



THE CLIBURN

CLIBURN IN THE CLASSROOM[®]
presents

THE PIANO TELLS A STORY

PROGRAM

Robert Schumann	“Catch Me if You Can” from <i>Kinderszenen</i> , Op. 15
Aaron Copland	<i>The Cat and the Mouse</i> , Op. 1
Samuel Barber	“Two-Step” from <i>Souvenirs</i>
Béla Bartók	Sonatina, First Movement, “Bagpipers”
Alexander Scriabin	Etude No. 3, Op. 42 (“Mosquito”)
Claude Debussy	<i>General Lavine-eccentric</i>

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.

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 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.

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 LESSONS PLANS

What's That Pattern? pages 4–5

Catch Me If You Can Tag pages 6–9

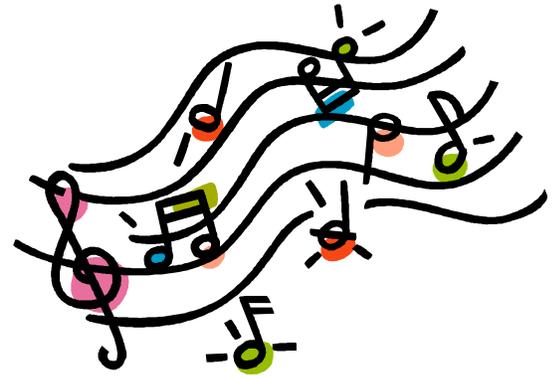
Interviewing A Composer pages 10–11

Munchy Music And Musical Money pages 12–14

Composers' Biographies pages 15–20

What's That Pattern?

Subject: Music, Language Arts, Math



Instructional Goals:

1. Students will begin to understand how pieces of music are constructed.
2. Students will understand the different parts of a song.
3. Students will work in pairs to construct unique songs.

Materials:

1. Paper
2. Different instruments (drum, flute, recorder, harmonica, 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, 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 and will pass out different instruments to each pair of students.
2. The students will be instructed to work together to produce a song. They will need to use their 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.
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?

Catch Me If You Can Tag

Subjects: Music, Language Arts, Social Studies

Instructional Goals:

1. Students will identify instrument families, composers, and musical compositions.



Materials: (depending on the choice of topic for the Tag Game)

1. Instrument Chart (page 9)
2. Composer Biography Texts (pages 16-21)
3. Recordings of *Catch Me If You Can* by Robert Schumann, *Bagpipers* by Béla Bartók, *The Cat and the Mouse* by Aaron Copland, *Two-Step* by Samuel Barber, *Mosquito* by Alexander Scriabin, and *General Lavine-eccentric* by Claude Debussy

Anticipatory Set:

1. The teacher will introduce the topic of the Tag Game (musical instrument families, composers, or specific music compositions.)
 - a) Instrument families will be in a visual format.
 - b) Composers will be in non-fiction biographical texts.
 - c) Musical compositions will be auditory recordings.

Activities:

It's a game of tag, with one or two people being "it."

Variations:

Instrument Families

The teacher calls an instrument family (brass, percussion, woodwind, or string) and says go. The person who is "it" has to tag someone, and that person then becomes "it."

In order to be "safe" and not be tagged, a student must say the name of an instrument from the category called and then sit down. For example, if the teacher calls woodwinds and says go, you would have to say "clarinet" or "flute" (or another woodwind instrument) and then sit down so you don't get tagged. Then, jump back up and join the game again. You cannot stay seated for more than five seconds. When the teacher calls a new family, you must say an instrument from that family and sit down to be safe.

Composers

Students will read about the composers (Schumann, Copland, Barber, Bartók, Scriabin, and Debussy) and compile facts pertinent to each composer using the Double Entry Journal. Students may work in partner groups.

DOUBLE ENTRY JOURNAL

What I READ	What I THINK about what I read

In order to be "safe" and not be tagged, a student must say the name of the composer who matches the unique fact pertinent to that composer and then sit down. For example, if the teacher states the fact: "His father encouraged him to be interested in books as well as music," the student would have to say Robert Schumann and then sit down so they won't get tagged. Then, jump back up and join the game again. Students cannot stay seated for more than five seconds. When the teacher calls a new fact, you must say the correct composer's name and sit down to be safe.

Musical Compositions

Students will listen to music recordings. In order to be "safe" and not be tagged, a student must say the name of the composer and composition title that matches the recording being played and then sit down. Then, jump back up and join the game again. Students cannot stay seated for more than five seconds. When the teacher plays a different recording snippet, you must say the correct composer's name and the composition title and sit down to be safe.

Teacher's Role:

The teacher's role in this activity is to select the tag variation that fits the learning style for the students. Once the teacher has helped students note the factual information and kept notations of those facts, the students will apply their knowledge in a game format.

