



**Introduction to Music Unit for grades 3–5 using  
“In the Hall of the Mountain King” from Peer Gynt  
by Edvard Grieg  
Dr. Kay Edwards, Miami University**

**Unit Length**

There are 3 lessons in this unit for grades 3–5. Lesson plans are designed for class periods of approximately 40-45 minutes. Teachers will need to adapt the lesson plans to fit their school resources and the individual needs of their students.

**Lesson Use**

The 3 lessons are designed primarily for use by general music teachers, however, portions of the lessons could be used by classroom teachers or homeschool teachers with limited music background as well.

**Standards**

**National Core Music Standard – Artistic Process #1: Creating**

Anchor Standard – Imagine

Objectives:

- Lesson 2

Anchor Standard - Plan and Make

Objectives:

- Lesson 2

Anchor Standard - Evaluate and Refine

Anchor Standard - Present

Objectives:

- Lesson 2

**National Core Music Standard – Artistic Process #2: Performing**

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- Lesson 1
- Lesson 2
- Lesson 3

Anchor Standard – Interpret

Objectives:

- Lesson 3 (extension)



Anchor Standard - Rehearse, Evaluate, and Refine

Objectives:

- Lesson 2

Anchor Standard – Present

Objectives:

- Lesson 2

### **National Core Music Standard – Artistic Process #3: Responding**

Anchor Standard – Select

Anchor Standard – Analyze

Anchor Standard – Interpret

Anchor Standard – Evaluate

### **National Core Music Standard – Artistic Process #4: Connecting**

Anchor Standard - Connect #10

Anchor Standard - Connect #11

[The Ohio Standards for Music](#) are indicated on each lesson also. Music teachers in other states can easily match their standards to those in this Unit. The 3 lessons combined address all of the 5 Ohio Content Standards. [Note: New standards are currently being developed in 2012–13 by the Ohio Department of Education]

### **Multiple Intelligences**

The lessons facilitate musical, bodily-kinesthetic, verbal-linguistic, logical-mathematical, interpersonal, and intrapersonal intelligence, 6 of the 7 intelligences originally identified by Howard Gardner. Since this applies to the totality of the 3 lessons, these intelligences are not listed separately on the lesson plans.

### **Critical Thinking Skills**

The lessons provide observable, measurable verbs from Bloom’s Taxonomy of thinking skills. It is often left up to the teacher to assess these skills in an age-appropriate and practical way suiting the class.



## Overview

Conceptual Learning and Objectives/Outcomes (that is, student learning outcomes) are indicated on each lesson. Over the 3 lessons, the Concept Areas of Beat/Tempo, Rhythm, Melody, Expressive Qualities, Form, and Tone Color are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, Creating, Notating/Reading, Evaluating, and Relating music to other subject areas.

The lessons for “In the Hall of the Mountain King” for grades 3–5 are:

**Lesson #1: [Rhythm and Phrase Pass-Off!](#)**

**Lesson #2: [Playing Percussion Scores](#)**

**Lesson #3: [Combining Beat and Rhythm](#)**

## Prior Knowledge

No prior knowledge on the part of the student is needed, although it is helpful to have had these experiences: keeping a steady beat and moving to it; being able to echo *clap* and echo *walk* rhythms; being able to read rhythms that use a quarter note (ta), pair of eighth-notes (ti-ti), half note (ta-a), sixteenth notes (ti-ki-ti-ki or ti-ri-ti-ri), quarter rest and eighth rest; crescendo; experience with acting out a story; or experience playing non-pitched percussion instruments. (Optional: knowing how to play B and A on the soprano recorder)

## Materials and Equipment

Each lesson indicates the required materials and equipment. Whenever playing a recording, it is important to have a high-quality sound system and use a high-quality recording. [The Classics for Kids CD](#) or [website with free Naxos audio files](#) are very helpful in this regard, but your playback equipment is equally important. It should be better than that from a typical computer’s speakers. *Special Note: Any indications for the recording time (minutes:seconds) may vary slightly on different playback systems.*

## Instructional Plans (Lesson Plans)

Each lesson plan has been designed specifically for the grade 3–5 age group, although music teachers may have to adapt portions of each plan. All of the plans have been “teacher-tested” (or are currently being tested) and are easy-to-follow, set up in a format similar to many music series textbooks. Step-by-step guidelines are given under the “Sequence” portion of each lesson.



