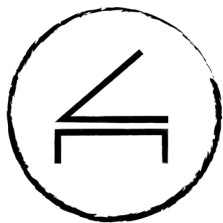


CLIBURN IN THE CLASSROOM



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CLIBURN IN THE CLASSROOM

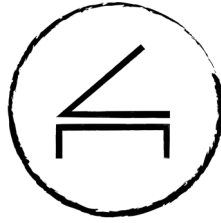
Thank you for sharing some of your class time with Cliburn in the Classroom! Nature has inspired creativity for centuries. Each piece on our “Nature Walk” program references a particular National Park, and highlights what makes that park so unique. We hope your students will be inspired to explore more great music AND the great outdoors!

This 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 friends with autism, anxiety, or ADHD. 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 dive into science, community, and imagination. Students take a soundwalk to become more aware of everyday music; experiment with electrical currents by hooking up rocks, sticks, and plants to synthesizers; discover how the Alaskan wilderness gets translated into music in real time; design their own outdoor concert; and create a mood board in response to the pieces on our program.

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

Nicole Paglialonga
Education and Community Programs Manager
npaglialonga@cliburn.org



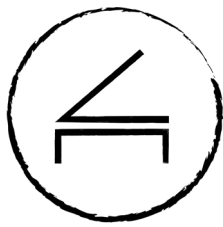
CLIBURN IN THE CLASSROOM

PIANO MOVE - WHAT TO EXPECT

Metroplex Piano Moving moves our piano between schools. These wonderful and professional movers serve many other clients as well, including in between Cliburn 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.

1. We would like to be on a stage whenever possible and can do so only if there is a ramp to deliver the piano. But a stage is not required. We can set up wherever is convenient that 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.
2. If you have a morning program, most often the piano will arrive on the morning of the performance, approximately 45 minutes before our scheduled start time, or in the afternoon of the day prior. If you have an afternoon program, usually it will arrive after our morning program has concluded, between approximately **10:30–12:30**, depending on location. Metroplex Piano Moving will be in touch with your school's office staff directly **only** if there are any issues with delivery, or if it will need to be delivered/picked up outside of these times.
3. You do not need to remove middle bars from doors or rearrange the room for the piano to get in. Schools do not need any additional staff on site to help with the piano delivery or pick-up after the performance; the movers will simply sign in as all other visitors do and get the piano set up quickly.
4. Cliburn staff will arrive 30 minutes prior to the start of the program. We can move the piano around the room, but we do not have the equipment needed to move the piano to another room. Once the piano is delivered, the program must take place in the room in which it is set up.
5. The piano has wheels, and if needed, can be moved **by Cliburn staff** to a safe corner of the room after the program ends.

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



CLIBURN

IN THE CLASSROOM presents



SYNOPSIS

Let's take a stroll through America's National Parks! Learn about the great eco-diversity of our country and see why these natural wonders spark so much imagination and creativity in music.

MUSIC

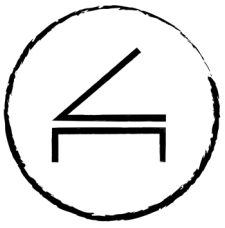
HAILSTORK	<i>Ignis Fatuus (III)</i>
SIBELIUS	"The Spruce" from <i>The Trees</i> , op. 75
BANSAL	<i>Land of Waking Dreams</i>
LIAS	<i>White Water</i>
THOMAS	<i>Starlight Ribbons</i>
GOLIJOV	<i>ZZ's Dream</i>
WALLER	<i>Alligator Crawl</i>

Click [here](#) to go to the Cliburn's Spotify playlist and listen to all of the pieces on this program!

RELATED VIDEOS

[Cliburn Kids Ep. 35](#) "Piano Takes Flight: Birds and Butterflies"

[Cliburn Kids Ep. 36](#) "Piano Takes Flight: Insects"



CLIBURN IN THE CLASSROOM



ADOLPHUS HAILSTORK

BORN: April 17, 1941

ERA/STYLE: 20th Century Classical

HOMETOWN: Rochester, New York

Adolphus Hailstork is a celebrated American composer whose music sings with beauty, depth, and emotion. Born in New York, Hailstork discovered his love for music at a young age. Growing up, he was exposed to the sounds and rhythms of the diverse city that would later influence his compositions.

