**Listening and Responding – Turn on Your Ears**

“In the Hall of the Mountain King” by Edvard Grieg

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| **Learning Contexts:**  Perceptivelistening, exploring the elements of music (Music literacies), Programme Music; Dance | |
| **YEAR/S:** 1-3 | **DURATION:** 4 – 8 sessions |
| **CURRICULUM LEVEL:** Level Two | |

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| [***Values***](http://artsonline2.tki.org.nz/ecurriculum/curriculum/values.php) ***highlighted in this unit*** | ***How will these values be encouraged?*** |
| **Excellence** | Striving to do their best by listening carefully to all instructions and aiming for their best work. |
| **Innovation, inquiry and curiosity** | Constantly reflecting on how they can improve their creative work. Asking meaningful questions. |
| **Diversity** | Students of all abilities and backgrounds can engage together using the language of music |
| **Equity** | All having opportunities to participate to the best of their ability |
| **Community and participation** | Joining in all activities and working collaboratively to create soundscapes and/ or dance. |
| **Care for the environment** | Appropriate use of instruments |
| **Integrity** | Sharing resources and ideas openly |

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| [***Key Competencies***](http://artsonline2.tki.org.nz/ecurriculum/curriculum/key_competencies.php) ***highlighted in this unit*** | ***How will these competencies be encouraged?*** |
| **Managing self** | Focusing on instructions, being prepared to offer ideas. Showing enthusiasm and commitment. |
| **Relating to others** | Interacting sensibly with other children, being prepared to listen and accept others’ ideas. |
| **Participating and contributing** | Active participation in all activities. Contributing ideas confidently. |
| **Thinking** | Drawing on previous learning, incorporating new ideas. Thinking creatively. |
| **Using language, symbols and texts** | Understanding some of the language of music and transferring that knowledge to practical work. |

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| [***Achievement Objectives***](http://artsonline2.tki.org.nz/ecurriculum/music/ao.php) ***highlighted in this unit*** |
| **Understanding Music – Sound Arts in Context (UC)** |
| **Developing Practical Knowledge in Music – Sound Arts (PK)** |
| **Communicating and Interpreting in Music – Sound Arts (CI)** |
| **Developing Ideas in Music – Sound Arts (DI)** |

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| **Learning Outcomes** |
| In this unit the children will develop the ability to:   * Identify, describe and respond to musical elements. (PK) * Describe the features of music from different contexts. (UC, PK) * Share personal responses to live and recorded music. (UC, PK, CI) * Express their understanding of music through rhythmic movement. (CI, DI) * Play in time with the beat. (PK) * Play a rhythmic pattern when others around them are playing a different pattern. (PK) |
| **Information** |
| This piece has a story to tell. It describes the wild dancing of the trolls and goblins in the grand hall of the Troll King as they chase Peer Gynt, who finally manages to escape. It was composed by a Norwegian composer, [Edvard Grieg](http://www.mnc.net/norway/EHG.htm), and is part of a suite of pieces that help to tell the story of Peer Gynt. For more information check out the following links:  [Favourite classical composers](http://www.favorite-classical-composers.com/peer-gynt-suite.html#axzz1OT8Gk3el)  [Classics for kids](http://www.classicsforkids.com/shows/showdesc.asp?id=106)  View and read the descriptions of learning for this unit in the music-sound arts exemplar on TKI [Exploring Rhythm](http://www.tki.org.nz/r/assessment/exemplars/arts/music/mu_1a_e.php). This exemplar will give you lots of information about some of the learning experiences described in this unit. |
| **Resources** |
| “In the Hall of the Mountain King”  Additional examples (all available on [iTunes](http://www.apple.com/itunes/))   * In the Hall of the Mountain King - The Marimba Belles * In the Hall of the Mountain King - Alvino Ray and his orchestra * In the Hall of the Mountain King - from the soundtrack to The Social Network by Trent Reznor and Atticus Ross   YouTube [video](http://www.youtube.com/watch?v=dRpzxKsSEZg) example.  A selection of [untuned percussion](http://www.music.vt.edu/musicdictionary/textu/Untunedpercussion.html) instruments.  [Digistore L2536 Sound](http://digistore.tki.org.nz/ec/viewMetadata.action?id=L2536&q=&topic=Musical%20instruments&start=0&sort=relevance&v=text&field=title&field=keyword.text&field=description&field=id&field=topics.all.text&field=text.all&contenttype=all&contenttype=%22Interacti) (log in required) resource.  A copy of E.H. Grieg’s picture book - Peer Gynt ISBN 0 7232 1784 X |
| **Games and Starters** |
| **Hot or cold detective (identifying changing dynamics)**  An object is hidden in the classroom while one child is out of the room. The child comes back into the room to search for the object. The others clap (or play an untuned percussion instrument) to show whether the “detective” is getting closer or not. Louder clapping or playing means getting closer; softer clapping or playing means the “detective” is getting further away.  **Build a warm-up (developing a feeling for the beat)**  Find a piece of music with a strong pulse in four/four time. For example, Invercargill March To begin with, the children copy the body percussion action of the leader changing randomly when the leader changes. The leader then asks four children to choose their favourite action and puts these actions together in a sequence, e.g. eight thigh pats, eight finger clicks, eight cheek slaps and eight foot stamps. Reduce to four of each, two of each and then one of each.  **Follow the finger (exploring pitch)**  The children respond with their voices (singing or humming up and down) following a conductor’s finger drawing in the air).  **Join the dots (exploring pitch)**  Draw a dot on the page. Draw another dot some distance away from the first. Ask a child to join the dots with a straight, curvy or wiggly line. The class then sings or hums the line, making their voice go up and down to match the shape of the line. One child can conduct, following the line. Next time you or they draw the two dots, ask the children whether they will begin singing higher or lower (or maybe the same) as they will end.  **You play, I’ll dance, You dance, I’ll play (creative movement)**  The children work in pairs. One child plays an instrument and their partner moves in a way that reflects the music. Then one child moves expressively while the other plays an instrument to interpret or reflect their partner’s music. The children may want to have a few different instruments at their disposal. |

