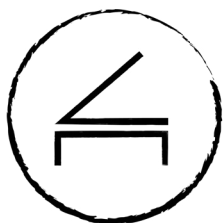


# CLIBURN IN THE CLASSROOM



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# CLIBURN IN THE CLASSROOM

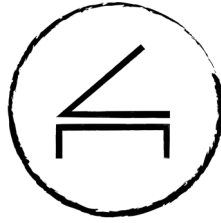
Thank you for sharing some of your class time with Cliburn in the Classroom! Kids have an innate curiosity and sense of wonder when it comes to space, and “Pianos in Space” captures that spirit through music and NASA images. We will discover some incredible music written about the mythology behind the planets’ names as we take an interplanetary trip together!

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 combine science and social studies with music to experience something both interdisciplinary and interstellar! There are many ways for kids to get hands-on, from science experiments with sound in a vacuum, to Star Wars bucket drumming and note reading competitions, to creating playlists for StarMan and NASA missions.

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

Nicole Paglialonga  
Education and Community Programs Manager  
[npaglialonga@cliburn.org](mailto:npaglialonga@cliburn.org)



# CLIBURN IN THE CLASSROOM

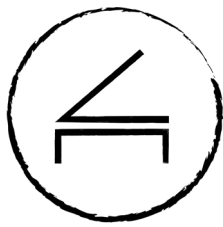
## PIANO MOVE - WHAT TO EXPECT

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.

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](mailto:npaglialonga@cliburn.org).



# CLIBURN IN THE CLASSROOM presents

## PIANOS IN SPACE



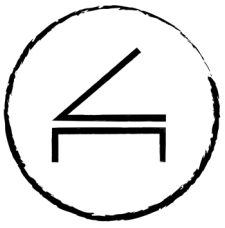
### SYNOPSIS

Cliburn in the Classroom launches into space! We visit each of the planets, learning about the music and mythology behind their names, while photos from NASA bring the planets right into your school.

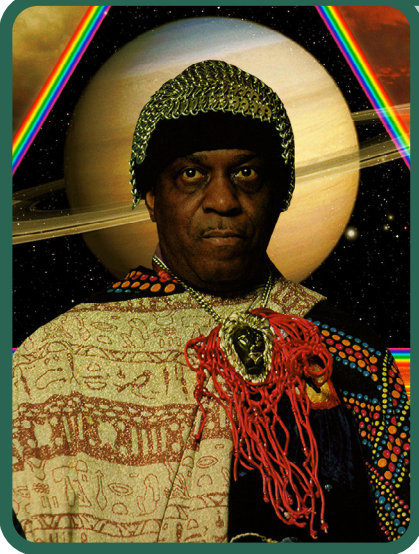
### MUSIC

HOLST	<i>The Planets</i>
SUN RA	<i>Space is the Place</i>
BRAY	<i>Pluto</i>

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



# CLIBURN IN THE CLASSROOM



## SUN RA

BORN: May 22, 1914

ERA/STYLE: Jazz / Experimental

DIED: May 30, 1993

HOMETOWN: Birmingham, Alabama / Saturn

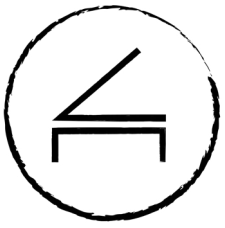
Sun Ra, born in Birmingham, Alabama, as Herman Blount, was a visionary composer, bandleader, poet and philosopher whose inventive approach to jazz pushed the boundaries of musical expression. He became an influential figure in the world of jazz through improvisation, experimentation, and Afrofuturism by creating a cosmic sound that is not easily classified. He saw music as a spiritual force capable of tearing down racial and social barriers.

Raised in a very religious household, Ra's first exposure to music was the gospel choir in his Baptist church. As a child, he started learning piano, and then began his own music at age 11. His interests soon expanded to cover a wide range of styles, including jazz, blues, and classical music. He began his professional career as a musician in his late 20s, playing piano and arranging for various bands in the Midwest.

Later in his life, Ra formed his own ensemble, the Arkestra, which became his primary way of exploring music and philosophy. With the Arkestra, Ra mixed elements of improvisation, electronic instrumentation, and African rhythms into his unique compositions. Its performances were legendary for being visually excessive, featuring detailed costumes, planetary imagery, and otherworldly stage sets. Arkestra toured together extensively and were even featured on Saturday Night Live.