Creative Question Suggestions:

1. How are instruments grouped in the various classifications? What criteria determine how an instrument is classified?
2. What similarities and differences did you notice between the composers you read about?
3. Evaluate the musical compositions and defend your favorite composition's fine points. How would you decide which composition deserves the place of most favorite?

Evaluation:

1. Students will be evaluated on their demonstrated understanding of the topic selected.
2. In the composer topic, did the student complete the Double Journal in an appropriate manner based on the student's abilities?

Families of the Orchestra

Four different families of musical instruments are present in a symphony orchestra. Members of the families are "related" by the similar ways in which they produce sound.



Strings

Violin

Viola

Cello

Double Bass

Harp



Percussion

Snare Drum

Cymbals

Bass Drum

Tambourine

Triangle

Castanets

Guiro

Timpani

Glockenspiel

Xylophone

Chimes



Woodwinds

Piccolo

Flute

Oboe

English Horn

Clarinet

Bass Clarinet

Bassoon

Contrabassoon

Saxophone



Brass

Trumpet

Trombone

Tuba

French Horn



Keyboards

Piano

Harpsichord

Organ

Interviewing a Composer

Subject: Music, Social Studies, Language Arts



Instructional Goals:

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

Materials:

- 1) Composer Biographies (pages 16–21)
- 2) Anticipatory Journal
- 3) Double Entry Journal
- 4) Learning Log
- 5) Optional costumes for the reporter and the composer

Anticipatory Set:

1. The teacher will lead students in a discussion of television interviews they have seen.
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 (page 11) 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, 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 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

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?

Munchy Music and Musical Money

Subjects: Music, Social Studies, Language Arts, Mathematics



Materials:

1. M & Ms or Skittles or pennies (6 per student)
2. Craft sticks (6 per student)
3. Envelopes (1 per student)
4. Marker
5. Ruler
6. Musical staff paper (page 15)

Anticipatory Set:

1. The teacher will lead students in a discussion of musical notes as the language musicians use to compose music. Note the different count each type of note receives.
2. The students will create a criteria chart on what constitutes a good musical composition.
3. The teacher will prepare the envelopes by drawing two lines horizontally across the front an inch apart.

Activities:

1. Using the overhead as a model, show students how to lay one M & M or penny over the top line and one on the bottom line.
2. Repeat using the other 2 M & Ms.
3. Lay the craft sticks on the right side of the M & Ms to make a quarter note "ta."
4. Ask students to sing their Munchy Music. Instruct students to copy another pattern from your example, then sing it.
5. When students are secure in singing the patterns, ask them to create one of their own and sing it. If they can sing it, they get to eat it. If they cannot sing it, help them to create one they can sing.
6. Sometimes they sing something different than what they write. Help them to see if the note goes up or down and then write what they sing, rather than just moving the notes around again and again.
7. To help the students gain knowledge of eighth notes, "ti," add one M & M or penny and two more sticks, using one across the top to make one set of eighth notes.
8. Older students can add more notes and eighth notes.
9. Working in groups of two, students can begin composing their own musical compositions using their tasty manipulatives and singing their creations.
10. The students will write their music on musical staff paper.
11. Students may sing or perform their music for the class.
12. Students may evaluate their compositions per the criteria chart developed by the class.

Teacher's Role:

The teacher's role in this activity is to direct the class to create a strong criteria chart on developing a composition using musical notes. Once students understand what is expected they will be able to create a composition.

Creative Question Suggestions:

1. How will your group's composition incorporate a variety of musical notes?
2. Evaluate the composition your group has written. How might the inclusion of whole and half notes, in addition to the quarter and eighth notes, change the composition?

