

## Information Sheet

### The Violin:

The instrument was invented in the early sixteenth century. It came from the medieval fiddle and was primarily used to accompany dancing. The most famous violin maker was Stradivari, who's instruments are claimed to be the best of their kind even today. Another important name is Niccolò Paganini, who was called "the devil's fiddler" because he played with such virtuosity and brought the technique to a new level.

The violin is a string instrument with four strings. The bow glides across a string to produce the sound. With the pegs, the violinist tunes the strings and while playing, presses a string onto the fingerboard to produce different pitches. The wooden body (or resonating box) amplifies the sound.

Paganini, Caprice 24: [https://www.youtube.com/watch?v=gpnIrE7\\_1YA](https://www.youtube.com/watch?v=gpnIrE7_1YA)

On the information sheet, there is a picture of a violin with a bow. The teacher tells the children about the instrument and its parts and the children write down the names as seen below. The teacher plays an audio example (Paganini Caprice 24 or a different one) and the children listen. While listening, the children can also imitate the violinist and pretend to play an "air violin". Especially for small children this can be fun.

If there is a real violin available, the children can gently try it out and make a sound by plucking a string or bowing it. They can also hear how it sounds to knock on the resonating box. It is important that the children learn to treat an instrument very respectfully because it is quite fragile.

### Johann Strauss Jr. (1825-1899):

Johann Strauss Jr. was an Austrian composer, very well known for his operettas (e.g. "Fledermaus"). He is also known as "The Waltz King", because he composed hundreds of waltzes, polkas and other dances to be performed at balls and concerts (e.g. Blue Danube Waltz).

"The Blue Danube" Op. 314: <https://www.youtube.com/watch?v=iOD2tvNuzig>

"Die Fledermaus": <https://www.youtube.com/watch?v=QROR4LioU-8>

### Waltz:

This is the main melody of the "Blue Danube Waltz". It has an alternative ending which only includes pitches the students have learned so far. Underneath, there is a percussion accompaniment. As an example, for the lower note (underneath the line) we could use the sound of stomping, for the upper one (above the line) clapping. The students continuously stomp and clap the beats of the 3/4-measure.

The students can sight read the melody before listening to the recording:

Clap the rhythm of the melody

Count the beats of each measure (1, 2, 3) while clapping the rhythm

Speak the rhythm with the syllables "da, da-a"

Sing the melody on a syllable like "doo" or "lo"  
Sing the names of the pitches (syllables) without the specific rhythm  
Speak the solfège-syllables (so, mi, la, do, re) in the printed rhythm  
Sing the solfège-syllables in the printed rhythm

### Polka:

This melody is a simple polka melody. The percussion accompaniment is continuous stomping and clapping the beats of the 2/4-measure (stomping the lower note and clapping the upper note). The students sight read this melody in the same manner as the waltz above.

The students can learn the dance and the teacher plays the melody, accompanied with C major and G major chords. (C C G G C C G C)

The polka is a traditional Austrian and Bavarian partner dance; a polka step can also be danced by oneself. The dance steps are: right left right (on 1 + 2), left right left (1 + 2). As this is a very lively dance, the steps are done bouncing, not only stepping. The steps can be done in place, sideways or forwards (seldom backwards).

In pairs, the partners hold each other's shoulders or shoulder blades and do the steps sideways. The legs are mirrored, which means one partner's left leg does the same as the other partner's right leg. Advanced dancers can turn around each other while dancing in a big circle in the room.

## **Exercise Sheet wm16a**

### Clap and Pat:

Below the music there are instructions when to clap or pat on the lap.

First speak the rhythm while the teacher counts the beat (1, 2, 3). ("da-a, da...")  
Clap and pat the rhythm as printed.

The students create their own sounds for this rhythm and write it underneath, either with words or by drawing symbols.

### Fill in and Sing:

The main target of this exercise is to name the pitches correctly. The note names of some of the pitches are printed already. The students fill in the missing note names.

After doing so, the students sing the melody:

Sing the pitches without the rhythm

Speak the rhythm

Sing the melody with the rhythm with a syllable, e.g. lo, doo

Sing the melody with the note names.

The melody is a variation of the "Blue Danube Waltz" by Johann Strauss. After singing the melody, the group can listen to the original piece. The students sing the melody again and the teacher asks in which measure this melody starts to differ from the original theme.

Original theme:

**Answer:** measure 7

### Clap and Stomp:

There are two lines with rhythms. For the first line we can use the sound of clapping, for the second stomping.

The students clap while the teacher counts the beat (1, 2, 3)

The students stomp while the teacher counts the beat

The teacher claps and stomps while the students count (accenting every first beat)

The students split into two groups, one group claps and the other stomps

Each student claps and stomps both lines as one exercise (reading and doing both rhythm lines)

## Exercise Sheet wm16b

### Missing Bar Lines:

There are two short pieces of music with bar lines missing. The students fill in the bar lines, according to the 3/4-time signature.

