



Tasmanian Symphony Orchestra

EDVARD GRIEG

Peer Gynt Suite No. I, Op. 46

I. Morning Mood

III. Anitra's Dance

IV. In the Hall of the Mountain King

Teacher Resource Booklet

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BACKGROUND

Peer Gynt Suite No. 1, Op. 46, composed in 1876, is one of the most famous pieces of music written by the Norwegian composer and pianist, Edvard Grieg (1843 – 1907). Edvard Grieg was, and is still, beloved by the Norwegian people. Grieg, who was from Scottish background, was greatly influenced by the folk tradition of his Norwegian people, recording their folk songs and using them in his work. Grieg is a true painter of sound, creating evocative music that captures a moment. He was pivotal in helping to develop a national identity in Norway and was paid a regular stipend (monetary allowance) by the Norwegian government, to write music. Grieg is known as a ‘national treasure’ of Norway.

TELL ME A STORY!

Peer Gynt Suite No.1, Op. 46 was composed to provide music for the dramatic play *Peer Gynt*. The play is in five acts, for performance in a theatre. The play was written by Henrik Ibsen, a leading playwright of the time. The music Grieg composed has become some of the most recognisable classical music ever created. Piano Concerto in A minor, Op. 16 is another famous and well-loved composition by Grieg.

Peer Gynt is classified as ‘Incidental Music’, as it was composed for a play. The play tells the story of the life journey of Peer Gynt - his adventures, his fall and rise, and his ongoing learning in life. Peer Gynt has become a folk hero in Scandinavian culture. Banjo Patterson’s ‘The Man from Snowy River’ and ‘Clancy of the Overflow’, are two examples of folk heroes in Australian culture. You could find other examples.

LEARNING INTENTIONS

1. Students will identify the role music can play in conveying and deepening the meaning of a story, causing the audience to relate to the action with richer and layered meaning and understanding.
(ACAMUR087; ACAMUR091)
2. Students will identify the main musical elements used in *Peer Gynt* Suite No.1: **tempo; dynamics; pitch - melody, ostinato; rhythm ostinato; tone colour/timbre** - making connections to their use in each piece, explaining why certain elements are effective.
(ACAMUM080; ACAMUM084; ACAMUM088)
3. Students will explore sound sources, both traditional instruments and found environmental sound-makers, selecting appropriate sounds to enhance their story-telling performance.
(ACAMUM086; ACAMUM090)

**i indicates opportunities for assessment, both formative and summative.

ACTIVITIES

1. What is the Meaning?

Listen to each of the three pieces –*Morning Mood*, *Anitra's Dance* and *In the Hall of the Mountain King*. The music adds layers of meaning to what is happening on stage, helping to create an emotional response in the audience.

- **What do you think is happening on the stage as the music is being played? What is happening to Peer Gynt? How is he feeling?
- **What does the music suggest? Listen carefully for the speed (**tempo**) and the volume (**dynamics**) and high or low-ness (**pitch**).
- **Create a mind map of your ideas, for each: *Morning Mood*, *Anitra's Dance*, *In the Hall of the Mountain King*. A mind map is a diagram used to visually organise ideas. It can take many different forms.
- Using this music and your own answers and comments, create your own story for your own hero. Don't forget to give them a suitable name!

2. What is a Suite?

Grieg used his incidental music from the play to create two musical collections called **suites**. They are known as *Peer Gynt Suite No.1, Op. 46* and *Peer Gynt Suite No. 2, Op. 55*. This enabled the music to be performed without the play. A **suite** (pronounced sweet) is an ordered group of short instrumental pieces. **Op.** stands for '**opus**' meaning the work number. '**Opus**' is a Latin word meaning 'work' or 'labour'. A composer's musical output is catalogued in chronological order of completion.

The order of the music in the suite is different to order of the play.

Play Order:

In the Hall of the Mountain King - Act 2

Morning Mood - Prelude to Act 4

Anitra's Dance - Act 4

Grieg's choice for Suite order:

Morning Mood - 1st movement

Anitra's Dance - 3rd movement

In the Hall of the Mountain King - 4th movement

- Why do you think Grieg chose to place his music in a different order to the play?
- What happens to the story if you change the order of the music?
- How would you arrange it? Why?

3. Music and Emotional Impact

Music has a great effect on the emotional impact of a story.

Have you seen a movie that has no music in it? The music is there, even if you haven't noticed it, helping the director convey the story.

On YouTube there are many clips of the same movie scene with a variety of different backing tracks. Explore these, watching them online and discuss your findings. To find these google "same scene, different music" and "how music can change a scene".

- What effect does each of the types of music have on the audience?
- What feelings/emotions might the music spark in the audience? joy, sadness, tension, anxiety etc?
- Does the music complement the action on the screen or detract from it, and which style of music works best?

The next time you see a movie, pay close attention to what's happening with the background music.

4. Musical Additions to a Story

Add musical sounds/effects/digital/recorded music to a story you have already written.

- Use the instruments and sound sources available to you.
Use found items too – e.g. scrunched paper, pressing down on rice in a container, scraped sounds. Explore what works for your story, then record it.
- **Encourage focussed listening, constructive criticism and discussion of what went well and why.

