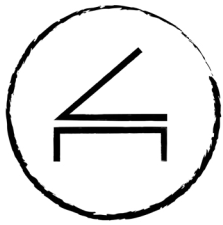


CLIBURN IN THE CLASSROOM



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CLIBURN IN THE CLASSROOM

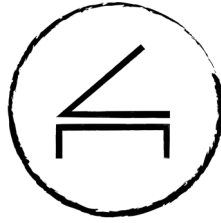
Thank you for sharing some of your class time with Cliburn in the Classroom! Some incredible pieces of music have been inspired by the visual arts. Museums preserve and display images of our world's diverse cultures and shared history. Our "Pictures at an Exhibition" program walks kids through an imaginary exhibit showcasing exactly that. Special thanks to our friends at the Kimbell, Amon Carter, Dallas Museum of Art, and Sid Richardson for their partnership in providing some incredible visuals for this program!

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!

There are so many possibilities where music and art meet! The lesson plans give students plenty of opportunities to participate, collaborate, and make something totally new. We design animated flowers and watch them bloom; understand how things like color, light, texture, and structure exist across multiple disciplines; participate in a drum circle; learn calligraphy in another language; and let music and art physically move us, all while discovering different cultures!

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

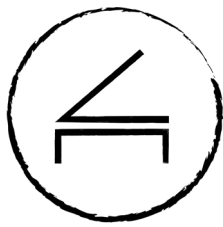
PIANO MOVE - WHAT TO EXPECT

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.

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

PICTURES AT AN EXHIBITION



SYNOPSIS

Imagine yourself in the grand hall of an art museum. There are so many rooms to explore, each representing a different culture, style, and time period of art. What sorts of things will you see...and hear?

MUSIC

MUSSORGSKY	“Promenade” from <i>Pictures at an Exhibition</i>
LISZT	Transcendental Etude No. 11 “Harmonies du Soir”
AGÓCS	<i>Division of Heaven and Earth</i>
RANJBARAN	Nocturne (<i>Night in a Persian Garden</i>)
LEE III	“Heart of Kalimba” from <i>Souls of Alkebulan</i>
LOPEZ BELLIDO	<i>Ccantu</i>
MACDOWELL	“Of a Tailor and a Bear” from <i>Forgotten Fairy Tales</i> , op. 4
COPLAND	”Hoe Down” from <i>Rodeo</i>

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

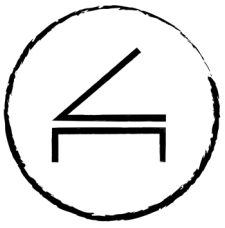
RELATED VIDEOS

[Cliburn Kids Ep. 13](#)

“A Fairy Tale”

[Cliburn Kids Ep. 24](#)

“The Great Gate”



CLIBURN IN THE CLASSROOM



MODEST MUSSORGSKY

BORN: March 21, 1839

ERA/STYLE: Romantic

DIED: March 28, 1881

HOMETOWN: Karevo, Russia

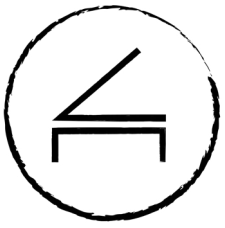
Modest Mussorgsky, one of the most important composers of the Russian nationalist movement, grew up in a noble family and started piano lessons with his mother at the age of 6.

Mussorgsky enrolled in a military school with his brother, but he had the opportunity to study piano with a well-known teacher and also began to compose. He joined the military as a junior officer after graduating, but his true calling remained music. He later left the military to dedicate himself to writing music, while making a living as a civil servant.

Mussorgsky's music is characterized by unusual harmonies, creative melodies, and Russian spirit. He was deeply influenced by Russian fairy tales, literature, and history. His compositions capture the spirit of his home country by reflecting both the hardships and celebrations of the people.

One of Mussorgsky's most famous works is his opera [Boris Godunov](#), based on a historical drama, and which laid the foundation for Russian operas. Mussorgsky's other famous pieces include [Pictures at an Exhibition](#), for the piano, and the piece [Night on Bald Mountain](#), for orchestra.

Even with his talent as a composer, Mussorgsky struggled with mental health and financial stability throughout his life. Despite this, he left behind many works that would go on to inspire generations of composers and continue to be performed today.