### **Supplementary Materials**

Some lessons include a listening map or other teacher resources. By clicking on the highlighted, underlined link at that point of the lesson plan, you can read the handout with Adobe Acrobat Reader and print it out for use in your classroom. You may wish to make an overhead transparency, PowerPoint or SmartBoard slide, in addition to student copies.

### **Assessment/Evaluation**

Assessment strategies are included with each lesson. Simple rubrics tied to the specific objective/outcome of each lesson are included. Teachers may find it helpful to collect assessment on individual students over *longer periods of time*, assessing perhaps 8 students during each class, or whatever is practical to maximize instructional time for children to be actively involved. Teachers may also further develop the assessment strategies given to include more specific rubrics that fit their district music curricula or other guidelines.

### **Extensions**

Each lesson includes optional strategies for extending the lesson either that same day or on a separate day. Teachers may devise their own lesson extensions as they take advantage of the “teachable moments” that occur in their classrooms!



RHYTHM (Rhythm Patterns); FORM (Phrase; Section; ABA; Coda)  
NOTATING; MOVING; LISTENING  
PLAYING (optional)  
grades 3–5

### **Lesson Plan #1: Rhythm and Phrase 'Pass-Off'**

#### **Standards:**

#### **National Core Music Standard – Artistic Process #1: Creating**

Anchor Standard – Imagine  
Anchor Standard - Plan and Make  
Anchor Standard - Evaluate and Refine  
Anchor Standard - Present

#### **National Core Music Standard – Artistic Process #2: Performing**

Anchor Standard – Select  
Anchor Standard – Analyze

#### **Objectives:**

- MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance.
- MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
- MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- MU:Pr4.2.4b When analyzing selected music, read and perform using iconic and/or standard notation.
- MU:Pr4.2.5b When analyzing selected music, read and perform using standard notation.

Anchor Standard – Interpret  
Anchor Standard - Rehearse, Evaluate, and Refine  
Anchor Standard – Present

#### **National Core Music Standard – Artistic Process #3: Responding**

Anchor Standard – Select  
Anchor Standard – Analyze  
Anchor Standard – Interpret  
Anchor Standard – Evaluate



## National Core Music Standard – Artistic Process #4: Connecting

Anchor Standard - Connect #10

Anchor Standard - Connect #11

### Ohio Standards:

- Analyzing and Responding (Demonstrate/identify contrasting elements of music.)
- Creative Expression and Communication (Read, write, and perform rhythm patterns in 4/4 meter.)
- Historical, Cultural and Social Contexts. (Sing, listen, and move to music from various historical periods.)

### Critical Thinking Skills (measurable verbs):

notate (record), demonstrate, interpret

### Conceptual Learning:

*We can notate a rhythm pattern. A phrase is a musical idea. We can move to a rhythm pattern within a phrase and demonstrate where the end of the phrase is.*

*ABA Form is one type of music form where a different section is 'sandwiched' in between two identical or nearly identical sections.*

*A Coda is a special ending.*

### Objective/Outcome:

Students will first *notate* the rhythm of "In the Hall of the Mountain King," then *move* to its rhythm, phrase-by-phrase individually, as they listen to the recording. Students will figure out (analyze) the form of the piece.

### Materials:

- recording of "In the Hall of the Mountain King" [http://www.classicsforkids.com/music/music\\_view.asp?id=4](http://www.classicsforkids.com/music/music_view.asp?id=4) from *Peer Gynt* Suite by Edvard Grieg.
- [Rhythm Page for "In the Hall of the Mountain King" \(Grades 3-5\)](#) (requires Adobe Acrobat Reader)
- [Biography of Edvard Grieg](#)
- [Recorder part for "In the Hall of the Mountain King" for Grades 3-5](#) (requires Adobe Acrobat Reader) – optional, for step #14.
- hand drums; woodblocks or rhythm sticks; triangles or finger cymbals; recorders (optional, for step #14)
- space for movement

### Sequence:

1. Begin by having the students take rhythmic dictation, using a tablet, dry erase board, or piece of paper; clap one measure at a time for the class, with or without



rhythmic syllables (ta, ti-ti, and ta-ah). Have students notate the rhythm of each measure, and then draw a measure line; have them write a repeat sign at the end. (See the A Section for [Rhythm of "In the Hall of the Mountain King" Grades 3-5](#))

2. Clap the entire rhythm pattern for them as they check their 'answers.' Have them grade themselves as you review the pattern, measure by measure. Have the class count and clap the pattern they have written using rhythmic syllables (ta, ti-ti, and ta-ah).

