



**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 Core Music Standard – Artistic Process #1: Creating**

Anchor Standard – Imagine

Objectives:

- Lesson 1
- Lesson 2

Anchor Standard - Plan and Make

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard - Evaluate and Refine

Objectives:

- Lesson 2

Anchor Standard - Present

Objectives:

- Lesson 2
- Lesson 3

**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 3

Anchor Standard - Rehearse, Evaluate, and Refine

Objectives:

- Lesson 3

Anchor Standard – Present

Objectives:

- Lesson 1

### **National Core Music Standard – Artistic Process #3: Responding**

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- Lesson 1

Anchor Standard – Interpret

Anchor Standard – Evaluate

### **National Core Music Standard – Artistic Process #4: Connecting**

Anchor Standard - Connect #10

Objectives:

- Lesson 3

Anchor Standard - Connect #11

Objectives:

- 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 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**

**Standards**

**National Core Music Standard – Artistic Process #1: Creating**

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. (extension)
- MU:Cr1.1.4b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. (extension)
- MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes. (extension)

Anchor Standard - Plan and Make

Objectives:

- MU:Cr2.1.3b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas. (extension)
- MU:Cr2.1.4b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas. (extension)
- MU:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas. (extension)

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

**National Core Music Standard – Artistic Process #2: Performing**

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance.
- MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

Anchor Standard – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Anchor Standard – Present

Objectives:



- MU:Pr6.1.3a Perform music with expression and technical accuracy.
- MU:Pr6.1.4a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

### **National Core Music Standard – Artistic Process #3: Responding**

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).
- MU:Re7.2.4a Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural
- MU:Re7.2.5a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

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 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 Háy 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.



**RHYTHM (Beat; Tempo)  
MOVING; LISTENING; DESCRIBING; CREATING; RELATING**

grades 3-5

**Lesson #2: Sing and Play the Theme**

**Standards**

**National Core Music Standard – Artistic Process #1: Creating**

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
- MU:Cr1.1.4b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
- MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

Anchor Standard - Plan and Make

Objectives:

- MU:Cr2.1.3b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- MU:Cr2.1.4b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- MU:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

Anchor Standard - Evaluate and Refine

Objectives:

- MU:Cr3.1.3a Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.
- MU:Cr3.1.4a Evaluate, refine, and document revisions to personal music, applying teacher provided and collaboratively developed criteria and feedback to show improvement over time.
- MU:Cr3.1.5a Evaluate, refine, and document revisions to personal music, applying teacher provided and collaboratively developed criteria and feedback, and explain rationale for changes.

Anchor Standard - Present

Objectives:

- MU:Cr3.2.3a Present the final version of personal created music to others, and describe connection to expressive intent.
- MU:Cr3.2.4a Present the final version of personal created music to others, and explain connection to expressive intent.
- MU:Cr3.2.5a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.

**National Core Music Standard – Artistic Process #2: Performing**

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:



- MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance.
- MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

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 2012 Standards:**

#### **(Progress Points)**

- A. Demonstrate how musical elements communicate meaning and emotion by [playing, singing or] moving to music.
- B. Recognize the use of music for various purposes by performers and listeners in a variety of cultures.
- E. Use digital technology to listen to and study music recognizing instruments, voices, ensembles and musical forms.
- F. Form and express opinions about music they hear in [formal and] informal [live and] recorded performances.

### **Critical Thinking Skills (measurable verbs)**

Recognize/identify; describe/discuss/express; read; analyze; demonstrate/practice/use; apply

### **Common Core Connections (language arts or math)**

vocabulary: phrase; score; simultaneous; identical; similar; tempo

mathematics: vertical; horizontal

### **Conceptual Learning (“I can...” or “I demonstrated that music can...”)**

*Music can be notated and sung or performed using different timbres or instruments.*

### **Student Learning Objectives/Outcomes:**

*I can sing the theme of “Promenade.” I can count the rhythm with ta and ti-ti; I can demonstrate the rhythm using body percussion. I can play the theme on unpitched percussion instruments, reading from a musical score. I can identify identical, similar, and different sections of the work.*