CLIBURN IN THE CLASSROOM



KATI AGÓCS

BORN: January 20, 1975

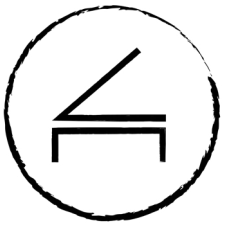
ERA/STYLE: Contemporary Classical

HOMETOWN: Windsor, Ontario, Canada

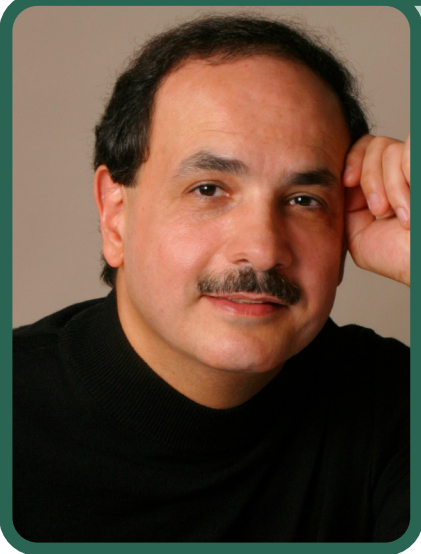
Kati Agócs, a composer of modern classical music, blends tradition and innovation. Born in Ontario, Canada, Agócs was raised in a Hungarian-American family. Her upbringing, which included exposure to Hungarian folk music and classical traditions, helped shape her musical identity. She studied voice at Juilliard in New York City, and later was awarded a Fulbright Fellowship to the Liszt Academy in Budapest.

Today, Agócs serves on the faculty of the New England Conservatory of Music and mentors young composers through workshops and masterclasses. She is passionate about encouraging the next generation of musical talent and inspiring others to explore the possibilities of modern classical music.

She is an award-winning composer who publishes her own work. Her music is heard worldwide; it has even been included on a 2021 Grammy® winning album. Throughout her career, Agócs was inspired by many things—literature, visual art, and the natural world. Her music is lauded for its unique styles and influences, as well as its attention to detail.



CLIBURN IN THE CLASSROOM



BEHZAD RANJBARAN

BORN: July 1, 1955

ERA/STYLE: Contemporary Classical

HOMETOWN: Tehran, Iran

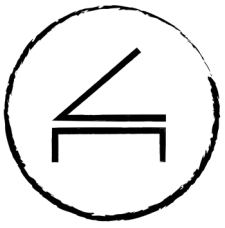
Behzad Ranjbaran is a Persian composer of modern classical music. Born in Tehran, Iran, Ranjbaran displayed an early talent for music. He enrolled in music school at the age of 9 to study the violin; from an early age, he also knew he wanted to compose. His childhood in Iran and hearing Persian folk music continues to influence his compositions.

At the age of 19, Ranjbaran moved to the United States to pursue a musical education, first at Indiana University, and then at Juilliard. His experiences in both Eastern and Western traditions gave him a unique perspective that would shape his approach to writing music.

Ranjbaran's music draws inspiration from many places, including Persian poetry, literature, and visual art, as well as Western classical music and jazz. His works often explore themes of love, longing, spirituality, and his experience as an immigrant.

Ranjbaran's breakthrough came with his orchestral work [*Seemorgh*](#), inspired by a Persian mythological bird, which premiered in New York in 1996. He has composed many works since then, earning him recognition as one of the leading composers of our time.

In addition to his work as a composer, Ranjbaran is also a dedicated educator, serving on the faculty of The Juilliard School since 1991. He shares his knowledge and love of music with the next generation of musicians, inspiring them to explore a wide diversity of musical traditions and styles.



CLIBURN IN THE CLASSROOM



JAMES LEE III

BORN: November 26, 1975

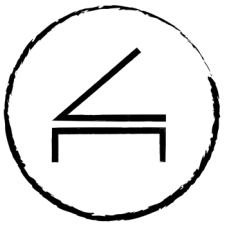
ERA/STYLE: Contemporary Classical

HOMETOWN: St. Joseph, Michigan

Born in St. Joseph, Michigan, James Lee III had an early passion for music. He began learning to play the piano at the age of 12, and eventually graduated from the University of Michigan with a degree in piano. He was influenced by church, which his family attended regularly. Biblical stories play an important role in his music to this day, along with history and culture.

Lee's music incorporates African-American spirituals, jazz, and other world cultural music. He speaks 5 languages, which influences his own musical language. His works explore themes of faith and social justice, reflecting his own experiences as a Black composer.

