



THE CLIBURN

Cliburn in the Classroom[®]
presents

**PARTNERSHIPS:
IT TAKES TWO**

PROGRAM

Henry Cowell

A Tuneful Bit

A Blarneying Bit

Bohuslavo Martinů

Scherzo

Johann Sebastian Bach

Siciliano

Gary Schocker

Xynóglyko

Francis Poulenc

**Sonata for Flute and Piano:
Third Movement**

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.
- 2.5, 3.5, 4.6 **Geography.** The student understands the concepts of location, distance, and direction on maps and globes.
- 3.14 **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.
- 2.17, 3.16, 4.22 **Social Studies Skills.** The student applies critical thinking skills to organize and use information acquired from a variety of sources, including electronic technology.
- 2.18, 3.17, 4.23 **Social Studies Skills.** The student communicates effectively in written, oral, and visual forms.

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

2.6, 3.6, 4.6 **Patterns/Relationships/Algebraic Thinking.** The student uses patterns to solve problems.

2.7, 3.7, 4.7 **Patterns/Relationships/Algebraic Thinking.** The student uses lists, tables, and charts to express pattern and relationships.

SUGGESTED LESSON PLANS

Practicing as a Duet® pages 4-5

Traveling the World in Music® pages 6-14

Word Partnerships® pages 15-16

Syncopated Duet® pages 17-18

Composer Biographies pages 19-24

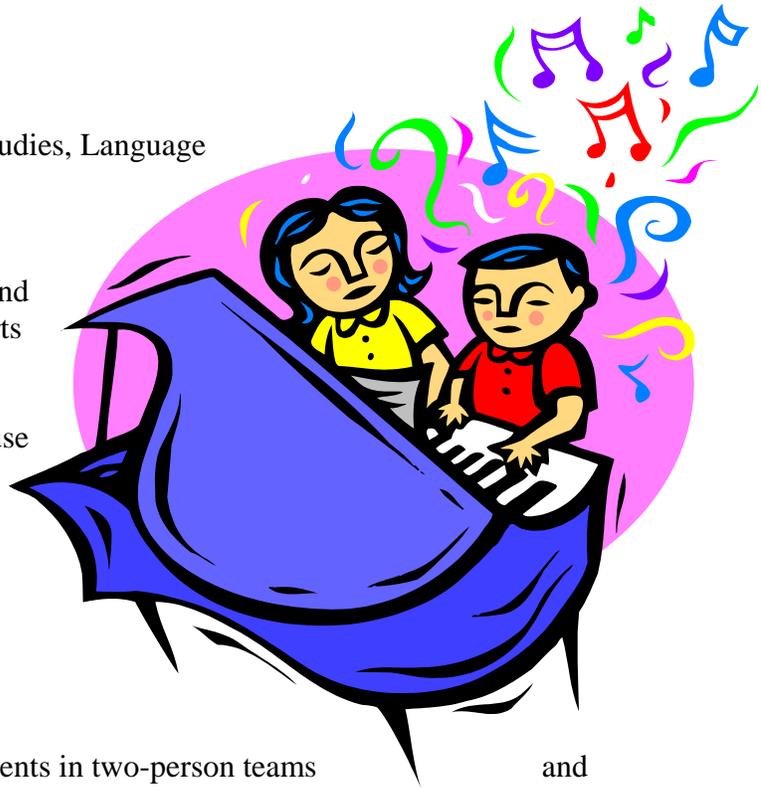
Practicing as a Duet

Subject Areas: Music, Social Studies, Language Arts

Instructional Goals:

* Students will begin to understand how music can have multiple parts and can be played by multiple people in harmony.

* Students will work in pairs to use language arts skills to make connections to the musicians, composers, and the music.



Materials:

None

Anticipatory Set:

1. The teacher will pair students in two-person teams and explain to the students that they are operating as a duet.
2. Revisiting the television styles of *America's Most Wanted* and *Lifestyles of the Rich and Famous* will allow students to understand the format of the introductions they will create together.