I. MORNING MOOD

LEARNING INTENTIONS

1. Students will describe the musical elements used in *Morning Mood*.
(ACAMUM080, 081; ACAMUR083;
ACAMUM084, 085; ACAMUR087;
ACAMUM088, 089; ACAMUR091)
2. Students will explore colour, learning about tint and shade, by painting a sunrise scene.
(ACAVAMI07; 108; ACAVAMI111; 112; ACAVAMI115)
3. Students will demonstrate an understanding of the **pentatonic scale**, investigating its 5 notes; they will improvise and learn to play the main theme of “*Morning Mood*”.
(ACAMUM080, 081, 082;
ACAMUM084, 085, 086;
ACAMUM088, 089, 090)

** indicates opportunities for assessment, both formative and summative.

ACTIVITIES

I. Listen to *Morning Mood*

Focus the students' listening on one element at a time. Play the piece in full or in snippets, depending on the specific focus and the listening skills of the students.

Texture: melody and chords; light orchestration to fuller orchestration

Dynamics (Volume): piano (soft) moving through to forte (loud)

Pitch: theme - the main recurring melody, basis for the composition; the use of melodic question and answer, pentatonic scale (5 note scale)

Tempo: unhurried – *tempo di pastorale* – in the speed of a country walk

Rhythm: the pulse – 2 counts per bar, each pulse divided by 3

Timbre (Tone Colour): solo instruments: explore using tuned percussion instruments.

- **Students can complete a listening sheet (an example is included at the end of this material). There are also many other examples available online. You may also record students' findings on a mind map. A mind map is a visual way to record information.

This may be a whole class activity with younger children or individual/pair work with older children. There are web-based options available too.

- **Students may wish to draw how the music makes them feel or what they imagine as they listen.
- Why do you think the music is getting louder?

The sun is rising.

The composer intends to build atmosphere and mood, describing the sun rising. The music is getting louder through the layering of instruments (**texture**) and the use of **dynamics** - crescendo (gradually becoming louder) and diminuendo (gradually becoming softer), or rise and fall.

- You may wish to teach the students some lyrics to sing along with the **melody**. Students could write their own lyrics.

e.g. *“Welcome the sun, we all welcome the sun
Come and wash us under your life-giving light energy.”*

2. Art lesson: Tint and Shade/Sunrise Painting

This activity may be introduced by showing the students some examples of paintings of sunrises sourced from the library or the internet.

Teach how the addition of white and black to a base colour changes the colour.

A *tint* is when white is added.

A *shade* is when black is added.

Fold a piece of A4 paper in half, then in half again. Once folded, fold in half again. Unfold.

There are 8 sections.

- a. Students paint the base colour in the top left box, making sure to paint a good part of the box.
- b. Next, using little by little white, increase the amount of white added to the colour and paint the next box, working across the top of the page.
The colour will become progressively lighter.
- c. Underneath, begin again by adding a little black and increase it in each box across the bottom of the page.
The colour will become progressively darker.

Develop this understanding through painting a sunrise scene.

- a. On your paper, in landscape orientation, by either tinting or shading, build up lines of colour from the bottom of the page to the top, painting across the page.
- b. When the lines of tint or shade are complete and all white covered on the paper, take a clean, wet paint brush to merge the edges of the lines into one another, creating a wash of colour. Let dry.
- c. Using black paper, cut out a silhouette scene.
- d. Stick on top of the dry background to complete your sunrise.

Play *Morning Mood* on repeat and use it as background music as you work.

Extension idea:

Listen to other orchestral pieces by different composers, which depict sunrises.

Compare musical elements.

- e.g. Ravel *Daphnis and Chloe* – Scene 3, Ballet and Suite No. 2
Haydn 'Sunrise' Quartet
Richard Strauss *Alpine* Symphony

3. Learn to Play the **Melody/Main Theme**.

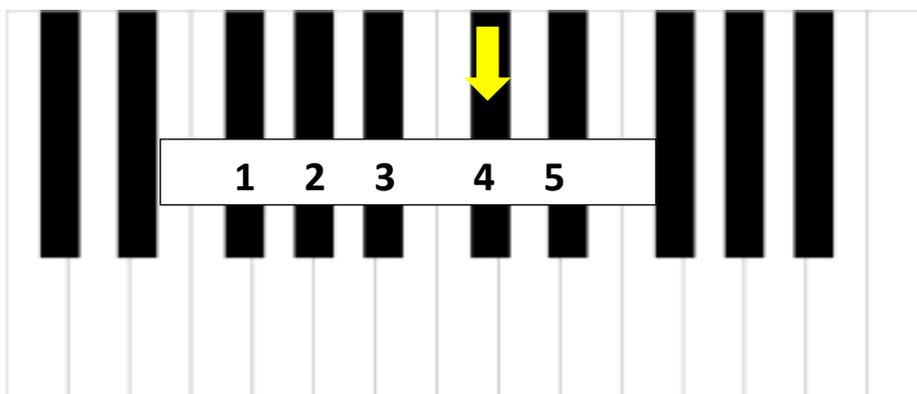
The main **melody/theme** in *Morning Mood* is **pentatonic**. A **pentatonic scale** is made up of 5 notes. These 5 notes here, are C, D, E, G, A or do, re, mi, so, la in **solfa** or **solfege**. The song *Do-Re-Mi* from *The Sound of Music* provides a fun introduction to **solfa**.

