

THE CLIBURN

CLIBURN IN THE CLASSROOM  
presents

WHAT MAKES A PIANO  
A PIANO?

PROGRAM

Igor Stravinsky

*Petrushka: Russian Dance*

Frédéric Chopin

Etude in G-flat major, Op. 10, No. 5  
("Black Key")

Béla Bartók

*Out of Doors Suite: With Drums and Pipes*

Samuel Barber

Piano Sonata, Op. 26, Movement Two

Claude Debussy

*The Wind in the Plain*

Alexander Scriabin

Prelude for the left hand alone

Robert Rodríguez

*All Purpose Rag*

---

---

# TEKS CORRELATIONS

## Social Studies Strand

- 3.1 History.** The student understands how individuals, events, and ideas have influenced the history of various communities.
- 2.2, 3.3 History.** The student understands the concepts of time and chronology.
- 2.3 History.** The student understands how various sources provide information about the past.
- 2.4 History.** The student understands how historical figures and ordinary people helped to shape our community, state, and nation.
- 2.6, 3.5, 4.6 Geography.** The student understands the concepts of location, distance, and direction on maps and globes.
- 2.15 Culture.** The student understands the significance of works of art in the local community.
- 3.14 Culture.** The student understands the importance of writers and artists to the cultural heritage of communities.
- 2.17, 3.16, 4.22 Social Studies Skills.** The student applies critical thinking skills to organize and use information acquired from a variety of sources.
- 2.18, 3.17, 4.23 Social Studies Skills.** The student communicates effectively in written, oral, and visual forms.
- 2.19, 3.18, 4.24 Social Studies Skills.** The student uses problem-solving and decision-making skills, working independently and with others in a variety of settings.

## Language Arts Strand

- 2.1, 3.1, 4.1 Listening/Speaking/Purposes.** The student listens attentively and engages actively in various oral language experiences.
- 2.2, 3.2, 4.4 Listening/Speaking/Culture.** The student listens and speaks to gain knowledge of his/her own culture, the cultures of others, and the common elements of cultures.
- 2.4, 3.4 Listening/Speaking/Communication.** The student communicates clearly by putting thoughts and feelings into spoken words.
- 2.5, 3.5, 4.6 Reading/Word Identification.** The student uses a variety of word identification strategies.
- 2.7, 3.7, 4.8 Reading/Variety of Texts.** The student reads widely for different purposes in varied sources.
- 2.8, 3.8, 4.9 Reading/Vocabulary Development.** The student develops an extensive vocabulary.
- 2.9, 3.9, 4.10 Reading/Comprehension.** The student uses a variety of strategies to comprehend selections read aloud and read independently.
- 2.10, 3.10, 4.11 Reading/Literary Response.** The student responds to a variety of texts.
- 2.12, 3.12, 4.13 Reading/Inquiry/Research.** The student generates questions and conducts research using information from various sources.
- 2.12, 3.13, 4.14 Reading/Culture.** The student reads to increase knowledge of his/her own culture, the cultures of others, and the common elements of culture.

**2.14, 3.14, 4.15 Writing/Purposes.** The student writes for a variety of audiences and purposes and in various forms.

**2.15, 3.15, 4.16 Writing/Penmanship/Capitalization/Punctuation.** The student composes original texts using the conventions of written language, such as capitalization and penmanship, to communicate clearly.

**2.16, 3.16, 4.17 Writing/Spelling.** The student spells proficiently.

**2.17, 3.17, 4.18 Writing/Grammar/Usage.** The student composes meaningful texts applying knowledge of grammar and usage.

**2.20, 3.20, 4.21 Writing/Inquiry/Research.** The student uses writing as a tool for learning and research.

### **Mathematics Strand**

**2.6 Patterns/Relationships/Algebraic Thinking.** The student uses patterns to describe relationships and make predictions.

