

Music Lesson

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Lesson Name: Viennese Musical Clock

This lesson will take at least 2 and probably 3 class periods to complete

For Grades: 3-6

National Standard Goals:

2. Performing on instruments, alone and with others, a varied repertoire of music.

- a. Perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.
- b. Perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.

5. Reading and notating music.

- a. Read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter.
- b. Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.

6. Listening to, analyzing, and describing music.

- a. Identify simple music forms when presented aurally.
- b. Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.

7. Evaluating music and music performances.

- a. Devise criteria for evaluating performances and compositions.

9. Understanding music in relation to history and culture.

- a. Identify by genre or style aural examples of music from various historical period and cultures.

Materials Needed:

recording of Viennese Musical Clock (SBG Music Connection grade 4 CD 1-11), charts showing the rondo sections (preparation, unpitched instruments, pitched instruments), picture(s) of old clock towers, variety of classroom pitched and unpitched instruments and/or home made instruments.

Procedure:

Quadrant 1: Why?

1. Play recording as students enter the room. After the first playing, show the pictures of clock towers, including the very fancy clock in Vienna. Tell the story that in the olden days, the only way people could know the time was to look at the clock tower in the middle of town or listen to it chime out the hours. Each town tried to make a prettier clock than its neighbors, so many beautiful clocks were built and still stand today. How many have heard of Big Ben in London--it is an example of a tower clock. They stopped building clock towers when someone invented wrist watches.

Quadrant 2: What?

2. Big Ben plays this tune at the beginning of every hour: AFGC--CGAF--AFGC--CGAF--. Then it plays one bong for every number in the hour. For example, at three o'clock the hour tune would be followed by CCC. What time would it be you heard this: AFGC--CGAF--AFGC--CGAF-- CCCCCC? [7 o'clock].

Viennese Musical Clock page 2

3. A famous European composer heard lots of clock towers and wanted to write music for an orchestra that sounded like clock towers. His name was Zoltan Kodály. He named his composition, *The Viennese Musical Clock*. Listen to it again and do what I do [teacher put up preparation chart visual and lead students in motions indicated on it].
4. Did anyone notice that one of the motions kept returning over and over? Which one? The one that keeps returning is called the Ritornello, which is the Italian word for 'Return.' Let's do this again, but with a volunteer pointing to the phrases as they come in the music. [choose a volunteer and repeat. If most of class can do motions and follow the form, go on. If not, repeat with another volunteer leader.]
5. A composition that has a Ritornello is said to be in rondo form. Rondo is like the English term, round, and means that something keeps coming back around. [show visual of Rondo, ask students to memorize, then check for mastery].

Quadrant 3: How?

6. We can perform instruments along with the orchestra. [Choose a student to play the Ritornello on the temple blocks & teach, then choose students to play phrase B, C, etc. as indicated on the unpitched percussion chart.] Play with the recording a few times, then change players and repeat. Repeat until everyone has had a turn to play.
7. We can sound more like the orchestra if we play on instruments that have pitches. [Choose students to play pitched instruments as indicated on the Pitched Percussion chart, and practice as in number 6.
8. Practice playing with the recording several times, until most students are able to play in time with the orchestra. Stop and give help as needed.

Quadrant 4: What if?

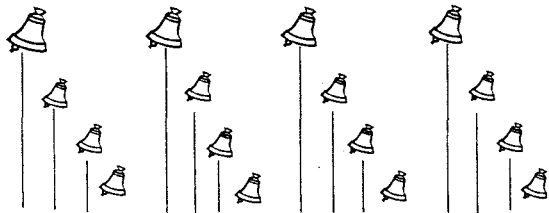
9. What if we played our version with a professional orchestra and we earned \$10 each group if we didn't make any mistakes? Take a dollar off for every mistake. How much would your group earn? Choose a partner group and divide up the instruments so that there is at least one person playing in every phrase. Perform for the rest of the class. Class raises fingers to indicate the performers' 'pay.'

Method of Evaluation: teacher continuously evaluates students motions, descriptions, instrument playing, and student evaluations of others' performance.

The Viennese Musical Clock

from Háy Janos by Kodály
page 1

Introduction



"Hammer" bells from high to low, two with right hand, two left.

R R L L R R L L R R L L R R L L
1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

The Viennese Musical Clock

from Háy Janos by Kodály
page 2

Phrase A: The Ritornello



Pat lap with hand indicated
& slide (on big bells).

R L R L R L R L R L R L
1 2 3-4 1 2 3-4

Pat lap to the beat with hand
indicated.

R L R L R L L L L L
1 2 3 4 5 6 7 8

Repeat above, but end with two right pats.

The Viennese Musical Clock

from Háy Janos by Kodály
page 3

Phrase B

Play pretend trumpet
and rock side to side.

1 2 3 4

Show 4 pitches stepping up with left hand
"judo chops" 4 stepping down with right hand.

1 & 2 & 3 & 4 &

Repeat
this line.

Clap on beats 1, 2, & 3, throw hands apart on beat 4.