Central to Ra's musical vision was his concept of "cosmic jazz," which he described as a way to go beyond earthly limits and connect with universal energy. His compositions often drew inspiration from science fiction, mythology, and ancient Egyptian cosmology, reflecting his belief in the power of music to enlighten the soul and expand universal knowledge.

Despite his radical style, Ra remained deeply rooted in the African-American cultural tradition, drawing on the musical legacies of jazz trailblazers while pushing boundaries through experimentation and innovation.



# CLIBURN IN THE CLASSROOM



## GUSTAV HOLST

BORN: September 21, 1874

ERA/STYLE: 20<sup>th</sup> Century Classical

DIED: May 25, 1934

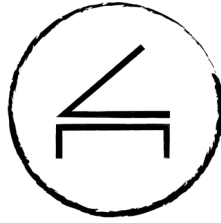
HOMETOWN: Cheltenham, England

Gustav Holst, known for his powerful compositions and modern approach, stands as a prominent figure in classical music. Born to a family of musicians in Cheltenham, England, Holst displayed an early talent for music and received his first piano lessons from his father. He also learned the trombone. At age 12, he read a poem by Thomas Macaulay that inspired him to set it to orchestra and began to write his own music.

Holst wanted to be musically innovative and explore new ideas. His compositions reflect literature, folk songs, and his own personality and interests. They feature unique combinations of instruments, intense feelings, and rich harmonies. Holst's music shows what it means to be human, summoning a sense of wonder and beauty.

Holst's most famous piece is his orchestral suite *The Planets*, inspired by astrology and the cosmic forces that govern the universe. Each movement explores the physical character and mystical symbolism of a different planet, from the militaristic energy of [Mars, the Bringer of War](#), to the graceful peacefulness of [Neptune, the Mystic](#). *The Planets* remains a staple of orchestral music, enchanting audiences with its imagery and magnificence.

Also a teacher and conductor, Holst's impact went beyond his compositions. He served as director of music at both St. Paul's Girls' School and Morley College in London, where he inspired generations of young musicians with his passion for music and unique teaching methods. He reached the broader musical community through lectures, writings, and advocacy for music education. Holst became a celebrity, earning him a reputation as a leading figure in British musical life. Despite his achievements, he often turned down awards and refused to sign autographs, preferring to focus on his craft and students.



# 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.

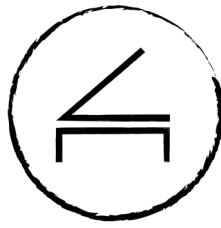
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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!



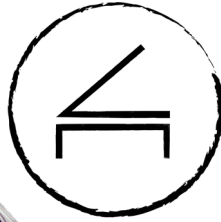
# CLIBURN IN THE CLASSROOM

## PIANOS IN SPACE VISUAL SCHEDULE

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

- |   |   |   |
|---|---|---|
| 1.  Sing Along<br><input type="checkbox"/>         | 9.  Piano<br><input type="checkbox"/>      | 17.  Piano<br><input type="checkbox"/>             |
| 2.  Hello!<br><input type="checkbox"/>             | 10.  Dance<br><input type="checkbox"/>     | 18.  Thank You!<br><input type="checkbox"/>        |
| 3.  Telephone<br><input type="checkbox"/>         | 11.  Piano<br><input type="checkbox"/>    | 19.  Go back to class<br><input type="checkbox"/> |
| 4.  Piano<br><input type="checkbox"/>            | 12.  Old Man<br><input type="checkbox"/> |   |
| 5.  Rocketship<br><input type="checkbox"/>       | 13.  Piano<br><input type="checkbox"/>   |   |
| 6.  Piano<br><input type="checkbox"/>            | 14.  Ocean<br><input type="checkbox"/>   |   |
| 7.  Darth Vader<br><input type="checkbox"/>      | 15.  Piano<br><input type="checkbox"/>   |   |
| 8.  Clap the rhythm!<br><input type="checkbox"/> | 16.  Pluto<br><input type="checkbox"/>   |   |





# CLIBURN IN THE CLASSROOM



## "IMPERIAL MARCH" BUCKET DRUMMING

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

### OBJECTIVE

This activity increases music fluency and pattern recognition, builds aural skills, and applies problem-solving and ensemble skills using John Williams' *Imperial March*. It also prepares students for a volunteer opportunity—they may be called upon to play certain rhythms during our Cliburn in the Classroom "Pianos in Space" presentation!

