

THE CLIBURN

***CLIBURN IN THE CLASSROOM®***  
presents

## MUSICAL BUILDING BLOCKS

### PROGRAM

Wolfgang Amadeus Mozart	Sonata in D Major, K. 284, Mvmt I
Johannes Brahms	Waltz in A-flat Major, Op. 39, No. 15
Ludwig van Beethoven	Piano Sonata No. 6 in D Major, Op. 10, No. 3
Robert Schumann	<i>Arabeske</i>
Johann Sebastian Bach	Goldberg Variations: Theme & Variation 1
Béla Bartók	Piano Sonata, Mvmt. III

---

### 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.

**3.15 Culture.** The student understands the importance of writers and artists to the cultural heritage of communities.

**2.15 Culture.** The student understands the significance of works of art in the local community.

**2.18, 3.17, 4.21 Social Studies Skills.** The student applies critical thinking skills to organize and use information acquired from a variety of sources, including electronic technology.

**2.19, 3.18, 4.22 Social Studies Skills.** The student communicates effectively in written, oral, and visual forms.

**2.20, 3.19, 4.23 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**

**4.1 Reading/Fluency.** Students read grade-level text with fluency and comprehension.

Students are expected to read aloud grade-level stories with fluency (rate, accuracy, expression, appropriate phrasing) and comprehension.

**2.3, 3.2 Reading/Beginning Reading/Strategies.** Students comprehend a variety of texts drawing on useful strategies as needed.

**2.12, 3.11, 4.9 Reading/Comprehension of Text/Independent Reading.** Students read independently for sustained periods of time and produce evidence of their reading. Students are expected to read independently for a sustained period of time and paraphrase what the reading was about, maintaining meaning.

**2.17, 3.17, 4.15 Writing/Writing Process.** Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to: (A) plan a first draft by generating ideas for writing (e.g., drawing, sharing ideas, listing key ideas); (B) develop drafts by sequencing ideas through writing sentences; (C) revise drafts by adding or deleting words, phrases, or sentences; (D) edit drafts for grammar, punctuation, and spelling using a teacher-developed rubric; and (E) publish and share writing with others.

**2.21, 3.22, 4.20 Oral and Written Conventions/Conventions.** Students understand the function of and use the conventions of academic language when speaking and writing.

**2.22, 3.23, 4.21 Oral and Written Conventions/Handwriting.** Students write legibly and use appropriate capitalization and punctuation conventions in their compositions.

**2.23, 3.24, 4.22 Oral and Written Conventions/Spelling.** Students spell correctly.

**2.24, 3.25, 4.23 Research/Research Plan.** Students ask open-ended research questions and develop a plan for answering them. Students are expected to: (A) generate a list of topics of class-wide interest and formulate open-ended questions about one or two of the topics; and (B) decide what sources of information might be relevant to answer these questions.

**2.25, 3.26, 4.24 Research/Gathering Sources.** Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather.

**2.26, 3.27, 4.25 Research/Synthesizing Information.** Students clarify research questions and evaluate and synthesize collected information. Students are expected to revise the topic as a result of answers to initial research questions.

**2.27, 3.28, 4.26 Research/Organizing and Presenting Ideas.** Students organize and present their ideas and information according to the purpose of the research and their audience.

Students (with adult assistance) are expected to create a visual display or dramatization to convey the results of the research.

**2.28, 3.29, 4.27 Listening and Speaking/Listening.** Students use comprehension skills to listen attentively to others in formal and informal settings. Students continue to apply earlier standards with greater complexity. Students are expected to: (A) listen attentively to speakers and ask relevant questions to clarify information; and (B) follow, restate, and give oral instructions that involve a short related sequence of actions.

**2.29, 3.30, 4.28 Listening and Speaking/Speaking.** Students speak clearly and to the point, using the conventions of language. Students continue to apply earlier standards with greater complexity. Students are expected to share information and ideas that focus on the topic under discussion, speaking clearly at an appropriate pace, using the conventions of language.

