



THE CLIBURN

CLIBURN IN THE CLASSROOM[®]
presents

MUSICAL ORGANIZERS

Frédéric Chopin

Waltz in D-flat Major (“Minute”)

Anton Diabelli

Waltz in C Major

Johann Sebastian Bach

Rondeau from Partita No. 2 in C Minor, BWV 826

Fugue in B-flat Major from *The Well-Tempered Clavier*, Book I

Claude Debussy

“Gardens in the Rain” from *Estampes*

TEKS CORRELATIONS

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, 4.2 Listening/Speaking/Culture. The student listens and speaks to gain knowledge of his/her own culture, the culture of others, and the common elements of cultures.

2.4, 3.4, 4.5 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.

2.13, 3.13, 4.14 Reading/Culture. The student reads to increase knowledge of his/her own culture, the culture 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

2.1, 3.1, 4.1 Mathematical process standards. The student uses mathematical process to acquire and demonstrate mathematical understanding.

2.2, 3.2, 4.2 Number and operations. The student applies mathematical process standards to represent and compare whole numbers and understand relationships related to place value.

2.3, 3.3, 4.3 Number and operations. The student applies mathematical process standards to represent and explain fractional units.

Music Strand

2.5, 3.5, 4.5 Historical and cultural relevance. The student examines music in relation to history and cultures.

A. The student examines short musical excerpts from various periods or times in history and diverse and local cultures.

B. The student will examine short musical excerpts from various periods or times in history and diverse and local cultures.

C. The student identifies simple interdisciplinary concepts relating to music.

2.6, 3.6, 4.6 Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

A. The student will begin to practice appropriate audience behavior during live or recorded performances.

B. The student will recognize known rhythmic and melodic elements in simple aural examples using known terminology.

C. The student will distinguish between rhythms, higher/lower pitches, louder/softer dynamics, faster/slower tempos, and simple patterns such as changes in timbre, form, tempo, or dynamics using appropriate vocabulary in musical performances.

D. The student will respond verbally or through movement to short musical examples.

E. The student will describe a variety of compositions and formal or informal musical performances using specific music vocabulary.

F. The student will justify personal preferences for specific music works and styles using music vocabulary.

Science Strand

1.2 Scientific investigation and reasoning. The student develops abilities to ask questions and seek answers in classroom and outdoor investigations.

1.3 Scientific investigation and reasoning. The student knows that information and critical thinking are used in scientific problem solving.

1.5 Matter and energy. The student knows that objects have properties and patterns.

2.2 Scientific investigation and reasoning. The student develops abilities necessary to do scientific inquiry in classroom and outdoor investigations.

2.8, 3.8, 4.8, 5.8 Earth and space. The student knows that there are recognizable patterns in the natural world and among objects in the sky.

5.6 Force, motion, and energy. The student knows that energy occurs in many forms and can be observed in cycles, patterns, and systems.

SUGGESTED LESSON PLANS

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Recognizing a Rondo page 16

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Let’s Make a Whole! pages 20–23

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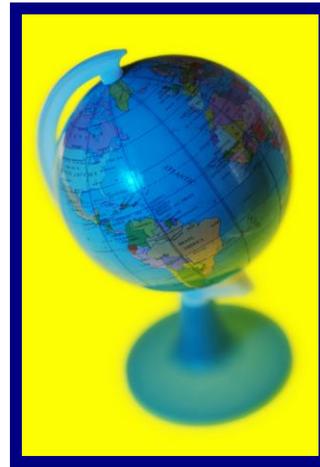
Mapping Musical Connections

Subject Areas:

Music, Language Arts, Science, Math

Instructional Goals:

- * Students will begin to understand how geography can influence musical compositions.
- * Students will work in pairs to use mapping skills, research historical events, and make connections to the musicians, composers, music, and math.