### SUPPLIES

Students will need buckets or classroom percussion instruments and drumsticks.

### MUSIC TO EXPLORE

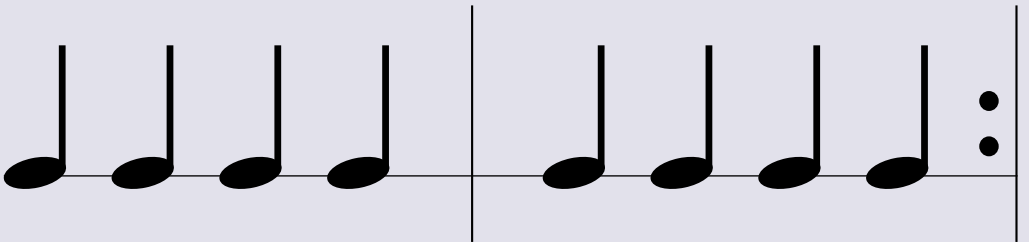
WILLIAMS ["Imperial March"](#) from *Star Wars*

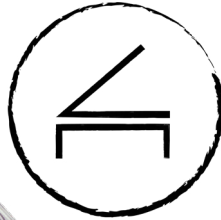
### ACTIVITY

The rhythmic patterns below can be found in *Imperial March*, with a related one featured in Holst's *The Planets*, both of which you will hear on our Cliburn in the Classroom "Pianos in Space" program. All rhythms should be echo-played with the teacher. Level 1 patterns can be used for younger grades, while older grades can move into the more difficult levels. Patterns can also be done with a single hand or switched between the two to tailor the lesson to students' experience with drumming. Suggested questions/prompts are included below for each level.

### RHYTHM

Level 1: What makes music sound like a march? (A steady beat!)





# CLIBURN IN THE CLASSROOM



## "IMPERIAL MARCH" BUCKET DRUMMING

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

### ACTIVITY

#### RHYTHM

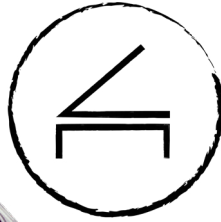
Level 2: Does this sound like the opening of Imperial March? What do we need to add/change? Layer the triplets over the quarter notes.

Level 3: Is the rhythm of *Imperial March* all quarter notes, all triplets, or does it sound like a mix? (Mix!) Let's practice it slowly.

Level 4: Let's speed it up!

#### MELODY

Level 1: After the march rhythm at the beginning, what instruments enter? (Brass/trombones!) Can you sing the theme?



# CLIBURN IN THE CLASSROOM



## "IMPERIAL MARCH" BUCKET DRUMMING

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

### ACTIVITY

#### MELODY

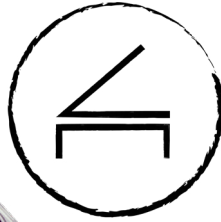
Level 2: Is this correct? What could be better? (Swing eighths/dotted rhythms!)

Level 3: Let's add timbre/contour.

Level 4: Let's put this together with our march rhythm!

### BONUS

Have students play along with a recording of *Imperial March*. Let half the class be the rhythm group, and half the class be the melody group, then switch halfway. Attach glow sticks to the drumsticks and play along with the lights out to imagine drumming with light sabers!



# CLIBURN IN THE CLASSROOM



## SPACE JAMS FOR STARMAN

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

### OBJECTIVE

This lesson encourages creativity and critical thinking and fosters connections between subjects. By using the story of Starman and David Bowie’s “Space Oddity” as a launch-point, students consider music as part of our shared human experience, as a form of entertainment, a means of communication, and a reflection of our culture and ourselves.

### SUPPLIES

Teacher will need access to Wi-Fi, YouTube, and OrbitSimulator.com. Students will need school-issued laptops or tablets to create a playlist on Spotify, YouTube, Padlet, or whichever platform the teacher prefers.

### MUSIC TO EXPLORE

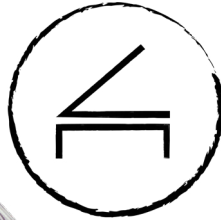
BOWIE [Space Oddity](#)

### BACKGROUND

In February 2018, SpaceX founder Elon Musk wanted to test a powerful new rocket design called Falcon Heavy. Engineers estimated only a 50% chance of success, so the rocket’s payload—what it was meant to carry—needed to be something no one would miss. After taking recommendations on social media, Musk decided to launch his own personal vehicle, a Tesla Roadster, into space. At the driver’s seat sits a mannequin outfitted in a pressurized SpaceX spacesuit and nicknamed “Starman.” David Bowie’s *Space Oddity* plays on the radio, set to an infinite loop. The Roadster is still in orbit to this day.