**2.30, 3.31, 4.29 Listening and Speaking/Teamwork.** Students work productively with others in teams. Students continue to apply earlier standards with greater complexity. Students are expected to follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

### **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.

**2.14, 3.15, 4.14 Underlying Processes and Mathematical Tools.** The student uses logical reasoning. The student is expected to justify his or her thinking using objects, words, pictures, numbers, and technology.

### **Music Strand**

**2.1, 3.1, 4.1 Perception.** The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to: (A) categorize a variety of musical sounds, including children's and adults' voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments of various cultures; (B) use standard terminology in explaining music, music notation, musical instruments and voices, and musical performances.

**2.6, 3.6, 4.6 Response/Evaluation.** The student responds to and evaluates music and musical performance. The student is expected to: (A) apply basic criteria in evaluating musical performances and compositions; (B) justify, using music terminology, personal preferences for specific music works and styles.

## **SUGGESTED LESSON PLANS**

**Cooperative Spelling Challenge!® pages 5–6**

**Word and Music Dissection® pages 7–9**

**What's That Pattern?® pages 10–11**

**Interviewing a Composer® pages 12–14**

**Composers' Biographies pages 15–20**

# Cooperative Spelling Challenge!



**Subject Areas:** Language Arts, Math, Social Studies

**Instructional Goals:**

Students will spell their spelling words correctly and identify the correct vocabulary word according to the given definition.

**Materials:**

- \* Newspapers
- \* Glue
- \* Scissors
- \* Drawing paper

**Anticipatory Set:**

1. The teacher will introduce team process to the students.
2. The teacher will select important vocabulary words from Science, Math, Social Studies, and/or Language Arts units currently used in class for inclusion in the challenge.

**Activities:**

1. Arrange students into groups of four or five (depending on class size). One person from each group—"the gluer"—gets a piece of large drawing paper and glue. The other group members—"the cutters"—have scissors and a section of the newspaper.
  - A. Spelling Activity. Students (the cutters on the team) use scissors to cut out from newspapers the letters that spell their spelling words; they cut as fast as they can. The object of this activity is for the gluer to get as many words as possible spelled correctly and glued down within a set amount of time. (The gluer isn't allowed to cut.) At the end of a set time limit, count each group's correctly spelled words. The group with the most words spelled correctly is declared the winner.
  - B. Reading, Science, Math and/or Social Studies Vocabulary Activity. In this activity, the teacher calls out the definition of a vocabulary word and the cutters and gluer work together to spell out and glue down that word as quickly as they can. The word might be from the students' current science or

social studies unit; from a piece of literature they are reading; or from their word bank or word wall. The team that is first to glue down the word, correctly spelled, earns a point. The team with the most points at the end of the activity is declared the winner.

**Teacher's Role:**

The teacher's role in this activity is to monitor the students as they work. A rubric could be developed for this. However, usually the team that does the best job of working together ends up with the most points and is declared the winner.

**Creative Question Suggestions:**

1. How will your group's interaction and level of cooperation affect your success and learning in this activity?
2. What changes or additions to this activity would your group make for the future?
3. How would you administer the rules and evaluation of the learning?

**Evaluation:**

1. Students will be evaluated on their completion of the spelling activity.
2. Did the students work together in a cooperative method? Did they demonstrate knowledge of spelling patterns and definitions of the words?

**Teacher's Note:**

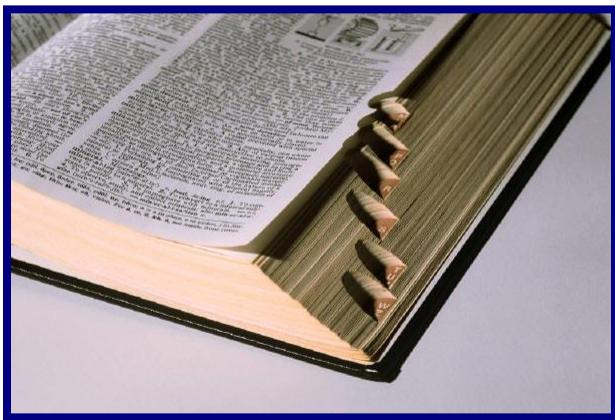
Students love these cooperative group activities; they learn quickly the importance of working cooperatively, solving problems, and developing strategies to accomplish their goals.

