



**Introduction to Music Unit for grades K-2 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 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

National Core Music Standard – Artistic Process #2: Performing

Anchor Standard – Select

Objectives:

Anchor Standard – Analyze

- Objectives:
- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Anchor Standard – Present

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3



National Core Music Standard – Artistic Process #3: Responding

Anchor Standard – Select

Objectives:

Anchor Standard – Analyze

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard – Interpret

Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

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 3 out of the 5 Ohio Content Standards.

Multiple Intelligences

These lessons facilitate musical and bodily-kinesthetic intelligence, 2 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 Harmony are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, and Creating.

Lesson #1: Move to the Beat

Lesson #2: Sol-Mi-La

Lesson #3: Bordun (Drone Accompaniment)

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, moving arms to indicate Sol-Mi, or 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. 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!



RHYTHM (Steady Beat); FORM (Same or Different)
MOVING, LISTENING
grades K–2

Lesson Plan #1: Move to the Beat

Standards

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. (extension)
- MU:Cr1.1.2a Impvise rhythmic and melodic patterns and musical ideas for a specific purpose. (extension)

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.
- 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.
- 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

Objectives:

- 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

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
Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

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

Ohio Standards:

- Analyzing and responding. (Demonstrate/identify contrasting elements of music.)
- Historical, Cultural and Social Contexts. (Sing, listen, and move to music from various historical periods.)

Multiple Intelligences: Musical, Bodily-Kinesthetic

Concept: Music can have a steady beat. Music can have sections that are the same or different from one another; we can use the same movement for sections that are the same.

Objective/Outcome: Students will use body motions to the beat, using the same motion for each “A” section as they listen to recorded music.

Materials:

- recording of “Viennese Musical Clock” from the Háry János Suite by Zoltán Kodály (available on the [Classics for Kids CD](#) or the [Classics for Kids website](#))
- [tapping page](#) for section A of “Viennese Musical Clock” for K–2
- [“Tick-tock/Cuckoo” song](#) (for Extension)

Sequence:

1. Begin by stating that you have some special music to play for the class today. The music is about a certain object...can they guess what it is? Give clues to lead them to guess what the object is (a clock).
2. Ask questions such as, “What do we depend on clocks to do?” (keep good time). If possible, bring a wind-up clock so that the steady ticking can be heard.
3. Invite the children to listen for the steady beat of the music, similar to the steady ticking of a clock.
4. “Do what I do.” As you play the recording, make the same motion that the children will follow each time they hear the “A” section. Choose a motion done with both hands on both sides of the body, such as gently tapping your shoulders. Choose contrasting motions for each different section, such as tapping your head for the “B” section, tapping your waist for section C, and gently tapping your ears for D. (Note to teacher: Some “A” sections use different instrumentation. The overall form is: Introduction–A–B–A–C–A–D–A–Coda.)

Times for each section using Classics for Kids CD or website; may vary slightly on 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. Repeat, using children's ideas for A, B, and C; everyone can make up their own motion for D and a "big ending" for the Coda. See if the class can do motions without your help as you assess (see below).

6. Use locomotor movement for each A section to emphasize the beat and form. Form a large circle like a "clock face" and walk clockwise for each A section; stand in place facing in to the center and do a different motion for each different section.

7. Tell the class that this piece is entitled "Viennese Musical Clock." (Have them repeat the title.)

8. Display the tapping page for section A that features 8 clocks in a row and demonstrate how to tap on each clock with the beat of the music. Have children tap on their own copy of the tapping page or, they could tap in the air while looking at the copy on the overhead projector. Tap on body parts while sitting for B, C, and D (for instance, tap head for B, ears for C, and shoulders for D). See if the class can use the tapping page for each "A" section without your help as you assess (see below).

Closure/Questions:

What part of music did we move to today? (the steady beat) Why did we move the same way for some sections of the music? (because they were the same, or nearly the same) Review the concepts stated above in this lesson plan. Can you remember the title of the piece of music?

Assessment/Evaluation:

Check for beat competency and identification/demonstration of same and different sections. You may wish to use a rubric such as _____ (student's name) can do "all or most of the time," "some of the time," or "not yet." You may wish to videotape the lesson and review it later for this purpose.

Extensions:

1. In small groups, have children create a way to show the beat of the A Section while the teacher leads motions for B, C, and D (second grade).
2. Sing a song about a clock such as "Tick-tock/Cuckoo," or listen to another recording that features a clock such as "The Syncopated Clock" by Leroy Anderson or Symphony No. 101 "Clock Symphony" by Haydn.