### Materials:

- recording of “Promenade” from *Pictures at an Exhibition* by Modest Mussorgsky
- hand drum for teacher
- “Promenade” Body Percussion Score
- unpitched percussion instruments: hand drums, maracas, wood blocks, triangles

### Sequence:

1. Play the opening theme of the recording, from 0:00-0:10. Have students sing the theme of the “Promenade” on the neutral syllable “loo,” (transposed to their singing range, beginning on the D above middle C). Ask students to tap the beat lightly while singing, and to count how many beats there are in the first phrase. (11) If desired, play a longer segment, indicating when to begin counting again, from **0:00–0:34**. (11 beats in each phrase)
2. Write 11 quarter notes or “ta’s” on the board, representing the steady beat. Ask students to figure out which quarter notes need to be replaced with two eighth notes. Listen to the first two *phrases* of the recording again. (eighth notes occur on beats 4 and 6 of the 11-beat pattern) Clap the rhythm (gently).
3. Display the “Promenade” Body Percussion Score. Point out the levels of body percussion and go over what each line refers to; *patsch* is a German word meaning to pat your thighs (gently). “What do you notice about the types of body percussion and how they are notated in the *score*?” (they are organized from bottom to top, matching their location on the body, bottom to top) Explain that the entire 4-line score is read *vertically*, in addition to *horizontally*, from *left to right* (all 4 lines *simultaneously*); demonstrate how that is done, using the Visual. “How would you define a musical *score*?” (Detailed notation that indicates all the notes and which instruments play them, when they play them, and how they should play them. It is read both horizontally and vertically, left to right.)
4. Practice the body percussion score slowly: first, have students **say** the body percussion timbre while doing the motions; second, have students **whisper** the body percussion word, third, have them **think** it while doing the motions. Then, have them work gradually up to the approximate tempo in which the recording will be; then, have them perform the body percussion with the recording, but softly enough to still hear it.
5. Identify *identical* and *similar* phrases. Identify the instruments that play each section in the recording. State which percussion instruments will transfer to (be used for) which line of the score:

**Stamp: hand drums**

**Patsch: maracas**

**Clap: wood blocks**

**Snap: triangles**

6. Perform the score with the unpitched percussion instruments, without using the recording. Practice it again at the tempo of the recording. Perform it with the recording, but softly enough to still hear it.



7. Listen, without playing, to the entire movement, asking students to determine whether or not the music of the opening returns any time during the movement. (It does, at the end, but is slightly different.) Guide students in figuring out the overall form of the movement or work.

### **Teacher's Guide to the Form of "Promenade" with Recording Times**

#### **"A" Section**

Trumpet Solo/Brass      **0:00–0:34**

#### **"B" Section**

Orchestra (strings)      **0:35–1:34**

return of "A" Section      **1:34–end**

### **Closure/Questions:**

1. "What is a musical *score*? How is it read by musicians and the conductor?" (A score indicates all the notes and which instruments play them, when, and how. It is read both horizontally and vertically, left to right, all lines simultaneously.) Explain that, just how our score was organized from lowest to highest sound, so is a conductor's score.
2. "What was the overall form of this piece?" (ABA) "What was unusual about the way the beats were grouped in the theme?" (it had 11 beats)
3. Review vocabulary and meanings from the lesson. Add words to Word Wall.

### **Assessment/Evaluation:**

#### **Assessment #1:**

[Name of Student] can play unpitched percussion instruments with proper technique and rhythm while reading the notated score:

- (4)...all of the time (no errors)
- (3)...most of the time (1-2 errors)
- (2)...some of the time (3-4 errors)
- (1)...not yet (5 or more errors, unable to determine independently)

#### **Assessment #2:**

[Name of Student] participates in class analysis and discussion:

- |                      |                  |                 |
|----------------------|------------------|-----------------|
| (1–2)                | (3)              | (4)             |
| Not Yet Consistently | Most of the Time | All of the time |