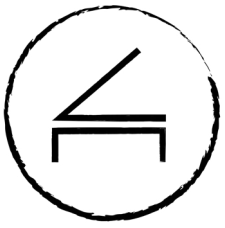
Hailstork's musical journey began as a multi-instrumentalist. He learned piano, violin, and organ as a child, and sang in the Choir of Men and Boys at the Albany Cathedral of All Saints. His passion for music only grew stronger as he began writing his own pieces. He began formal composition training at Howard University, then went on to study at the Manhattan School of Music, and later, Michigan State University.

Throughout his career, Hailstork has been inspired by the many different genres of his ancestry, including Black spirituals, Native American chant, jazz, and classical music. His piece, *An American Port of Call*, calls to mind a busy American coastal city, with influences from classical music and jazz. Whether writing for orchestra, choir, or other groups, Hailstork's music reflects what it means to be human and have a deep connection to the world and strong sense of self.

Hailstork writes music for orchestras, chorus, various ensembles, and solo instruments. His music has been performed around the globe, earning him praise and many awards. He was even a featured "Composer of the Week" on BBC Radio!

Hailstork has been a trailblazer for Black composers in the classical music world. His work has helped to widen the scope of classical music and bring people of all colors to concert halls and music schools. He has also served as a music professor at several universities, where he has inspired students to compose with excellence.

He is one of the most prolific living composers today, with over 300 works published so far. He makes his home in the Blue Ridge Mountains of Virginia.



CLIBURN IN THE CLASSROOM



JEAN SIBELIUS

BORN: December 8, 1865

ERA/STYLE: Romantic / Modern

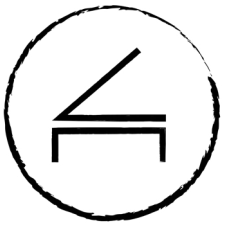
DIED: September 20, 1957

HOMETOWN: Hämeenlinna, Finland

Jean Sibelius, born in Finland, was a composer whose music became known to contain the spirit of his homeland. Though Sibelius showed a remarkable talent for music from a young age, he didn't start formal lessons in violin and piano until the age of 9, a relatively late start in the classical music world. His talent and work ethic led him to Berlin, Germany to complete his musical training.

Sibelius's music features a deep connection to nature and country. Painting a musical picture of the wild, fierce landscapes of Finland, he incorporated Finnish legends and folk music into his compositions. His symphonic poem "[Finlandia](#)," composed in 1899, became an anthem of national identity and a cry for independence. Sibelius composed many types of music, but his symphonies are considered some of the greatest works for orchestra. With their soaring melodies and rich harmonies, they capture the imagination of audiences around the world.

Despite his success, Sibelius often struggled with doubt, self-criticism, and health issues. Luckily for audiences, he lived to the age of 91, leaving behind a legacy that continues to inspire musicians and music lovers to this day. His works remain proof of the power of art to speak directly to the soul. Through his pieces, Sibelius captured the spirit of his country and shared its story with the whole world.



CLIBURN IN THE CLASSROOM



JUHI BANSAL

BORN: October 17, 1984

ERA/STYLE: Contemporary Classical

HOMETOWN: Hong Kong, China

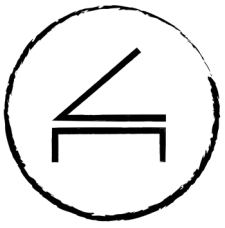
Juhi Bansal, an award-winning young composer and conductor, was born in India and raised in Hong Kong. Her work was influenced by these two cultures of her childhood, giving her music a unique sound that is unlike any other in the classical world.

Bansal's discovery of diverse sounds began at a young age. She first took piano lessons, where she quickly showed talent for coming up with her own melodies. As she grew up and experienced more music, she became curious of other styles, listening to and playing the music of classical composers, living artists, and of course, the traditions of her homeland.

Bansal's compositions are characterized by depth, texture, and eerie melodies. Her music uses themes of love, loss, and resilience, and invites listeners to look inside themselves. Drawing on personal experiences and difficult emotions, she continues to chase her artistic vision with determination.

Today, Bansal stands as a rising star in the world of contemporary classical music, her work ranging from small teaching pieces for piano to large orchestra works to film scores. Her music is driven by storytelling, with a focus on stories of strong women, the wilderness, and celebrating cultural diversity.

To learn more about this composer and hear her music, visit <https://juhibansal.com/>.



