



**Introduction to Music Unit for grades K-2 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 K-2. 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 Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard - Plan and Make

Objectives:

- Lesson 2

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

Objectives:

- Lesson 2

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard – Interpret

Objectives:

- Lesson 1



Anchor Standard - Rehearse, Evaluate, and Refine

Anchor Standard – Present

Objectives:

- Lesson 1
- Lesson 3

National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- Lesson 1

Anchor Standard – Interpret

Objectives:

- Lesson 1

Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

Objectives:

- Lesson 1
- Lesson 3

[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, the Concept Areas of Rhythm, Melody, Form, Expressive Qualities, and Harmony are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, and Creating (including Reading and Writing).

Lesson #1: Soft and Loud

Lesson #2: Ti-Ti and Ta, Do-Mi-So

Lesson #3: Dance and Play



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, movement, using ta and ti-ti rhythms, using hand signs for So and Mi, and playing a mallet instrument.

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 K-2 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 a listening map or other teacher resources. 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 K-2, simple rubrics tied to the specific objective/outcome of each lesson are sometimes included. 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!



**EXPRESSIVE ELEMENTS (Dynamics)
SINGING, LISTENING, MOVING
grades K-2**

Lesson Plan #1: Soft and Loud

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.Ka With guidance, explore and experience music concepts (such as beat and melodic contour)

Anchor Standard - Plan and Make

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Anchor Standard – Interpret

Objectives:

- MU:Pr4.3.Ka With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.
- MU:Pr4.3.1a Demonstrate and describe music's expressive qualities (such as dynamics and tempo)
- MU:Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.

Anchor Standard – Present

Objectives:

- MU:Pr6.1.Ka With guidance, perform music with expression.
- MU:Pr6.1.1a With limited guidance, perform music for a specific purpose with expression.
- MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy



National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

MU:Re7.2.1a With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.

Anchor Standard – Interpret

Objectives:

- MU:Re8.1.Ka With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.
- MU:Re8.1.1a With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.
- MU:Re8.1.2a Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.

Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

Objectives:

- MU:Cn11.0.Ka Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cn11.0.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cn11.0.2a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Ohio Standards:

- Historical, Cultural and Social Contexts. (Identify composers and music from various historical periods; recognize how music and sounds are used in daily life and to express cultural aspects of things.)
- Creative Expression and Communication. (Sing, maintaining a steady beat, alone and with others.)
- Analyzing and Responding. (Listen to varied repertoire and respond by analyzing and describing using correct terminology for contrasting elements of music for dynamics; identify music written for specific purposes.)

**Multiple Intelligences:**

Musical, Bodily-Kinesthetic, Interpersonal

Concept:

Music can be soft or loud; music can be “medium” soft or loud. Music can be used for specific purposes for the time and place in which it was written.

Objective/Outcome:

Students will sing, demonstrating soft and loud, with good singing voices. Students will identify soft and loud sections of the recorded music as well as “medium loud/ medium soft” sections through movement and listening. Students will learn about the “Surprise” Symphony by Haydn, why it is often called “Surprise,” why he wrote it, and other biographical/contextual information.

Materials:

- Recording of [Symphony No. 94 in G Major “Surprise,” second movement](#) by Franz Joseph Haydn
- [Lion and mouse visuals](#) or hand puppets
- [Picture of Haydn](#)
- [Biography of Franz Joseph Haydn](#)
- [“Grizzly Bear” singing game](#) (for Extension)

Sequence:

Say to the class in a soft voice until changing to a loud voice: “Today we get to learn about how music can be quite soft and then all of a sudden it might be LOUD.”

1. Introduce the mouse puppet or visual and have it talk or sing softly to the class. Choose a familiar song such as “London Bridge” (since there is a London connection to this symphony) and invite the class to sing along softly with the mouse puppet or visual. Then introduce the lion puppet and say that when a lion roars, it is loud compared to a mouse. Invite the class to sing along loudly with good singing and “inside” voices along with the lion puppet or visual. (You may need to demonstrate “good, loud singing.”)