### Extensions and Follow-up Lesson:

1. Have students compose rhythm phrases with an odd number of beats (or compose two together as a class). Make each phrase into a body percussion score by selecting which types of body percussion should play which beats; notate, arrange, and orchestrate the phrase by selecting instrumentation. Play the score. Discuss possible changes and revise as needed. Play again. Make a recording of the class' performance; evaluate it together.
2. Listen to a version of this piece played only on piano (available on iTunes or youtube. Share with the class that this was the original version written by Mussorgsky. Later, Maurice Ravel arranged it for orchestra. The orchestral version is perhaps performed more often than the solo piano version.

### 3. Combine Beat and Rhythm:

**(Lesson A)** Do a Dalcroze Eurhythmics game with this piece: Have students walk to the steady beat; have students stand in place and clap the rhythm of the piece. Next, have students walk to the steady beat while clapping the rhythm at the same time. For even more of a challenge, switch: Have students stand in place and clap the steady beat; have students walk to the rhythm of the piece: (“step, step, step, tip-toe, step, tip-toe, step, step, step, step”). Once this is mastered, have them clap to the steady beat while walking to the rhythm simultaneously. Very advanced: Upon your verbal signal to “Switch!” have them switch whether the steady beat is in their feet or in their hand claps, or back again.

**(Lesson B)** Have all students stand facing a partner and let them decide who will be Person A and who will be Person B. Partners face one another and put their palms near one another's. Have all the As tap the beat with their right hand, onto their partner's left (receiving) hand; while the beat continues, have all the Bs tap the rhythm with their right hand, onto their partner's left (receiving) hand. Students thus sense the underlying steady beat and the rhythm built upon it. Next, students could switch roles.

4. Listen to other movements from *Pictures at an Exhibition*, noting how the “Promenade” theme returns between them; or, listen to the movement entitled “Gnomes” on the **Classics for Kids CD** or website.
5. Watch a video of the 70s rock group Emerson, Lake & Palmer performing *Pictures at an Exhibition* in concert (1971), “Promenade” runs from **0:00–2:52** (and recurs throughout the entire work)
6. Listen to other pieces featuring trumpet or the brass family of instruments.



**TIMBRE, RHYTHM, PITCH  
MOVING, LISTENING  
grades 3-5**

**Lesson Plan #3: History and Musical Machines**

**Standards**

**National Core Music Standard – Artistic Process #1: Creating**

Anchor Standard – Imagine

Anchor Standard - Plan and Make

Objectives:

- MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
- MU:Cr1.1.4b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
- MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.
- MU:Cr2.1.3a Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.
- MU:Cr2.1.4a Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context
- MU:Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

Objectives:

- MU:Cr3.2.3a Present the final version of personal created music to others, and describe connection to expressive intent.
- MU:Cr3.2.4a Present the final version of personal created music to others, and explain connection to expressive intent.
- MU:Cr3.2.5a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.

**National Core Music Standard – Artistic Process #2: Performing**

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.3c Describe how context (such as personal and social) can inform a performance.
- MU:Pr4.2.4c Explain how context (such as social and cultural) informs a performance.
- MU:Pr4.2.5c Explain how context (such as social, cultural, and historical) informs performances



#### Anchor Standard – Interpret

##### Objectives:

- MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- MU:Pr4.3.4a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
- MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

#### Anchor Standard - Rehearse, Evaluate, and Refine

##### Objectives:

- MU:Pr5.1.3a - Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances
- MU:Pr5.1.4a Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- MU:Pr5.1.5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.

#### 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

##### Objectives:

- MU:Cn10.0.3a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn10.0.4a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
- MU:Cn10.0.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

#### Anchor Standard - Connect #11

##### Objectives:

- MU:Cn11.0.3a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life
- MU:Cn11.0.4a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life
- MU:Cn11.0.5a 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, 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 Háry János** (pronounced yaw'n'-osh)

Háry 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 Háry is at the court of the Emperor of Austria and he hears the giant clock in Vienna strike noon. According to Háry, 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,” Háry 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.