**3.6. Patterns/Relationships/Algebraic Thinking.** The student uses patterns to solve problems.

**3.7 Patterns/Relationships/Algebraic Thinking.** The student uses lists, tables, and charts to express patterns and relationships.

**4.7 Patterns/Relationships/Algebraic Thinking.** The student uses organizational structures to analyze and describe patterns and relationships.

**2.12 Underlying Processes/Mathematical Tools.** The student applies Grade 2 mathematics to solve problems connected to everyday experiences and activities.

**3.14 Underlying Processes/Mathematical Tools.** The student applies Grade 3 mathematics to solve problems connected to everyday experiences and activities.

**4.14 Underlying Processes/Mathematical Tools.** The student applies Grade 4 mathematics to solve problems connected to everyday experiences and activities.

## **SUGGESTED LESSON PLANS**

**What Exactly is a Piano?** pages 4–12

**Birthday Card Timeline** pages 13–16

**Who Wants to be a Music Master?** pages 17–18

**Tempt the Tempo!** pages 19–20

**Composers' Biographies** pages 21–27

# What Exactly is a Piano?

Subject: Music, Social Studies, Language Arts

## Instructional Goals:

- \* Students will understand the historical significance of the piano.
- \* Students will write a poem about the piano or another favorite instrument.



## Materials:

- \* Paper
- \* Research materials
- \* LINK graphic organizer (page 5)

## Anticipatory Set:

1. The teacher will play a recording of piano music for the class, but will not discuss what instrument is used to produce the music. After the class has listened to the piano music, ask students what instrument is playing the music. List all responses on a class chart.
2. Ask students what are the characteristics of a piano—sound, keys, strings, etc. List all responses on the class chart previously begun.
3. Ask students what is the history of the piano. How old (or new) an instrument is it?

## Activities:

1. Divide students into groups of two.
2. Students will read text on the history of piano and complete the LINK (List, Inquire, Note, Know) graphic organizer. The LINK graphic organizer will allow students to examine the concept and scaffold new information with what they already know.

## LINK: List Inquire Note Know

Key Concept

---

---

---

---

My Prior  
Knowledge

---

---

---

---

Other Student's  
Name

---

---

---

---

Inquire: More  
Things I Know

---

---

---

---

Note Summary

---

---

---

---

**NOW I KNOW MORE!**

3. Students will collaborate on a poem about the piano. Students may use any form of poetry to create their original poem. The non-fiction text about the history of the piano should be reflected in the original poem.
4. Students will design a border with a musical theme to go around the final draft of the poem.

**Teacher's Role:**

The teacher's role in this activity is to highlight the piano as a major instrument. Facilitate the text of the history of the piano and use of the LINK graphic organizer. Review the types of poetry for students to self-select a type of poetry for their original poem.

**Creative Questions Suggestions:**

1. What characteristics or historical facts best represent the piano to you? Why did you select those details?
2. If you were to invent a new instrument or make major improvements to an existing instrument, what would you create? How would it sound and work?
3. Was this activity easy or difficult? What made it so? Did you find it easy or frustrating to work with a partner on this project?

**Evaluation:**

1. Students will be evaluated on the quality of information about the piano on the LINK graphic organizer.
2. Students will be evaluated on the creativity and integration of factual information about the piano in their original poem.
3. Students will be evaluated on their cooperation with classmates. Did they work well with another student? Did they work on their assignment?

# Piano



The piano is a keyboard musical instrument in which sounds are made when strings are struck by small padded hammers. A piano produces a greater range of musical sounds than most other instruments. On a piano, a musician can play melody and harmony at the same time. A pianist also can play an extraordinary variety of loud and soft notes with great speed.

Keyboard instruments are often classified as percussion instruments because they play a rhythmic role in some music.

However, most keyboard instruments are not true members of the percussion family, because their sound is not produced by the vibration of a membrane or solid material.

Sound is produced on the piano by small hammers striking strings. The hammers are controlled mechanically and strike the strings when the player's hands press the piano keys.