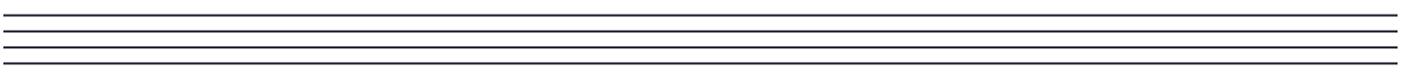
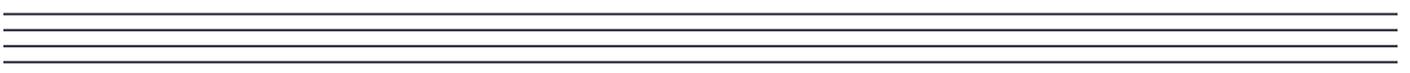
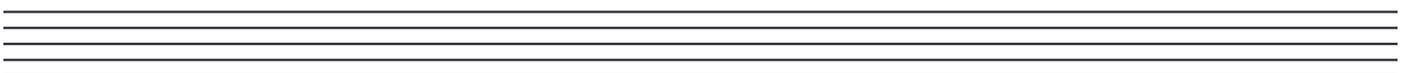
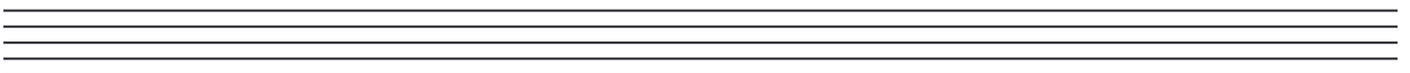
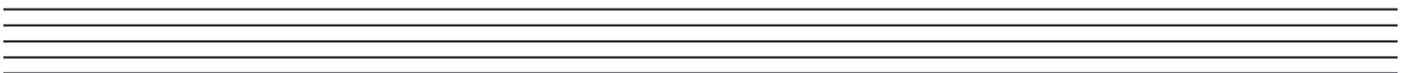
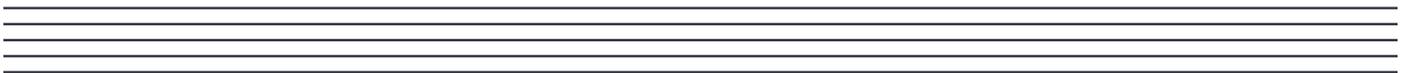
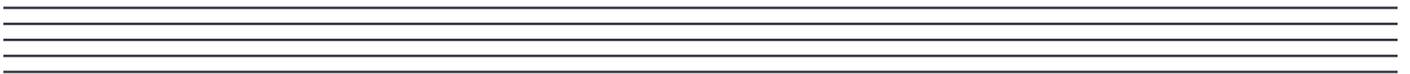
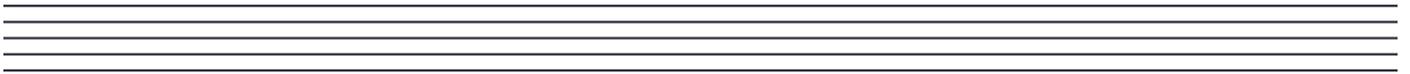
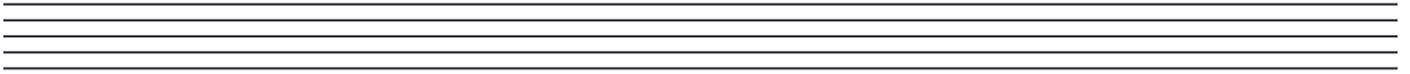
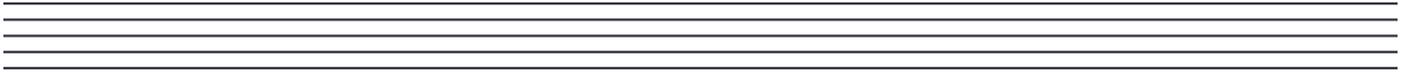
Evaluation:

1. Students will be evaluated on their understanding of note values.
2. Did the team cooperate with each other to complete the composition?
3. Did the students produce a composition that has variety and creativity?

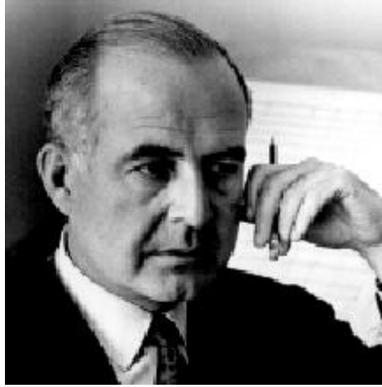
Names: _____

Date: _____

Composition Title: _____



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 is *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. He 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 AARON COPLAND (1900–1990)



Aaron Copland was born in 1900 in Brooklyn, New York. He did not grow up in a musical family; his parents were Russian immigrants who never even went to a concert. However, when Copland was a teenager, he began to have an interest in music. He learned to play the piano from his older sister Laurine, and in less than one year Copland had learned everything she could teach him. He then began formal music lessons and played in his first concert when he was 15. It was shortly afterwards that he decided to become a composer. When Copland graduated from high school he dreamed of studying music in France, and for the next several years, he saved his money and continued to practice. Finally, in 1921, Copland went to France to study at a new American school for music in Paris. He studied for three years in France, toured Europe, and then returned to New York.

Copland's musical works range from ballet and orchestral music to choral music and movie scores. He wrote music for American audiences with American themes. One of these pieces is *Lincoln Portrait*, a piece about Abraham Lincoln. His most famous works are the ballets *Rodeo* and *Appalachian Spring*, which won the Pulitzer Prize in 1945.

Aaron Copland's early music mixed very modern musical ideas with the styles of Latin American jazz music. His style began to change during the Great Depression as his concern with modern techniques lessened, and his music emphasized simpler harmonies, broad melodies, and hints of folk melodies. While Copland never abandoned his more adventurous approach, he is best remembered for creating a truly American symphonic style.

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 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.

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.