Lee's breakthrough came with his orchestral work *Beyond Rivers of Vision*, which premiered in 2006. He has written over 80 works so far, which have been performed and recorded worldwide on nine albums. He currently lives in Baltimore, Maryland, where he teaches at Morgan State University. His passions beyond music include his faith, traveling, languages, and soccer.



CLIBURN IN THE CLASSROOM



JIMMY LÓPEZ BELLIDO

BORN: October 21, 1978

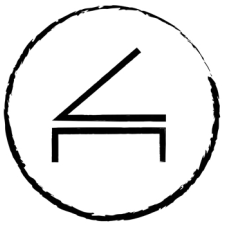
ERA/STYLE: Contemporary Classical

HOMETOWN: Lima, Peru

Jimmy López Bellido is best known for his original compositions that combine different cultural influences and modern techniques. Born in Lima, Peru, López's musical journey began when he studied piano and composition at the National Conservatory of Music in Lima. It was during this time that he sharpened his skills as a composer and learned the rich musical traditions of his homeland. He later continued his education in Helsinki, Finland, as well as in California, where he lives today.

López's music is characterized by a blend of Peruvian folk music, jazz, and contemporary art music. He is inspired by his own multicultural experiences as a Latin American composer living and working in the United States and Europe.

López's music has been heard at many important events outside of the classical music world, including the 2010 Youth Olympic Games in Singapore and the 2019 Pan-American Games in Lima. In 2022, he was nominated for a Latin Grammy®. He writes for orchestras, for solo instruments, and for the stage in operas and children's ballets.



CLIBURN IN THE CLASSROOM



EDWARD MACDOWELL

BORN: December 18, 1860

ERA/STYLE: Romantic

DIED: January 23, 1908

HOMETOWN: New York City, United States

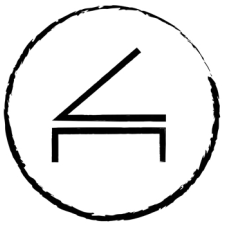
Edward MacDowell was a famous figure in American classical music. Born in New York City, MacDowell started taking piano lessons from a violinist who was living with his family at the time. When he turned 15, his mother took him to Paris, France, where he was admitted into the Paris Conservatory with a scholarship.

After two years at the top of his class, MacDowell traveled to Frankfurt, Germany, to study with well-known piano and composition teachers. While there, he met Franz Liszt, who encouraged MacDowell to publish his works. MacDowell stayed in Germany for several years, dedicating all of his time to writing music.

Upon returning to the United States at age 28, MacDowell embarked on a varied career as a composer, pianist, and educator. He settled in Boston, where he quickly gained recognition for his piano performances and compositions.

Throughout his career, MacDowell remained dedicated to fostering musical education and appreciation. He served as a professor, where his influence as a teacher and mentor helped shape the next generation of composers and performers. His programmatic works for piano are particularly celebrated, and he helped shape a truly American sound by writing musical portraits of the New England landscape and everyday life.

Despite a fulfilling life in music, MacDowell faced his share of challenges, including health issues. An injury resulting from a cab accident left him unable to compose or perform, and he only lived to the age of 48. However, his legacy endures through his compositions.



CLIBURN IN THE CLASSROOM



AARON COPLAND

BORN: November 19, 1900

ERA/STYLE: 20th-Century Classical

DIED: December 2, 1990

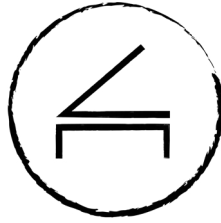
HOMETOWN: New York City, United States

Aaron Copland, one of the most significant figures in 20th-century American music, reshaped classical composition with his distinctively American style and original approach. Born in Brooklyn, New York, Copland started taking piano lessons from his older sister as a young child and, by age 15, decided to become a composer. After completing high school, Copland moved to Paris, France, to study with Nadia Boulanger, one of the world's most famous composition teachers.

Copland's music reflects American culture, ideals, life, and landscapes. He drew inspiration from folk melodies, jazz rhythms, and creative harmonies. His works, such as [Appalachian Spring](#), and *Fanfare for the Common Man*, capture the spirit of everyday Americans. Other works like *Billy the Kid* and *Rodeo* reflect the adventurous pioneer spirit of the Old West, earning him wide recognition and solidifying his reputation as a leading voice in American classical music.