- Ask the students if they can work out, from its name, how many notes the **pentatonic scale** has?

A pentagon is a 5-sided shape – *penta* is the Greek word for 'five'.

Black notes on a keyboard provide an example of the **pentatonic scale**. The black notes are grouped in patterns of three, then two; three, then two - all the way up the keyboard.

The *Morning Mood* **melody/theme** is easy to play on these black notes.

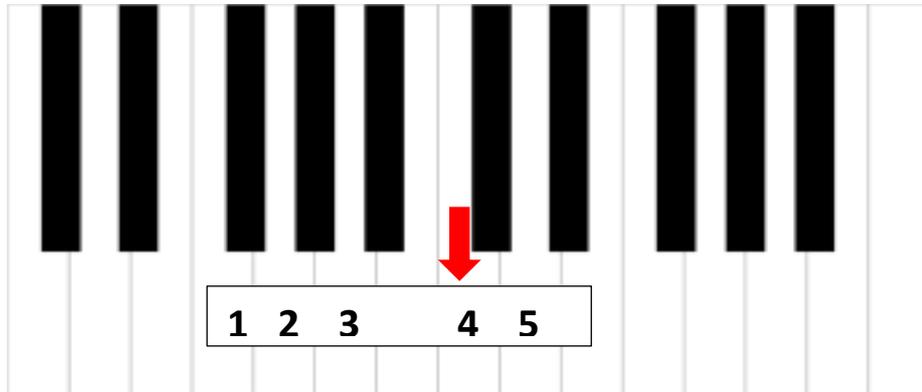


Start with:

4, 3, 2, 1, 2, 3,
4, 3, 2, 1, 2, 3, 2, 3
4, 3, 4, 5, 3, 5,
4, 3, 2, 1

You can play the tune on the white notes as well.

The pattern is the same, just starting on the next white note, down to the left.



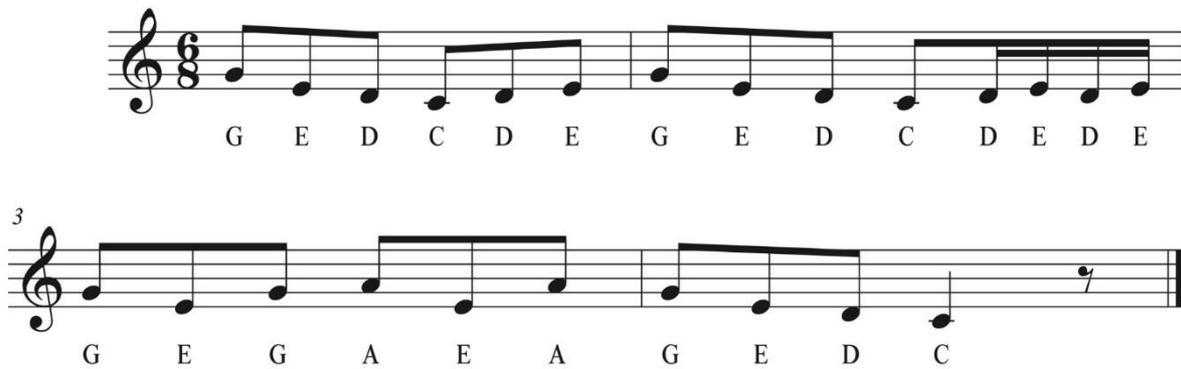
Start with:

4, 3, 2, 1, 2, 3,
4, 3, 2, 1, 2, 3, 2, 3
4, 3, 4, 5, 3, 5,
4, 3, 2, 1

**The melody can also be played in the key of C major, on any xylophone, glockenspiel, metallophone, marimba or Boomwhacker.

Start with:

G, E, D, C, D, E,
G, E, D, C, D, E, D, E
G, E, G, A, E, A,
G, E, D, C



**It is helpful to remove the F, B and high C bars of your barred instruments. This will make it easier to play, especially for younger students.

Extension ideas:

- The **pentatonic scale** is wonderful tool for **improvisation**.

Improvisation is the musical term for composing music, on the spot - freely, creatively and spontaneously making sound. The result will be satisfying, as all the notes of the **pentatonic scale** will blend together.

- ****Students compose their own pentatonic melody.**

Teacher may set a number limit of notes - 10 to 16.

Some students may wish to use more notes. Encourage them to listen closely and to think carefully about the sounds, aiming to create the most musically interesting combination to their ear.

Encourage inclusion of repetitive notes, ascending and descending phrases, use of **ostinato**.

- Use the **pentatonic scale**: C, D, E, G, A as a 'note row'.

How many variations using these 5 notes only once, can you create? Which one is your favourite?

Use this with your pentatonic tune as an **ostinato (repeating pattern)**. You may have more than one ostinato playing at a time.

- Use the coloured discs (found on page 9) as a visual way to alter the order. Have older students record their patterns on paper, playing their favourite order.

There can be a possible 120 variations! The mathematical way to work out the possible number of combinations is 5 Factorial or 5! for short. $1 \times 2 \times 3 \times 4 \times 5 = 120$

- ****Create a 'Morning Conversation', a question and an answer, between two of the instruments.**

Grieg creates his question and answer conversation between the flute and oboe. Choose two instruments from your selection and have a conversation - one instrument and then another.