Activities:

1. Students will choose one, or both of the following ideas, and together with a partner (duet) create a way to introduce themselves to the audience. The skit must be based on the show(s) (*America's Most Wanted* and/or *Lifestyles of the Rich and Famous*) and bring out several character traits of the students.
2. Students must use their real names so everyone knows who they are. Other areas that may be chosen as information to present in the skit are:
 - Place of birth
 - Family members (sisters, brothers, pets, etc.)
 - Hobbies
 - Talents
 - Favorite things
 - Things you dislike
 - Places you've been
 - Places you'd like to go
 - Most embarrassing moment, etc.
3. Example: One student stands off to the side with his head in a frame. The other student sits on a set and pretends to be the host of the show *America's Most Wanted*. He begins to describe this student, by giving a physical description, and telling other things about him. (He is a happy and friendly chap that loves to help teachers. He enjoys participating in the Science Club, Student Council, and is also

a member of the YMCA basketball team.) Finish by saying, "If you should see him, stop and introduce yourself. He's a great person to know. This has been your host (give your real name) of *America's Most Wanted*. Tune in next time for another wanted student."

4. Example: *Lifestyles of the Rich and Famous*. Two students pretend to be rich and famous. One is going to be interviewed by Barbara Walters and is very nervous as this is the first time they have been interviewed on live TV. They travel over to the other student (famous person's) house to get support. Together, they do a practice run of questions that might be asked, actually bringing the information out about each other.

** The Information should be true, not made up.

Teacher's Role:

The teacher's role in this activity is to facilitate the understanding of working together as a team (duet).

Creative Question Suggestions:

1. How might working together as a duet help in creating musical compositions?
2. 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 classmates. Did they work well with another student? Did they work on the assignment?
2. Did the students incorporate the selected television styling into their presentations?
3. Did the students present information to allow other students to gain insight into the person they are introducing?

Traveling the World in Music

Subject Areas: Language Arts, Social Studies, Music



Instructional Goals:

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

Materials:

- * Atlas
- * Blackline copies of maps: Europe, North America, Czech Republic, Germany, France, California, and Pennsylvania
- * Colored pencils, markers, or crayons
- * Paper
- * Chart Paper

Anticipatory Set:

1. The teacher will pre-teach map skills. Students will then record the important information from atlas-based maps and the composers' biographies onto the students own maps.
2. The teacher will need to help students create a criteria chart on how to record meaningful information onto the maps, read texts for facts, and research geographical locations.
3. The teacher should display travel brochures to help students understand what is in a professional travel brochure.

Activities:

1. The teacher will ask the students to pair themselves up with a partner. Then, the students will use atlases to locate the countries of the Czech Republic, Germany, and France within the European continent. Label the countries in Europe and note the geographic relationships between the Czech Republic, Germany, and France. Groups will stop and jot their thoughts. Students will share their ideas on the geographic relationship between the Czech Republic, Germany, and France with the entire class, while the teacher records ideas for the class accountable talk.
2. Students will also use atlases to locate the states of California and Pennsylvania within the North American continent. Label the countries in North America and note the geographic relationship between California and Pennsylvania. Groups will stop and jot their thoughts. Students will share their ideas on the geographic relationship between California and Pennsylvania with the entire class, while the teacher records ideas for the class accountable talk.

3. Students will create travel brochures for each of the countries from the viewpoint of the composer who lived there, including points of interest based on information from the composers' biographies.

Teacher's Role:

The teacher's role in this activity is to facilitate understanding of geographical influences in culture and the arts.

Creative Question Suggestions:

1. How might locations inspire songs that make you feel a certain way?
2. How might culture 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 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 and illustrated travel brochures?