CLIBURN IN THE CLASSROOM



STEPHEN LIAS

BORN: 1966

ERA/STYLE: Contemporary Classical

HOMETOWN: Colorado, United States

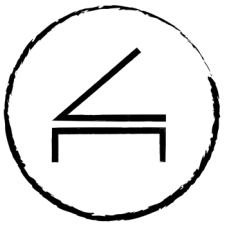
Stephen Lias is both an accomplished composer and adventurer. Born and raised near the Rocky Mountains in Colorado, connection to nature and the great outdoors have been Lias' greatest influence on his creative journey.

Lias began writing music as a teenager by experimenting with different styles and techniques. After studying composition in college, Lias took off on another kind of adventure. He spent years exploring the wild landscapes of North America, from the rugged mountains of Alaska to the deserts of the American Southwest. He even lived and wrote music in several of our National Parks! These experiences have deepened his appreciation for the natural world and provided him with inspiration.

He is currently working on a new piece to celebrate the 125th anniversary of Mt. Rainier National Park.

Lias' compositions spark imagination by telling a story. Using themes of exploration, discovery, and resilience, his music invites listeners to be curious about the world around them. Lias is also an advocate for environmental conservation and protection. He believes that music has the power to connect people with the planet and inspire them to preserve it for future generations to enjoy. He now lives in Nacogdoches, Texas, where he teaches at Stephen F. Austin University. He served for 11 years as composer-in-residence and music director at the Texas Shakespeare Festival.

When not composing and teaching, Lias enjoys reading, backpacking, kayaking, skiing, travel, and photography. Learn more about this composer and the unique music he writes at <https://www.stephenlias.com/>.



CLIBURN IN THE CLASSROOM



AUGUSTA READ THOMAS

BORN: April 24, 1964

ERA/STYLE: Contemporary Classical

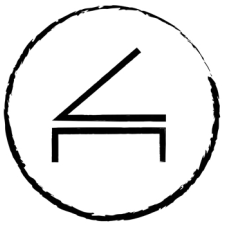
HOMETOWN: Glen Cove, New York

Augusta Read Thomas stands as one of the most accomplished and celebrated composers of our time. Born in New York City, her journey into the world of music began early and led her to study the trumpet and composition in college. After graduating, Thomas started a career that would see her rise as one of the leading voices in modern classical music.

Thomas is one of the most active composers in the world. She is regularly asked to write new pieces of music for top arts organizations, such as the Boston Symphony Orchestra and the San Francisco Opera. Her music often explores stories of courage, faith, and loss.

Thomas's work has been featured on over 90 albums, including a Grammy® award winner, and made her a Pulitzer Prize finalist. In addition to writing, she inspires many students as a professor of composition at The University of Chicago. She is deeply committed to her community, and has curated festivals and volunteered for several organizations in Chicago. Thomas is passionate about new music and actively supporting fellow contemporary composers. She believes that music has the power to connect people of all cultures and generations, and to inspire positive social change in the world.

To hear more about her groundbreaking music, visit her website at <https://www.augustareadthomas.com/>.



CLIBURN IN THE CLASSROOM



OSVALDO GOLIJOV

BORN: December 5, 1960

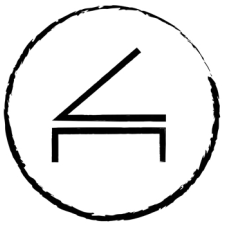
ERA/STYLE: Contemporary Classical

HOMETOWN: La Plata, Argentina

Osvaldo Golijov's musical life began in his homeland of Argentina, where he heard fiery tango rhythms and the haunting melodies of traditional Jewish music. These would heavily influence his works later in life. After studying music in both Israel and the United States, Golijov launched a career that would make him one of the most creative and influential composers of our time. His music combines classical, jazz, folk, and world music into a completely new sound that is easily identified as his own.

Defined by *The New York Times* as “a musical alchemist (who) conjures up new worlds,” Golijov's compositions explore themes of identity, migration, and cultural mixing, reflecting his own experiences as an immigrant and a citizen of the world. His work, “[La Pasión según San Marcos](#),” has been nominated for both a Grammy® and a Latin Grammy®.

Golijov has written for voice, small and large ensembles, and even films. With each new work, he reminds us that music has the power to tear down boundaries and unite people across continents. He is currently a professor at the College of the Holy Cross in Massachusetts and is the recipient of a MacArthur fellowship, among several other awards.