Copland's contributions went beyond the concert hall. He also wrote Academy Award® winning film scores and ballets. His collaboration with choreographer Martha Graham resulted in several important productions, including [Rodeo](#), which is featured on our Cliburn in the Classroom program "Pictures at an Exhibition."

Copland also played an important role in shaping classical music of his time through his writings, teaching, and conducting. He worked in all ways to develop a quintessential American sound and expand appreciation for American music in the classical genre.



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.

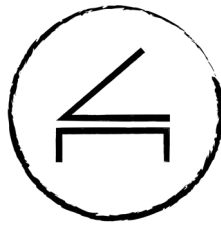
I know that playing the piano takes a lot of practice. I also know it can be scary to talk in front of a lot of people. The host and pianist are very brave! I want to be a good audience member, so I will listen when they are playing or talking, and I will watch the screen.



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!

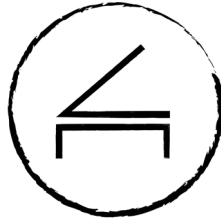


CLIBURN IN THE CLASSROOM

PICTURES AT AN EXHIBITION VISUAL SCHEDULE

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

1.  Hello!
2.  Art Museum
3.  Piano
4.  Battle
5.  Piano
6.  Let's Vote!
7.  Garden
8.  Piano
9.  Kalimba
10.  Clap the rhythm!
11.  Piano
12.  Flower
13.  Piano
14.  Bear
15.  Piano
16.  Cowboy
17.  Piano
18.  Thank You!
19.  Go back to class



CLIBURN IN THE CLASSROOM



LIVING PICTURES

Grade Level(s): 1–4 | Subject Area: Music

OBJECTIVE

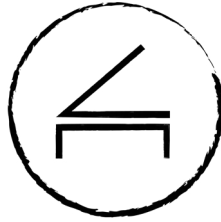
This activity introduces students to both the music and artwork featured on our Cliburn in the Classroom program “Pictures at an Exhibition.” The featured pieces on our program are listed below, alongside the works of art selected to accompany them. By using visual images that depict the themes of the music, we show how music can also be pictorial.

SUPPLIES

Teacher will need a smart board to show the artwork, and students will need enough space to move around the classroom.

MUSIC AND ART TO EXPLORE

1. LISZT [Transcendental Etude No. 11 “Harmonies du Soir”](#)
MICHELANGELO [Torment of Saint Anthony](#)
2. RANJBARAN [Night in a Persian Garden](#)
UNKNOWN [Timur Receiving Gifts from the Egyptian Ambassadors](#)
3. LEE III [“Heart of Kalimba”](#) from *Souls of Alkebulan*
UNKNOWN [Egungun Costume of the Yoruba Peoples](#)
4. LOPEZ [Ccantu](#)
WARI [Standing Dignitary](#)
5. MACDOWELL [“Of a Tailor and a Bear”](#) from *Forgotten Fairy Tales*, op. 4
GAG [Fairy Story](#)
6. COPLAND [“Hoe Down”](#) from *Rodeo*
RUSSELL [Utica](#)



CLIBURN IN THE CLASSROOM

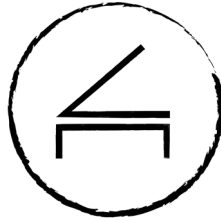


LIVING PICTURES

Grade Level(s): 1–4 | Subject Area: Music

ACTIVITY

1. Using a SmartBoard or projector, show the students the individual pictures linked above. Have a brief discussion using leading questions—What do you see? What do you think is happening? If you were to pick music to match the mood of this picture, what would it sound like?
2. Introduce students to the music linked above. While listening to the pieces, have the students make the artwork they see using only their bodies, freeze-frame style. Encourage them to get creative—they are not limited only to people, but should include things like animals, objects, and even shapes! For smaller classes, this can be done together for all pieces, or larger classes can be split into smaller groups and assigned individual pieces to mirror.
3. Conclude with a class discussion. Which ones were difficult to mirror? Which ones match the sound of music the best, in your opinion, and why? Which of these pictures would you like to see/pieces would you like to hear again in person?



CLIBURN IN THE CLASSROOM



PICTURE PERFECT PADLET

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



OBJECTIVE

This activity introduces students to the cultures and composers featured in our Cliburn in the Classroom program “Pictures at an Exhibition.”