Name: _____ Date: _____

The European Continent

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



Name: _____ Date: _____

Czech Republic

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



Name: _____

Date: _____

Germany

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



Name: _____ Date: _____

The North American Continent

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



Name: _____

Date: _____

California

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



Name: _____

Date: _____

Pennsylvania

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



Word Partnerships

Subject Areas: Language Arts,
Music

Instructional Goals:

- * Students will begin to understand how partnerships or duets are part of language, music, and many other concepts.
- * Students will work in pairs to understand the pairing of words in language.

Materials:

- * Colored pencils, markers, or crayons
- * Paper
- * Chart Paper

Anticipatory Set:

1. The teacher will set up opportunities to allow students to become aware of word pairs and to think about these language phenomena.
2. Allow students time to “collect” word pairs and discuss word pairs with their families and friends.

Activities:

1. Display the phrase: “A black and white film.” Pose the question, “What do you notice about this phrase?”
2. Record students' answers on a chart. Among the students' given answers, help students to the following observations:
 - The phrase is an everyday idiom.
 - The words are joined by “and.”
 - The words are in a fixed order. Most people would agree that “a white and black film” doesn’t sound right.
3. Group students in pairs. Students will brainstorm and record the many idioms of words joined with “and.”
4. Students will share their ideas and the word pairs they have “collected.” Record on a class chart. Among the word pairs students may come up with:

short and sweet
out and about
trial and error
odds and ends
bright and early

ups and downs
peace and quiet
forgive and forget
safe and sound
wait and see



pros and cons
horse and carriage
peanut butter and jelly
black and white
hot and cold
do's and don'ts
give and take

sick and tired
love and marriage
soup and sandwich
high and low
wait and see
bright-eyed and bushy-tailed
bread and butter

5. Students can create a mini-book of the word pairs by illustrating and writing a sentence using the word pairs correctly. Students may also give a definition of the implied meaning of the word pairs.

Teacher's Role:

The teacher's role in this activity is to facilitate understanding of word pairs and to help students "collect" word pairs.

Creative Question Suggestions:

1. How might working together with word pairs help people understand a duet?
2. 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 classmates. Did they work well with another student? Did they work on the assignment?
2. Did the students compile a listing of word pairs?
3. Did the students create a mini-book of word pairs that demonstrates understanding of the idioms?
4. Students may match the pairs to the correct sentence below:
 - a. They had a scary flight but arrived home
 - b. I'm of him complaining all the time.
 - c. It was great to meet so many people, but I'm happy to get home to some
 - d. I don't know what will happen, so I guess we'll have to
 - e. We don't know the best way to do this, so we'll proceed by
 - f. I like to get, I don't like to stay in the office all day.
 - g. My bag is full of stuff. Nothing special, just
 - h. These students are in class every morning.
 - i. She has her One day she's all excited, the next she's feeling low.
 - j. We need to know the before we can decide what to do.
 - k. There's no point in arguing, lets just
 - l. The best emails are

Syncopated Duet

Subject Areas: Math, Music, Language Arts

Instructional Goals:

* Students will work in pairs to compose a duet that contains syncopated rhythm sequences. Each student will research a piece of music that they feel uses syncopation and will give a persuasive speech to the class.

Materials:

- * Pencils/pen and paper
 - * Projector
 - * Recordings of compositions that use syncopated rhythms, such as *The Entertainer* by Scott Joplin or *The Syncopated Clock* by Leroy Anderson
 - * Transparencies for overhead projector (one per student)
 - * Classroom instruments such as triangles, rhythm sticks, or claves
-

Anticipatory Set:

Students will listen to music selections that clearly demonstrate syncopation. Examples could include *The Entertainer* by Scott Joplin or *The Syncopated Clock* by Leroy Anderson.