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| **Learning experiences** |
| Preparation for listening  An orchestra is playing this piece of music. Talk with the children about what they might expect to hear. For more information about instruments of the orchestra follow these links:  [San Francisco Symphony Kids](http://www.sfskids.org/templates/instorchframe.asp?pageid=3)  [Dallas Symphony Orchestra Kids](http://www.dsokids.com/listen/instrumentlist.aspx)  [Philharmonia Orchestra-The Sound Exchange](http://www.philharmonia.co.uk/thesoundexchange/the_orchestra/)  [Webquest on Instruments of the Orchestra](http://lk034.k12.sd.us/music%20web/Title%20Page.htm)  There are many pieces of music that tell a story. Without telling them anything about this piece, have them close their eyes, listen to the music and use their imaginations to tell you what they think would be happening in a movie if this was the music being played.  Discuss what it is about the music that helps them tell their story (encourage discussion of the [elements of music](http://artsonline2.tki.org.nz/ecurriculum/music/glossary.php), e.g. the music starts slow, low, and soft; gets faster, higher and louder; different instruments create different effects, or changes in timbre).  When they have shared their stories (and perhaps illustrated them in a comic strip format) tell them the story or read to them from the picture book, drawing attention to the section this music is about.  Ideas for activities   * Discuss the melody with the children. *What do you notice about the tune? Does it stay the same all the way through? When does it change?* (The melody is played on low-sounding instruments and then on higher sounding instruments, which creates changes in tome colour and pitch; it starts slowly and then gets faster which is a change in tempo; at the climax, the tune suddenly stops and there are big chords with crashing cymbals, then another snippet of the tune, then loud drums and cymbals again). * Discuss what the composer does to make the music get exciting. (He adds instruments, makes it louder, faster, adds cymbal crashes) * Ask the children to identify the instruments they can hear. Show [pictures of the different instruments:](http://library.thinkquest.org/2791/PSOPNSCR.htm) * Pat knees to the beat of the music as it changes. * Try putting children’s names to the rhythm of the melody.        * + Clap the rhythm; try playing the rhythm on another part of the body.   + Add different rhythms, e.g. mountain king, bad trolls, running.   + Try playing the different rhythms on untuned percussion instruments. Encourage the children to start softly and get louder to foster an understanding of dynamics and to start slowly and get faster to understand tempo changes. Children will automatically get faster as they get louder - try encouraging them to play soft and fast then loud and slow as a way of contrasting. Use cards with the words and Italian terms on them (e.g. p = piano = soft, f = forte = loud, crescendo = getting gradually louder, accelerando = getting faster) Click [here](http://www.learn-theory-music.com/italian-musical-terms.html) for other useful Italian terms.   + For older children, assign a rhythm to an instrument category (e.g. their names on wooden instruments, “mountain king” on skins, “bad trolls” on shakers, and “running” on metal). Layer each group in. * Listen to some different versions of “In the Hall of the Mountain King”. Ask the children to talk about the differences in terms of the music elements, style and instrumentation. In what contexts might they hear these versions? * Get children to move to the music - begin “asleep” and encourage them to uncurl, grow taller and move responsively as the music changes. * Children create their own troll dance with consideration of the dance elements of body, space, time, energy, and relationships. * Children take a favourite story/ fairytale and [create a soundscape](file:///C:\ttp\::artsonline2.tki.org.nz:resources:lessons:music:soundscape:index_e.php) to reflect it. |

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| **Assessment** |
| Discussing music with the children and observing their responses to music is likely to provide the most useful assessment information.  **Identify, describe and respond to musical elements (PK)**   * How well can the children identify and talk about the elements of music using appropriate music vocabulary? * Does their creative work reflect an understanding of the elements of music?   **Describe the features of music from different contexts (UC, PK)**   * How well can the children describe the differences between the versions of the piece using musical language? * How well can theydiscuss the different purposes of music in a range of contexts?   **Share personal responses to live and recorded music (UC, PK, CI)**   * How well can the children use appropriate music vocabulary to discuss their responses to the different styles of music? * Can they make observations about the playing techniques of the musicians and other performance aspects?   **Play in time with the beat (PK)**   * Can the children keep a steady beat using body percussion and untuned percussion?   **Play a rhythmic pattern when others around them are playing a different pattern (PK)**   * Are the children able to sustain their rhythmic pattern against others?   **Express their interpretation of music through rhythmic and expressive movement (CI, DI)**   * Do the children move in a way that reflects the music and their own feelings? |