SUPPLIES

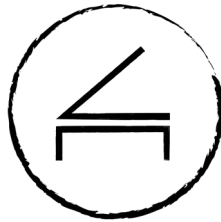
Teacher/school/district will need to have an education subscription to Padlet.com and copies of the composer bios for this program to hand out to the entire class. Alternatively, students can create a collage by hand using images printed from the internet or cut and pasted from magazines.

ACTIVITY

1. Pass out copies of the provided composer bios for our “Pictures at an Exhibition” program.
2. Working either independently or in small groups, have students do some further investigation on each composer, beyond the provided information. Encourage them to listen to some pieces by the composer; hyperlinks are included in the bios.
3. Have students select the composer that most interests them and create a Padlet. If using a Padlet template, the Notebook or Photo gallery options are most appropriate for individual work, while the Discussion board opens up opportunities for students to share ideas and opinions on each composer and their music.
4. Once completed, have students present their Padlets/collages to the class.

Though creativity and personal connections are strongly encouraged, students should include images of:

- the composer’s country
- important parts of the culture from that country
- the schools attended by their composer
- things that have influenced their writing (ex. Nature)
- videos or images of music written by their composer
- artwork from the country and/or time period the composer lived in



CLIBURN IN THE CLASSROOM



HEART OF KALIMBA

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



OBJECTIVE

This activity introduces students to the kalimba, a traditional African instrument, as well as James Lee III's piano piece *Souls of Alekebulan* and its signature rhythmic pattern, which are all featured on our Cliburn in the Classroom program "Pictures at an Exhibition."

SUPPLIES

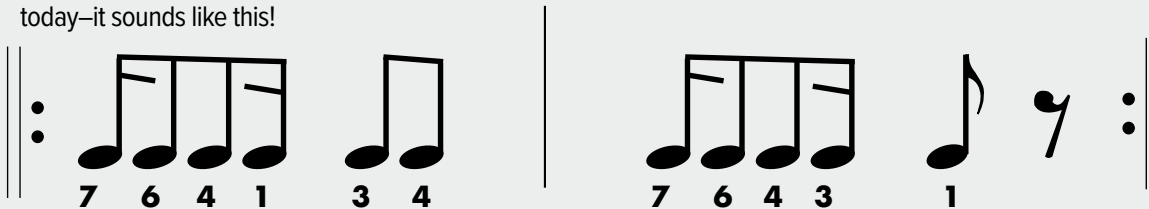
Students will need a kalimba, such as this [10-key version](#) for kids available on Amazon. Students will also need class hand percussion instruments, preferably djembe, djun-djun, or other African percussion instruments. Alternatively, this can be turned into a clapping game with no instruments.

MUSIC TO EXPLORE

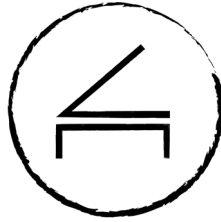
LEE III ["Heart of Kalimba"](#) from *Souls of Alkebulan*

ACTIVITY

- Open class with a brief explanation of the activity. In our Cliburn in the Classroom visit, we will hear a piece inspired by the people and music of Africa. Throughout the piece, we will hear a rhythmic motive, or ostinato; this is a theme played not by a melody, but by a rhythm, and we will hear it repeated over and over and over again throughout the piece. We will learn this ostinato in class today—it sounds like this!



- Seat the class into a circle (drum circle if using instruments). Warm up as you normally would. Then, using echo play, teach the rhythmic figure above.
- Then, introduce students to the kalimba, played by plucking the keys with the thumbs. Have the students in the drum circle keep the rhythm going while passing the kalimba. Each student should have a turn playing the rhythm on the kalimba. Younger grades may treat it as a percussion instrument only, while those with more musical experience may add pitch. Fingerings are included in the figure above; these are the opening notes of *Heart of Kalimba*.
- Explain to the students that the composer of *Heart of Kalimba* believed the soul of the African people was contained in their music, and that this rhythmic figure represents their heartbeat. Listen to the piece as a class and have students count how many times they hear the rhythmic motive/ostinato they just learned (17 complete figures with the indicated pitch; 40 including fragments).



CLIBURN IN THE CLASSROOM



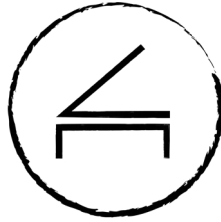
HEART OF KALIMBA

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



BONUS

1. Have students play along with the ostinato whenever they hear it in the recording!
2. Use this piece to reinforce musical form. It is in ABA; the rhythmic ostinato drops out in the B section, but appears as repeated fragments to introduce the return of the A section.
3. Have students create their own rhythmic motive and teach it to the class using the same steps above.