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

The Viennese Musical Clock

from Háy Janos by Kodály
page 4

Phrase C



Pat lap and slide.

R L R L R L R L R L R L
1 2 3-4 1 2 3-4

Pat lap on beat. Pat lap & slide

R L R L L R L R L R L R L R L R L
1 2 3 4 1 2 3-4

Pound fist in other hand, extending 1 finger in m. 1, 2 fingers in
m. 2, etc. In m. 6, no fingers extended.

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4 5 2 3 4 6 2 3 4

The Viennese Musical Clock

from Háy Janos by Kodály
page 5

Phrase D

Play a pretend triangle on the beats of odd numbers.

1 2 3 4 5 6 7 8 (Repeat)

Left hand and arm move like a wave up on beats 1 & 2 and
down on beats 3 & 4.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

The Viennese Musical Clock

from Háy Janos by Kodály
page 6

Coda

"Hit" an imaginary gong on count 1 then ark hand and arm in a
big circle on counts 2, 3, & 4, as if pulling the sound out of the
gong. "Hit" the gong on all three counts of the last measure.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

Ritornello Temple Block Pattern

Fast: **3 1 4 1 3**

Slow: **3 1 3 1 3 1 3**

(Both patterns start and end on 3.)

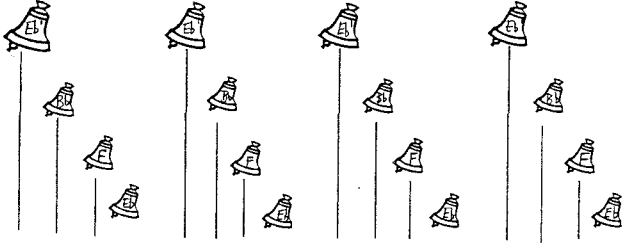
Rondo

a form in music in which one phrase,
called the *ritornello*,
keeps returning between phrases
of different music

The Viennese Musical Clock

from Hány János by Kodály
page 1

Introduction



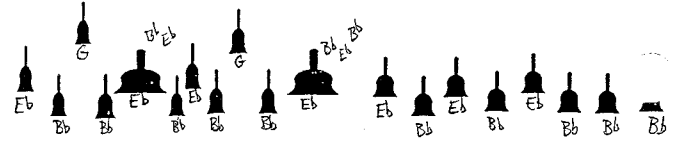
"Hammer" bells from high to low, two with right hand, two left.

R R L L R R L L R R L L R R L L
1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

The Viennese Musical Clock

from Hány János by Kodály
page 2

Phrase A: The Ritornello



Pat lap with hand indicated
& slide (on big bells).

Pat lap to the beat with hand indicated.

R L R L R L R L R L R L R L R L L L L
1 2 3-4 1 2 3-4 1 2 3 4 5 6 7 8

Repeat above, but end with two right pats.

The Viennese Musical Clock

from Hány János by Kodály
page 3

Phrase B

Play pretend trumpet and rock side to side.

Show 4 pitches stepping up with left hand "judo chops" 4 stepping down with right hand.

Repeat this line.

Eb	Eb	Eb	Eb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb	Bb
1	2	3	4	1	&	2	&	3	&	4	&				
△	△	△	△	△	△	△	△	△	△	△	△				

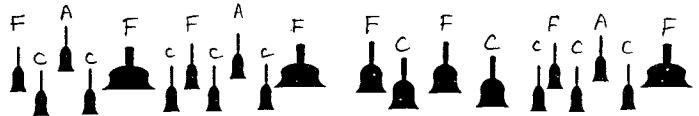
Clap on beats 1, 2, & 3, throw hands apart on beat 4.

1	2	3	4	2	2	3	4	3	2	3	4	4	2	3	4
△	△	△	△	△	△	△	△	△	△	△	△	△	△	△	△
Eb	Bb	Bb	Bb	Eb	Bb	Bb	Bb	Eb	Bb	Bb	Bb	Eb	Bb	Bb	Bb

The Viennese Musical Clock

from Hány János by Kodály
page 4

Phrase C



Pat lap and slide.

Pat lap on beat. Pat lap & slide

RLRLR LRLRLR R L R L LRLRLR
1 2 3-4 1 2 3-4 1 2 3 4 1 2 3-4

Pound fist in other hand, extending 1 finger in m. 1, 2 fingers in m. 2, etc. In m. 6, no fingers extended.

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4 5 2 3 4 6 2 3 4

The Viennese Musical Clock

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page 5

Phrase D

Play a pretend triangle on the beats of odd numbers.

1 2 3 4 5 6 7 8 (Repeat)
Eb Eb Eb Eb

Left hand and arm move like a wave up on beats 1 & 2 and down on beats 3 & 4.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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Coda

"Hit" an imaginary gong on count 1 then ark hand and arm in a big circle on counts 2, 3, & 4, as if pulling the sound out of the gong. "Hit" the gong on all three counts of the last measure.

* * * * *
1 2 3 4 1 2 3 4 1 2 3 4 1 2+3 ||

Viennese Musical Clock Visual Phrase Organizer for pitched instruments.