



**Introduction to Music Unit for grades 3-5 on
Symphony No. 94 in G Major "Surprise," second movement
by Franz Joseph Haydn
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Unit Length

There are 3 lessons in this unit for grades 3-5. Lesson plans are designed for class periods of approximately 30-45 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 8 of the 9 National Standards (all except #7).

[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 of the 5 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, all 6 of the Concept Areas of Rhythm, Melody, Form, Timbre, Expressive Qualities, and Harmony are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, Creating (including Reading and Writing music), and Relating music to other subject areas.

Lesson #1: Theme and Variations Form

Lesson #2: Form and Composition

Lesson #3: Harmony, Haydn, and History



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 High Do-Fa-and low Sol-low Ti for fifth grade), using quarter, eighth, and sixteenth notes and quarter rests in 2/4 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 partners 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 (Theme and Variations), RHYTHM, TIMBRE
MOVING, CREATING, LISTENING
grades 3-5**

Lesson Plan #1: Theme and Variations Form

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

National Std. #7: Evaluating music and music performances (with Extension).

National Std. #2: Performing on instruments, alone and with others, a varied repertoire of music.

National Std. #3: Improvising melodies, variations, and accompaniments.

National Std. #5: Reading and notating music.

Ohio Standards:

- Historical, Cultural and Social Contexts. (Identify and demonstrate theme and variations form; identify, listen and respond to music of different composers.)
- Analyzing and Responding (Identify and respond to simple music forms–e.g., theme and variations; identify how elements of music communicate ideas or moods; identify terms related to form.)
- Valuing Music/Aesthetic Reflection (Respond physically, emotionally and/or intellectually to a variety of age-appropriate music; 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, such as theme and variations.

Objective/Outcome:

Students will listen and respond with movement to a selection in theme and variations form. Students will be familiar with a specific piece of classical music. Students will read a 4-part score and perform it using body percussion and non-pitched percussion instruments with correct rhythms in 2/4 time. Students will create a theme and variations with other rhythms using the score.

Materials:

- Recording of [Symphony No. 94 in G Major "Surprise," second movement](#) by Franz Joseph Haydn
- ["Surprise Symphony," rhythm of first half of theme](#)
- ["Surprise Symphony" 4-line percussion score](#)



Sequence:

1. Tell students that you are feeling particularly hungry right now and could eat some pizza. Ask the students to raise their hand if they like pizza. Then tell them that “pizza” is like a “theme” or main idea. (Write the word “theme” on the board.) But not everyone likes the same kind of pizza and if you ate the exact same kind all the time, you might get tired of it. Because different people like different kinds of pizza, there are “variations,” or a variety of kinds of pizza. (Write “variations” on the board.) Ask students to share what variations or kinds of pizza they like or have tried.
2. Tell the class that we have “theme and variations” in music too, where a composer writes a main idea or theme, and then changes it to give it variety. The music they are about to hear uses this type of form called theme and variations.
3. Display “Surprise Symphony”, (rhythm of first half of theme). Point out the 2/4 time signature, which tells us that there are 2 beats in each measure (between each bar line), and that the quarter note gets 1 beat (just like there are 4 quarters in a whole dollar). Have students count and clap the rhythm, using ti-ti for eighth notes, ta for quarter notes, and rest (no clap) for the quarter rest. Review as needed. Tell students to listen for this rhythm as you play the first part of the recording.
4. Play the recording of the main theme from the Classics for Kids CD or website while pointing to the rhythm as students just listen, then stop the recording (from 0:00 to approximately 0:16). Ask how many students could hear and follow the rhythm of the theme. Ask how many students recognize this music. Tell the class the name of the piece and its composer, Haydn. Tell them that they probably don’t know why it’s called “Surprise Symphony” and that if they do, don’t give away the answer. Play the recording excerpt again as students clap the rhythm using “Surprise Symphony”, (rhythm of first half of theme).
5. Invite the class to move to various rhythms around the room, first practicing ti-ti (tiptoe), ta (slide), and rest (stop and gesture a rest with hands). Remind students about your rules or expectations regarding movement in the classroom. Practice moving to the entire sequence; next, move to the recording excerpt, but this time let the recording continue to the “surprise” loud chord at the end of that section, half of the way through the main theme (0:00–0:32).
6. Return to seats and discuss what students heard (the loud chord) and why Haydn wrote that into his symphony (audience members were sleepy after a heavy meal and sometimes fell asleep or didn’t listen to his music; the loud chord surprised them and made sure they were paying attention). Listen to several variations and then ask the class what things Haydn changed in the theme to give it more variety. (There were changes of rhythm, a change of tonality to a minor key, changes of volume or expression; various “decorations” of the theme)



Times for each section using Classics for Kids CD or website; may vary slightly with different recordings.

