LESSON PLAN #1 - Teacher’s Guide
“In the Hall of the Mountain King,”
from Peer Gynt Suite No. 1, op. 46 by Edvard Grieg

CONCEPT
Teaching awareness of the ways to vary a rhythm pattern, melody or theme.

OBJECTIVE
The student will be able to recognize a repeated melody and describe how the composer used tempo and dynamics to provide variety while repeating the melody.

NATIONAL STANDARDS
6. Listening to, analyzing, and describing music

PROCEDURE
1. Write the following rhythm on the board and have the students read and clap it.

   \[\text{\begin{tabular}{c|c|c|c|c|c|c}
   qr & qr & qr & q & qr & qr & qr & \hline
   qr & qr & qr & qr & qr & qr & \hline
   qr & qr & qr & qr & qr & \hline
   \end{tabular}}\]

2. Have pairs of students think of as many ways as they can to vary the performance of this rhythm. (Think~Pair~Share) Make a list of all the ideas on the board. Ideas might include the following:
- change the dynamics
  - try different dynamics for different parts of the rhythm eg. some parts soft, some loud
  - start the pattern softly, and gradually crescendo until it is loud at the end
  - start the pattern softly, crescendo, and then decrescendo, ending as softly as you started
- change the tempo
  - try a gradual accelerando
  - try an accelerando then a ritardando
- change the timbre of the body percussion used (or use found sounds)
  - try patting the \text{\begin{tabular}{c}
  \text{\begin{tabular}{c}
  qr
  \end{tabular}}\text{\begin{tabular}{c}
  qr
  \end{tabular}}
  \end{tabular}} and clapping the \text{\begin{tabular}{c}
  \text{\begin{tabular}{c}
  qr
  \end{tabular}}
  \end{tabular}}
  - clap all the \text{\begin{tabular}{c}
  \text{\begin{tabular}{c}
  qr
  \end{tabular}}
  \end{tabular}} and stamp on the \text{\begin{tabular}{c}
  \text{\begin{tabular}{c}
  qr
  \end{tabular}}
  \end{tabular}}
  - play the \text{\begin{tabular}{c}
  \text{\begin{tabular}{c}
  qr
  \end{tabular}}
  \end{tabular}} on the edge of a bucket, and the \text{\begin{tabular}{c}
  \text{\begin{tabular}{c}
  qr
  \end{tabular}}
  \end{tabular}} in the center
  - try clapping the entire rhythm the first time, then patting the entire rhythm
- create a melody or sing a melody using that rhythm
  - create a melody on barred instruments using that rhythm

3. Try out all the ways that your students suggest.

4. Teach this melody by rote, using a syllable such as loo or lai and then teach the words. Use a speaking voice for the words, “eyes, ears, mouth, nose.” Try doing this movement with the selection.

\[\text{Head and shoulders knees and toes, knees and toes, knees and toes.} \]

\[\text{Head and shoulders knees and toes, eyes, ears, mouth, nose.} \]

5. Give students a paper and pencil and have them number from 1-18. Listen to the selection and have them take notes on what they hear change in each repetition of the melody. Play the selection again, pausing to discuss the changes that the composer made in each section.
Edvard Grieg began composing during a time in Norway’s history when the Norwegian people were struggling to become an independent nation. Grieg was intensely proud of his country. Because of this he wrote music which aurally depicted the countryside of Norway, and often contained native folk melodies which were easily identifiable by the Norwegian people. This style of composition, known as nationalism, helped the Norwegian people find their own identity as a nation, and made Grieg both a national hero and one of Norway’s most loved composers.

His first piano teacher was his mother. At nine years of age, he began composing. When a famous Norwegian violinist and family friend noticed Grieg’s talent, he persuaded his parents to send him to the finest music school in Europe, The Leipzig Conservatory in Germany.

While there, Grieg battled many health problems and had difficulty accepting the discipline and rules of the conservatory. Still, he graduated with high marks, and began giving concerts all over Europe as a pianist where he befriended other significant composers of the day, including Franz Liszt, Peter Tchaikovsky, and Percy Grainger. On one such concert tour in Denmark, he met and later married his cousin, a singer. They had one child, a daughter, who died when she was only thirteen months old.

