



Introduction to Music Unit for grades 3-5
on
"Viennese Music Clock" from the *Háry János Suite*
by Zoltán Kodály
Dr. Kay Edwards, Miami University

Unit Length

There are 3 lessons in this unit for grades 3-5. Lesson plans are designed for class periods of approximately 30-40 minutes. Teachers will need to adapt the lesson plans to fit their school resources and the individual needs of their students.

Lesson Use

These 3 lessons are designed for use by general music teachers. However, portions of the lessons could be used by classroom teachers as well.

Standards

National Standards for Music are indicated on each lesson. The 3 lessons combined address 5 out of the 9 National Standards: 3, 5, 7, 8, and 9.

The Ohio Standards for Music are indicated on each lesson also. Music teachers in other states can easily match their standards to those in this unit. The 3 lessons combined address all 5 of the Ohio Content Standards.

Multiple Intelligences

These lessons facilitate musical, bodily-kinesthetic, and interpersonal intelligence, 3 of the 7 intelligences originally identified by Howard Gardner.

Overview

Music Concepts and Objectives/Outcomes are indicated on each lesson. Over the 3 lessons, the Concept Areas of Rhythm, Melody, Form, and Timbre are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, and Creating (including Reading and Writing music).

Lesson #1: Rondo Form

Lesson #2: Rondo Form and Composition

Lesson #3: History and Machines

Prior Knowledge

No prior knowledge on the part of the student is needed, although it is helpful to have had experience keeping a steady beat, using Curwen hand signs to indicate Sol–Mi–La–Re–Do and low Sol, using quarter, eighth, half, dotted quarter, and/or sixteenth notes in 2/4 or 4/4 meter, identifying different sections of a piece through listening, and playing non-pitched and pitched percussion instruments. Experience moving throughout the room to music as well as working in small groups is also helpful for sections of the lessons, with established guidelines for such activities.



Materials and Equipment

Each lesson indicates the required materials and equipment. Whenever playing a recording, it is important to have a high-quality sound system and use a high-quality recording. The *Classics for Kids* CD or Website can be very helpful in this regard!

Instructional Plans (Lesson Plans)

Each lesson plan has been designed specifically for the grade 3-5 age group, although music teachers may have to adapt portions of each plan. The plans have been "teacher-tested" and are easy-to-follow, set up in a format similar to many music series textbooks. Step-by-step guidelines are given under the "Sequence" portion of each lesson.

Supplementary Materials

Some lessons include teacher resource materials. By clicking on the highlighted, underlined link at that point of the lesson plan, you can read the handout with Adobe Acrobat Reader and print it out for use in your classroom. You may wish to make an overhead transparency in addition to student copies.

Assessment/Evaluation

Assessment strategies are included with each lesson. For grades 3-5, simple guidelines are included from which to develop criteria and rubrics tied to the specific objective/outcome of each lesson. Teachers may find it helpful to collect assessment on individual students over longer periods of time, assessing perhaps 8 students during each class or whatever is practical to maximize instructional time for children to be actively involved.

Extensions

Each lesson includes strategies for extending the lesson either that same day or on a separate day. Teachers may devise their own lesson extensions as they take advantage of the "teachable moments" that occur in their classrooms!

FORM (Rondo)



MOVING, LISTENING

grades 3-5

Lesson Plan #1: Rondo Form

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

Ohio Standards: • Historical, Cultural and Social Contexts. (Identify and demonstrate rondo form; identify, listen and respond to music of different composers.)

• Analyzing and Responding. (Identify and respond to simple music forms (e.g., rondo); identify how elements of music communicate ideas or moods; 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, Bodily-Kinesthetic, Interpersonal

Concept: *Music can have a specific form. "Rondo form" is usually A-B-A-C-A.*

Objective/Outcome: Students will listen and respond with movement to a selection in rondo form. Students will be familiar with a specific piece of programmatic classical music.