### ACTIVITY

1. Begin class with a brief synopsis of the launch of Starman; background is provided above for reference. Watch the launch together on [YouTube](#).
2. Check the current orbit of the Roadster on [OrbitSimulator.com](#). Under view, select “Tesla Roadster” from “Earth.” As of the writing of this activity, the Roadster is 67,800,000 miles from Earth, moving at a speed of 63,784 mph.
3. Listen to or watch the video of David Bowie’s [Space Oddity](#), the song played on an endless loop on the Roadster’s radio. This is Starman’s only form of entertainment, and he has now listened to it more than 650,000 times—how bored must he be?! Ask students to consider their favorite song, and how many times they can listen to it, to compare.
4. Allow students 10–15 minutes to work independently on their own playlists for Starman, using any platform of the teacher’s choosing. This prompt can be given alone for younger grades; for older grades, include some critical thinking questions to consider. We don’t know Starman’s favorite type of music, so how could we represent many genres? If Starman encounters aliens on his trip, how would the music reflect the culture of Earth, both past and present?



# CLIBURN IN THE CLASSROOM



## STAFFWARS

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

### OBJECTIVE

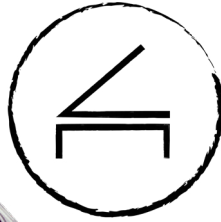
This activity increases music fluency, note reading, and ear training using a fun and interactive *Star Wars* themed game.

### SUPPLIES

Teacher will need to download the StaffWars app. It can be found in the Apple App store for \$1.99, or on Google Play for \$.99. The screen can be shown on a Smart Board or cast to a larger screen in the classroom so that everyone can watch and participate. Students will need access to classroom instruments; personal instruments may also be used, especially in schools with Suzuki string programs.

### ACTIVITY

1. In the StaffWars settings, set the parameters specific to grade level and instruments available. The clef can be treble, alto, or bass; specific instruments can be selected to auto-set the range, or the range can be manually narrowed for younger grades/widened for older grades. This can be done prior to class to maximize play time.
2. One at a time, students must play the notes on the screen as they pass by. With each correct note, the notes fly by faster. Each incorrect note explodes; after three wrong notes, the turn is over. For non-fixed pitch instruments, the player must be in tune or it will register as incorrect.
3. The game can be played as is or turned into a competition for students with wider ranges/greater facility/increasing difficulty. The player or instrument section/family with the most points wins!



# CLIBURN IN THE CLASSROOM



## IS THERE SOUND IN SPACE?

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

### OBJECTIVE

Through hands-on experimentation, students will gain a better understanding of the science behind sound. They will also make interdisciplinary connections by considering music's role in space exploration.

### SUPPLIES

Students will need:

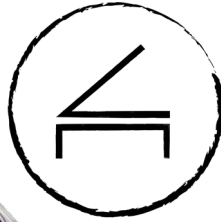
- One small bell
- One balloon
- One mason jar and one vacuum jar (can purchase on [Amazon](#) or [create your own](#)), or other container that can create an airtight seal
- Paper and pencils for recording hypotheses and results.

### INTRODUCTION

Begin with a brief discussion on sound: it is produced by vibrations that move our ear drum, which our brains then interpret and identifies with things we know (ex. Birds chirping, car horns, etc.) These vibrations need something to travel through—usually air, although other things such as water can also act as a conductor.

### ACTIVITY

1. Place the bell into an empty mason jar and close the container. Shake the jar and ask the students if they can hear the sound. Have them record their observations as a starting point.
2. Remove the bell, partially inflate the balloon, insert the bell inside the balloon, then tie the end. Place the balloon in the mason jar and fill it with water. The balloon is there to protect the bell, but sound waves will still be allowed to move through the water. Ask the students if they believe they'll still be able to hear the sound, and if so, will it be the same or different? How? Allow time for them to write their hypotheses, then shake the jar. Record their observations.
3. Remove the bell from the balloon, place it in the vacuum jar, and seal it. Remind students that vibrations need something to move through in order to reach our ears. We have heard the bell through air and water, but there is no air in a vacuum. Ask the students if they believe they'll still be able to hear the bell, and if so, will it sound the same or different? How? Again, allow time for them to record their hypotheses, then shake the jar. Record their observations.