Several musical instruments, including the *dulcimer*, *clavichord*, and *harpsichord*, were forerunners of the piano. The dulcimer was probably invented in the Middle East during ancient times. It consists of a flat box with a set of wires across the top. The instrument is played by striking the wires with a mallet. The clavichord and harpsichord, which were developed by Europeans during the Middle Ages, were among the first stringed instruments with a keyboard.

In 1709, Bartolomeo Cristofori, an Italian who built musical instruments, invented a keyboard instrument with strings that were struck by hammers. Cristofori gave his invention the name harpsichord with soft and loud. The name was later shortened to pianoforte.



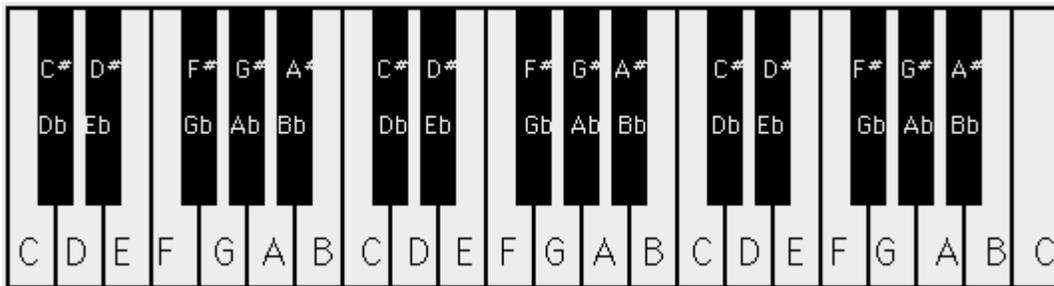
Between the late 1700s and early 1800s, several instrument makers improved upon Cristofori's pianoforte. In the late 1700s, John Broadwood of England made many improvements to the piano.



**John Broadwood's Improved Piano**

Since the late 1700s, most great classical composers have written music for the piano. Today the piano remains a popular instrument for all types of music.

## The Piano Keyboard



## Several Types of Poetry

### Acrostic Poetry

Acrostic Poetry is where the first letter of each line spells a word, usually using the same words as in the title.

### Cinquain

Cinquain is a short, usually unrhymed poem consisting of twenty-two syllables distributed as 2, 4, 6, 8, 2, in five lines.

Another form, sometimes used by school teachers to teach grammar, is as follows:

Line 1: Noun

Line 2: Description of Noun

Line 3: Action

Line 4: Feeling or Effect

Line 5: Synonym of the initial noun

Example:

angels  
kind beyond words  
they protect and forgive  
and make feelings of blissfulness  
cherubim

### Diamante

A Diamante is a seven-line contrast poem set up in a diamond shape. The first line begins with a noun/subject, and the second line contains two adjectives that describe the beginning noun. The third line contains three words ending in -ing relating to the noun/subject. The fourth line contains two words that describe the noun/subject and two that describe the closing synonym/antonym. If using an antonym for the ending, this is where the shift should occur. In the fifth line are three more -ing words describing the ending antonym/synonym, and in the sixth are two more adjectives describing the ending antonym/synonym. The last line ends with the first noun's antonym or synonym.

To make it a bit simpler, here is a diagram.

Line 1: Noun or subject

Line 2: Two adjectives describing the first noun/subject

Line 3: Three -ing words describing the first noun/subject

Line 4: Four words: two about the first noun/subject, two about the antonym/synonym

Line 5: Three -ing words about the antonym/synonym

Line 6: Two adjectives describing the antonym/synonym

Line 7: Antonym/synonym for the subject

Example:

Rain  
humid, damp  
refreshing, dripping, splattering  
wet, slippery, cold, slushy  
sliding, melting, freezing  
frigid, icy  
Snow

### **Lanturne**

The Lanturne is a five-line verse shaped like a Japanese lantern with a syllabic pattern of one, two, three, four, one.

