b.3.C; 3.b.3.D; 3.b.4.A; 3.b.6; 4.b.1.B; 4.b.2.A; 4.b.3.A; 4.b.3.C; 4.b.3.D; 4.b.3.E; 4.b.4.A; 4.b.6

## **En Plein Air**

Music: Historical and Cultural Relevance, Critical Evaluation and Response

2.b.5; 2.b.6; 3.b.5; 3.b.6; 4.b.5; 4.b.6

Art: Observation and Perception, Creative Expression, Historical and Cultural Relevance, Critical Evaluation and Response

2.b.1; 2.b.2; 2.b.3; 2.b.4; 3.b.1; 3.b.2; 3.b.3; 3.b.4; 4.b.1; 4.b.2; 4.b.3; 4.b.4



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**When Does Winter Start?**

Music: Historical and Cultural Relevance, Critical Evaluation and Response

2.b.5; 2.b.6; 3.b.5; 3.b.6; 4.b.5; 4.b.6

Science: Scientific and Engineering Practices, Matter and its Properties, Organisms and Environment

2.b.1; 2.b.2; 2.b.3; 2.b.4; 2.b.6; 2.b.9; 2.b.12; 2.b.13; 3.b.1; 3.b.2; 3.b.3; 3.b.4; 3.b.6; 3.b.9; 3.b.12; 3.b.13;  
4.b.1; 4.b.2; 4.b.3; 4.b.4; 4.b.6; 4.b.9; 4.b.12; 4.b.13

Art: Observation and Perception, Critical Evaluation and Response

2.b.1; 2.b.4; 3.b.1; 3.b.4; 4.b.1; 4.b.4