Materials:

- * Atlas
- * Blackline copies of maps: Europe, France, and Austria
- * Chart Paper
- * Maps of the Gardens of Claude Monet at Giverny
- * Copies of Monet's paintings of gardens
- * http://www.lib.utexas.edu/maps/europe/europe_ref_2004.pdf

Activities:

1. The teacher will ask the students to pair up with a partner. Then, the students will use atlases to locate the countries of France and Austria within the European continent. The students will label the countries of Europe and note the geographic relationship between France and Austria. The group will stop and jot their thoughts. Students will share their ideas on the geographic relationship between France and Austria with the entire class while the teacher records ideas for the class accountable talk.
2. Students will use the map of the Gardens of Claude Monet at Giverny (a color version of the map is available at <http://giverny.org/gardens/fcm/planjard.htm>) to discuss the following questions:
 - a. What do you notice about the gardens based on the map?
 - b. What would you expect to observe in the gardens?
 - c. How would you feel as you walk in the gardens?
 - d. Would you feel differently in different parts of the gardens? Why?
 - e. What questions do you still have about the gardens after studying the map?
 - f. In what ways would a map of a garden be helpful?
3. Students will brainstorm and list words that describe rain. Students will brainstorm and list onomatopoeia words to describe the way rain sounds as it falls on different surfaces. Record ideas on a chart.
4. Using the map of the Gardens of Claude Monet at Giverny and copies of the paintings Monet created at the Giverny Gardens, discuss how rain might sound as it falls in different parts of the gardens. Record ideas on a chart.
5. After the *Cliburn in the Classroom* program, students will write a description of the Claude Monet Gardens at Giverny in a narrative format incorporating

their descriptions of the rain and the sounds it makes as it falls on different surfaces.

6. To extend the experience, students may record the sound of rain on different surfaces and have the class try to identify the surface, as well as the location of the rain.
7. Using the map from the link, have students plan a trip from Vienna, Austria to Paris, France. Using a scale, have students calculate the distance between the two cities. Students should round or estimate. Have students select another city where they would like to visit on their way to Paris. Calculate the distance from Vienna to this new city, and then from Paris to this new city. Which city is closer to the new city? Students may form mathematical statements such as: "The distance between Vienna and Paris is $>$, or $<$ the distance between Vienna and My City." Students may research the cities and list various landmarks they would like to see while on their journey.

Teacher's Role:

The teacher's role in this activity is to facilitate the understanding of the inspiration for musical compositions.

Creative Question Suggestions:

1. How might locations and events in nature inspire songs that make you feel a certain way?
2. How might art be reflected in musical compositions?
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 their cooperation with their classmates. Did they work well with another student? Did they work on the assignment?
2. Did the students incorporate their thoughts and discussion points into their written narratives?

Name: _____ **Date:** _____

The European Continent

Directions: Label each country using an atlas as a guide. Add a compass rose to indicate the ordinal directions.



Name: _____ Date: _____

Austria

Directions: Locate and label major cities of Austria on the map using an atlas as a guide. Add a compass rose to indicate the ordinal directions.



Name: _____ Date: _____

France

Directions: Locate and label major cities of France on the map using an atlas as a guide. Add a compass rose to indicate the ordinal directions.



Name: _____ Date: _____

Map of the Gardens of Claude Monet at Giverny





The Water-Lily Pond at Giverny, Claude Monet, 1918



Water-Lilies, Claude Monet, 1914



Water-Lilies, Claude Monet, 1914



Pont dans le jardin de Monet, Claude Monet, 1895-1896

What's That Pattern?

Subject Areas:

Music, Language Arts, Science

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:

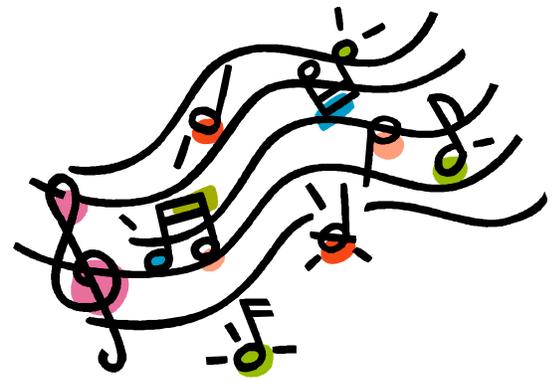
- * Paper
- * Different instruments (drum, flute, recorder, organ, maracas, etc.)