Theme	0:00-1:03
Variation 1	1:04-2:05
Variation 2	2:06-3:10 (minor)
Variation 3	3:11-4:12
Variation 4	4:13-5:13
Transition	5:14-5:28
Coda	5:29-5:51

Review that this form is called *theme* and *variations*.

7. Read and perform “Surprise Symphony, 4-line percussion score” first with body percussion (drum=stamp; woodblock=patsch (pat legs); claves=clap; triangle/finger cymbals=snap). Next, transfer to non-pitched percussion instruments indicated. Refine; assess individual students.

8. Next, introduce 4 sixteenth notes (ti-ri-ti-ri or ti-ka-ti-ka). Choose various eighth note pairs or quarter notes in the 4-line score to substitute with 4 sixteenth notes, thus creating a rhythmic variation. Perform.

Closure/Questions:

What form did we learn about today? (theme and variations) What was the name of the piece we listened to, moved to, and performed part of today? (“Surprise Symphony”) Who wrote this symphony? (Haydn)

Assessment/Evaluation:

Have students think of a word variation on the theme “ice cream” (for example, vanilla, chocolate, strawberry) as “passwords” to leave your classroom; 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 rhythm patterns for quarter note, quarter rest, eighth notes, and sixteenth notes, noting whether individual students were able to do so successfully while keeping a steady beat.

Extensions:

1. Have students create theme and variations form compositions in small groups by writing notation using note values or patterns listed on the board (quarter note, quarter rest, eighth notes, sixteenth notes), 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.

2. Listen to other pieces in theme and variations form such as Russian Sailors Dance by Glière, Mozart’s Variations on “Ah vous dirai-je, maman”, Variations on “America” by Ives, Appalachian Spring by Copland, or American Salute by Gould.



RHYTHM, MELODY
LISTENING, CREATING, PLAYING, SINGING
grades 3-5

Lesson Plan #2: Form and Composition

National Std. #6: Listening to, analyzing, and describing music.
National Std. #4: Composing and arranging music within specified guidelines.
National Std. #1: Singing, alone and with others, a varied repertoire of music.
National Std. #7: Evaluating music and music performances.
National Std. #8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Ohio Standards:

- Historical, Cultural and Social Contexts. (Identify and demonstrate form of phrases; 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 eighth notes, eighth rests (optional), and quarter notes in 2/4 meter; read, write, sing, and play melodies with low sol-low ti-do-re-mi-fa-fi-sol'-la'-high do (advanced upper grades) on the treble staff in C-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., theme and variations); identify how elements of music communicate ideas; identify terms related to form (e.g., theme, variation).
- Valuing Music/Aesthetic Reflection. (Respond physically, emotionally and/or intellectually to a variety of age-appropriate music; develop criteria for reflecting on their performance and the performance of others; discuss and evaluate individual and group music performance.)
- Connections, Relationships and Applications. (Identify similarities and differences between music and other arts disciplines.)

Multiple Intelligences:

Musical, Interpersonal, Bodily-Kinesthetic

Concept:

The large form of a piece of music may be comprised of smaller units of form. Rhythm and melody can be altered to create variations.

Objective/Outcome:

Students will listen and respond with movement to a main theme's rhythm and melody; students will create rhythmic and melodic variations as a class (or in small groups for Extension). Students will evaluate class compositions in musical terms. Students will play a melody on pitched instruments in several tonalities.