If you wish to review the flute and oboe, members of the woodwind family, the Tasmanian Symphony Orchestra website has a helpful and user-friendly resource, *What is a Symphony Orchestra?* <https://www.tso.com.au/what-is-a-symphony-orchestra/>

You can click on the instrument images and hear each sound.

Add the song, or your own lyrics:

*"Welcome the sun, we all welcome the sun
Come and wash us under your life-giving light energy."*

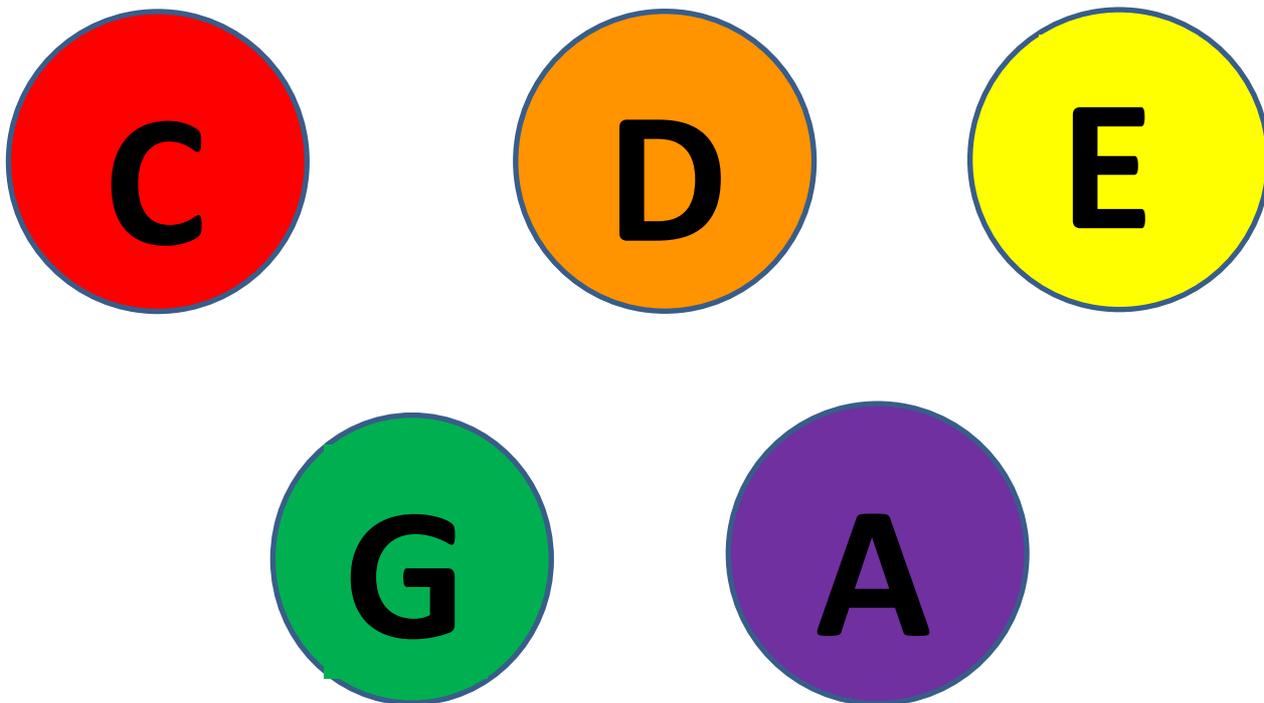
4. Sing Pentatonic Songs.

There are many songs that use the **pentatonic scale**. An internet search will give you options:

- Amazing Grace
- Swing Low, Sweet Chariot
- Ten in a Bed
- Mama don't 'Low
- Charlie Over the Ocean
- Amasee

Many have accompanying games or dances. Pentatonic songs are easy to sing - every culture in our planet has pentatonic songs.

These circles can be photocopied onto card and cut up to provide a visual aid for creating 'note rows'. The colours correspond to Boomwhacker colours.



Extension idea:

Movement with scarves to the orchestral music and/or your own pentatonic compositions.

Younger children especially love this activity. The **phrasing/musical line** and **melody** of "*Morning Mood*" lends itself beautifully to movement.

III. ANITRA'S DANCE

Grieg composed this music to accompany a dance during Ibsen's play *Peer Gynt*. The main character, Peer, has travelled to Africa, where he falls in love with Anitra, the daughter of a Chieftain. Anitra and her handmaidens dance for Peer and the others in the camp. However, Anitra doesn't feel the same about Peer and steals all his money, disappearing into the night, leaving him to find his own way home. Peer is left with no means to get home, and so becomes deranged. He eventually finds his way home, but as an old man.

LEARNING INTENTIONS

1. Students will learn about the **structure/form** of the dance through movement; they will consider how the music communicates the 'dance' to the audience.
(ACAMUM080; ACAMUR083; ACAMUM085; ACAMUM089)
2. Students will explore the use of untuned metal percussion (**tone colour/timbre**) and play along with *Anitra's Dance* using untuned metal percussion, demonstrating an understanding of a steady **pulse/beat**. Students will learn to conduct in 3/4 time.
(ACAMUM080; ACAMUM081; ACAMUR083; ACAMUM085; ACAMUM089)
3. Students will design and construct a 'box guitar' to explore the technique of 'pizzicato' (meaning *plucked* in Italian) on a stringed instrument; they will discover what sorts of sounds can be generated by certain materials, when combined.
(ACAMUM081; ACAMUM084; ACAMUM085; ACAMUM089; ACSSU020)

** indicates an opportunity for assessment, both formative and summative.

ACTIVITIES

I. *Anitra's Dance*

This movement is composed as a dance – “tempo di mazurka”. A *mazurka* is a Polish folk dance in triple metre, lively **tempo**.