Grieg composed in a variety of styles and genres but many consider his most famous work to be the Piano Concerto in A minor, op. 16, which he wrote while on vacation in Denmark. Grieg was unable to hear its first performance because of a previously scheduled conducting commitment in Oslo, Norway. However, because other famous composers and performers, such as Percy Grainger, often performed the Concerto in their own concerts, Greig was able to hear many subsequent performances during his lifetime.

Grieg never strayed far from his beloved Norway, returning there each summer to compose. Much of his fame came later in life, while he was living and composing in a little cabin he built overlooking the Norwegian countryside and a beautiful fjord. His dedication to his country was evident in his music, and as a testament to his national popularity, nearly 40,000 people descended upon the small town in which he lived to attend his funeral.

About the Music

Morning, or Morning Mood, is one of several pieces Grieg wrote in 1876 for Peer Gynt, a play written by a famous Norwegian playwright, Henrik Ibsen who specifically asked Grieg to write music for the play’s premiere. Peer Gynt tells the story of Peer, a popular figure in Norwegian folklore known for his grand schemes and wanton ways. In the play, Peer wanders the desert, battling trolls and leading an irresponsible life. When he returns home, he finds little left of his former life and country. Morning is the first piece in Peer Gynt Suite No. 1, and is played when Peer wakes alone in the Arabian desert. The lilting 6/8 meter describes a fresh sunrise, rather than a dry desert, and reflects Peer’s happiness with his life and circumstances.

The Holberg Suite has been subtitled the Suite in Olden Style. It is a suite of five movements based on eighteenth century dance forms. Greig composed it in 1884 to celebrate the 200th anniversary of the birth of Danish-Norwegian playwright Ludvig Holberg. While not as famous as Peer Gynt, the Holberg Suite is its equal musically.
MUSICAL MOVEMENT GUIDE
“In the Hall of the Mountain King,”
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MATERIALS
None needed.

FORMATION
Students should sit in a line, facing the teacher.

MOVEMENT

PART ONE
0:00-1:59
Touch the head, shoulders, knees, toes, knees, toes, knees, toes.
Touch the head, shoulders, knees, toes, eyes, ears, mouth and nose.

This comprises the movement for most of the routine. As the music gets faster (accelerando) and louder (crescendo), the movement should get faster. Repeat this seventeen times (the movement will be performed eighteen times in total).

PART TWO
2:00-2:15
Clap hands and throw arms up into the air. Repeat.
Clap seven times.
Clap hands and throw arms up into the air. Repeat.
Clap seven times.
Roll hands over and over in front of the body.
Throw the hands into the air on the final chord.

Alternate Version 1 for Performance: Have your students face you in a line. If you have 18 students, start the movement with just one student. On each repetition of the theme, add one more student. On the 18th repetition, all 18 students would be performing the movements. This requires intense concentration by all the students. It is an excellent way to visually demonstrate that the same theme repeats 18 times, and it is a very visual way to show the increasing intensity.

Alternate Version 2 for Performance: Divide your performance group into three groups. Have group 1 perform the movement, then group 2, then group 3. Continue in this manner until the end of the selection.

Tennis Ball Variation: Have the students form a circle. Give each child a tennis ball.

Part One: Have the students bounce and catch the ball seven times, and on the eighth time pass the tennis ball to the person on their right. This pattern will be repeated 18 times.

Part Two:
Tap the ball and throw the arms up into the air (while holding the ball). Repeat.
Tap the ball seven times.
Tap the ball and throw the arms up into the air (while holding the ball). Repeat.
Tap the ball seven times.
Roll the hands over and over in front of the body (while holding the ball).
Toss the balls in the air on the final chord.

THINGS TO REMEMBER
• All steps and movements should be done to the beat of the music unless otherwise indicated.
• Concepts taught during this lesson are written in italics throughout the guide.
• Movement is demonstrated on the video that follows. It is often much easier to watch the video to learn the movement, than it is to decipher written directions.