Example:

Swift  
Winds blow  
threatening,  
a tornado  
grows.

### **Limerick**

A Limerick is a rhymed humorous or nonsense poem of five lines that originated in Limerick, Ireland. The Limerick has a set rhyme scheme of: **a-a-b-b-a** with a syllable structure of: **9-9-6-6-9**.

The rhythm of the poem should go as follows:

Lines 1, 2, 5: weak, weak, STRONG, weak, weak, STRONG, weak, weak, STRONG, weak, weak

Lines 3, 4: weak, weak, STRONG, weak, weak, STRONG, weak, weak

This is the most commonly heard first line of a limerick: "There once was a man from Nantucket."

Example:

The Test Pilot  
A plane builder needed a pilot,  
So Bob told the guy, he would try it.  
When Bob took to the air,  
Plane parts fell everywhere.  
Bob radioed "where shall I pile it?"

### **Haiku**

Haiku (also called nature or seasonal haiku) is an unrhymed Japanese verse consisting of three unrhymed lines of five, seven, and five syllables (5, 7, 5), or 17 syllables in all. Haiku is usually written in the present tense and focuses on nature (seasons).

Example:

Pink cherry blossoms  
Cast shimmering reflections  
On seas of Japan

### **Pantoum**

The pantoum consists of a series of quatrains rhyming ABAB in which the second and fourth lines of a quatrain recur as the first and third lines in the succeeding quatrain; each quatrain introduces a new second rhyme as BCBC, CDCD. The first line of the series recurs as the last line of the closing quatrain, and third line of the poem recurs as the second line of the closing quatrain, rhyming ZAZA.

The design is simple:

Line 1

Line 2

Line 3

Line 4

Line 5 (repeat of line 2)

Line 6

Line 7 (repeat of line 4)

Line 8

Continue with as many stanzas as you wish, but the ending stanza then repeats the second and fourth lines of the previous stanza (as its first and third lines), and also repeats the third line of the first stanza, as its second line, and the first line of the first stanza as its fourth. So the first line of the poem is also the last.

Last stanza:

Line 2 of previous stanza

Line 3 of first stanza

Line 4 of previous stanza

Line 1 of first stanza

Example:

It All Started With A Packet of Seeds

It all started with a packet of seeds,

To be planted with tenderness and care,

At the base of an Oak, free from all weeds.

They will produce such beauty and flare.

To be planted with tenderness and care,

A cacophony of colorful flowers,

They will produce such beauty and flare.

With an aroma that can continue for hours.

A cacophony of colorful flowers,

Bright oranges with yellows and reds,

With an aroma that can continue for hours,  
Delivered from their fresh flower beds.

Bright oranges with yellows and reds,  
At the base of an oak, free from all weeds,  
Delivered from their fresh flower beds,  
It all started with a packet of seeds.

## Birthday Card Timeline

Subject: Music, Social Studies, Language Arts

### Instructional Goals:

- \* Students will understand the chronological ordering of selected composers' birth dates.
- \* Students will create a birthday card that represents the composer's life in a meaningful fashion.

### Materials:

- \* Paper
- \* Anticipation Guide (page 15)
- \* Biographies of Composers (Claude Debussy, Béla Bartók, Frédéric Chopin, Samuel Barber, Alexander Scriabin, Robert Rodríguez) (pages 21-27)
- \* Timeline Graphic Organizer (page 16)
- \* Markers, colored pencils, and/or crayons

### Anticipatory Set:

1. The teacher will discuss chronological ordering of events. Students will use chronological ordering to create a timeline that will guide the creation of their Birthday Card Timeline.
2. The teacher will have statements based on the composers' biographies that are factual and non-factual for students pre-selected and written on the Anticipation Guide for students to read, discuss, and ponder prior to reading—then to revisit after reading.