Two Movement Options:

- A) **Students move freely to the music in a large space. Depending on the age and experience of the students, they can move around freely, thinking about and feeling the beat in their feet and bodies as they move.
- How do your movements reflect Anitra's character?

Remind the children that they need to move into their own space and away from other people. If you have a lot of space you may choose to use the floor as well. Provide firm guidelines for safety.

You may wish to use scarves, especially with younger children - always a fun choice for them.

- B) **Move to a structured dance which reinforces understanding of the **musical form/structure** of *Anitra's Dance*.

Anitra's Dance is in **Binary Form**.

Binary Form consists of an A section and then a B section. The melodies in each section are different and repeated throughout the piece.

There is a set movement for each section and is repeated each time that the melody is heard. The music is in 3/4 time – three plain crotchet beats to each bar. You will feel a strong pulse.

This structured movement is inspired by the work of John Feierabend and Peggy Lyman, who have devised movements that teach structure and relaxation using classical music. They call these movements “Move Its!”.

This “Move It!” is conducted in a standing, fixed position, making it practical for any sized space and is inclusive of each student.

The timings match the recording of *Anitra's Dance* provided on the TSO website for streaming.

Bar numbers have been included for each section. The count restarts with the new section.

It may be useful to count bars, when teaching the dance, saying 1, 2, 3 2, 2, 3
3, 2, 3 4, 2, 3 etc

Introduction

Circle arms down from above the head.

0:07 Bar 1 Bounce knees in time.

A section

0:12 Bar 5 Both hands to right side, tap fingers together percussively. Then take the right hand into two rising circles. Repeat.
The tap is at the same time as the triangle plays.
Repeat on the left side.

0:22 Bar 13 On each beat, starburst fingers alternatively in a square pattern.

0:27 Bar 17 Roll fingers upwards from waist to above head. Tap at the top. Lower both arms.

REPEAT

B section

0:51 Bar 1 Palms outward, both hands sweep from right to left 4 times, pushing out in a figure of 8.

0:57 Bar 5 With alternate hands, 'rain' down sparkly fingers in semicircular descending phrases.
This phrase is in question and answer style, which is highlighted by the used of alternate hands.

REPEAT

1:04 Bar 17 Bounce knees.

A section fragments

1:11 Bar 1 Section **A** movements: circular, rising circles on each side of the body.
As the music grows louder, increase the circle size to match the **dynamic** and **texture** change.
Add bounce of knees as you move.

1:38 Bar 20 Move hands as if you are wiping a wall - to match the smooth phrase. Both hands move together in same movement. Trace a figure of 8 on its side pushing away,
4 large movements
4 small and low movements as the phase is repeated more softly.

A section

1:48 **Bar 1** Repeat motions from section A, as above.

B section

2:13 **Bar 1** Repeat motions from section B, as above.

2:32 **Bar 17** Bounce knees.

A section fragments

2:36 **Bar 1** Section **A** movements: circular, rising circles on each side of the body.
As the music grows louder, increase the circle size to match the **dynamic**
and **texture** change.
Add bounce of knees as you move.

A section

3:10 **Bar 1** Repeat motions for **A** section for final time.

3:36 **Bar 22** Circle hands down to finish.

2. The Triangle, Tone Colour and Timbre

Exploration of untuned metal percussion and specifically the triangle. This is exploring the musical element of **tone colour/timbre**.

The triangle is a feature in *Anitra's Dance* - it is a member of the **percussion family**.

Investigate the **tone colour/timbre** and methods of playing a variety of untuned metal percussion e.g. finger cymbals, triangles, tambourines, bells, glockenspiels, metallophones chime bars. Are they shaken, scraped or struck? What different ways can you discover to play your instrument? Explore different colours of sound.

- ****Play** along with the track listening for the strongest beat. This will be the first beat of the bar. Play on this beat. If you are using tuned percussion, you can use the note 'A' in the **A** Section and it will sound in tune.
- Consider why this small instrument, the triangle, can be heard through the sound of the whole orchestra? Its **tone colour/timbre** – its metallic sound resonates at a frequency that causes it to be heard.

Tips for playing the Triangle

The best way to play a triangle is to hold the triangle gently in one hand and put the beater into the triangle and tap it lightly on the base. The **timbre/ tone colour** of the instrument will make it easy to hear. It doesn't need to be played loudly. Place the beater in the triangle at the top of it, to make a rolling sound. Practise these skills. It's trickier than you think!

3. Play a **Beat** Game.

A) **Decide with the students on which beats you would like the triangle to be played.

Count out loud to begin with, playing on the designated beat. 1 2**3**45678 etc

Then students will use their 'inner listening/hearing**' in their head, to play on the designated beat. This is the skill of 'audiation' - the ability to hear music internally.