Materials:

- Recording of [Symphony No. 94 in G Major "Surprise," second movement](#) by Franz Joseph Haydn
- ["Surprise Symphony" \(rhythm of first half of theme\)](#)
- ["Surprise Symphony" \(melody of first half of theme in C Major\)](#)
- ["Surprise Symphony" \(first half of main theme in E with solfege\)](#)
- [listening map of "Surprise Symphony-theme"](#)
- [Paper Practice Xylophone, with F#](#)
- [Curwen hand signs chart](#)
- pitched instruments such as xylophones, metallophones, glockenspiels, or chromatic bells (will need F# and Bb).

Sequence:

1. Display "Surprise Symphony" (rhythm of first half of theme) of Haydn's "Surprise Symphony"-second movement. Ask students to find similarities and differences. (The rhythm is: ti-ti, ti-ti, ti-ti, ta repeated three times, followed by ti-ti, ti-ti, ta, ta; then again ti-ti, ti-ti, ti-ti, ta repeated three times, this time followed by ti-ti, ti-ti, ta, TA.) Have students count and clap the rhythm, using a sliding motion for the quarter notes to show they are longer. If you wish, have students walk the rhythm, stepping lightly for eighth notes and sliding for quarter notes. Tell students that this section is the first half of the main theme. (If you wish, substitute an eighth note and eighth rest for the quarter note preceding the loud TA, for complete agreement with Haydn's actual score.) Listen to the recording of the first half of the main theme (approximately 0:00-0:32).

2. Compare and apply the pattern of "3 units the same followed by 1 different" to a poem. Compose a class poem by using the same rhythm as Haydn's theme. For example: "We are hav-ing lunch to-day" to the rhythm ti-ti, ti-ti, ti-ti, ta three times, followed by something different to the rhythm ti-ti, ti-ti, ta, ta. A second stanza for the poem can be created that uses an exclamation mark for the last word. Use "Surprise Symphony" (rhythm of first half of theme) by writing each syllable of text under the corresponding note on an overhead transparency, if possible.

3. Display "Surprise Symphony" (melody of first half of theme in C Major). [This is actually both the melody and the rhythm.] Ask students to find similarities and differences in the pattern of the melody. (The first two measures are the same as measures 5 and 6; these are also the same as measures 9-10 and 13-14. Measures 7-8 are very similar to measures 15-16; measures 3-4 are the same as measures 11-12.) Sing the melody on "loo," beginning on the pitch E for a more age-appropriate range (you can use "Surprise Symphony" (first half of main theme in E with solfege). Have students show the direction of the melody in the air in front of them (a melody elevator or "melo-vator"). If you wish, use Curwen hand signs beginning on Do and introduce Fi (like Fa, only with thumb pointed upward) as an advanced skill for fourth or fifth grade:



4. Display the Listening Map of “Surprise Symphony”-theme. Ask students whether this map shows the rhythm or the melody (trick question–it shows both rhythm and melody). Have students follow the map with their fingers in the air if you are using a transparency (or on their individual paper copy).
5. Return to “Surprise Symphony” (melody of first half of theme in C Major). In the key of C, go over the note names, noting the measures that are the same or nearly the same. Have students say the note names as they practice “playing” the melody on the Paper Practice Xylophone with F#. Go over the “sticking” you prefer (right hand or left hand). [Note: Most Orff-Schulwerk teachers advocate alternating the hands for repeated notes.]
6. After first practicing with fingers, have students play the theme on pitched mallet instruments after setting them up to include both an F and an F#, beginning on a C that will allow you to play the G below the treble staff. If you wish, all other bars may be carefully removed from the instrument.
7. Take turns so that all students have a chance to play. (If no mallet instruments are available, piano keyboards can be used.) Evaluate as a class and perform again, making improvements.
8. Using the rhythm and selection of pitches of Haydn’s theme, have students compose their own melodic variation of the first half of Haydn’s theme with a partner (using low G, low B, C, D, E, F, F#, G, and high C). Have them begin on C; they could also end on C for the theme to sound finished. Also, have them repeat pitches on each pair of eighth notes in the manner that Haydn did. Each pair of students can write the note names above the rhythm using their own copy of “Surprise Symphony” (rhythm of first half of theme) for ease of composing their piece, which they may title. Have students perform their pieces for the class. Evaluate student work using the Assessment below, telling the class in advance what the criteria for success are.