### Activities:

1. Students will work in partner groups.
2. Students will use the Anticipation Guide to read, discuss, and ponder prior to reading the composer biographies. Students will mark "agree" or "disagree" with the statements.
3. While reading the composer biographies, students will complete the timeline graphic organizer in chronological order, noting details like geographical location of the composer and life events, which could be used to personalize their birthday card.
4. After reading the composer biographies, the students will complete the Anticipation Guide to discuss and think about what they have read. Students will mark "agree" or "disagree" on Part II for each statement listed.
5. Students will create a birthday card for each composer (Claude Debussy, Béla Bartók, Frédéric Chopin, Samuel Barber, Alexander Scriabin, Robert Rodríguez)



and place them on a self-designed timeline. Each card should reflect personal aspects of the composers based upon the biographical information.

**Teacher's Role:**

The teacher's role in this activity is to facilitate comprehension of non-fiction biographical text with the use of graphic organizers. The teacher will discuss chronological ordering with students.

**Creative Question Suggestions:**

1. What aspects of a person's life will you notice that would be appropriate to personalize a birthday card? What criteria will you use to select details to include in your cards?
2. Do you believe that composing music is easier for the composer at the beginning or at the end of your timeline? Why?

**Evaluation:**

1. Students will be evaluated on the two graphic organizers—the Anticipatory Guide (comprehension) and the Timeline Graphic Organizer (critical thinking and comprehension).
2. Students will be evaluated on their self-designed timelines that feature their individualized birthday cards for each of the composers. Are the cards presented in chronological order? Does each card reflect personalized information about the composer? Does the self-designed timeline exhibit creativity?

# ANTICIPATION GUIDE

**Direction:** Read independently each statement below. If you believe the statement is true, put a check in the AGREE column. If you believe it is false, check the DISAGREE column. Turn to your partner and share your beliefs.

<b>Part I (Before):</b>		<b>Statement</b>	<b>Part II (After):</b>	
Agree	Disagree		Agree	Disagree
_____	_____	1. _____ _____	_____	_____
_____	_____	2. _____ _____	_____	_____
_____	_____	3. _____ _____	_____	_____
_____	_____	4. _____ _____	_____	_____
_____	_____	5. _____ _____	_____	_____
_____	_____	6. _____ _____	_____	_____
_____	_____	7. _____ _____	_____	_____
_____	_____	8. _____ _____	_____	_____
_____	_____	9. _____ _____	_____	_____
_____	_____	10. _____ _____	_____	_____

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Timeline

Date	Event & Related Details

# Who Wants to be a Music Master?

Subject: Music, Social Studies, Language Arts



## Instructional Goals:

- \* Students will understand how composers' life experiences can influence the music they create.
- \* Students will understand the history of the piano and how a piano works.

## Materials:

- \* A variety of multiple choice questions (students can prepare the questions as they read the non-fiction text from the composers' biographies on pages 21-27 and the history of the piano on pages 7-8)
- \* Paper

## Anticipatory Set:

1. On the board write 1-10 vertically on each side of the board. Start with 1 at the bottom. Then place an arrow next to the 1s. Next to both columns of 1-10 list the lifelines: Phone a Friend, Poll the Audience, and 50/50.

## Activities:

1. Students will read composers' biographies and the History of Piano texts. Students are able to use notes they take on the readings during the game—but they may not reference the actual text during the game.
2. Divide the class into two teams. The game works similarly to "Who Wants to be A Millionaire?" except instead of one person answering all the questions the team works together.
3. One member of team A gets up and is given a question. The teacher may write the possible answers on the board so the student can look at them. He has the option to use a lifeline, but if he uses one the rest of the team will not have it anymore. If he answers the question correctly the team moves up to level 2.
4. One member of team B gets up and goes through the same process, and you just go back and forth.
5. Students can only go up levels and can't be taken down.
6. Life Lines: This is how they work:
  - Phone a Friend—The student can ask one person in the class their opinion.
  - Poll the Audience—The class votes by a show of hands what they think the right answer is. Make sure they're honest; sometimes you'll get someone on the opposite team that likes to sabotage.
  - 50/50—Take away two of the choices.