2. Beginning with both puppets behind your back, play a game of “switch” where you sing “London Bridge” softly throughout as you display the mouse puppet until the very last word (“lady”), when the lion puppet is displayed instead and the children sing loudly. (If desired, “switch” again in different places in the song, or have student leaders use the puppets.)

3. Next, ask the class what kinds of movements might help show that the song is soft (tiptoe, or a small movement) or loud (stomp, or just a large movement). Have the class move while singing “London Bridge” softly until the last word, (“lady”), when they may stomp or make a large movement.



4. With students sitting on the floor near you, tell the story about Franz Joseph Haydn (show picture), who lived from 1732-1809 and composed pieces for a prince (while working as his music director) and for orchestras, one of which was in London, England (find England on a world map). Sometimes his audience would've just had a large meal before listening to his music. Ask the class how the audience might feel after eating a big meal (sleepy). Other times, Mr. Haydn's audience might be talking during his concert, which is rude. Ask the class what they think Mr. Haydn did with his music to get people's attention or to wake them up when the music was soft (make it suddenly loud, or change it suddenly).

5. Play the first segment of the recording (up until the loud chord at the end of the "A" Section, 0:00-0:32), as the class pretends to be gradually falling asleep, then "wakes up" and reacts to the loud chord. Repeat the listening segment as the class walks/tiptoes for the soft section, then jumps or stomps for the loud chord. (If desired, have the students first "tiptoe" with their index and middle finger of one hand in the palm of the other as if walking, then "jump" with both fingers and a large action for the loud chord. Then proceed to use whole body locomotor movement.)

6. With students sitting on the floor near you, discuss the listening segment in more depth. In addition to soft and loud sections, what else did they hear? ("medium" soft or loud sections) Listen again, this time allowing the recording to continue. Explain that we call the loud, soft, and medium soft/loud of music its expression or dynamics. If desired, explain the Italian terms forte and piano and their corresponding dynamic markings for loud and soft, respectively.

7. Share more biographical information on Haydn (see biography of Franz Joseph Haydn), including what it was like to be a musician in his time, other kinds of music he wrote (string quartets, piano music, etc.), what his orchestra was like, what was happening in the world during his lifetime. 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).

Questions/Closure:

Ask class to describe what they learned in music class today in order to tell their classroom teacher, a parent, or a friend...and to describe how they learned these things.



Evaluation/Assessment:

1. Observe students' understanding of soft and loud as demonstrated through movement and singing, noting whether they demonstrate it "all of the time," "some of the time," or "not consistently yet."
2. Call on several students to answer your questions (without raising their hands, with everyone having the answer "ready") regarding Haydn and the "Surprise" Symphony.

Extension:

1. Listen to other music by Haydn such as the last movement of the "Farewell" Symphony, noting the soft, loud, and "medium" parts of the music.
2. Play a singing game that uses soft and loud, such as "Grizzly Bear."
3. Engage the class in locomotor movement to other pieces that have distinct soft and loud sections, or, lead a Dalcroze-type activity using soft and loud while playing the piano or another classroom instrument.



**RHYTHM (ti-ti and ta); EXPRESSIVE ELEMENTS (Dynamics),
MELODY (S-M-D) SINGING, LISTENING, MOVING, PLAYING
grades K-2**

Lesson Plan #2: Ti-Ti and Ta, Do-Mi-So

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.Ka With guidance, explore and experience music concepts (such as beat and melodic contour).
- MU:Cr1.1b With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).
- MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

Anchor Standard - Plan and Make

Objectives:

- MU:Cr2.1.1b With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

Objectives:

- MU:Cr3.2.1a With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
- MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.1b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

Anchor Standard – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Anchor Standard – Present



National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select
Anchor Standard – Analyze
Anchor Standard – Interpret
Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10
Anchor Standard - Connect #11

Ohio Standards:

- Historical, Cultural and Social Contexts. (Identify music and composers from various historical periods.)
- Creative Expression and Communication. (Sing, maintaining a steady beat, alone and with others; play instruments with proper technique; develop expressive qualities; read, write and perform using simple note values, rests and rhythms in 2/4 time.)
- Analyzing and Responding. (Listen to varied repertoire and respond by analyzing and describing music using musical terms for rhythm and dynamics.)
- Valuing Music/Aesthetic Reflection. (Respond physically, emotionally and/or intellectually to a variety of age-appropriate music; demonstrate a respect for personal music preferences.)