Extend by adding two designated beats to be played etc. With older students, it is fun to work with 5 or 7 beats instead of the regular 8. If working in the irregular times signatures (e.g. 5/4 and 7/8), always begin with having the students play on beat 1. **1**234567 Students will instinctively want to add an 8th beat. This is a fun game which students will enjoy.

B) Listen to other pieces that have a prominent triangle part:

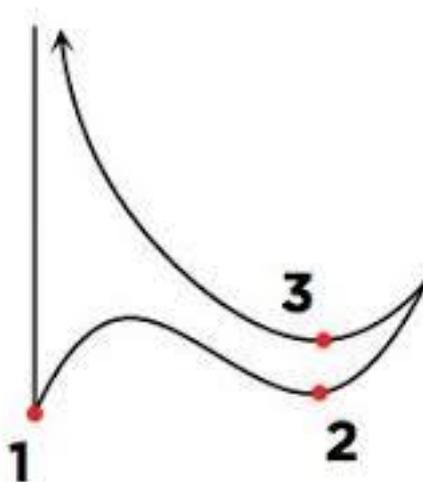
Liszt Piano Concerto No.1, Movement 3

Kodály *Viennese Musical Clock*

If you have composed **pentatonic melodies**, use a triangle to add an emphasis to the first beat of the bar. Use any other melody that your students are familiar with.

C) Students learn how to conduct in 3/4 time.

Always a fun activity – students can practise their understanding of a right-angled triangle too, and conduct along with the track.



Use your hand and then a pencil as the conductor's baton. The baton is used to enlarge the conductor's gestures so that the orchestra can clearly see what he/she is communicating to the musicians.

4. Make a 'Box Guitar'.

The composer uses 'pizzicato' throughout *Anitra's Dance*. This is the technique where string players pluck the strings of their instrument. 'Pizzicato' is 'pluck' in Italian.

Students can explore the properties of elastic bands in this activity. Make a collection of boxes: shoe boxes, boxes of every size, one per child. Provide a collection of good elastic bands, ones of various sizes and thickness.

If using a shoe box, cut a circle out of the lid, as you would see on a guitar. Put the lid back on the box. You can just place elastic bands around the box too, without the need for a guitar shape. Place a number of rubbers bands around the box, landscape orientation, like strings on a guitar. Alternatively you could use kitchen cooking pans.

Does the material the guitar is it is made out of change its sound?

- Pluck these strings with just the forefinger, as violinists would.
Watch the bands as you pluck them.
What happens to them? Observe and listen to the sounds and vibrations.
Does that sound have a **pitch** – a definite highness or lowness?
What happens with a smaller box? A higher sound is produced.
What happens with a larger box? A lower sound is produced.
- Cardboard vs metal tin? Describe the different **tone colour/timbre**; does it sound louder? Why? Metal reflects the sound more efficiently than card, which absorbs it.
- After some of the box playing has been observed and listened to, ask the children to make predictions.
What kind of sound will each different box make?
Does the width of band make a difference to the sound?
- Use your homemade instruments to play along with the track, on the beat.

**For a challenge with the lively tempo of the dance, play along with an improvised rhythm or an invented rhythmic ostinato.

IV. IN THE HALL OF THE MOUNTAIN KING

In Ibsen's play, *Peer Gynt*, Grieg's movement *In the Hall of the Mountain King* accompanies and describes Peer's escape, after he insults the daughter of the Troll King - the Mountain King. The Trolls are angry and offended. They chase him and Peer flees for his life.

It is a short piece, around 3 minutes long, which makes it easy to listen to many times. Students - especially younger ones - will want to move to the music. The orchestration is very exciting and dramatic. Give students that opportunity to move, and they will become increasingly engaged with the music. It is one of the most recognisable classical melodies ever composed, found regularly in orchestral repertoire and in many movies and advertisements.

LEARNING INTENTIONS

1. Students will become familiar with the melody of *In the Hall of the Mountain King*, listening carefully for repetition of the **main melody/theme**. This is a **melodic ostinato**. An **ostinato** is a repeating pattern, **rhythmic** and/or **melodic**. *Ostinato* in Italian means 'stubborn'. Students will practise recognising, playing and reading rhythmic elements: crotchet/quarter note (taa); quavers/eighth note (ti-ti) and crotchet/quarter note rest (zaa). (ACAMUM080; ACAMUR083; ACAMUM084; ACAMUM085; ACAMUM088; ACAMUM089)
2. Students will use main musical elements to describe what is happening musically in the piece and incorporate this investigation into their own compositions. (ACAMUR083; ACAMUM085; ACAMUM086; ACAMUM090)
3. Students will improvise, then compose **ostinatos**, both **melodic** and **rhythmic**. With their **rhythmic ostinatos**, students will layer them, one after another, to build a richer instrumental texture. Students will have the opportunity to conduct the class, controlling entry of **ostinatos**, **dynamics** (volume) and **tempo** (speed). (ACAMUM080; ACAMUM081; ACAMUM085; ACAMUM086; ACAMUM088; ACAMUM089)

**Indicate formative or summative assessment opportunities.

ACTIVITIES

1. Discuss how music can tell a story.
Which musical elements does Grieg focus on to tell this story in music?
2. Give students an opportunity to move to the music - they will want to! Younger children may especially enjoy moving to the music. Remember to remind them about boundaries when moving. The ending is very fast and dramatic. Encouraging students to stand still and move their upper bodies for the ending, is an option.
3. **Listen to *In the Hall of the Mountain King*. What do students notice about the piece? Observe and listen to how the composer uses particular musical elements to build tension and drama.