(Attention: The first of those exercises - **I** - consists of two voice parts; the bar lines should therefore go through both lines)

After doing so, the students sing the melodies:

- Clap the rhythm of the melody
- Count the beats of each measure (1, 2, 3) while clapping the rhythm
- Speak the rhythm with the syllables "da, da-a"
- Sing the melody on a syllable like "ooh" or "lo"
- Sing the names of the pitches (do, mi, so...) without the specific rhythm
- Speak the solfège-syllables (so, mi, la, do, re) in the printed rhythm
- Sing the solfège-syllables in the printed rhythm

### Change and Fill in:

The students change every half note into a quarter note by coloring the head. They fill in the missing quarter notes according to the syllables below.

**Answer**

do mi so la mi so mi do so mi la mi la so mi mi so do

### Correct the Errors:

In each measure one pitch name is incorrect. The students should cross out the errors and write the correct name underneath.

#### Answer:



## Exercise Sheet wm16c

### Board Game – “Do not get angry” (Mensch ärgere dich nicht)

This is a board game which can be played with 2 to 4 people (2 to 4 groups). It is similar to following games: Pachisi (Indian), Parqués (Colombian), Parcheesi and Trouble (American) and Ludo (England).

On this sheet, there is the board, which ideally would be printed on a bigger format. The game-pieces – to be cut out – could also be glued on magnets to allow playing this game on a wall making it possible for the entire class to watch; and a special dice, which should be cut out and glued together. (Glueing the model onto a wooden die makes it more stable.)

#### Rules:

Each player (group) has 4 game-pieces. Every group (of game-pieces) is named after a different pitch: Team do, mi, so and la. The 4 game-pieces start outside the cross – in the so-called outside area. They move along the cross and into the marked home row (for example D1, D2, D3, D4). The game pieces move in clockwise direction.

Each player throws the dice to decide who should go first. The player with the highest value goes first and the player on his/her right is next. The players proceed counter-clockwise.

#### The Dice:

**Treble clef:** This is the highest value. It moves game-pieces from outside the circle to the starting field – with the treble clef on it. If all the game-pieces have already left the starting field, you can move the game-piece to the next treble-clef-field on the playing area.

**Whole note:** Counts 4 – The players move 4 fields on the playing area.

**Dotted half note:** Counts 3 – The players move 3 fields on the playing area.

**Half note:** Counts 2 – The players move 2 fields on the playing area.

**Quarter note:** Counts 1 – The players move 1 field on the playing area.

**Quarter rest:** Counts zero – The players skips a turn.

**How to Get a Game Piece onto the Playing Area:**

When a player throws the dice for the first time, he or she has got three chances to get the treble clef on top of the dice, which allows them to move onto the starting field – just to the right of each outside area. The same player throws the dice a second time, to move the game-piece off the starting field. If a starting field is occupied by another player's game piece, this will be removed from the game onto the corresponding outside area as soon as the owner of the starting field moves his/her game piece onto it.

In case a player rolls another treble clef with the dice, he/she can move onto the next treble clef field. Each person/group rolling the treble clef sings all the notes on the different fields – starting with his/her own game-piece-note and continuing clockwise before moving his game – piece.

In case a player rolls a quarter rest, he/she can throw the dice a second time, because otherwise the starting field would still be occupied by their own game piece.

If the advance of a token ends on a **square occupied by an opponent's token**, the opponents token is returned to its owner's outside area.

**How to Get 4 Game-pieces Home:**

The players need to get their pieces into the 4 marked home-row (D1, D2, D3, D4,...). At the home-row a game-piece can't jump over another game-piece. Therefore it is necessary to fill the fields one after the other, so that the last game-piece reaches the home-field number 4.

## Exercise Sheet wm16d

**Compose a Waltz:**

Each student composes a waltz; the group can dance to those compositions.

On the sheet there is an example. The feeling of the waltz is a heavy accent on the one and very light second and third beat. This aspect should be expressed in this composition by having the same pitch on the second and third beat of every measure, as is seen in the example. Rests are also possible.

The students write eight measures, similar to the example. Don't forget the 3/4 time signature, the bar lines and the double bar line in the end.

When the students are finished, they sing their compositions using the note names ("do, mi..") or on any syllable (like "lo" or "doo dap dap").

The teacher can choose one composition or use one he/she has prepared and play it with a harmonic accompaniment. Here is what a harmonic accompaniment to the example on the exercise sheet could sound like.

The image shows a musical score for a piece titled 'WM 16'. It consists of three staves. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a quarter rest, a quarter note Bb4, and a quarter note A4. This sequence repeats, with the final measure ending on a quarter note G4. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. The accompaniment features a steady quarter-note bass line and chords in the right hand, primarily consisting of triads and dyads.

While the teacher plays, the children move with waltzing steps. On wm15ti it is described how to do corresponding steps across the room.

To become more acquainted with the proper waltz step, the students take a step forward with their right foot, followed by two light steps on the spot, then a step backwards with their left, followed by two light steps in place. The students can make the steps bigger or smaller in order to leave their spot. Also they can turn their body right or left (their front and back direction changes), so that they don't just dance in place but rather around the room.