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. The class will then be instructed to listen carefully to find the 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 as well.

Activities:

1. The teacher will ask the students to pair 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 use their instruments to make up a pattern, and then make up words to a short song about school that will go along with the music.
3. Students should be given about a 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. 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, schedules, life cycles, historical 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 later research.
8. If time permits, the students can brainstorm different commercials that they know have patterns, and they can try to play them with their 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 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 use the instrument and words to make a patterned song?

Recognizing a Rondo

Subject Areas:

Music, Language Arts, Science



Instructional Goals:

- * Students will compose pieces of music for different types of weather.
- * Students will put the compositions together in the form of a rondo.
- * Students will recognize structure in composition.

Materials:

- *Percussion instruments
- *Index cards with weather pictures
- *Index cards labeled A, B, C, D

Activities:

1. Divide the class into four groups and give each group a weather card: sunny, snowing, raining, thundering.
2. Ask the class to discuss how they could create music that represents each card. (For example, raining could be short, sharp, high sounds.)
3. Ask each group to make a piece of music for its card (30 seconds long). Listen and discuss.
4. Explain that composers use structure to make their work more interesting. One of the structures is a Rondo (ABACADA).
5. Give each group a letter (A, B, C, or D). Perform the piece as a Rondo.

Assessment:

Are the children able to play with an appreciation of the other performers in their group? Did they perform the Rondo in the right order?

Interviewing a Composer

Subject Areas:

Music, 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 about 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 answers for their presentations. Use world and regional maps to locate where the composer lived and consider how 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 created class 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 Publisher or PowerPoint applications 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 where the composer lived. How might historical events impact the composer and his music?

Evaluation:

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

KWL GRAPHIC ORGANIZER

K What I know	W What do I want or need to know?	L What I learned	What else do I want or need to know?

Let's Make a Whole!

Subject Areas: Math, Music

Instructional Goals:

- *Students will understand how rhythmic values relate to fractions.
- *Students will complete musical measures in 4/4 time.

Materials:

- *Rhythm Tree display or page
- *Rhythm Cards

Anticipatory Set:

The teacher should discuss the following information with students. Based on experience, some classes may already be familiar with this.

Rhythmic values in music are related to fractions. On the next page, the Common Rhythmic Values shows various rhythms and their values in 4/4 time, the most common time signature in music. The Rhythm Tree (below) shows how rhythms relate to one another.

A whole note  can be considered the basic unit.

Just as in fractions, two halves, 2/2, equal a whole. So, one half note,  , is 1/2 of the whole.

Four quarters, 4/4, equal a whole. So a quarter note,  , is equal to 1/4 of the whole.

Eight eighths, 8/8, equal a whole. So an eighth note,  , is equal to 1/8 of the whole.

Sixteen sixteenths, 16/16, equal a whole. So, a sixteenth note,  , is equal to 1/16 of the whole.

For more advanced classes the following can be discussed.

There are punctuations you can add to these symbols to change their meaning, for

example a dot after a note, such as  . The dot means you add the value of the note, plus half of the note's value to get the new rhythmic value, $x + \frac{1}{2}x$. In this case, if the half note gets two beats, which it most often does, $2 + \frac{1}{2}(2) = 3$. A dotted-half note gets three beats in most cases. You can add a dot to any rhythm. For more information and practice with dotted rhythms, visit the following link:

<http://easymusictheory.weebly.com/topic-5-dotted-notes-rests-and-tied-notes.html>

Teacher should give students opportunities to practice saying various rhythm patterns. A “read through” of the rhythm tree is helpful, making sure each line gets four beats.