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](#))
- [teacher resource for diagramming form](#) or other visual aids of various shapes labeled "A," "B," "C," "D," "introduction," and "coda" as student packets in clear plastic baggies; 4 "A's" are needed

Sequence:

1. Tell students that you have special music about a large mechanical clock in Vienna. (If possible, show a photograph of such a clock.) Have students find Vienna on a world map or name the country that Vienna is in (Austria) and tell them the title of the composition. Ask students to describe ways a composer might depict a large clock with music (steady pulse for ticking, use of chimes or bells).
2. [Play the introduction and the "A" section of the recording](#) and lead the class in "cross-country-skiing" motions with their arms to the steady beat. Stop the



recording after the end of the first "A" section. Discuss whether the composer, Zoltán Kodály, depicted a clock musically in ways the students expected or not.

3. Explain that the students will use the "cross-country skiing" with their arms and legs while moving around the room to the "A" section each time it occurs in the music, but then they will stop and get to create their own movements while standing in place, wherever they end up, for each new section. Each new section will need a brand new movement. Give students a few seconds to think of what movements they might make in place when a new section is heard.

Form a circle facing clockwise (grade 3) or have students find a starting place scattered around the room if space permits (grades 4 and 5). Remind students about your rules or expectations regarding movement in the classroom.

4. Play the [recording of "Viennese Musical Clock"](#) as students use locomotor movement to each "A" section and non-locomotor movement to each different section. [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

5. Have students sit facing your board and ask them to describe the sections of the music with letters, using "A" each time it returns and subsequent letters for each different section. You might use cards for each section, or supply each student with a pack of "form cards/shapes" in plastic baggies to map out or diagram the music's form (see [teacher resource for diagramming form](#)). Have students check their answer by [listening to the recording](#) again.

6. Explain that this form is called *rondo*, and that a common type of rondo form can be just A–B–A–C–A. Ask students to describe how the rondo form in "The 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*.)

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")

Assessment/Evaluation: Have students think of a word pattern in standard *rondo* form as "passwords" to leave your classroom (for example, "pizza–burger–pizza–hotdog–pizza"); use this as an assessment tool by noting students who



have difficulty with this task. Also, throughout the lesson check for understanding and demonstration of steady beat and form, noting whether individual students were able to do so successfully.

Extensions: Have students create rondo form compositions in small groups by writing notation using note values or patterns listed on the board, then performing, using body percussion or non-pitched percussion instruments. Use student-set criteria to evaluate and involve the class in respectful, constructive assessment and comments.



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.



TIMBRE, RHYTHM, PITCH MOVING, LISTENING

grades 3-5

Lesson Plan #3: History and Musical Machines

- National Std. #6:** • Listening to, analyzing, and describing music.
National Std. #3: • Improvising melodies, variations, and accompaniments
National Std. #7: • Evaluating music and music performances
National Std. #8: • Understanding relationships between music, the other arts, and disciplines outside the arts.
National Std. #9: • Understanding music in relation to history and culture.

Ohio Standards: • Historical, Cultural and Social Contexts. (Identify, listen and respond to music of different composers.)
• Creative Expression and Communication. (Improvise and compose simple rhythmic and melodic phrases and ostinati.)
• Connections, Relationships and Applications. (Interpret music through dance and drama; describe how knowledge of music connects to learning in other subject areas; discuss how culture influences music.)

Multiple Intelligences: Musical, Bodily-Kinesthetic, Interpersonal

Concept: *Music can portray mechanical objects. A composer's music can reflect inventions being used in society at the time. A composer can use folk songs or a story for a musical composition.*

Objective/Outcome: Students will respond to selections depicting moving objects; students will create their own "movement machine" in small groups and evaluate other small groups; students will know about the life of Kodály and be able to recognize a specific composition by him; students will understand the relationship between folk music, stories, and musical compositions.

- 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](#))
 - [biography of Zoltán Kodály](#)
 - story of *Háry János** (scroll down to the end of this lesson)
 - recording of "Pacific 231" by Honegger (optional)
 - recording of "Short Ride in a Fast Machine" by John Adams (optional)
 - recording of "The Iron Foundry" or "The Steel Foundry" by Alexander Mosolov (optional)



Sequence:

1. **Reading/Literature and History connection**—Have half of the class read the story of *Háry János* (see below) while the other half of the class reads the [biography of Zoltán Kodály](#). Using the technique of THINK-PAIR-SHARE, pair students from each half of the class and give them time to each share what they have read; each pair of students can then brainstorm answers to the following questions: What part of the story is depicted by the “Viennese Musical Clock” movement of the entire work *Háry János*? How might events in Kodály’s life have affected his musical compositions?