# Word and Music Dissection



English is a living language, and it is growing all the time. One way that new words come into the language is when words are borrowed from other languages. New words are also created when words or word elements, such as roots, prefixes, and suffixes, are combined in new ways.

Many English words and word elements can be traced back to Latin and Greek.



**Subject Areas:** Language Arts and Social Studies

**Instructional Goals:**

- \* Students will understand the root source of words.
- \* Students will explore word meanings across a variety of content areas.
- \* Students will apply words to a variety of contexts.

**Materials needed:**

- \*Dictionaries or word definition handout
- \*Venn diagram
- \*Notebook paper
- \*Pencil

**Anticipatory Set:**

1. The teacher will display a list of words to determine root and word meaning, such as: describe, description, prescribe, prescription, subscribe, subscription, transcribe, transcription, attract, contract, detract, extract, protract, retract, traction.
2. Allow the students to discuss what the words in each list have in common.
3. Have students tell the meanings of the common portion of the word. Students may need to look up that part of the word in the dictionary.
4. Once students have the common root definition in place, ask them to form small groups to determine the meaning of the words on the list from what they know and create a listing on notebook paper.
5. Allow the groups to discuss and share their findings.

**Activity:**

1. The students will dissect words into parts: prefix/root/suffix.

2. In groups of two, students select words to dissect into the word parts, then label those parts, define the meanings of the parts, and discuss the similarities the words share.
3. Students will complete the Venn diagram, recording their observations of similarities and differences between the two words. Use Venn diagram handout.
4. Students will think of the many, varied, and unusual words that have the three parts of a word (prefix/root/suffix). Stop and jot the list of words.
5. Students will review their list of words and select the ten most unique words and relate them to other words in a word family (such as same root, but different prefixes and/or suffixes).
6. Students will define the parts and how changing a part (such as a prefix or a suffix) may change the word's meaning in a self-selected product they can present to the class.
7. In their self-selected product, students will create their own tips for spelling the words they selected.
8. Students will relate the word parts to a musical composition—the beginning, middle, and end—in a written form (essay, advertisement, graphic rendering, etc.).
9. Students will present their product and demonstrate their understanding of word construction and dissection to the class.

**Teacher's Role:**

The teacher's role in this lesson is to facilitate understanding of root words and to help students develop a compare-and-contrast strategy to think about related words.

**Creative Question Suggestions:**

1. How can words relate to one another?
2. What attributes of word dissection can be applied to a musical application?
3. What spelling tips can you develop by studying and dissecting words?