MELODY/PITCH (Sol-Mi-La)
SINGING, CREATING
grades K–2

Lesson Plan #2: So(I)*-Mi-La

*Note: Some teachers prefer to use “So” instead of “Sol” for the open vowel.

Standards

National Core Music Standard – Artistic Process #1: Creating

Anchor Standard – Imagine

Objectives:

- MU:Cr1.1.Kb With guidance, generate musical ideas (such as movements or motives).
- 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. (extension)
- MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal 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.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.---Note that this objective would only really work if you did so mi/high low with the kinders and didn't use la with them (which is what most music teachers do at that age).
- 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.
- MU:Pr4.2.2a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
- MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (extension)
- MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation. (extension)

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

Objectives:

- MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music. ---You do mention them reviewing the beat mvt from the previous lesson
- 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

Anchor Standard – Evaluate

National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

Ohio Standards: • Creative Expression and Communication. (Sing a varied repertoire; use head voice; improvise and compose simple melodic phrases.) (Read, write, and perform Sol-Mi-La melodies on treble staff – if Lesson Extension #3 is used.)

Multiple Intelligences: Musical, Bodily-Kinesthetic

Concept: Music can have a melody consisting of only two pitches, or only three pitches.

Objective/Outcome: Students will use Curwen hand signs for Sol, Mi, and La while singing and will create their own improvised melodies using these pitches (and notate their melodies on treble staff if Extension #3 of this lesson is used).

Materials:

- [recording of “Viennese Musical Clock” from the Háry János](#)
- [Suite by Zoltán Kodály](#)
- [Curwen hand sign chart](#)
- [“Tick-tock/Cuckoo”](#) (traditional song)
- [“One, Two, Tie My Shoe”](#) (traditional song)
- [“Rain, Rain, Go Away”](#) (traditional song)
- “Hickory Dickory Dock” (traditional poem)
- 11X14 paper and construction paper ovals (optional)



Sequence:

1. Give instruction: "Be my echo." Sing "Yoo-hoo" as a descending minor third beginning on various pitches (G-E, C-A, etc.).
2. Ask students how many different pitches there were. (2) Which one was higher, "Yoo" or "hoo"? ("Yoo")
3. Tell students that we can show that one pitch is higher and one is lower by using our bodies. Are the two sounds very far apart? (No.) Then our movements will need to be fairly close together, too.
4. "Do what I do." Show the students that can use their bodies to show the higher note by touching their shoulders (for "Yoo") and the lower note by touching their waist (for "hoo"). [Or, if you prefer, use chest and hips.]
5. Have the class follow you as you improvise a Sol-Mi song. Instead of "Yoohoo," you can use "Tick-tock" to correlate with a lesson using "Viennese Musical Clock" by Zoltán Kodály.
6. Teach the song "Tick-tock/Cuckoo" by rote using shoulders-waist for the SoMi pitches. You may also wish to have children sing "Sol-Mi," or to review these pitches.
7. Allow volunteers to lead the class in improvised Sol-Mi songs using "TickTock," "Yoo-hoo," or "Sol-Mi."
8. Sing a familiar song such as "One, Two, Tie My Shoe," beginning on shoulders and moving to the waist to fit the melody.
9. Show the Curwen hand signs for Sol and Mi. Explain that with "Sol," it is like you are looking at the wall of your "house" and that "Mi" is like the floor.
10. Add the solfège syllable "la," holding your hand above "sol". For touching the body, students can touch their head if you are using shoulders for "sol" and waist for "mi." You might use the shoulders for "la" if you are using chest for "sol" and hips for "mi."
11. Improvise Sol-Mi-La songs using solfège or "tick-tock-tack" to correlate to Kodály's "Viennese Musical Clock." Invite the children to lead the class in improvised songs (or, for a whole-body movement break, play recording of the "Viennese Musical Clock" and move to the beat of the music.)
12. Sing a familiar Sol-Mi-La song such as "Rain, Rain, Go Away" using the Curwen hand signs.
13. Review the poem "Hickory Dickory Dock," then turn a poem into a song by using Sol-Mi-La with the words of the poem. This poem involves a clock, again correlating to the "Viennese Musical Clock."