CLIBURN IN THE CLASSROOM



PERSIAN GARDEN

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



OBJECTIVE

This activity explores the intersection of music, art, and Persian culture. It also serves to introduce the students to Bezhad Ranjbaran's *Night in a Persian Garden*, which is featured on our Cliburn in the Classroom program "Pictures at an Exhibition."

SUPPLIES

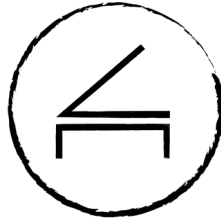
Students will need calligraphy brush pens, available at local craft stores or on [Amazon](https://www.amazon.com), plus colored pencils and paper.

MUSIC TO EXPLORE

RANJBARAN [Night in a Persian Garden](#)

ACTIVITY

1. Open class with a reading of the provided handout on Persian art, either as a class or independently.
2. Give the students a few moments to copy the Farsi word for garden onto their papers using the calligraphy pens.
3. Lastly, listen to Bezhad Ranjbaran's piece *Night in a Persian Garden* while students draw their own garden scenes around their calligraphy using colored pencils. Encourage them to select colors, flowers, and architecture based on the sounds they hear in the piece. The completed artwork can be displayed in the music room or throughout the school ahead of our Cliburn in the Classroom visit.



CLIBURN IN THE CLASSROOM



PERSIAN GARDEN

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



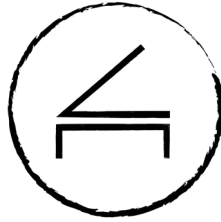
PERSIAN ART

Iran is one of many cultures that makes writing a true work of art, especially when combined with miniature painting like the ones seen [here](#). In Iranian education, the development and practice of beautiful handwriting is very important, and teachers of these classes are highly respected. They must train with calligraphy masters for many years before they are allowed to share their talents with students.

The pens used in Persian calligraphy were traditionally made from reeds, a type of plant that grows in very hot climates. But new brushes and pens have been developed in the many centuries since this art form began, and, as it has become popular around the world, these tools are easier to use and particularly useful for beginners.

Another respected art form in Iranian culture is found in Persian gardens. The textures, colors, and unique architecture are all carefully chosen as a reflection of culture, values, and society. Many believe that a well-designed garden is rooted in the four elements of water, wind, fire, and earth, and acts as a bridge to the supernatural. Nurturing plants is a meditative and even spiritual act. It is no wonder that gardens are featured so often in miniature paintings and music! The Persian word for garden is *Bagh*. You can see it written below. Copy the word onto your paper, then draw a beautiful garden scene around it. Your scene should reflect what you hear in the music being played.

باغ



CLIBURN IN THE CLASSROOM



BLOOMING CANTUTA

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



OBJECTIVE

Students will explore the relationship between art and music; how music can reflect action and the passage of time. Students will also be introduced to the music of composer Jimmy López Bellido, whose work *Ccantu* is featured on our “Pictures at an Exhibition” program.

SUPPLIES

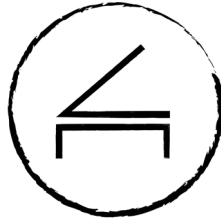
Students will need a school-issued Chromebook or tablet, and the ability to download the free, open-source animation app Pencil 2D. A how-to tutorial on the basics of the app is available [here](#). Teachers will also need a smart board to share students’ animations with the class.

MUSIC TO EXPLORE

LOPEZ [Ccantu](#)

ACTIVITY

1. Have students read the included handout on the cantuta flower, either separately or as a class, to give history and cultural context to this activity.
2. Allow students time to explore the Pencil 2D app to draw and animate their own cantuta flower. There are several photos available on [iNaturalist](#) for students to reference as inspiration. Younger grades may animate only the flower blooming, while older grades may want to include the entire life cycle of the cantuta, from sprout to bloom to wither, as represented in the suggested piece above.
3. Introduce the students to Jimmy López’s *Ccantu*, linked above. What do they expect to hear in music about this particular flower?
4. End class with a discussion. What did they hear? Which of their animations go with which parts of the piece? What sounds reminded them of the flower/bloom/legend? Were there any surprises in the music?