The whole note should be a consistent sound (ta or la or dooh is appropriate) stretching over four steady beats. The half notes should be a stretched sound like the whole note but only stretching over two steady beats each. The quarter notes should have one sound on each beat. The eighth notes should each take a half a beat, meaning each beat gets two sounds (sometimes in music read as “ti ti” or “doo-day” or “one and”). The sixteenth notes should each take a fourth of a beat, each beat getting four sounds (sometimes read in music as “tiki tiki” or “tiri tiri” or “doo-tuh-day-tuh” or “1-ee-and-uh”).

Activity:

Copy the Rhythm Cards page multiple times, cut out each rhythmic value. Randomly pass out cards with various rhythmic values. Have students examine their cards and discuss the name of their symbols, the values of their symbols, and how their symbols relate to the whole note. Assign a value, such as “four” to the whole and have students work to form groups so that their cards add up to four. Once students have formed a group, they should write down their rhythms. They may write these with or without mathematic symbols. For example:



Once they have written down their rhythmic statement, they should try to read the statement musically, keeping a steady beat. Students may even play their patterns on unpitched instruments. Then they should move on to form new groups.

Simplify:

For a simpler activity, only use whole, half, and quarter notes.

Extension:

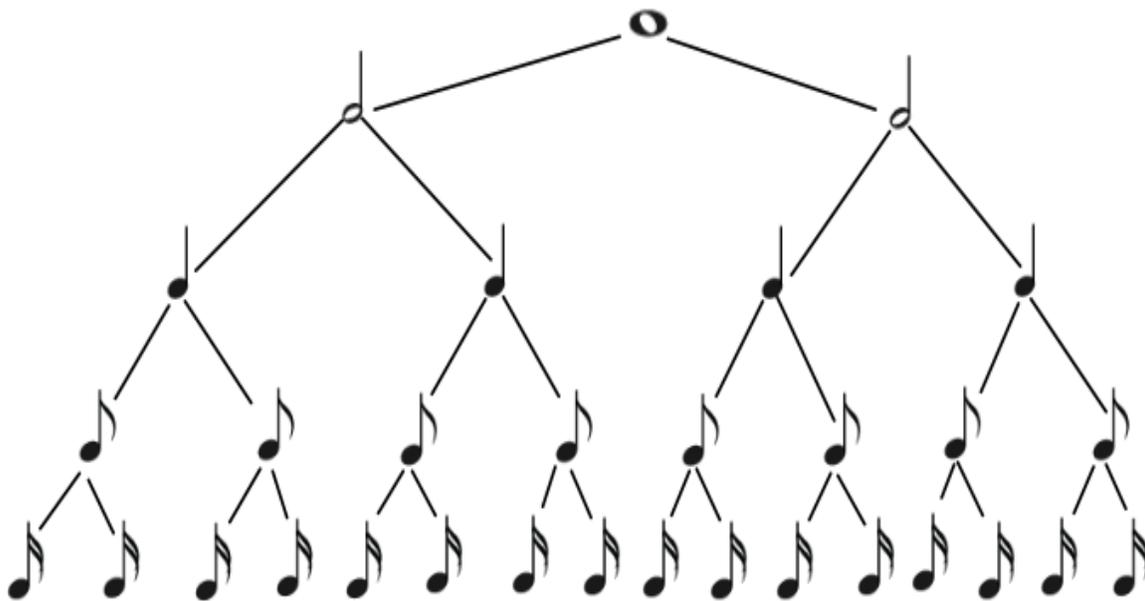
The teacher may want to change the value of the whole. Discuss with the class how this changes the value of the rhythms. For example, in 6/8 time, the whole note equals eight beats, meaning the half note equals four beats, the quarter note equals two beats, and an eighth note equals one beat. In 2/2 time, the whole note equals two beats, the half note equals one beat, and the quarter note equals half a beat.

For an advanced math extension, have students create equations showing how the rhythmic values change when the time signature changes. Additional challenges include forming rhythmic equations using multiplication, division, and subtraction.