Closure/Questions:

What is the term for the main melody or musical idea of a piece of music? (theme)
What is the term for a version of the main theme but with changes made to it? (variation) What pattern did we discover to the smaller 2-measure or 4-measure units? (some had the same rhythm; some had the same melody and rhythm) What was the name of the piece we worked with today, and who was the composer? (“Surprise Symphony” by Haydn)



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. For the compositions, the following assessment may be used:

- Sample Rubric for Compositions: All/Most of the Time Sometimes Not Yet
- Eighth notes used repeated pitches or octaves
- Only used the pitches and rhythm indicated
- Both partners contributed ideas and shared materials
- Played fluently and accurately
- Creativity and interest of composition

Extensions:

1. Spend more time with the second half of the main theme.
2. Listen to the recording and practice counting and clapping the eighth notes, sixteenth notes, and quarter notes.
3. Introduce the dotted eighth-sixteenth that occurs in this section of the main theme.



**EXPRESSIVE ELEMENTS, HARMONY (TONALITY)
PLAYING, LISTENING, SINGING
grades 3-5**

Lesson Plan #3: Harmony, Haydn, and History

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

National Std. #1: Singing, alone and with others, a varied repertoire of music.

National Std. #2: Performing on instruments, alone and with others, a varied repertoire of music.

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 and various historical periods; identify significant contributions of composers and performers to music heritage; identify contextual elements that shape the development of music.)
- Creative Expression and Communication. (Play instruments with proper technique; develop expressive qualities in performance; read and perform using simple note values, rests, and rhythms; use various key signatures; play diatonic melodies; perform with a group a varied repertoire on various instruments and respond to a conductor.)
- Analyzing and Responding. (Identify tempo, meter, and tonality; differentiate between melody and harmony; evaluate performances; use musical terms for dynamics.)
- Connections, Relationships and Applications. (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 have melody and harmony. Written music uses a key signature that indicates its tonality (tonal center). Dynamics are expressive elements indicated by symbols in printed music. A conductor can show how loud or soft to play by the size of his/her gestures. Haydn was an influential composer in music history.

Objective/Outcome:

Students will play melody or harmony parts in an arrangement of "Surprise Symphony," (second movement, main theme); students will select dynamic



markings and use conducting gestures; students will read and discuss a brief biography of Haydn's life.

Materials:

- Recording of [Symphony No. 94 in G Major "Surprise," second movement](#) by Franz Joseph Haydn
- [Biography of Franz Joseph Haydn](#)
- recording of "Farewell Symphony, last movement" by Haydn (optional)
- [Paper practice xylophone, basic](#)
- [Paper Practice Xylophone, with F#](#)
- [Paper practice xylophone with Bb](#)
- [Score for Orff instruments \(C Major\)](#)
- [Score for Orff instruments \(F Major\)](#)
- [Teacher Resource for Dynamics](#)
- [Conducting gestures](#)
- Conductor's baton (optional) or a substitute, such as a recorder cleaning rod, rhythm stick, or chopstick

Sequence:

1. Have the recording of "Surprise Symphony, second movement" playing as students enter the classroom. Review the title and composer with the class.
2. Display the Score for Orff instruments (C Major) as a transparency (if possible), or as individual paper copies. Beginning with the Bass Xylophone (BX) part, have students first patsch (pat their thighs) with alternating hands, starting with the left hand. "Mirror" the students and have them move their left hand over to the right thigh to reflect the change of left hand notes in measure 3.
3. Next, teach the Alto Metallophone (AM) and Soprano Metallophone (SM) parts, noting how the SM "follows" the AM part. Divide class in half and have students snap both fingers simultaneously, following one of the Metallophone parts. Divide the class into 3 groups and perform the BX, AM, and SM parts together with patsching and snapping. Repeat as you sing the melody on "loo" or "doo." Challenge the class to be able to sing the melody while performing their body percussion part.
4. Distribute paper practice xylophone, basic to those students who will play the BX part and paper practice xylophone with F# to those students who will play the AM, SM, or melody. (You may want to take the time to teach all students to play the melody or, use children identified as gifted/talented in music to learn this part.) Students can say the note names while practicing ("C, G, C, G, F, G, F, G..." for the BX part). Ask students to look for a pattern of how many times each set of notes occurs.