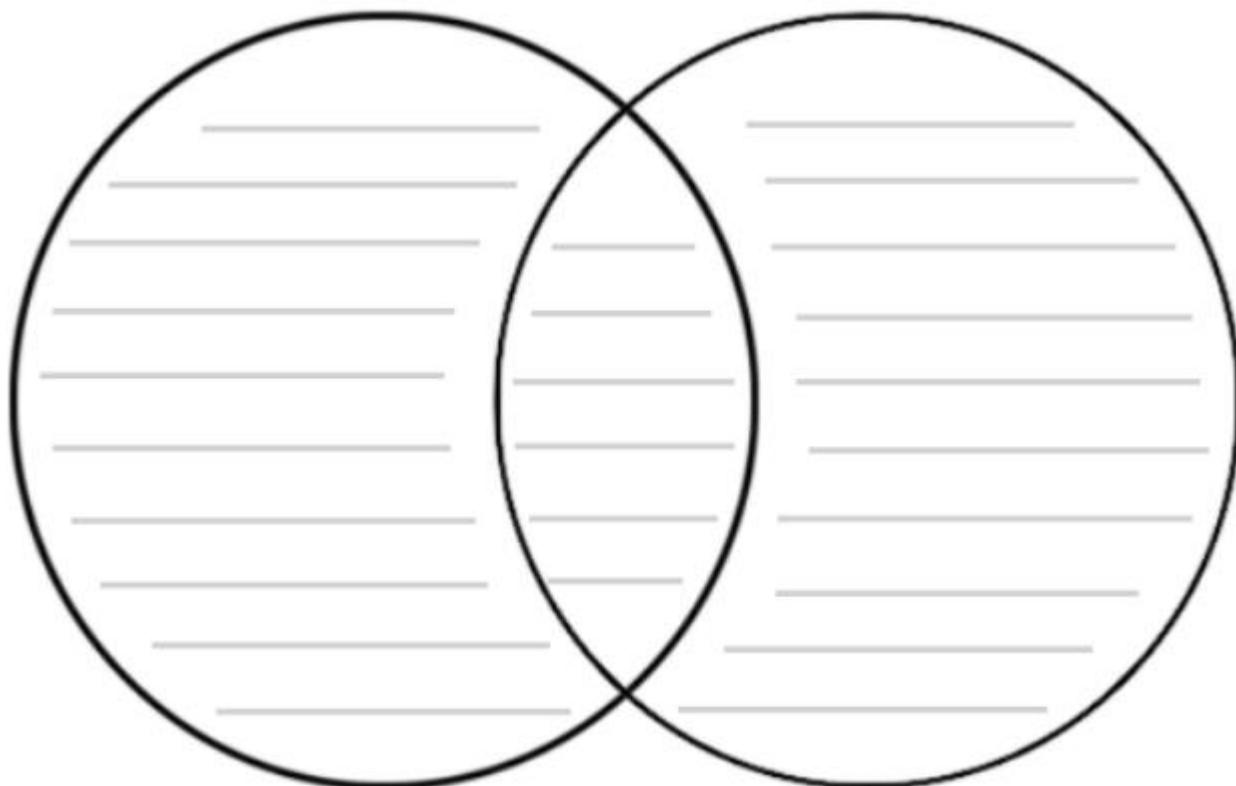
**Evaluation:**

1. The student will be evaluated based on the depth of completion of the Venn diagram containing the words they have examined and dissected.
2. The student will be evaluated on his/her demonstration of understanding of word parts and effective product development they have chosen for the class presentation.

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

### Word Construction and Dissection Comparisons

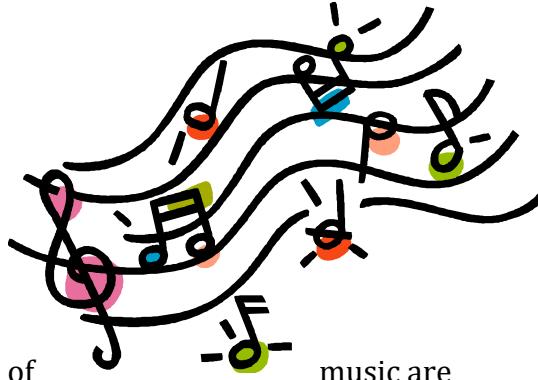
Complete the Venn diagram, noting the similarities and differences between the definitions of the self-selected words. List the words that will be compared: \_\_\_\_\_



# What's That Pattern?

## Subject Areas:

Music, Language Arts, Math



## Instructional Goals:

- \* Students will begin to understand how pieces of music are constructed and how the different parts make up a song.
- \* Students will work in pairs to construct unique songs.

## Materials:

- \* Paper
- \* Different instruments (drum, flute, recorder, organ, maracas, etc.)

## Anticipatory Set:

1. The teacher will play part of a popular song to the class. After the class has listened to the song once, the teacher will play it again. This time, the class will be instructed to listen carefully to find a pattern in the music.
2. After the students describe what they think the pattern(s) may be, the teacher will give the students some definitions of what a pattern is. The teacher will also explain to the children that music actually consists of many parts, the pattern being one of the most important. Then, the teacher will play some simple patterns on different instruments or may use a recorded CD. The teacher should give volunteers the chance to try, too.