3. Display the visual ([Rhythm of "In the Hall of the Mountain King" Grades 3-5](#)) for a visual self-check of the answers in Section A. Count and clap the entire pattern all together again, reading from the visual.

4. Ask the class if they can think of a famous children's song (one that they probably learned in Kindergarten) that has this rhythm; have everyone tap the rhythm and think of what mystery song 'goes this way.' ("Mary Had a Little Lamb" has the same rhythm as this theme.) Check to see if "Mary Had a Little Lamb" 'fits'. (It does.)

5. Share with the class that this is also the rhythm of a famous piece of classical music by a composer from Norway named Edvard Grieg (his first name is similar to the name 'Edward'). This piece is part of the incidental music for a play (by Henrik Ibsen); explain that in that time of history this is the equivalent to a 'live soundtrack' played by an orchestra for a play in a theatre. Share with the class (or have them read aloud) the [Biography of Edvard Grieg](#). Locate Norway on a world map.

6. Have students stand in scattered formation after reviewing rules for movement in the classroom. Have them "echo walk" each measure of Section A's rhythm as you first play the rhythm pattern on a hand drum.

7. Have students move to the entire rhythm pattern. Invite them to use different levels of movement (low, middle, and high). Have them *move through* the quarter notes and half note, to show their length; emphasize musicality of movements. If desired, have students add a *clap* on the very last note of each 4-measure phrase; encourage them to clap in such a way as to show the full length of the half note.

8. At the end of each phrase, say "change," and tell students to *change their direction* and thereby move in a different *movement pathway*.'

9. "What do we call a musical idea or 'line of music that goes together?'" (a phrase). Invite the students to play a game of *Phrase Pass-Off*: Using a tennis ball, yarn ball, or other object, one student at a time moves to the rhythm pattern of the



theme, passing off the object to another student on the last note of the phrase, the half note. Explain that everyone else will remain a statue – one that they could comfortably keep for a long time (both legs should be touching the floor).

10. After students ‘strike a statue pose’ using different levels of movement, but having one hand outstretched, have the class play the *Phrase Pass-Off* game while listening to the recording. (At the Coda, everyone can move sharply to the music and freeze during all the rests.)

11. Explain that we will call the first section ‘A.’ Point out that the next section begins higher and has some different intervals in the melody as well as a slightly different rhythm pattern in the last measure. “Since this section is different, what should we call it?” (the B Section). Note: The second beat of the last measure of each B Section has two-eighths instead of a quarter note. If desired, play the recording while writing down the form as it occurs, pausing the recording in between the first 3 sections, to come up with the form (ABA).

12. Listen (and/or move) to the recording again, figuring out the form of the entire piece. (Note: There are 3 large sections, each consisting of an ABA form. See approximate time indicators for the [Classics for Kids recording of this piece](#) below.)

The form and recording times are, thus:

<b>Intro</b>	<b>0:00–0:03</b>
<b>A Section</b>	<b>0:04–0:20</b>
<b>B Section</b>	<b>0:21–0:37</b>
<b>A Section</b>	<b>0:38–0:54</b>
<b>A Section</b>	<b>0:55–1:10</b>
<b>B Section</b>	<b>1:11–1:26</b>
<b>A Section</b>	<b>1:27–1:41</b>
<b>A Section</b>	<b>1:42–1:53</b>
<b>B Section</b>	<b>1:54–2:05</b>
<b>A Section</b>	<b>2:05–2:15</b>
<b>Coda</b>	<b>2:16–end</b>

13. See if anyone remembers the term for a special ending (Coda).



14. (optional) Learn the [Recorder part for "In the Hall of the Mountain King" for Grades 3-5](#). (This fits the A Sections only.) Once this is mastered, have the students make *variations* on the recorder part by changing the rhythm. If desired, everyone can play the recorder part for only the A sections *while listening* to the recording.

**Closure/Questions:**

1. "What part of music did we move to today?" (the rhythm).
2. "What famous children's song has the same rhythm as 'In the Hall of the Mountain King'?" ('Mary Had a Little Lamb').
3. "What is the term for a musical idea or 'line' of the melody that goes together before slightly pausing?" (a phrase)
4. "Who wrote this famous piece and what country was he from?" (Edvard Grieg, Norway)
5. "What was this music originally used for?" (as 'incidental music' for a play, performed in a theatre)"

**Assessment/Evaluation:**

Check for *rhythmic competency* and *demonstration of quarter notes, eighth notes, and half notes*. You may wish to use a rubric such as \_\_\_\_\_ (student's name) can write and/or move to the pattern "with one or no errors," "with 2-3 errors," or "not yet."