Activities:

1. Brainstorm in an effort to define syncopation. If students have no prior knowledge of syncopation, clap an example and let them brainstorm. Your definition should be at a level they can understand and apply. For example, "syncopation" can be defined in the following ways:
 - when the accent is not on a beat that is normally accented
 - when the accent is not on the beat
 - when the accent is on the off beat
 - when the weak beat is emphasized
2. Introduce the "grand staff" and show students how to draw it on their paper. Each student should have a blank sheet of paper, turned lengthwise. Tell students to draw two lines across the paper near the top, about two inches from each other. Then tell them to draw two more lines about the same distance apart, near the bottom of the page. Join each pair of lines at the left edge of the paper with a bar and a brace, forming the grand staff. To form eight measures, students should draw three lines between each pair of lines, dividing each into four measures. Remind students they must add a time signature to each staff and the double bar line must run between both staves.
3. Students will create a criteria chart for the musical composition and mathematical representation. A class criteria chart will be posted for the class to have high expectations and a clear understanding of the project.
4. Divide the class into pairs. Tell the students that, together with their partners, they will compose an eight-measure rhythmic duet. Each person is responsible for

- his/her own line of music. Only one student should use syncopation in a single measure. Each student must use syncopation at least twice. Both papers should contain the entire duet.
5. Have students copy their compositions onto overhead sheets. The two composers should perform their composition using classroom instruments such as triangles, rhythm sticks, or claves.
 6. Students will calculate the mathematical representation of their composition. Students will use the time signature to determine which note will receive the value of one. For example, at 4/4 time, the quarter note will be equal to 1; at 2/4 time, the half note will be equal to 1. Students should provide a key of the notes and their values along with their equations, calculations, and solutions.
 7. Tell students to brainstorm a list of other songs that use syncopation. Ask each student to pick one song on the list or research and find another piece of music that they feel uses syncopation, and have them write a persuasive speech in order to persuade the class that the music does indeed use syncopation. Finally, students will present their speeches to the class.

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 musical compositions.

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?

Evaluation:

1. Students will be evaluated on their cooperation with classmates. Did they work well with another student? Did they work on the assignment?
2. Did the students produce a musical composition with a syncopation pattern?
3. Judge the persuasive writing assignment by having students evaluate each other's work.
4. Create a rubric that students can use as the speeches are being given.
5. Did the students use the time signature correctly to develop mathematical values of the notes and accurately calculate the value of their compositions?

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 ten 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 sixty volumes of music.

THE STORY OF HENRY COWELL (1897-1965)



Henry Cowell was born in Menlo Park, California, in 1897. He was encouraged to study music by his parents, and began playing the violin at the age of five and writing his own music by his eleventh birthday. He received no formal musical education until he attended the University of California, where he was encouraged to study traditional musical subjects to complement his natural inventive style.

Cowell introduced a variety of non-traditional techniques with his music. While still a teenager, Cowell produced the piano piece *The Tides of Manaunaun*, which calls for the pianist to use his forearm to play many notes at once. This was one of the first uses of the “tone cluster” in music, and he continued to use it liberally in his later works. In works like *The Aeolian Harp* and *The Banshee*, Cowell experimented with the “string piano,” where rather than using the keys to play the instrument, the pianist reaches inside the piano and strums or plucks the strings. He also developed the concept of indeterminacy or “elastic form,” where performers determine the order and alternation of movements.

Cowell taught and wrote about music. He taught at the New School for Social Research in New York, and also held posts at the Peabody Conservatory and Columbia University. In 1951, he was elected to the American Institute of Arts and Letters. He is considered one of the most influential American composers of the early twentieth century.

THE STORY OF BOHUSLAV MARTINŮ (1890-1959)



Bohuslav Martinů was born in 1890 in the little Bohemian town of Policka, Czechoslovakia, which is now a part of the Czech Republic. His father's job was to act as fire watcher for the village and to ring the church bells for prayers and festive occasions. The Martinů family lived in the small tower room of the church for the first twelve years of Martinů's life. At the age of seven Martinů began violin lessons. He started to compose at the age of ten and he gave his first recital at the age of fifteen. At sixteen years of age, Martinů was taken to Prague by his mother to be introduced to real music experts. He carried with him his violin and his first string quartet. Later that year he entered the Prague Conservatoire. After two years Martinů left the Conservatoire to continue to study on his own. He read, studied scores, attended concerts, and composed daily. It was through such intense personal discipline and hard work that Martinů was able to grow into a fine composer.