- Increasing in volume (**dynamics**) and speed (**tempo**); denser **texture** in **orchestration**. The music starts low in **pitch** and quietly; more instruments are added - the pitch rises and the music gets quicker and louder to a very dramatic ending.
- **There is one main **melody**.
- **How many times do you hear the melody? 18 times.
Have the students keep tally marks as they count i.e. IIII then a \ over it for 5. They will run out of fingers! Give them several opportunities to check their work. This little activity encourages students to focus intensely.
- Discuss the effect of the **orchestration/dynamics/tempo** upon the audience.
- You may wish to record students' findings in a Listening Record or Graphic Organiser, similar to the one included with this programme.
- Watch the piece online. There are many options: graphic, moving scores; cartoons; listening maps. Students especially enjoy viewing graphic moving scores - this reinforces their understanding of ostinato, orchestration/texture and basic score reading skills.
- Students can learn some words/**lyrics** and sing along with the melody

*"We are scary, horrid trolls, horrid trolls, horrid trolls
We are scary, horrid trolls and now we're after you."*

(by Carolyn Cross)

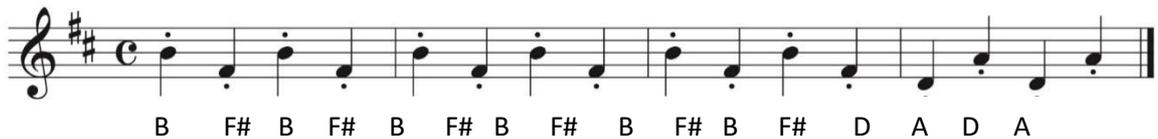
Compose your own **lyrics.

4. **Play along with the music.

Students play an untuned instrument on the first beat of each bar. The sign above the music is an **accent** (louder on these notes, accent them).



Students can play the **ostinato below throughout, if you have tuned percussion with F#'s. Replace the F with the F# on barred instruments (xylophones and metallophones). The dots above and below the notes mean to play **staccato** (short and detached). On stringed instruments this often means to play **pizzicato** (plucked).



5. Discuss the definition of **ostinato**. It is a repeating pattern, melodic or rhythmic. Ostinato is Italian for 'stubborn'.

Encourage students to **improvise** ostinatos to a simple beat at first. Clap out a beat and encourage the students to tap or play along using varying rhythms. This is a form of improvisation. Develop this further by improvising rhythms to known songs, especially if students are new to improvisation. Simple well-known songs are a great option.

Improvisation - students spontaneously create, extend or vary musical ideas.

Half the class sings, whilst the other half improvises their ostinatos. Swap over. To extend students, they could sing whilst performing their ostinato. Confident students can perform **solo (by themselves).

6. *In the Hall of the Mountain King* uses **melodic ostinato** - the **main melody/theme** is a repeating pattern.

- Use the **pentatonic scale** – C, D, E, G, A to improvise a short 8 beat melodic pattern. Count to 8, then all have a go at the same time (depending on class size), or in small groups. Encourage students to listen closely as they create/play their improvisation.
- Model an improvisation for the students, then let them explore possibilities.
**You may wish to have the students notate (write it down) it, as a permanent record of their work.
- You may also like to keep a video record for assessment.

7. **Take the **rhythm** from the **ostinato** and practise it simply as a **rhythmic ostinato**, using untuned percussion.

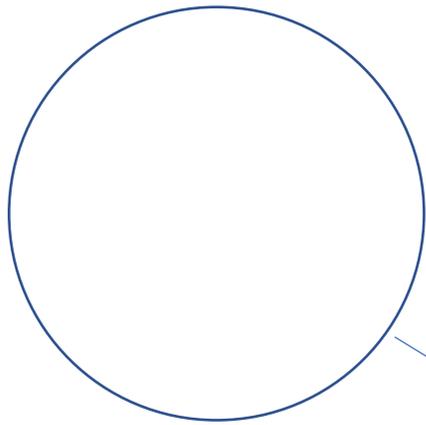


8. **Conductor for a Day!

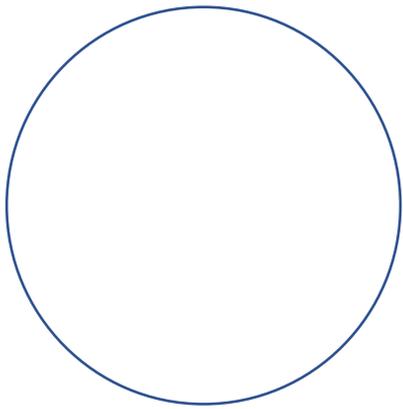
Students will take turns being the conductor for the class orchestra.

- Begin by showing students some brief excerpts of conductors at work. Choose both male and female conductors. There are many examples to choose from online.
- Choose what the 'orchestra' will play - ostinato work or the rhythmic theme.
- Conductor may choose to use a 'baton' – they could use a pencil – and/or their hands. Remind the students that a conductor doesn't use words – he/she uses hand/eye and facial gestures/body language to communicate with the musicians.
- The conductor can point to/'bring in' particular individuals playing their instruments or small groups. The conductor will keep time with their hands', increasing in speed and volume. The class should follow his/her lead.
- Talk about what happens if the orchestra is out of time with each other.
How will the orchestra stay together?
How do we fix the problem?
What skills do musicians need to draw upon to improve their 'ensemble' playing?

