



**FORM (Rondo), RHYTHM, MELODY  
LISTENING, CREATING  
grades 3-5**

**Lesson Plan #2: Rondo Form and Composition**

**National Std. #6:** Listening to, analyzing, and describing music.

**National Std. #4:** Composing and arranging music within specified guidelines.

**National Std. #7:** Evaluating music and music performances.

**Ohio Standards:**

- Historical, Cultural and Social Contexts. (Identify and demonstrate rondo form; identify, listen and respond to music of different composers.)
- Creative Expression and Communication. (Improvise and compose short compositions using simple rhythmic and melodic phrases; read, write and perform using sixteenth notes, eighth notes, quarter notes, half notes and quarter rests in 2/4 and 4/4 meter; read, write and perform extended pentatonic melodies with low sol-do-re-mi-sol'-la') on the treble staff in F-do using a system (solfege, numbers, or letters); read, write and perform melodies in treble clef.
- Analyzing and Responding. (Identify and respond to simple music forms (e.g., rondo); identify how elements of music communicate ideas; identify terms related to form (e.g., introduction, coda).
- Valuing Music/Aesthetic Reflection. (Respond physically, emotionally and/or intellectually to a variety of age-appropriate music; demonstrate how music communicates meaning of text, feelings and moods or images; develop criteria for reflecting on their performance and the performance of others; discuss and evaluate individual and group music performance.)

**Multiple Intelligences:** Musical, Interpersonal

**Concept:** Music can have a specific form. "Rondo form" is usually A-B-A-C-A. Rhythm and melody can be combined to create compositions in rondo form.

**Objective/Outcome:** Students will listen and respond with movement to a selection in rondo form; students will create a composition in rondo form as a class (or in small groups for Extension). Students will evaluate class compositions in musical terms.



### Materials:

- recording of “Viennese Musical Clock” from the *Háry János Suite* by Zoltán Kodály (available on the [Classics for Kids CD](#) or the [Classics for Kids website](#))
- [listening map](#) of “Viennese Musical Clock”
- large staff paper or overhead transparency of staff paper
- non-pitched percussion instruments such as hand drums, triangles or finger cymbals, and guiros or woodblocks
- pitched instruments such as xylophones, metallophones, glockenspiels, or chromatic bells
- [rondo example](#) for composition
- [Curwen hand signs chart](#)

### Sequence:

1. Review the [recording](#) of “Viennese Musical Clock” by Zoltán Kodály; after bringing special attention to the “A” section, pause the recording. Ask students to raise their hand each time they hear the “A” section return. [Note to teacher: The complete form is Introduction–A–B–A–C–A–D–A–Coda. If you wish, use a hand drum or woodblock to signal the beginning of each section.] Times for each section using Classics for Kids CD or website; may vary slightly with different recordings:

Introduction:	0:01-08
A	0:09-24
B	0:24-38
A	0:38-53
C	0:53-1:11
A	1:11-1:26
D	1:26-1:41
A	1:41-1:55
Coda:	1:55-2:03

2. Review that this form is called rondo, and that a common type of rondo form can be just A–B–A–C–A. Point out how the rondo form in “Viennese Musical Clock” is different. (It is longer—an extended rondo—with a D section, and has both an introduction and a coda; explain the terms introduction and coda.)

Introduce the [listening map](#) and point out the rondo form displayed. Show how to use the map by tapping on each clock to the steady beat of the music; have students tap on their own individual copy of the listening map/tapping page as they listen to the recording again.

3. Invite the class to create a class RHYTHM COMPOSITION in rondo form. Using your large staff paper or staff transparency, provide an “A” section using a combination of quarter notes, eighth notes, half notes, quarter rests, or sixteenth notes in 2/4 or 4/4 meter. Practice saying and lightly clapping the pattern using the Kodály system (select from ta, ti-ti, ta-a, rest, ti-ka-ti-ka or ti-ri-ti-ri).



4. Involve the class in creating a “B” section and then “C.” (You may find it helpful to provide pre-written choices of note values equal to one beat or to two beats, from which students can “mix and match.”) Decide what criteria to use to evaluate the class’s performance and list these on the board (see example under “Assessment” below). Perform the entire rondo, clapping and saying the rhythm patterns. Evaluate as a class and perform again, making improvements. If you wish, involve the class in creating a title for their composition.

5. Transfer each different section to different non-pitched percussion instruments with one timbre for each section (for example, hand drums for “A,” triangles for “B,” and woodblocks for “C,”) or, designate specific rhythm patterns to specific non-pitched percussion instruments (for instance, triangles or finger cymbals can play half notes whenever they occur, hand drums can play quarter notes, and alternating maracas can play sixteenth notes). Perform the composition as a class, again setting criteria and evaluating together.

6. Invite the class to create a class MELODIC AND RHYTHMIC COMPOSITION in rondo form. Using your large staff paper or staff transparency, provide an “A” section using do-re-mi-sol-la and low sol. (See [rondo example](#) that is loosely based on the “A” section theme from the listening selection.) Practice singing the pattern using the Kodály system with its [Curwen hand signs](#).

7. Involve the class in creating a “B” section and then “C.” (You may find it helpful to provide pre-written choices of note values equal to one beat or to two beats, from which students can “mix and match” with pitches.) Decide what criteria to use to evaluate the class’s performance and list these on the board (see example under “Assessment” below). Perform the entire rondo. Evaluate as a class and perform again, making improvements. If you wish, involve the class in creating a title for their composition.

8. Perform the entire rondo again, dividing the class in half if desired—one half to sing “B,” the other half to sing “C,” with everyone singing “A”. If you wish, involve the class in creating a title for their composition.

9. Transfer each different section to different pitched percussion instruments; for instance, xylophones can play the “A” section, metallophones can play “B,” and glockenspiels can play section “C.” Perform the composition as a class, again setting criteria and evaluating together.

**Closure/Questions:**

What form did we learn about today? (rondo) What is a common type of rondo form? (A–B–A–C–A) What was the name of the piece we listened to, moved to, and analyzed today? (“Viennese Musical Clock”) Ask the class to find an example of rondo form with objects somewhere in the classroom (for example, book–paper–book–pencil–book)



**Assessment/Evaluation:**

Throughout the lesson, check for understanding and demonstration of steady beat, pitches and rhythm patterns, in-tune singing, and proper hand sign and instrument technique, noting whether individual students were able to do so successfully.

**Sample Rubric for Compositions: All/Most of the Time Sometimes Not Yet**

- Maintained a steady beat
- Accuracy of rhythms and/or pitches
- Accuracy of performance in rondo form
- Creativity and interest of composition

**Extensions:**

Have students create rondo form compositions in small groups by writing notation using pitches and note values or patterns listed on the board, then performing for the class, using Curwen hand signs. Use student-set criteria to evaluate and involve the class in respectful, constructive assessment and comments.