**Hickory dickory dock,
The mouse ran up the clock.
The clock struck one, the mouse ran down,
Hickory dickory dock.**

Closure/Questions:

How many pitches did we use today? (2, 3) How did we show the way the melody went back and forth between the two pitches, or the three pitches? (body movements, hand signs) What special syllables do we use for these pitches? (Sol-Mi-La, or our "tick-tock-tack" syllables today)



Assessment/Evaluation: Check for understanding and demonstration of body movements/ hand signs. Listen for pitch accuracy. Take notes regarding those students who volunteered to lead songs and whether they performed with accuracy. You may wish to use “all or most of the time,” “some of the time,” and “not yet” as rubrics.

Extensions:

1. Add resonator bells (tone bells) for Sol-Mi, and Sol-Mi-La using G, E, and A or other tonal centers. Use these syllables to turn more poems into songs (such as “Jack Be Nimble” or others).
2. Use puppets to have sung conversations with children in the class.
3. National Std. #4: Composing and arranging music within specified guidelines. For first or second grade, write a 2- or 3-line staff on 11x14 paper; use checkers, felt ovals, or construction paper ovals for notes to create Sol-Mi-La songs (on 2 adjacent lines with the space above or on 2 adjacent spaces with the line above). Provide a “Sol-Mi-La Composition Set” for each child. Sing the compositions.



**HARMONY (Bordun), RHYTHM
PLAYING
grades K–2**

Lesson Plan #3: Bordun (Drone Accompaniment)

Standards

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.
- MU:Cr1.1.Kb With guidance, generate musical ideas (such as movements or motives)

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:Pr4.2.1a 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 – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Anchor Standard – Present

Objectives:

- 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

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.

Anchor Standard – Interpret

Anchor Standard – Evaluate



National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

Ohio Standards:

Creative Expression and Communication. (Play a variety of classroom instruments with proper technique; improvise simple rhythmic phrases.)

Multiple Intelligences: Musical, Bodily-Kinesthetic

Concept: Music can have an accompaniment.

Objective/Outcome: Students will play a bordun (open fifth “drone”) as an accompaniment, first using a steady beat, then improvising rhythmically.

Materials:

- [recording of “Viennese Musical Clock” from the Háry János](#)
- sets of resonator bells (tone bells) and/or chromatic bells for Eb and Bb [if using chromatic bells, place “stickies” on these two bars]
- 2 soft rubber mallets each
- [“Tick-tock/Cuckoo” song](#) (for Extension)
- [“One, Two, Tie My Shoe” song](#) (for Extension)
- “Rain, Rain, Go Away” song (for Extension)

Sequence:

1. Tell students that today is special because they will get to play instruments later in the lesson.
2. Listen to the recording of “Viennese Musical Clock” and pat the beat gently on your thighs with both hands simultaneously. Invite students to join in, doing so softly in order to hear the music.
3. Form lines behind each set of Eb-Bb bells that you have, with one set of mallets 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.
4. Show the students how to play the two bars simultaneously.
5. Play the recording of “Viennese Musical Clock” by Zoltán Kodály and have each student sitting in the front of the line play the bordun during the “A” section of the music. After each “A” section, the Player hands the mallets to the person sitting behind and then goes to the end of the line. The new Player gets ready to play when the “A” section returns. [Note to teacher: The complete form is Introduction–A–B–A–C–A–D–A–Coda; the last return of the A section (1:41-1:55) changes key in the middle of the section, so you will need to have the bordun players stop at the key change.] 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

6. Students who are waiting in line for their turn can lightly pat the beat on their laps for “A.” Everyone pats a different body part (head, ears, etc.) for each new section of the music, led by the teacher.
7. If you wish, a separate group of students to move to the music can be formed. Movers and Players can switch places for a repeated hearing. Invite Movers to create a “clock movement/dance” of some kind for the “A” section each time it returns.
8. For an additional hearing (or sooner if needed), invite students to improvise rhythmically on the bordun during the “A” section. Provide an example of something that “goes with the music.”
9. Take turns improvising on the bells.

Closure/Questions:

How many bells did we play to go along with the music today? (2) [Introduce term “accompaniment” if you wish.] How did we play the bells at first? (with a steady beat) Then what did we do? (make up the rhythm) Have the class evaluate whether the movement that the Movers created went well with the music.

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”.

Extensions:

Use the resonator bells to accompany songs from a previous lesson, such as “Tick-tock/Cuckoo,” “One, Two, Tie My Shoe,” or “Rain, Rain, Go Away” with a C & G, D & A, E & B, or F & C bordun.