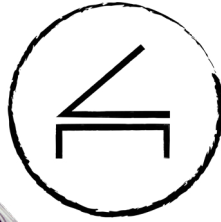
# CLIBURN IN THE CLASSROOM



## IS THERE SOUND IN SPACE?

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

4. Outer space is a vacuum just like our jar. If there is no air in space, and therefore nothing for vibrations to travel through, how do astronauts communicate when out on a spacewalk?
  - a. Their radios use electromagnetic waves. These are different from sound waves, as they can travel on their own through space at the speed of light; they do not need air or water to carry them. See included graphic.
  - b. What kinds of things use electromagnetic waves here on earth? TV, car radio, etc.
5. There is air inside the International Space Station, where astronauts live for several months at a time, so it is possible to talk normally and even play music! Watch the following videos of musicians in space:
  - a. Astronaut Ed Lu playing his own rendition of Beethoven's [Moonlight Sonata](#).
  - b. Astronaut Cady Coleman playing a [flute duet from aboard the ISS](#) with Ian Anderson back on earth.
  - c. I.S.S Commander Chris Hadfield playing [guitar and singing I.S.S. \(Is Somebody Singing?\)](#), to celebrate music education in schools across Canada.
6. Conclude with a discussion. Not surprisingly, NASA has found that playing music is good for the mental health of those on board the I.S.S.
  - a. Why do you think playing an instrument makes the astronauts happier?
  - b. If you were to bring a musical instrument to space, what would you bring and why?
  - c. Would you practice alone, have a jam session with your fellow astronauts, or host a remote concert back on the ground?