CLIBURN IN THE CLASSROOM



FATS WALLER

BORN: May 21, 1904

ERA/STYLE: Jazz / Stride

DIED: December 15, 1943

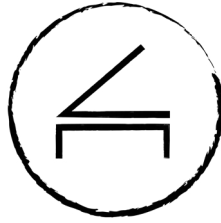
HOMETOWN: New York City, United States

Thomas Wright “Fats” Waller was born and raised in the Harlem neighborhood of New York City. He learned music at early age from his mother, later paying for lessons by working in a grocery store. Fats became a professional musician when he was only 15 years old, and composed his first piece at 16. He became the prize pupil and later the friend and colleague of the stride pianist James P. Johnson. Fats would go on to study composition at The Juilliard School with famous composers Carl Bohm and Leopold Godowsky.

His innovations in the Harlem stride style laid much of the basis for modern jazz piano. A widely popular star in the jazz and swing eras, he toured internationally, achieving critical and commercial success in the United States and Europe.

Fats composed over 400 songs, many of them co-written with his closest collaborator, Andy Razaf. Razaf described his partner as “the soul of melody... a man who made the piano sing... both big in body and in mind... known for his generosity... a bubbling bundle of joy”.

He died from pneumonia, aged 39. His best-known compositions, “[Ain’t Misbehavin’](#)” and “Honeysuckle Rose”, were inducted into the Grammy Hall of Fame in 1984 and 1999. He is remembered as one of the most skilled pianists and most prolific composers of the 20th Century.



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 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.

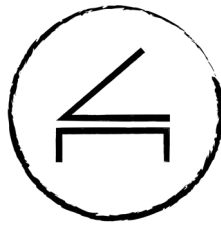
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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

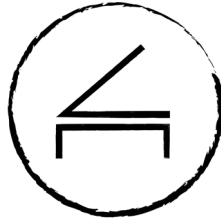


CLIBURN IN THE CLASSROOM

NATURE WALK VISUAL SCHEDULE

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

1.  Hello!
2.  Geyser
3.  Piano
4.  Trees
5.  Piano
6.  Stars
7.  Piano
8.  Raft
9.  Piano
10.  Aurora
11.  Piano
12.  Butterfly
13.  Piano
14.  Airboat
15.  Piano
16.  Thank You!
17.  Go back to class



CLIBURN IN THE CLASSROOM



SOUND WALK

Grade Level(s): 1–5 | Subject Area: Music



OBJECTIVE

Soundwalks are a moving mindfulness practice that create an awareness of the music of everyday life. Participants take a walk and observe the sounds of life that are otherwise missed. Students create space to listen and observe sounds in the space around them, then translate the experience to music.

SUPPLIES

Students will need a notebook and pencil.

MUSIC TO EXPLORE

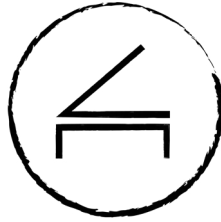
MESSIAEN	<i>Catalogue d'oiseaux</i>
RIMSKY-KORSAKOV	<i>Flight of the Bumblebee</i>
STRAUSS	<i>Thunder and Lightning Polka</i>

ACTIVITY

1. Plan an outdoor route for students to walk outside/around the school, with key locations to stop and listen. Younger grades may be limited to one or two stops, while older students may walk farther. Destinations can include things like the school playground, garden, parking lot, or nearby public park.
2. At each stop, students sit on the ground and close their eyes. Limiting one sense enhances the others, so listening becomes even more important!
3. Prompt students to notice the sounds unique to each place such as birds, other students laughing, or dogs barking. But encourage them to also notice ambient sounds – sounds that we normally tune out, like the hum of traffic or air conditioning. Listen silently, without talking, for one minute.
4. At the end of one minute, allow students a few moments to write down what they heard. Then move on to the next stop.
5. Return to the classroom and discuss what sounds the students heard. Then listen to some music that includes these everyday sounds; some suggestions are above. How does the composer make the music sound like birds/thunder/bees, etc.?

BONUS

Have students choose a sound they heard on their soundwalk and try to recreate it using classroom instruments!

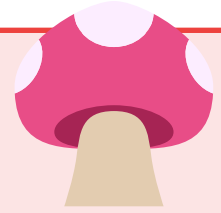


CLIBURN IN THE CLASSROOM



MUSIC ROOM MYCOLOGY

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



OBJECTIVE

Through experimentation, students will better understand the science of sound. This activity also serves as an introduction to basic music technology.