## Teacher's Role:

The teacher's role in this activity is to facilitate deep comprehension of non-fiction text.

**Evaluation:**

1. If students prepared the multiple choice questions, students will be evaluated based on quality of their self-written questions.
2. Students will be evaluated by their participation in the “Who Wants to be a Music Master.” How many questions did the student answer? Did the student offer help to their teammates?
3. Students will be evaluated on the quality of the notes they took during their reading of the non-fiction text. How complete were the student’s notes? Did the student understand the main ideas and major concepts?

# Tempt the Tempo!

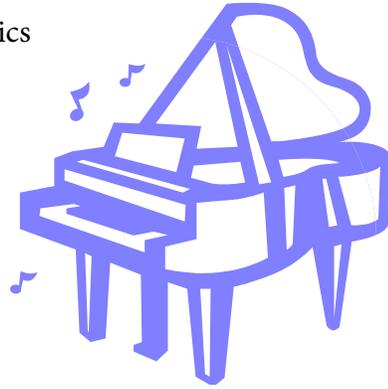
**Subject:** Music, Social Studies, Language Arts, Mathematics

## **Instructional Goals:**

The students will experience fast and slow tempos in music and create drawings that represent these different tempos.

## **Objectives:**

- \* Students will listen to multiple musical pieces featuring keyboards.
- \* Students will draw pictures that reflect what the music causes them to think about.



## **Materials:**

- \* Recordings of fast and slow tempo music featuring keyboard (choose a variety of music classifications or music from different countries)
- \* Crayons
- \* Paper drawings the teacher has done while listening to music to use as an example

## **Anticipatory Set:**

The teacher will ask students if they think of anything when they hear the music that accompanies a McDonald's commercial, or other commercials, television shows, etc. Note that many songs cause us to think of different things or make us feel different ways.

## **Activities:**

1. Present students with sample drawings that you as the teacher have done while listening to music.
2. Tell the students that you are going to play music for them, and that they need to listen carefully and create drawings of anything that they think about when listening to the music. Ask students to start drawing after they have a good vision in their head of what they want to draw.
3. Play the slow-tempo music first and then have the students start drawing.
4. After playing the slow-tempo music, play the fast-tempo music and have students do their drawings.
5. When the second piece is finished, ask the students what they noticed about the differences between the pieces of music.
6. Discuss these differences with the students and ask them if the two pieces made them think of different things, and if so, why?
7. Describe these differences to be different tempos and discuss how these different tempos are used in commercials, movies, etc. to make us feel different ways.
8. Play the selected classifications of music (such as classical, jazz, pop, rock and roll, etc.) or select music from a variety of cultures with keyboard focus. Students will repeat the drawing process.

9. Have students classify their art creations using their own labels for their ideas of the music selections played.
10. Allow students to justify their classifications in either a whole group or small group setting.
11. Discuss how the music selections are from different music genres or cultures—yet they all have a keyboard focus.

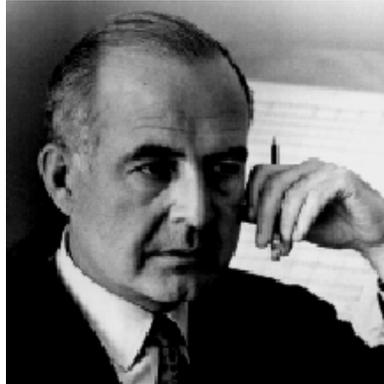
**Teacher's Role:**

The teacher's role in this activity is to facilitate understanding of music tempos within the context of a musical instrument (keyboards) and the music's ability to invoke different moods for the listener.

**Evaluation:**

1. Students will be evaluated based on how they classified their artistic representations of the musical selections .
2. Students will be evaluated on their understanding of the different tempos and moods of the music played.