## Activities:

1. The teacher will ask the students to pair themselves up with a partner. Then, the teacher will pass out different instruments to each pair of students.
2. Next, the students will be instructed to work together to produce a song. They will need to use the instrument to make up a pattern, and then they will need to make up words to a short song about school that will go along with the music.
3. Students should be given about half an hour to complete this project.
4. When all the students have finished their songs, each group will come up to the front of the room to perform their song. The rest of the class will try to imitate the performing group's pattern with their own instruments.
5. If other teachers will permit, the class may take their show to other classrooms to perform.
6. Students will brainstorm a list of patterns they have encountered in daily life—in music, daily schedules, life cycles, historic events, mathematics, etc. The list can be compiled into a class list.
7. Students will write what they understand about patterns in their learning log. Students can add their own questions to research later.
8. If time permits, the students can brainstorm different commercials that they know have patterns, and they can try to play them with the instruments.

**Teacher's Role:**

The teacher's role in this activity is to inform the students about patterns in music. Once the teacher has helped the children to recognize the parts and patterns of music, the children should use their own creativity to produce their own songs.

**Creative Question Suggestions:**

1. How do patterns work within songs to make you feel a certain way?
2. Can patterns be different lengths?
3. How many times must a sound or group of sounds repeat in order to be considered a pattern?
4. 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?

**Troubleshooting:**

Some students may choose to use the instruments for purposes other than the assigned project. If this occurs, tell the students that they have a fun twist to their assignment—one student needs to write the words and the other needs to compose the music, but they cannot put them together until their performance.

**Evaluation:**

1. Students will be evaluated on their cooperation with their classmates. Did they work well with another student? Did they work on the assignment?
2. Did the students produce a song with a pattern? Did they use what they learned to manipulate the instrument and words to make a patterned song?

# Interviewing a Composer



## Subject Areas:

Music, Social Studies, Language Arts

## Instructional Goals:

- \* Students will understand the research process.
- \* Students will work in pairs to simulate an actual television news interview.
- \* Students will understand that composers are important to the cultural heritage of communities.

## Materials:

- \* Composer biographies
- \* KWL chart
- \* Learning log
- \* Optional costumes for the reporter and the composer

## Anticipatory Set:

1. The teacher will lead students in a discussion of television interviews.
2. The students will create a criteria chart on what constitutes a good television interview.

## Activities:

1. Students will be allowed to select a partner.
2. The partner groups will select a composer to emulate in their television interview. The groups will begin a KWL chart on their composer.
3. The groups read the biography text for their self-selected composer and add to the KWL chart. (If time allows, student groups can continue their research into the composer with reference books, library resources, Internet resources, etc. and continue adding to their KWL charts.)
4. Students will write their own interview questions and the answers for their presentations. Use world and regional maps to locate where the composer lived and consider how the culture of his country would impact the composer's lifestyle, music, and personality. (Remember the answers are to be done in first person, as the student will be taking on the persona of the composer.)
5. Students will present their interviews to the class. Students can evaluate other groups using the previously class-created criteria chart.
6. If time permits, students can create a print advertisement to promote their interviews and attract "viewers." (Technology variations: students can use digital cameras to take photos for the print advertisement and use Word or PowerPoint to create the advertisement.)

7. The students will write in their learning logs to reveal the knowledge they gained while researching their self-selected composers and evaluating other groups' presentations.

**Teacher's Role:**

The teacher's role in this activity is to direct the class to create a strong criteria chart on conducting an interview. Once students understand what is expected they will be able to create an interview based on their research.

**Creative Question Suggestions:**

1. How will your group's portrayal of the composer reveal his personality, culture, and life?
2. Evaluate the history of the country the composer lived in. How might historical events have impacted the composer and his music?