SUPPLIES

The music room will need a simple synthesizer with alligator clips, such as the [Synth-a-Sette](#). Students will need a school-issued Chromebook or tablet with wifi access and headphones. Alternatively, videos can be shown on a Smart Board.

BACKGROUND

Mushrooms are an important part of the ecosystem. They eat dead matter, turning it into nutrients that they move from place to place so other organisms can benefit. But did you know that mushrooms can also make music?!

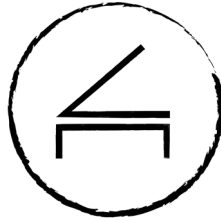
One mushroom enthusiast has turned mushrooms into an entire album! TikToker MycoLyco connects synthesizers to fungus. The skin of mushrooms has electric properties—just like human skin—that makes sound when hooked up to something that creates energy. It vibrates, making the air around and inside the mushroom vibrate in sympathy. It sounds like a conversation! While most of MycoLyco's mushroom music is an interesting assortment of electronic sounds, she has remixed the sounds into an original album, and even had her work featured in the Netflix children's movie, *Vivo*.

ACTIVITY

1. Give students five minutes to explore the videos on MycoLyco's YouTube channel, either individually or as a class. Some good examples are [Blue Oyster Mushrooms](#), [Colony of Cordyceps](#), and [Fungi vs. Minerals Playing Synth](#).
2. Have a class discussion on the reflection questions below. Relate the mushroom sounds to specific known music class terms such as timbre and tempo.
3. Go outside and gather some natural items to hook up to the synthesizer. Things like tree bark, leaves, rocks, and flowers are all great options.
4. Experiment! Create a keyboard with the outside objects and have students write down their results.

BONUS

Older grades may record the synthesized sounds and experiment with mixing them into an original tune using basic composition software, if available.

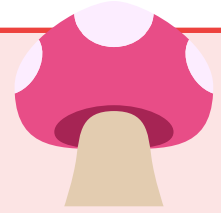


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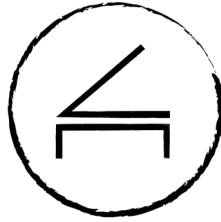
MUSIC ROOM MYCOLOGY

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



REFLECTION QUESTIONS

1. How would you describe the sounds of the mushrooms? Are they high or low? Do they sound like certain instruments to you?
2. How did the sounds change between different species of mushrooms? Ex. How did the blue oyster mushrooms sound different from the cordyceps?
3. How did the sound change when the mushrooms were touched? Why do you think that happened?
4. What was the difference in sound between the mushroom and the crystal? Which one had more activity? Why do you think that is?
5. We will hook up our synthesizer to other organic matter we find outside. What sounds do you think leaves/flowers/rocks/tree bark will make?
6. How do you think the sound will change if we hook up different objects at the same time?
7. MycoLyco's music has been used in a movie! What kind of movie do you think this unique music best fits?



CLIBURN IN THE CLASSROOM



THE PLACE WHERE YOU GO TO LISTEN

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

OBJECTIVE

Students explore the intersection of music, art, ecology, and technology by learning about and responding to the “The Place Where You Go to Listen” exhibit at the University of Alaska Museum of the North.

SUPPLIES

Students will need a school-issued Chromebook or tablet with wifi access and headphones. They will also need pencil and paper to write down their responses to the questions below.

BACKGROUND

Visitors to the University of Alaska Museum of the North can hear the voice of the Earth—a visual and musical representation of the Alaskan wilderness. Award-winning composer John Luther Adams worked with scientists and visual artists to create “The Place Where You Go to Listen.” Stations are set up throughout the state of Alaska to record seismological (earthquakes, landslides, calving glaciers), meteorological (weather), and geomagnetic (aurora borealis) information. They also record data about wind speeds, light levels, and even the footsteps of humans and animals that walk near the stations. The information is sent to computers at the museum, which then translate the data into colorful lights and electronic sounds in real time.

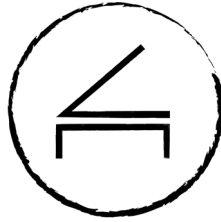
ACTIVITY

Allow students some time to independently explore [the website of “The Place Where You Go to Listen.”](#) Follow the links under “Listen to the Earth” to hear sounds of the summer and winter solstice, the fall moon, and aurora borealis. Videos including both the sound and light installation can be found [here](#).