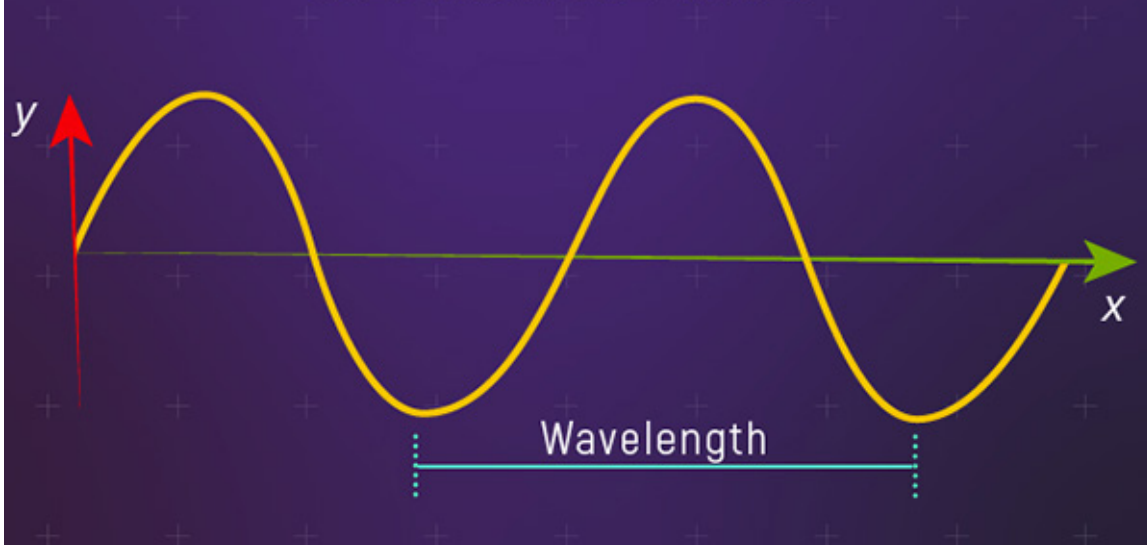
# CLIBURN IN THE CLASSROOM



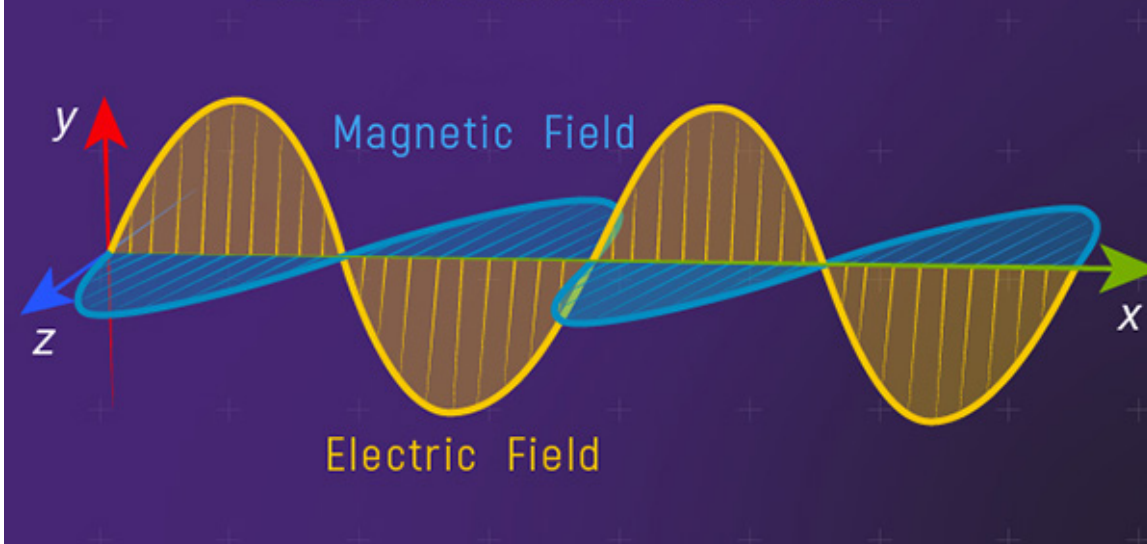
## IS THERE SOUND IN SPACE?

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

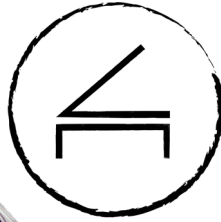
### MECHANICAL WAVE



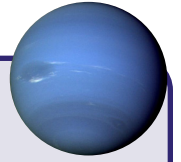
### ELECTROMAGNETIC WAVE







# CLIBURN IN THE CLASSROOM



## MUSIC OF THE SPHERES

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

### OBJECTIVE

With foundations in history and philosophy, this activity encourages creativity, sparks curiosity, and enhances pattern recognition.

### SUPPLIES

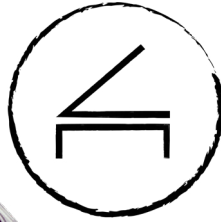
Students will need a school-issued Chromebook or tablet with internet access, and a word processor or pencil and paper for the writing portion of the lesson.

### MUSIC TO EXPLORE

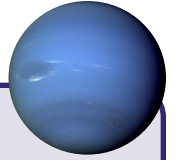
WILLIAMS	<a href="#"><i>Jambalaya (On the Bayou)</i></a>
BOCK	<a href="#"><i>Sunrise, Sunset</i></a>
PETTY	<a href="#"><i>Free Fallin'</i></a>
LENNON-MCCARTNEY	<a href="#"><i>When I'm Sixty-Four</i></a>

### ACTIVITY

- (Optional for older grades) Read the provided background about “Music of the Spheres” together as a class, then discuss. Some suggested questions are below.
  - Planets orbit/rotate, as do cells. What else can you think of that does this? What do those objects sound like?
  - The recording from Voyager is the actual sound of Jupiter’s atmosphere, but the recording for TOI-178 is an artist’s interpretation of the planets rotating. The star system is too far away to send a probe, so we must estimate what it sounds like. By giving each planet a note, it sounds like music. How are these two recordings alike? How are they different?
  - Is there a difference between music and sound? Do patterns make sound more like music?
- Select your favorite song from the “Music to Explore” section above. Listen to the original and have the kids echo sing or solfege the theme.
- Pull up “Music of the Spheres” on the NASA website, available [here](#). Sing the songs together using the words by NASA scientists; the original songs are under the “Music to Explore” section above.
- Allow students to independently explore the NASA website and find a mission that interests them. Then, have them rewrite the words to their favorite song so that the lyrics are about the mission, just as the NASA scientists did for Galileo mission.
- Have volunteers perform their remixes for the class, using karaoke tracks online.



# CLIBURN IN THE CLASSROOM



## MUSIC OF THE SPHERES

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

### BACKGROUND

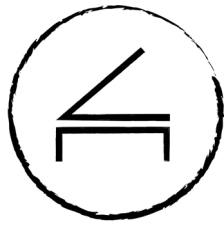
We know the ancient Greek Pythagoras as the “father of mathematics,” but did you know that he was also an influential philosopher and a musician? Thousands of years ago, Pythagoras used numbers to try and explain the mysteries of the universe. By experimenting with the lengths of strings on a harp, he measured distances between notes, discovering our first musical scales and launching an entire system of tuning (so instruments can sound good when playing together!)