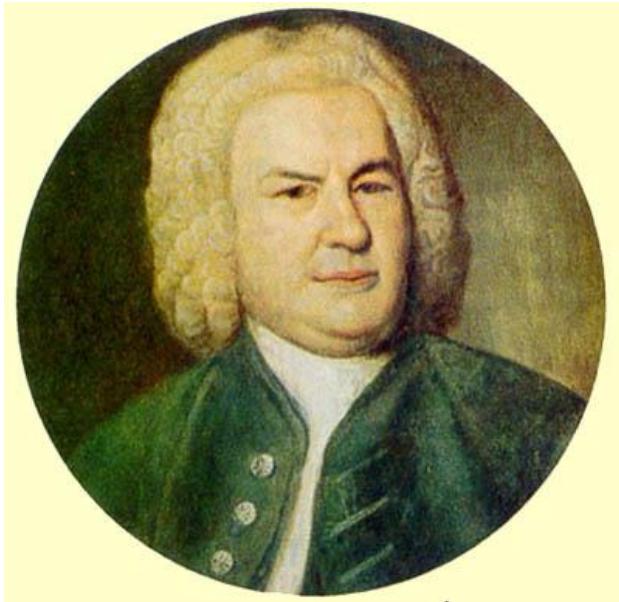
**Evaluation:**

1. Students will be evaluated on their interview presentation. Did the team cooperate with each other to complete the assignment (KWL chart, well-thought-out interview questions and answers, and a creatively presented interview)?
2. Did the students produce a believable interview that mirrors the factual information on their composers? Did they take on the personas of the television interviewer and the composer?

## KWL GRAPHIC ORGANIZER

<b>K</b> What I know	<b>W</b> What do I want or need to know?	<b>L</b> What I learned	What else do I want or need to know?

## THE STORY OF JOHANN SEBASTIAN BACH (1685–1750)



Johann Sebastian Bach lived in Germany his whole life. His father played the violin, and many of his relatives were also musicians. Bach's parents died when he was 10 years old. He went to live with his oldest brother, Christoph, who taught him to play the harpsichord and organ.

During his early years, Bach made his living by playing the organ for dukes and princes. As he got older, he became well known as an outstanding church musician and excellent organist. He was the music director for all five of his city's biggest churches. Bach had many children, and several of them grew up to become great musicians also.

During his lifetime Bach was known more for his excellent organ playing than for his composing. However, although Bach was a very busy man, he always made time to write music. After his death in 1750, his compositions were organized into 60 volumes of music.

## THE STORY OF BÉLA BARTÓK (1881–1945)

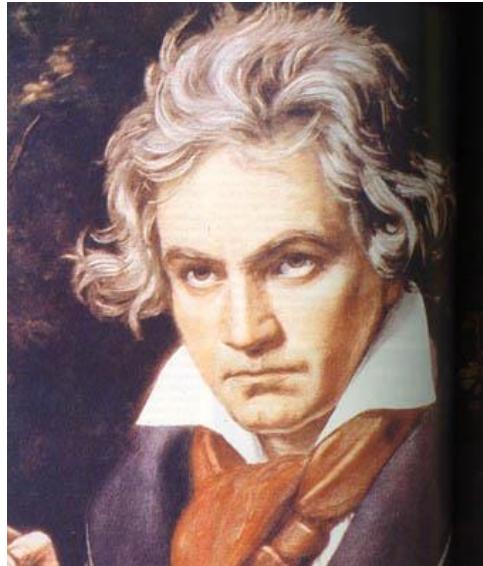


Béla Bartók was born in Hungary in 1881. His parents, who were both musicians, recognized his gift of memory and rhythm and started piano lessons for him at the age of 5. His mother's profession required travel around the countryside, so Bartók received most of his early training from a variety of teachers 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 LUDWIG VAN BEETHOVEN (1770–1827)



Ludwig van Beethoven was born in Bonn, Germany. His father and grandfather were both musicians. Beethoven started lessons in piano, violin, and composition with his father when he was 4 years old.