## THE STORY OF SAMUEL BARBER (1910-1981)



Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910. His father was a doctor, and his mother was a pianist. When Barber was 6 years old, he began to study the piano. By the time he was 7, he had begun composing. Barber served as a church organist while he was a teenager. In 1924, the Curtis Institute of Music was founded, and Barber, at the age of 14, was a member of the first class. There, he studied piano, composition, and conducting. He also studied singing. In fact, he sang so well that he once considered becoming a professional singer.

In 1942, he joined the U.S. Air Force. It commissioned him to write his Second Symphony, which was successfully performed by the Boston Symphony Orchestra. After serving in the Army Air Corps during World War II, he returned to live in the United States.

Samuel Barber wrote many different kinds of music: orchestral, vocal, choral, opera, ballet, chamber, and instrumental. He was not concerned about conforming to any particular style of music and insisted that his personal style was “born of what I feel.” He chose to follow his heart and created what he wanted; he did not care what other people thought. His music was sometimes gentle and sad, and other times brilliant and dramatic.

Samuel Barber was the recipient of numerous awards and prizes. His most famous composition was *Adagio for Strings*. He won two Pulitzer Prizes: one in 1958 for his opera *Vanessa* and one in 1963 for his piano concerto. Music-making was always a part of Samuel Barber’s life, and he has left a legacy of great American music.

## **THE STORY OF BÉLA BARTÓK (1881-1945)**



**Béla Bartók was born in Hungary in 1881. His parents, who were both musicians, recognized his gift of memory and rhythm and started piano lessons for him at the age of 5. His mother's profession required travel around the countryside, so Bartók received most of his early training from a variety of teachers in different towns. As he traveled, he had the opportunity to hear authentic Hungarian folk music, which would later greatly influence his music.**

**Bartók began composing at the age of 10. He performed for the first time in public as a pianist and composer when he was 11. In 1899, he attended the Budapest Academy of Music, where he gained a reputation as a master pianist. His interest in Hungarian folk music expanded, and in 1904 Bartók and his good friend Zoltán Kodály began collecting, studying, and recording this music. Bartók's interest continued throughout his life, and he gathered and recorded thousands of native tunes. The authentic sounds and rhythms of the folk music from his native country influenced many of his compositions.**

**In 1907, Bartók became a professor of piano at the Budapest Academy of Music and later married one of his students. Bartók continued to compose and perform concert tours in both the United States and Russia. In 1940, Bartók fled Hungary and settled in the United States because he did not want to live under the rule of Nazi Germany. His great love of Hungary never lessened though, and he continued his folk song research at Columbia University in New York City. Bartók composed many different types of music, and much of it reflects the great influence of his folk song studies.**

## **THE STORY OF FRÉDÉRIC CHOPIN (1810-1849)**



**Frédéric Chopin was born in a small town near Warsaw, Poland, in 1810. His father, a teacher, was French, and his mother was Polish. They were both musical and well educated. When Chopin was 6 years old, he began studying piano; he played a concerto in public at the age of 8. He entered the Warsaw Conservatory of Music at age 16.**

**By the time Chopin was 17, he was known as the best pianist and composer in Poland. He loved his native country passionately, and many of his compositions include Polish folk tunes and songs. In 1829, while he was performing concerts in Paris, the Russians invaded his home country of Poland. This made it difficult for Chopin to return to Poland, so he remained in Paris for the rest of his life.**

**Chopin has been called “the Poet of the Piano.” He helped make the piano a successful solo instrument. Most of his delicate, poetic compositions were written for solo piano.**