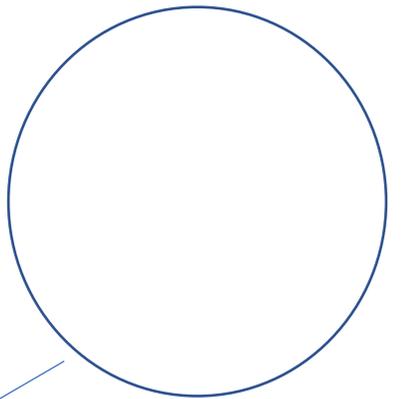
The French word '**ensemble**' means 'together'. The conductor will keep a steady beat and each member of the orchestra needs to try to keep watching the conductor, and listen intently, moment to moment, to himself/herself and all the players of the ensemble/orchestra.



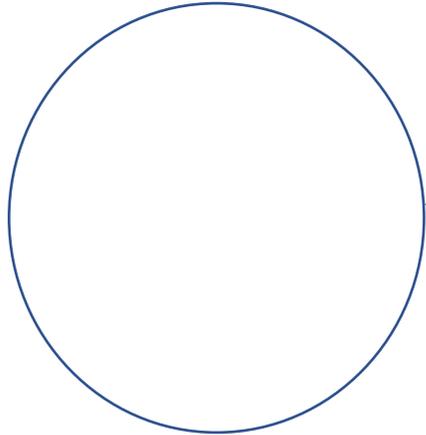
Dynamics?



Instruments?



How much did you like the music?

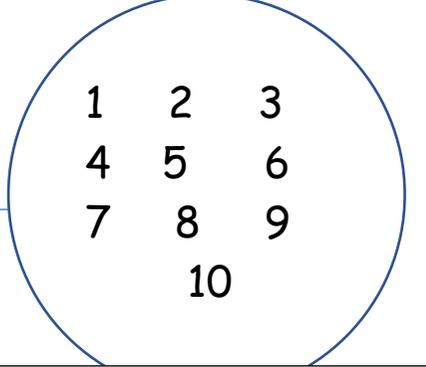


Music: _____

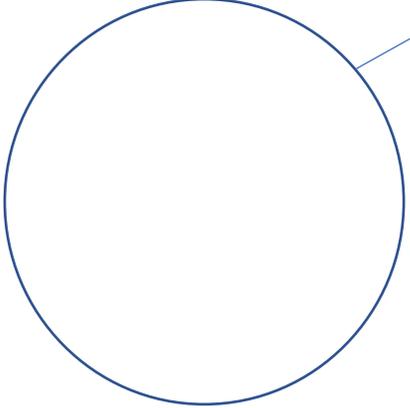
Composer: _____

Date composed: _____

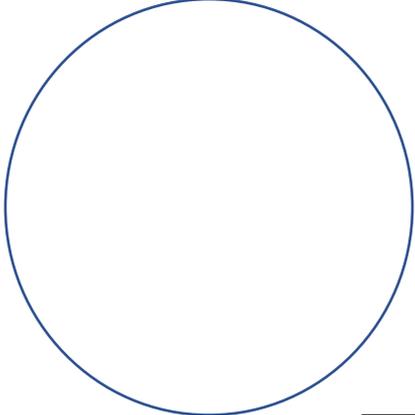
Genre: _____



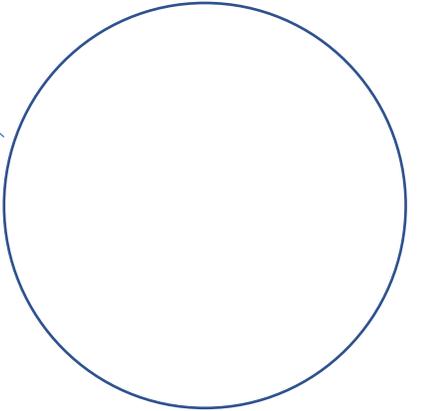
Circle the number to show how much you liked the music.



Tempo?



Genre? Style?



Name: _____ Class: _____

Listening Record

Date: _____

Title: _____

Composer: _____

Notes: _____

Date: _____

Title: _____

Composer: _____

Notes: _____

Date: _____

Title: _____

Composer: _____

Notes: _____

Date: _____

Title: _____

Composer: _____

Notes: _____

NATIONAL CURRICULUM FOR MUSIC ASSESSMENT OUTCOMES

CONTENT AND ACHIEVEMENT DESCRIPTIONS	F-2	3-4	5-6
AURAL SKILLS	<p>ACAMUM080</p> <p>Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084</p> <p>Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088</p> <p>Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
PERFORM	<p>ACAMUM081</p> <p>Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p>ACAMUM085</p> <p>Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p>ACAMUM089</p> <p>Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>
COMPOSE	<p>ACAMUM082</p> <p>Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086</p> <p>Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090</p> <p>Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>
LISTENING (context and purpose)	<p>ACAMUR083</p> <p>Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR087</p> <p>Identify intended purposes and meanings as they listen to music, using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR091</p> <p>Explain how elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including music of Aboriginal and Torres Strait Islander peoples.</p>