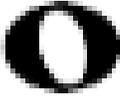
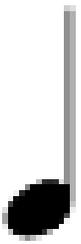
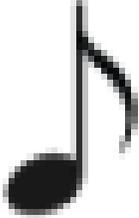
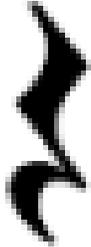
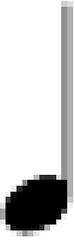
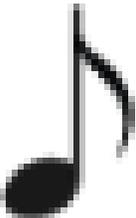
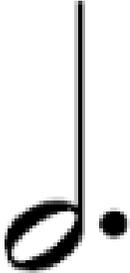
Common Rhythmic Values

Name	Symbol	Equivalent Rest (silence)	Number of Beats in 4/4 Time
Whole Note			4
Dotted-Half Note			3
Half Note			2
Dotted-Quarter Note			1 ½
Quarter Note			1
Eighth Note			½
Sixteenth Note			¼

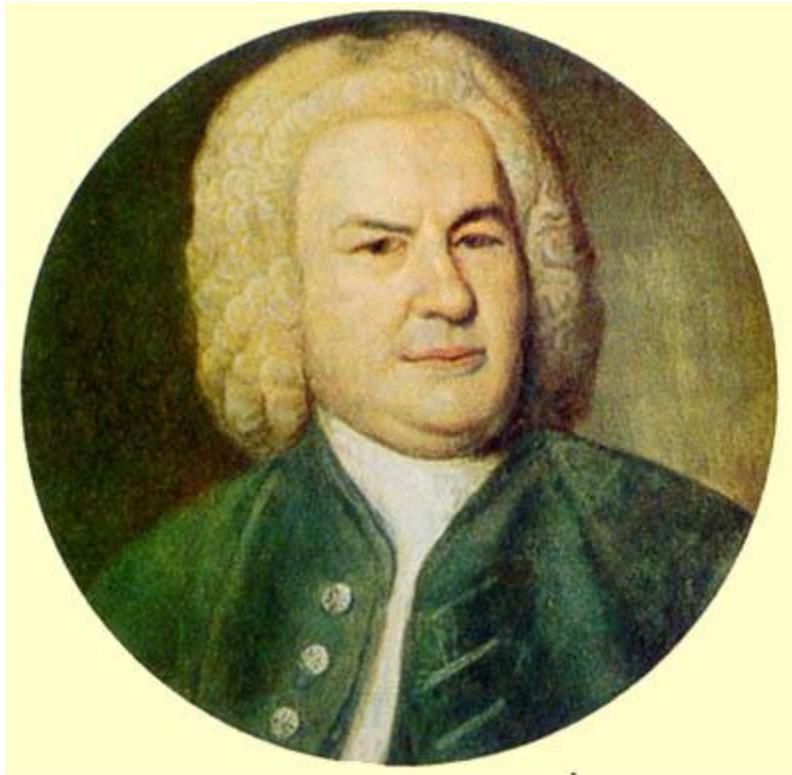
Rhythm Tree



Rhythm Cards

THE STORY OF JOHANN SEBASTIAN BACH (1685–1750)



Johann Sebastian Bach lived in Germany his entire 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 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 10 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 ANTON DIABELLI (1781–1858)



Anton Diabelli was born in 1781 in Salzburg, Austria. He studied music in Salzburg, and in 1800 he entered the Raitenhaslach Monastery. In 1803 he went to Vienna where he taught piano and guitar. He soon became known for his arrangements and compositions.

Diabelli was interested in publishing music, and in 1818 he became a partner in a publishing firm called Cappi & Diabelli. Because Diabelli was already an experienced musician, he knew the music industry, and he became a very successful music publisher.

In 1819 Anton Diabelli sent his own waltz theme to every composer that he considered important in Austria, and he suggested that they write a variation of it. He had over 50 composers respond with different variations of his theme. The most famous was written by Ludwig van Beethoven. Beethoven wrote 33 variations of Diabelli's theme.