## **THE STORY OF CLAUDE DEBUSSY (1862-1918)**



**Claude Debussy was born in France in 1862. His parents ran a china shop in a small town outside of Paris. There was not much money, and Debussy's parents had to work many jobs to support the family. A family friend paid for his piano lessons. At first, Debussy thought he wanted to be a sailor because he loved the water so much. However, after taking a few piano lessons, he decided that he would much rather become a musician. Although his family was not musical, he excelled at the piano and entered the Paris Conservatory when he was 11 years old. For the next ten years he studied and wrote music at the famous music school.**

**Debussy won prizes for his piano playing. However, the teachers were not as impressed with his compositions. Debussy had a desire to make a new kind of music. Most of the teachers did not know what to do with him and his "strange" ideas. Debussy was very interested in the new style of painting that the artists of his time were experimenting with. These artists became known as Impressionists. The Impressionist artists did not try to make a clear, exact picture, but instead gave a hint or impression of a general shape. Debussy imitated Impressionist art with his music. Instead of using paint to create an Impressionist picture, he used a wide variety of sounds to create music that people had never heard before. Debussy used delicate colorings in his harmony, unusual scales, and different kinds of forms. He was able to express the same kind of musical scene through his music as the Impressionist artist did with a brush and paint.**

## **THE STORY OF ROBERT XAVIER RODRÍGUEZ (1946-)**



**Robert Xavier Rodríguez was born on June 28, 1946, in San Antonio, Texas. His earliest musical training was in piano and harmony. He later studied music composition.**

**Robert Rodríguez is one of the most significant and often-performed American composers of his generation. He has written in all genres—opera, orchestral, concerto, ballet, vocal, choral, chamber, solo, and music for the theater—but he has been drawn most strongly in recent years to works for the stage, including music for children. He has had particular success with his seven operas. His most recent opera, *Frida*, is based on the life of Mexican artist Frida Kahlo. Rodríguez's children's opera *Monkey See, Monkey Do* continues to be one of the most frequently performed contemporary operas in the United States, with more than 2,000 performances to date. Mr. Rodríguez has received many honors for his works. He first gained international recognition in 1971 when he was awarded the *Prix de Composition Musicale Prince Pierre de Monaco* by Prince Rainier and Princess Grace at the Palais Princier in Monte Carlo.**

**Rodríguez has served as composer-in-residence with the San Antonio Symphony and the Dallas Symphony. He currently holds the Endowed Chair of University Professor at the University of Texas at Dallas. He is active as a guest lecturer and conductor.**

## **THE STORY OF ALEXANDER SCRIBIN (1872-1915)**



**Alexander Scriabin was born in Moscow, Russia, in 1872. His father was a lawyer, and his mother was a brilliant pianist. Music was an important part of his early education, and at the age of 16, Scriabin entered the Moscow Conservatory.**

**Scriabin left the Conservatory in 1892 to pursue a career as a concert pianist. For several years he toured Europe performing his own works in concert. Over his lifetime, he wrote approximately 100 different works.**

**Scriabin had the ability to hear a certain sound and associate it with a certain color. He worked to combine color and music in his later pieces. Although Scriabin died at the early age of 43, his music achieved popularity, and he enjoyed international fame and recognition.**

## **THE STORY OF IGOR STRAVINSKY (1882-1971)**



**Igor Stravinsky was born in Russia. His father was a famous singer. Stravinsky began piano lessons when he was 9. He always seemed more inclined to improvise and compose than to play the notes written on the score. Stravinsky attended schools in St. Petersburg, including St. Petersburg University, where he studied law.**

**When World War I began, Stravinsky moved his wife and four children to Switzerland. He later settled in Paris where he lived for a number of years and wrote many pieces of music. When the demand for his music increased in the United States, Stravinsky moved his family to Hollywood and later to New York. He became a United States citizen in 1945.**

**Stravinsky wrote orchestral music, operas, choral music, chamber music, and piano music. He was well known as a conductor of his own music, as well as for being a composer. He wrote books and articles about music and made many recordings of his compositions. He is best known for his ballets. The music from one of his ballets was used in a Walt Disney movie called *Fantasia*.**