CLIBURN IN THE CLASSROOM



BLOOMING CANTUTA

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

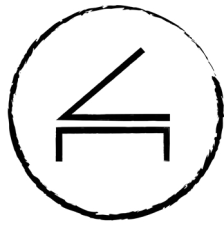


CANTUTA

The Inca civilization, which lived in an area known today as Peru, was a huge empire that once ruled in the Andes Mountains of South America. The Inca legend of the Cantuta flower tells the story of two kings and their sons. Both kings were very powerful rulers, and each had a cherished son who was loved by the people. Eventually, the kings became jealous of the other's wealth and land, and entered into battle. The kings badly wounded each other and were carried away. On their death beds, each king called for their beloved son to avenge him, even though both sons were against the war. Keeping their promise, the sons led a second war against each other; history repeated, and both were mortally wounded. But instead of cursing each other, the sons asked to be placed side by side on the grass of the battlefield. Mother Earth then appeared in front of them and told the sons that they shouldn't have had to fight their fathers' war. To honor their forgiving natures and friendship, she turned their bodies into flowers, which became known as the cantuta flowers. The colors of the cantuta blooms symbolize unity and hold the colors of the two kings' sons, red and yellow.

During the Inca Empire, the cantuta flower was believed to have the ability to ward off evil spirits. It was also known as the symbol of royalty and nobility, and was used in religious ceremonies and festivals. In addition to this, the flower is used for the vibrant petal colors to dye fabrics and wool for clothing and accessories. Today, it is the national flower of Peru, and is still widely used as medicine. It continues to be appreciated in modern-day Peru for its beauty and traditional medicinal uses.

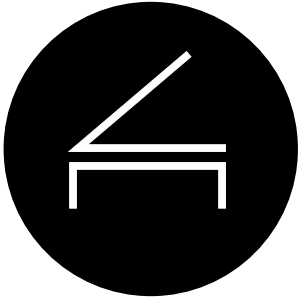




CLIBURN IN THE CLASSROOM

PICTURES AT AN EXHIBITION CURRICULUM GUIDE

	Lesson 1: Living Pictures	Lesson 2: Picture Perfect Padlet	Lesson 3: Heart of Kalimba	Lesson 4: Persian Garden	Lesson 5: Blooming Cantuta
TEKS Objective					
Elicit/Warm-Up TEKS 1.A, 2.A, 3.A 4.A, 5.A	This activity makes tangible connections between art and music.	This is an independent study activity, no warm-up needed.	Use standard and familiar drum circle warm-ups as a class. Then lead with a brief explanation of the activity.	This is an independent activity, no warm-up required.	Students and/or teachers may use the brief tutorial for how to use the Pencil2D animation app.
Foundations: Music Literacy TEKS 1.B, 1.C, 2. A, 2.B, 2.C	Students will use known music terms to describe what they hear and relate it to what they see.	By creating a Padlet centered around a composer of choice, musical eras and styles are reinforced.	Motive, ostinato, and form are explored, interpreted, and practiced both by participating in a drum circle and through active listening.	Students make associations between visual - color, light, texture, and structure - and known music terms.	
Movement based TEKS 3.A, 3.C, 3.D, 3.F	Students must work together in a group to recreate works of art using only their bodies.		Students perform together as an ensemble in a drum circle.		
Creative Expression TEKS 3.A, 3.D, 3.F, 4.A, 4.B, 4.C		Students select music and artwork that represents the culture and time period of their chosen composer, and reflect their personal experience of the music.	Students perform simple part work, including rhythmic ostinato, and play classroom instruments from diverse cultures and styles as a group.	Students create their own Persian calligraphy and miniature picture in response to Bezhad Ranjbaran's <i>Night in a Persian Garden</i> .	Students create their own animated blooming cantuta flower in response to Jimmy Lopez Bellido's <i>Cantu</i> .
Historical and Cultural Relevance, Critical Evaluation and Response TEKS 5.A, 5.B, 5.C, 6.A, 6.B, 6.C, 6.E, 6.F	Students will better understand the relationship of music and art, how both reflect culture, and will articulate preferences for various styles of music and art using known music terms.	Students will explore music of various cultures, and by presenting their Padlets will better be able to articulate preferences between musical styles.	Students play folk music from Africa, recognize known rhythmic elements in simple aural examples, and respond verbally to a recorded musical example.	Students are introduced to the unique style of Persian music and understand the connection between Persian music and art.	Students are introduced to classical music that heavily utilizes Latin American rhythms, and understand the role of legend and heritage in shaping musical ideas.



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.