Multiple Intelligences:

Musical, Bodily-Kinesthetic, Interpersonal

Concept:

The rhythm of a piece of music can consist of ta and ti-ti. A piece of music can have soft and loud sections as well as “medium soft” sections. We can write the rhythm of music that uses ta (quarter note) and ti-ti (eighth notes). We can show the melody of music that uses Do, Mi, and So.

Objective/Outcome:

Students will sing, move, listen, play, and read the rhythm of a piece of music that uses quarter notes and eighth notes. Students will write the rhythm also and compose their own rhythm using quarter notes and eighth notes (grades 1-2). Students will identify soft and loud sections of the music as well as “medium loud/medium soft” sections through movement and listening. Students will sing the melody and rhythm of the “A” section.



Materials:

- Recording of [Symphony No. 94 in G Major "Surprise," second movement](#) by Franz Joseph Haydn
- ["Surprise Symphony" listening map](#)
- ["Surprise Symphony"](#) (rhythm of first half of main theme)
- [Curwen hand signs chart](#)
- ["Surprise Symphony"](#) (first half of main theme)

Sequence:

1. Say to class, "Be my echo." Clap the following rhythm: ti-ti, ti-ti, ti-ti, ta. If desired, have students use a two-finger clap in the palm of the other hand for ti-ti and slide one palm along along the stationary hand for ta. Repeat this pattern two more times. Cue the class by saying, "Be careful now for this next one." Clap the following rhythm: ti-ti, ti-ti, ta, ta.
2. Ask the class how many times we did the first pattern before doing the one that was different. (3)
3. Next, repeat the entire sequence; this time, make the final ta a loud CLAP or loud clap-slide.
4. Listen to the first segment of the recording (up until the loud chord at the end of the first half of the main theme, 0:00-0:32). Invite the children to move to the recording by tiptoeing for ti-ti, sliding for ta, and jumping with both feet or stomping once for the loud TA the second time through. Explain that this piece is called the "Surprise Symphony" and was written by Franz Joseph Haydn.
5. Display the "Surprise Symphony" listening map; tap and slide in the air (if using a transparency) or on individual copies. Next, display "Surprise Symphony" (rhythm of first half of theme). Count and clap the rhythm together.
6. Play the rhythm using non-pitched percussion such as hand drums. If desired, divide the class in half; one half plays hand drum for ti-ti, another plays woodblock for ta (softly until the last time); switch instruments.
7. After reviewing Curwen hand signs for Do, Mi, and So, have students sing the first two measures of each line while using these hand signs with "Surprise Symphony" (first half of main theme); you may sing or play the other measures which are too low for the children's vocal range.



8. (1st-2nd grade only). Distribute pencils and paper or small dry-erase boards and markers to students. Review how to write ta (using a quarter note or a stem) and ti-ti (using a pair of eighth notes or 2 stems connected by a beam). Ask them to write the rhythm that you will count and clap for them. As you consult "Surprise Symphony" rhythm of first half of main theme count and clap two measures at a time for the class (do not worry about time signature or bar lines at this time). You may wish to only do this dictation for the first 8 measures. Go over the answers, noting that the first, second, and third [sets of measures] were the same.

9. Demonstrate that this rhythm is in "Surprise Symphony," second movement as you play the recording while materials are put away.

10. For grades 1-2, invite the children to now write their own rhythmic pattern using ti-ti and ta. (If desired, they may write in "soft" or "loud" for certain places.) Have the class listen to as many patterns as time allows. [Students could also create their own melodies using Do, Mi, and So.]

11. As children put things away and get ready to leave class, play the rest of the second movement using the recording. Ask how many students liked listening and learning Haydn's music during class today.