While listening, have students write a personal response to the questions below. Conclude with a class discussion.

REFLECTION QUESTIONS

1. What does the earth sound like at different times of the year/day?
2. What do different events (aurora, earthquakes) sound like to you?
3. Do you notice any regular patterns? What kind of instrument or rhythm does it sound like?
4. What do you think we can learn about nature from listening?



CLIBURN IN THE CLASSROOM



MUSIC IN THE WILD

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



OBJECTIVE

This concert design activity helps students make connections between music, nature, and community.

SUPPLIES

Students will need a school-issued Chromebook or tablet with with headphones and wifi access to research public spaces, listen to music, and create a flyer for their concerts.

BACKGROUND

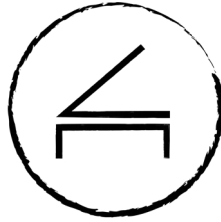
From the organization’s website: “Founded in 2016 by classical pianist Hunter Noack, [IN A LANDSCAPE: Classical Music in the Wild](#) is...an outdoor concert series where America’s most stunning landscapes replace the traditional concert hall. A 9-foot Steinway grand piano travels on a flatbed trailer to State and National Parks, urban greenspaces, working ranches, farms, and historical sites for classical music concerts that connect people with each landscape.

...Music is transmitted to concert-goers via wireless headphones. No longer confined to seats, audiences explore the landscape, wander through secret glens, lie in sunny meadows, and roam old growth forests. [IN A LANDSCAPE](#) events are offered primarily in rural communities for free or on a subsidized basis.”

ACTIVITY

Select a promotional video for Hunter Noack’s concert series, [IN A LANDSCAPE](#), to watch together as a class; follow the link and scroll to the bottom of the page to find videos under the “More Information” section. Then have students work independently or in groups to design their own unique concert. Prompts are below for them to consider.

1. Where would your concert take place? Hunter’s concerts are held in national parks, forests, ranches, farms, or other natural places. Your concert location can be anywhere meaningful to you: a garden, beach, backyard, park or somewhere else!
2. Who would come to your concert? Some people come to [IN A LANDSCAPE](#) with no musical background, others see the park for the very first time, and many are from rural/remote communities where there aren’t a lot of concerts. Who are you inviting? Would your audience primarily be family and friends, or open to the public? What kind of music and experience would make people excited to listen? How many people can attend?
3. What instruments would play? Would you have just one instrument, like a piano, or would you invite friends who play other instruments? Hunter includes things like Native American flutes. What other instruments would you add and why? Select a few pieces to highlight on your poster to attract attention (ex. “Featuring music by...”) and create a setlist!



CLIBURN IN THE CLASSROOM



MUSIC IN THE WILD

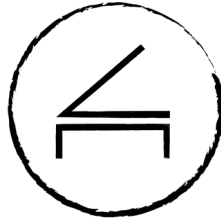
Grade Level(s): 3–5 | Subject Areas: Music, Social Studies



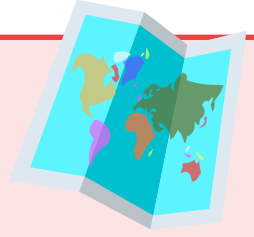
ACTIVITY

4. When would you host your concert? Season and time of day can have a big impact on temperature and weather—no one wants to sit in the heat!

When students have answered the questions above and selected music, have them design a flyer to promote their event. Flyers can be hand drawn, or crafted using Canva, Poster My Wall, or other free web-based poster design platforms. Leave time at the end of class for volunteers to share their concert and play some of their featured music!



CLIBURN IN THE CLASSROOM



MUSIC MOOD BOARD

Grade Level(s): 1-5 | Subject Area: Music, Geography

OBJECTIVE

This activity helps students make connections between music and geography, and provides a creative outlet to experience the music featured in our Cliburn in the Classroom program, “Nature Walk.”

SUPPLIES

Students will need a school-issued Chromebook or tablet with with headphones and wifi access. Alternatively, students can craft mood boards using poster board, glue, scissors, and printed/magazine pictures.