Believing music to be at the heart of all subjects, including math and astronomy, Pythagoras theorized that even the sun, moon, and planets vibrate in the same way as his harp, in regular and rhythmic patterns. If all sound is made of vibrations, then planets must make their own music, which he called “Music of the Spheres.” Pythagoras knew that humans can’t hear the planets sing with their ears, but he believed it could be felt in the soul.

Centuries later, scientists discovered that this is actually true—planets hum! They may not hum a catchy tune, but because they make vibrations, you can hear their sounds as you enter their atmospheres. Even from 200 light years away, the European Southern Observatory’s “Very Large Telescope” can observe planets sing in a repeating, rhythmic pattern. We can measure this phenomenon in other places here on Earth too, even in things as tiny as cells. We may not be able to hear it with our ears, but with the right tools, we know that anything in motion can make music.

Want to hear the planets sing? A space probe named Voyager recorded it! Click [here](#) to listen.

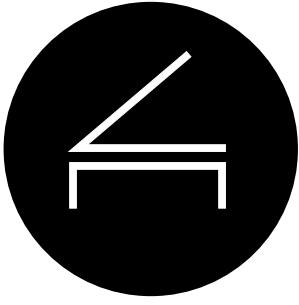
Neighboring star system TOI-178 has a whole chorus of planets, and it sounds like music we hear on Earth! Click [here](#) to listen.



# CLIBURN IN THE CLASSROOM

## PIANOS IN SPACE CURRICULUM GUIDE

	<b>Lesson 1: Imperial March Bucket Drumming</b>	<b>Lesson 2: Jams for Starman</b>	<b>Lesson 3: StaffWars</b>	<b>Lesson 4: Is There Sound in Space?</b>	<b>Lesson 5: Music of the Spheres</b>
<b>TEKS Objective</b>					
<b>Elicit/Warm-Up TEKS 2.A, 3.A 4.A, 5.A</b>	Students must use active listening to echo play rhythms with teacher on bucket drums, and use pattern recognition and problem solving to make the patterns sound like the well-known Imperial March.	Activity opens with story of Starman, including measurements of orbit, to present a musical problem to be solved.	Students are given an opportunity to practice their instrument of choice in a friendly "competition" setting, both independently and in teams.	Activity opens with a brief discussion of the science of sound produced via vibrations.	Discussion opens with a brief background in philosophy - the idea that planets "sing," which has since been scientifically observed.
<b>Foundations: Music Literacy TEKS 1.A, 1.B, 1.C; 2. A, 2.C</b>	Students reproduce rhythmic patterns, including a march ostinato. Tempo is gradually increased to make the tune more recognizable. Timbre is added. Activity concludes with simple part work and playalong.	Students must be able to identify a variety of sounds, including instruments and genres, to select appropriate music for a playlist.	A variety of clefs and note ranges are used to increase note reading fluency.		Volunteers sing their original lyrics for the class.
<b>Movement based TEKS 3.A, 3.C, 3.D, 3.E</b>	Students play rhythms on bucket drums, including various parts of the buckets to produce different timbres to recreate melodic contour.			Students engage in a hands-on experiment to understand the relationship of sound to air, water, and space.	
<b>Creative Expression TEKS 4.A, 4.B, 4.C</b>	Students create rhythmic phrases using known rhythms. Use of glow sticks adds imagination and creativity to activity.		Intonation must be accurate to receive points. Previously learned music symbols are also reinforced.		Students create rhythmic and melodic phrases using known songs with their own original lyrics.
<b>Historical and Cultural Relevance, Critical Evaluation and Response TEKS 5.A, 5.B, 6.A, 6.B, 6.E, 6.F</b>	Music is from popular film <i>Star Wars</i> .	Prompt considers music that is culturally diverse and significant. Students should be able to justify preferences and examine the relationship between music and science.		Students use critical thinking to hypothesize about the effect of various substances on sound. They then examine the relationship between music, science, and emotional wellbeing.	Students select a pop tune or folk song to rewrite lyrics about their favorite NASA mission. Audience etiquette is practiced as volunteers perform their works for the class.



# 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.