Questions/Closure:

What rhythms (note values) did we hear, move to, and sing today? (ti-ti and ta) (First and second grade)–What kinds of notes did we write? (quarter notes and eighth notes) What kinds of expression did we hear in the piece today? (soft, loud, and medium soft) What was the name of the piece we heard and who was it written by? ("Surprise Symphony," Haydn) Why do you think it is called "Surprise"? (because of the loud sound at the end of the section) What were the hand signs/pitches we used today? (Do, Mi, So)

Evaluation/Assessment:

1. Observe students' understanding of ti-ti and ta or soft and loud as demonstrated through movement and singing, noting whether they demonstrate it "all of the time," "some of the time," or "not consistently yet."
2. Call on several students to answer your questions (without raising their hands, with everyone having the answer "ready") regarding Haydn and the "Surprise" Symphony.



Extension:

1. Listen to other pieces that use ti-ti and ta in the main theme, such as [Grieg's "In the Hall of the Mountain King,"](#) from Peer Gynt Suite, Tchaikovsky's "Dance of the Sugar Plum Fairy" from *The Nutcracker* Suite, or Beethoven's Symphony No. 7, third movement.
2. Listen to other music by Haydn, noting the soft, loud, and "medium" parts of the music.
3. Have the children play their rhythm composition on non-pitched percussion instruments.



**RHYTHM (Steady Beat), FORM
MOVING, PLAYING, READING/WRITING
grades K-2**

Lesson Plan #3: Dance and Play

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.Ka With guidance, explore and experience music concepts (such as beat and melodic contour).
- MU:Cr1.1.1a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
- MU:Cr1.1.2a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

Anchor Standard - Plan and Make

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – SelectAnchor Standard – Analyze

Objectives:

- MU:Pr4.2.1a With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Anchor Standard – Interpreta

Anchor Standard - Rehearse, Evaluate, and Refine

Anchor Standard – Present

Objectives:

- MU:Pr6.1.Ka With guidance, perform music with expression.
- MU:Pr6.1.1a With limited guidance, perform music for a specific purpose with expression.
- MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.
- MU:Pr6.1.Kb Perform appropriately for the audience.
- MU:Pr6.1.1b Perform appropriately for the audience and purpose.
- MU:Pr6.1.2b Perform appropriately for the audience and purpose



National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select
Anchor Standard – Analyze
Anchor Standard – Interpret
Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10
Anchor Standard - Connect #11

Objectives:

- MU:Cn11.0.Ka Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cn11.0.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cn11.0.2a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Ohio Standards:

- Historical, Cultural and Social Contexts. (Recognize how music and sounds are/were used in daily life; demonstrate knowledge and understanding of musical expression or events; experience/identify music from various historical periods and composers.)
- Creative Expression and Communication. (Play a variety of classroom instruments with proper technique; read, write, and perform using simple note values, rests, and rhythms in 2/4 time.)
- Analyzing and Responding. (Listen to varied repertoire and respond by analyzing and describing music using correct terminology: fast/slow, loud/soft, musical terms for note values/rhythm.)
- Connections, Relationships and Applications. (Identify similarities and differences between music and other arts disciplines.)

Multiple Intelligences:

Musical, Bodily-Kinesthetic

Concept:

We can dance to music in a style that fits its time in history. Music can have an accompaniment.

Objective/Outcome:

Students will move to the music using dance steps similar to dances of the classical period. Students will play a single pitch as an accompaniment, using a steady beat. Students (first and second grade only) will write a rhythm pattern using quarter notes and eighth notes as the teacher counts and claps the pattern.



Materials:

- Recording of [Symphony No. 94 in G Major "Surprise," second movement](#) by Franz Joseph Haydn
- [Biography of Franz Joseph Haydn](#)
- [Picture of Franz Joseph Haydn](#)
- Pictures of 18th century dress and hairstyles
- [Picture of castle](#)
- Alto and soprano xylophones, metallophones, or resonator bells (tone bells) with the note G only

Sequence:

1. Tell students that today is special because they might get to play instruments later in the lesson.
2. Listen to the recording of "Surprise Symphony, second movement" (first 16 measures, 0:00-0:16) and pat the quarter note "macro-beat" gently on your thighs with both hands simultaneously. Invite students to join in, doing so softly in order to hear the music.
3. Show pictures of 18th century elegant dress and hairstyles for men and women (<http://www.costumes.org/history/100pages/18thlinks.htm> or use the following books: *Clothes Through the Ages* by Piero Ventura, Simon & Schuster Young Books, 1993 and *Historic 18th Century Clothing* by Bobbie Kalman, Crabtree Publishing Co., 1993). Ask students to raise their hands and describe what they see (powdered wigs for men, fancy outfits, big and full length dresses for ladies, etc.). If available, show photos of children in period dress, like miniature adults. Tell students that this is what men and women dressed like 200 years ago, if they could afford it. Since there were no radios or stereos they would hear live music when they could; one place you might hear live music is at a party or ball, where people would be dressed in fancy clothes to dance elegantly to music played by an orchestra or other group. Today we'll get to pretend we're dressed in very fancy clothes and dancing at a ball where a king and queen or a prince and princess might be. If available, also show photos of palaces or castles of royalty.
4. Have students stand as you demonstrate some dance steps they will get to use (teacher can adapt the following ideas if needed). Emphasize stepping elegantly as if you are wearing very fancy clothes and are in the presence of royalty in the ballroom of a palace.

Formation: Students stand next to a partner, forming a double circle facing counterclockwise; partners put inside palms together lightly, around shoulder height.



Directions: To the quarter note pulse, step forward, touch and point the other foot on the floor out to the side, step forward with that foot, touch and point the other foot out to the side. Repeat, for 8 “sets,” or a total of 16 counts. (Do not worry about right and left foot for this segment.)

Repeat the sequence, stepping backwards to return where you began for a total of 8 “sets” or 16 counts (could jump in place on the “surprise” chord).

Next, partners face each other and put right hand palms together and walk to the quarter note pulse, stepping forward, then touch and close the other foot, moving in an separate small circle with partners, around clockwise for 8 “sets” or a total of 16 counts. Repeat going counterclockwise, putting left hand palms together and step-touch in a small circle with partners for 8 “sets” or a total of 16 counts. The dance ends when the main theme ends on the recording (0:00-1:03); stop the recording here. At the end, boys bow and girls curtsy.

5. Have students sit in a large group on the floor in front of you as you read the biography of Franz Joseph Haydn to them (simplify the text to fit the age level of the children). Show a picture of Haydn. Explain that he worked for a prince before he wrote this music, which he wrote for orchestras in London.

6. Form lines behind each of the G bells that you have, with a single mallet for each. Review correct mallet technique (thumb and index fingers hold mallets with other fingers wrapped around; hands as if on handlebars of a bike, wrists loose, bounce off of bars); practice this in the air.

7. Show the students how to play the bars by hitting it in the middle of the bar for the best sound.

8. Play the recording of “Surprise Symphony–second movement” by Haydn and have each student sitting in the front of the line play the G bar during a portion of the main theme of the music. Pause the recording and say “switch” for the Player to hand the mallet to the person sitting behind and go to the end of the line. The new Player gets ready to play when the recording resumes. Other students can lightly patsch the quarter note pulse while they wait. [Note to teacher: G serves as a common chord tone for nearly all chords in the main theme, with only slight passing dissonance with a D Major chord.]

9. If you wish, a separate group of students to dance to the music can be formed. Dancers and Players can switch places for a repeated hearing. Invite Dancers to create their own sequence of steps using the ones you taught them.



Closure/Questions:

How did we dance today? (elegantly, like people of long ago) How did people listen to music 200 years ago? (by live performances, etc.) How many bells did we play to go along with the music today? (1) [Introduce term “accompaniment” if you wish.] How did we play the bells and dance? (with a steady beat)

Assessment/Evaluation:

Check for understanding and demonstration of steady beat and proper instrument technique, noting whether individual students were able to do so successfully “all/most of the time,” “some of the time,” or “not yet”. Check the rhythmic dictation of the first and second grade students as well.

Extensions:

1. Share books about Haydn with the class, 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)
2. Move or dance to other classical pieces such as Mozart’s *Variations on “Ah vous dirai-je, maman”* (similar to “Twinkle, Twinkle, Little Star”), also a theme and variations work.