After World War I, Martinů became a second violinist with the Czech Philharmonic, where he learned to master the composition of music for a large orchestra. Some time later he was given the opportunity to travel to Paris to study with the famous French composer Albert Roussel. With the outbreak of World War II, Martinů was forced to flee to the United States. During these very trying times Martinů continued not only to compose daily, but also succeeded in writing music that was full of strength, vitality, hope, and joy. He arrived in America in 1941 and had to work hard to establish himself in his new home. In America, Martinů mastered symphonic writing. His virtuoso symphonies helped him gain America's respect. In 1946, he accepted a post as professor of composition at the Prague Conservatoire, but he returned to America two years later.

MARTINŮ continued

Martinů wrote almost 400 pieces of music, and is considered one of the most prolific musicians of the twentieth century. His music covers a wide variety of media: symphonies, ballets, operas, chamber works, songs, choral works, and instrumental pieces. Every piece he composed was infused with his distinctive personality. Martinů himself attributed the unusual character of his music to his extraordinary birthplace in the room at the top of the church tower. Throughout his life he sought to recapture in sounds the "sense of space" and "pure forms" of nature that had surrounded him in his youth.

THE STORY OF FRANCIS POULENC (1899-1963)



Francis Poulenc was born in Paris, France, in 1899. His mother was a talented amateur pianist and began teaching Poulenc at the age of five. At the age of fourteen, Poulenc knew he wanted to be a composer. When he was nineteen he drew attention to himself with his piano composition *Mouvements perpétuels*, which received widespread admiration. Poulenc enjoyed his first major success without a single composition lesson.

During World War I, he worked in the national service in Paris and continued to compose. In the 1920s, Poulenc became associated with a group of composers known as “Les Six.” These composers did not represent a particular school of music; they favored jazz, popular tunes, humor, and dance-hall style music, and opposed the romantic and formal style of earlier French composers.

Poulenc began his only formal musical training with Charles Koechlin in 1921. Despite some study, he remained largely self-taught. Poulenc did not imitate any of his contemporaries. His works reflected his individual form with erratic harmonies, vibrant melodies, and unusual ensembles.

In 1935, after the death of a close friend, Poulenc’s compositions took on a new depth of quality that was reflected in the remainder of his career. Many believe these were considered among his best works. Poulenc spent most of his time composing and making records. His music includes concertos, choral, chamber, opera, and orchestral works.

THE STORY OF GARY SCHOCKER (1959)



Gary Schocker was born in Easton, Pennsylvania, in 1959. He began playing the piano when he was two, then learned the flute when he was ten. Around the age of five he started composing. In second grade he entered his first piece, *The Lollipop Waltz*, in the Science Fair, but did not win a prize. He moved to New York City when he was seventeen to attend the Juilliard School, where he studied the flute and piano.

Gary Schocker is a busy performer who tours nationally and internationally. His poetic and virtuosic flute playing has brought him great critical acclaim. He performs as a flute recitalist and concerto soloist; as a member of a duo with guitarist Jason Vieaux; and as a pianist. On tour, his programs span the great wealth of flute repertoire, offering both standard and new works, including his own concertos with orchestra.

Schocker is an unusually versatile musician whose many compositions have attracted a worldwide audience and several awards. His compositions include forms from solo material to Broadway musicals. Schocker has also made several recordings.

Gary Schocker is a world-renowned flutist, a noted pianist, and an award-winning composer with more than eighty compositions in publication. He has published more pieces for the flute than any other living composer.