2. **Science connection**—A clock is a machine. Ask the class the following questions about machines, making a list of their answers on the board:

- (a) What are some ways that machines start working? (wind up, plug in, turn dial on, add piece by piece and last piece sets in motion)
- (b) What are some ways that machines stop working? (wind down, unplug, turn dial off, get faster and spin out of control, take apart, etc.)
- (c) What are the names for different parts of machines? (gears, levers, dials, pistons, etc.)
- (d) What kinds of different sounds could we use to portray a machine? (try to get a variety of rhythms, pitches, and timbres)

If possible, look at the moving parts of a mechanical (wind-up) clock or other small “machines.”

3. **Dance/Drama connection**—Allow students to work in small groups of 4 or 5, creating their own Human “Movement-Machine.” They will decide as a group what sounds each part of the machine (each person) will make, how their machine will start, and how it will stop. Encourage students to use three levels of motion (low to ground, middle, and standing), and a variety of sounds/movements. They may think of a title for their machine if they wish. Circulate around the class as groups work. Choose one group (perhaps the first one ready) to be the A Section, another as B, C, D as an extended rondo form. Have each group perform for the class in its order; the class may evaluate each group using criteria determined in advance and written on the board (see examples below under “Assessment”).

4. In addition to [“Viennese Musical Clock,”](#) listen to other recordings depicting machines if possible, such as those compositions listed in the **Materials** section of this lesson. You may wish to “choreograph” a piece with some of the “Movement-Machines” or to create a whole-class machine.

Closure/Questions: What have you learned about today? How does music apply to other subject areas such as literature, history, science, and drama? Tell your neighbor something you learned about the composer Kodály; have your neighbor tell you something you learned about his composition, *Háry János*.

Assessment/Evaluation: Check for understanding throughout lesson. Assess student groups on not only musical/movement skills demonstrated (e.g., a variety of sounds, a variety of movement levels, a beginning and ending, creativity and interest) but also social skills such as group cooperation (sharing everyone’s



ideas, including everyone in the group, time management, working together effectively). You may wish to have each group self-assess on these skills also.

Extensions:

1. What are some other life-stories of composers that you know and how was their music affected? (one example might be Beethoven going deaf; his music contains many contrasts of loud and soft) Sometimes might a composer's music be an escape from negative things going on in his/her life? (yes)
2. Can you think of any examples of pop/rock music that use a famous melody?
3. Listen to another clock-related piece such as Haydn's "Clock" Symphony No. 101 or *The Syncopated Clock* by Leroy Anderson.

(Folk music and story connection)—Listen to examples of folk music in compositions by composers such as Tchaikovsky's *1812 Overture*, Beethoven's *Wellington's Victory*, or pieces by [Brahms](#) or Bartok. Listen to examples of stories set to music such as [Peter and the Wolf](#) by Prokofiev.

Story of Háy János (pronounced yawn'-osh)

Háy János was an old man who made up stories about exciting things he had done as a young person. Most of the stories were not true or were exaggerated. Zoltán Kodály wrote this music in 1926 to accompany an opera based on a poem written by someone with the first name of János.

At the very beginning of this suite (collection of pieces) is a big "musical sneeze," which tells the listener that things probably didn't happen the way they will be told. After the "Prelude" comes "Viennese Musical Clock," where Háy is at the court of the Emperor of Austria and he hears the giant clock in Vienna strike noon. According to Háy, the Emperor then sent him on errands or adventures of glory.

The next movement is "Song," which uses a Hungarian hammered dulcimer called a cimbalom. A Hungarian folk tune is used in this movement.

In the next movement, "Battle and Defeat of Napoleon," Háy makes the ridiculous claim that he alone defeated Napoleon's army. The music starts with a march, then has brass fanfares. Trombones play some sliding sounds, as if to say, "No way!"

The "Intermezzo" comes next, in the style of a Hungarian dance, again using the cimbalom. The music has two sections that repeat often in this very pretty movement.

The last movement is "Entrance of the Emperor and His Court." After a march section, this finale uses parts of themes used in previous movements. You can hear the final bells that sound like the clocks in Vienna again.