5. Transfer parts to pitched mallet instruments, first setting them up to look like the paper xylophone (you will need F natural and F# for AM/SM, and melody). Use glockenspiels (Ag or SG) or resonator bells for the melody (if the instrumental range precludes this, have students sing the melody on “loo,” or ask for volunteers to play it on the piano). Play several times and have the class evaluate the performance, noting areas needing improvement.

6. Listen to the recording of Haydn’s “Surprise Symphony, second movement” first half of main theme (0:00-0:32), asking students to be able to describe the expression levels used. Explain that we call the symbols in written music that indicate expression dynamics. Ask questions such as, “What dynamic did the composer (Haydn) have at the end of this section?” (loud on the last chord). Explain that an *f* is used to represent the word *forte*, which means loud in Italian, the language chosen for composers to use for musical terms and symbols. Display the *forte* portion of the Teacher Resource for Dynamics, or write *f* – *forte* on the board. “What dynamic was used for the phrases leading up to the last chord?” (soft– [begins at 0:17]). Similarly, explain that a *p* is used for *piano*, meaning soft. “What dynamic was used in the beginning of the piece, compared to the other places we’ve discussed?” (medium soft) Explain that an *m* is used to represent *mezzo*, meaning “medium.”

7. Ask, “How would a conductor show loud, soft, and medium soft with his/ her gestures?” (large gestures for loud, small gestures for soft, medium-sized for medium soft) First, show the class a basic conducting pattern for 2/4 time (see conducting gestures resource), being sure you “mirror” the pattern or turn around to demonstrate it. Next, have students experiment with the size of the basic conducting pattern to represent soft, medium, or loud dynamics. Last, have students add their left hand to indicate these levels of sound. (If you wish, have student conductors for the Orff arrangement in step #5, or for the next step of this lesson.)

8. Display/distribute the paper practice xylophone with Bb and the Score for Orff instruments (F Major). Explain that instead of using C as our “home tone,” now F will be. Show the key signature for the music in C and in F. Point out that the key of F has one flat, Bb; in order to play a major scale beginning on F, you need to play B as Bb (demonstrate), whereas in the key of C there are no sharps or flats to play a major scale beginning on C. Play the Orff arrangement in the key of F, setting up the instruments with both a B and a Bb to fit the melody instrument part and the AM/SM part.

9. Reading and History connection–Have various students read aloud the biography of Franz Joseph Haydn. Summarize each paragraph for the class to help them comprehend the meaning, asking questions as you go. Emphasize how Haydn’s life events (particularly his jobs) influenced his ability to write music and whether he



had the financial support to compose. (See the Extension for books about Haydn.)

10. Ask the class if they know how to say “goodbye” in German (auf wiedersehen), and then play the ending of the “Farewell Symphony,” also by Joseph Haydn, as students leave the classroom (optional).

Closure/Questions:

What have you learned about today? How does a conductor show the steady beat when the music has 2 beats to each measure? How can a conductor show soft, medium, and loud dynamic levels? What symbols are used to represent these in written music? What is a key signature? What keys did we play in today? How does music apply to other subject areas such as history and reading? How did Haydn’s jobs affect his ability to compose? Tell your neighbor something you learned about the composer Haydn; have your neighbor tell you something else they learned about Haydn.

Assessment/Evaluation:

Check for understanding and demonstration of skills throughout lesson. Assess individual students on playing skills, music reading skills, or conducting skills, noting whether students are proficient “all of the time,” “most of the time,” “some of the time,” or “very little/not yet.” You may wish to have each student self-assess or peer-assess 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). Listen to other pieces by Haydn in other genres, such as a string quartet, chamber music, or a concerto.
2. Explore books about Haydn, such as *The Farewell Symphony* by Anna Harwell Celenza (2000), *The Life and Times of Franz Joseph Haydn* by Susan Zannos (2004), *Haydn* by Ann Rachlin (1992), or *Joseph Haydn* by Wendy Thompson (1991).
3. Listen to another of Haydn’s London symphonies such as *Symphony No. 101 “Clock.”*