MUSIC TO EXPLORE

HAILSTORK [Ignis Fatuus \(III\) \(Yellowstone\)](#)

THOMAS [Starlight Ribbons \(Glacier Bay\)](#)

SIBELIUS [“The Spruce” from *The Trees*, op. 75 \(Yosemite\)](#)

GOLIJOV [ZZ’s Dream \(Great Smoky Mountains\)](#)

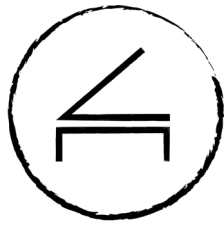
BANSAL [Land of Waking Dreams \(Zion\)](#)

WALLER [Alligator Crawl \(Everglades\)](#)

LIAS [White Water \(Grand Canyon\)](#)

ACTIVITY

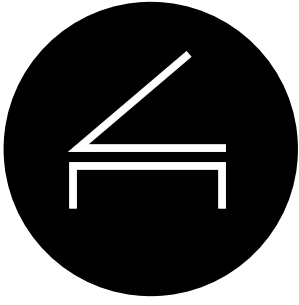
1. Each piece on our Cliburn in the Classroom “Nature Walk” program was inspired by a National Park; recordings and associated parks are linked above. Listen as a class to excerpts of all the pieces on our program.
2. Let students select their favorite piece, justifying their choices using known music terms. Then, working either independently or in groups, have them look up interesting facts about the National Park the piece represents.
3. Have students create a mood board to reflect what they hear in their chosen piece, including photos of the park. This can be done online using free platforms such as Using Canva or Milanote, or pictures can be cut and pasted onto poster board from magazines or internet sources.
4. Have students upload their digital mood boards to Google Classroom and share with the class, or display handmade mood boards at the front of the room. While sharing, encourage students to use music terms to describe the pieces and parks. How does the composer write things like time of day, weather, or animals into their music? How does that compare to the pictures they have in their own imaginations?



CLIBURN IN THE CLASSROOM

NATURE WALK CURRICULUM GUIDE

	Lesson 1: Sound Walk	Lesson 2: Music Room Mycology	Lesson 3: The Place Where You Go to Listen	Lesson 4: Music in the Wild	Lesson 5: Music Mood Board
TEKS Objective					
Elicit/Warm-Up TEKS 2.A, 3.A 4.A, 5.A	Teacher and students plan a walk outside/around the school where various sounds can be heard and relate those sounds to music.	Students better understand the science of sound and discover that anything that conducts electricity can make music.	Students virtually explore "The Place Where You Go to Listen" exhibit at the University of Alaska Museum of the North.	Students make connections between music, nature, and community.	An independent study activity to introduce kids to the music featured in the Cliburn in the Classroom "Nature Walk" program.
Foundations: Music Literacy TEKS 1.B, 1.C; 2. A, 2.B, 2.C	Students differentiate between ambient sound and soundmarks unique to each place.	Known music terms are used to describe new sounds created by mushrooms and synthesizers.	Students will better understand how patterned sound is organized into music.	Students can add instrument families to their concert and must explain their decision.	Students use music terms to describe the pieces and explain their picture selections.
Movement based TEKS 3.A, 3.B, 3.C, 3.D, 3.E, 3.F	This activity is a moving mindfulness practice that creates an awareness of the music of everyday life.	Kids collect organic matter from outside to use in a synthesizer experiment.			
Creative Expression TEKS 3.A, 3.D, 3.E, 3.F, 4.A, 4.B, 4.C		Recordings of collected objects can be altered and mixed to create original tunes unique to the landscape of the school.		Through concert design, kids experience musical event planning and how it relates to people and place.	Students relate sound to sight by creating a visual mood board based on their response to the music.
Historical and Cultural Relevance, Critical Evaluation and Response TEKS 5.A, 5.B, 6.A, 6.B, 6.E, 6.F	Students explore various genres of music written by composers who incorporate natural sounds (ex. bird song, ocean waves, thunder and lightning) into their works.	Known music terms are reinforced and applied to a unique form of sound. Students articulate preferences for electronic sounds.	Students compare and contrast sounds created at various times of day, seasons, weather, and other natural events. By listening and relating to known sounds and music terms, students understand the unique sounds of Earth.	Students select from various genres of music and outdoor venues to attract a particular audience.	Students select one piece on which to base their mood boards. By explaining their choice, kids can articulate their preferences.



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](#).

Special thanks to Amegy Bank for their generous sponsorship of Cliburn in the Classroom.