Later in his life Beethoven moved to Vienna, Austria. In Vienna he was able to meet some of the finest musicians of his day, and to play his music for them. This was a happy time for him, and he had great success!

Beethoven was a man that loved nature, and he spent many holidays in the park where he took long walks. Sometimes he saw things outdoors that inspired him to write music.

Beethoven started to lose his hearing when he was about 30 years old. This meant that he could not give concerts anymore. He did keep writing music though! In fact, some of his most famous pieces were written after he lost his hearing.

Beethoven became known as one of the greatest pianists of his day. He played an important role in the development of piano music.

## THE STORY OF JOHANNES BRAHMS (1833–1897)



Johannes Brahms was born in Hamburg, Germany. His father was a musician and his mother was a seamstress. His father began teaching piano to Brahms when he was 5 years old, hoping that he would become good enough to help support the family. "Hannes," as his family called him, startled his father before his first lesson by naming each note without looking at the keyboard. He also amazed him by inventing his own system of musical notation, not knowing that one had already been invented!

His father insisted that he play in some taverns and inns as soon as he was able, but this ended when he was 10 years old and gave his first public concert. Brahms started studying with a well-known teacher and was a dedicated student who progressed rapidly.

Brahms was a very shy man throughout his life, and it was difficult for him to make friends. He felt most comfortable around other musicians, because he had a lot in common with them.

Brahms spent a number of years conducting, playing, and composing, all the time becoming better known throughout Europe. He spent his older years in Vienna. He worked slowly and carefully on his compositions until he felt that they were the best that they could be. He was one of the greatest composers of the Romantic period.

## THE STORY OF WOLFGANG AMADEUS MOZART (1756–1791)



Wolfgang Amadeus Mozart was born in Salzburg, Austria, in 1756. He was 4 years old when he began studying music with his father and received instructions for both the piano and violin. He developed very rapidly and was already composing at the age of 6. Mozart's older sister, Maria Anna, was also a musician, and they often enjoyed playing together. He wrote a number of duets and duos to play with her.

Mozart was 6 when his father took him to Vienna, where he played for the Austrian emperor and was introduced to the public as a child prodigy. He played for the rich, for royalty, and for the public. He dazzled court patrons with his ability to improvise in many styles and sight-read as well as any adult. The next year Wolfgang's father took his family to Paris, where Mozart's first compositions were published. As a teenager he mastered the piano and completed his first opera, *La finta semplice* (The Simple Pretense). Mozart traveled a great deal and by the time he was 25, he had visited most of the great European cities. In 1782, he married Constanze Weber. He and Constanze had two children.

Mozart was a prolific composer and wrote over 600 pieces of music. He wrote in almost every major genre, including symphony, opera, concerto, chamber music, and the keyboard sonata. While none of these genres were new, the piano concerto was almost single handedly developed and popularized by Mozart. Among his most famous works are *Eine kleine Nachtmusik* (A Little Night Music, 1787) and the operas *Don Giovanni* (1787) and *Die Zauberflöte* (The Magic Flute, 1791). Mozart also wrote a great deal of religious music, and he composed many dances, serenades, and other forms of light entertainment. He is considered one of the best, if not the best, classical composer.

## THE STORY OF ROBERT SCHUMANN (1810–1856)



Robert Schumann was born in Germany in 1810. His father, an editor and book dealer, encouraged him to be interested in books as well as music. Schumann began taking piano lessons when he was 6 years old. After grammar school, he went to a university to study law. However, he was more interested in music than law and eventually gave up law completely.

In 1832, while Schumann was studying piano and composing, he permanently injured his hand. He then devoted himself to composing music and literary works. He started a magazine, *New Journal for Music*, for which he wrote articles and reviewed music and concerts. He became well known as a critic, editor, and a great spokesperson for Romantic music.

In 1840, Schumann married Clara Wieck, also a pianist and the daughter of his former piano teacher. He was very happy and began to write songs. Schumann accompanied Clara on a concert tour of Russia where she performed many of his compositions. They had eight children.