You may wish to video-record the lesson and review it later for this purpose.

"What is the term for the type of form that this piece has?" (ABA)

"What is an example of 3 words, said in ABA form, which is 'like a sandwich'?" (assess individual responses whispered as a 'Password' to you as each student leaves the classroom, such as "pizza-hamburger-pizza")

[for Step #14]: Check for *accuracy* and *correct playing technique* of the Recorder Part, noting whether criteria is demonstrated or performed "fluently, with proper technique, and with no mistakes;"

"with some hesitation and inaccuracies in notes, fingerings, or tonguing"

"with numerous hesitations and inaccuracies;" or

"not yet able to play independently at all."



**Extensions:**

1. Instead of the Phrase Pass-Off game, play a Phrase Slam-Dunk game: Each student crumples a piece of recycled paper into a ball. Using the Recycle Bin as a 'basket,' each student in turn moves down the 'court' to slam-dunk the paper into the bin on the last (half) note of the phrase. (Note: It is fun when the students who must travel the farthest to the recycle bin are seated the greatest distance from it!)
2. Look for other examples of ABA form in music, architecture, or objects in the classroom (for example, wall-window-wall).



RHYTHM (Rhythm Patterns); FORM (Phrase; Section; Coda)  
PLAYING; LISTENING  
grades 3-5

## Lesson Plan #2: Playing Percussion Scores

### Standards:

#### National Core Music Standard – Artistic Process #1: Creating

##### Anchor Standard – Imagine

##### Objectives:

- ☐ MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. (extension)
- ☐ MU:Cr1.1.4b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. (extension)
- ☐ MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes. (extension)

##### Anchor Standard - Plan and Make

##### Objectives:

- ☐ MU:Cr2.1.3b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas. (extension)
- ☐ MU:Cr2.1.4b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas. (extension)
- ☐ MU:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas. (extension)

##### Anchor Standard - Evaluate and Refine

##### Anchor Standard - Present

##### Objectives:

- ☐ MU:Cr3.2.3a Present the final version of personal created music to others, and describe connection to expressive intent. (extension)
- ☐ MU:Cr3.2.4a Present the final version of personal created music to others, and explain connection to expressive intent. (extension)
- ☐ MU:Cr3.2.5a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent. (extension)



## **National Core Music Standard – Artistic Process #2: Performing**

Anchor Standard – Select

Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance.
- MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
- MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- MU:Pr4.2.4b When analyzing selected music, read and perform using iconic and/or standard notation.
- MU:Pr4.2.5b When analyzing selected music, read and perform using standard notation.

Anchor Standard – Interpret

Anchor Standard - Rehearse, Evaluate, and Refine

Objectives:

- MU:Pr5.1.3a - Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances.
- MU:Pr5.1.4a Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- MU:Pr5.1.5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.

Anchor Standard – Present

Objectives:

- MU:Pr6.1.3a Perform music with expression and technical accuracy
- MU:Pr6.1.4a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

## **National Core Music Standard – Artistic Process #3: Responding**

Anchor Standard – Select

Anchor Standard – Analyze



Anchor Standard – Interpret  
Anchor Standard – Evaluate

### **National Core Music Standard – Artistic Process #4: Connecting**

Anchor Standard - Connect #10

Anchor Standard - Connect #11

### **Ohio Standards:**

- Analyzing and Responding (Demonstrate/identify contrasting elements of music.)
- Creative Expression and Communication (Perform a piece of music independently or in a group with technical accuracy and expression.)
- Historical, Cultural and Social Contexts (Sing, listen, and move to music from various historical periods.)

**Measurable Critical Thinking verbs:** read, demonstrate, interpret, compare

### **Conceptual Learning:**

*We can read a rhythm pattern, and perform it with body percussion or non-pitched percussion instruments. We can 'orchestrate' a rhythm pattern (in the Extension of this lesson.)*

### **Objective/Outcome:**

Students will read the rhythm of "In the Hall of the Mountain King," then play its rhythm using body percussion and non-pitched percussion instruments.

### **Materials:**

- Recording of "[In the Hall of the Mountain King](#)" from Peer Gynt Suite by Edvard Grieg.
- [Rhythm Page for "In the Hall of the Mountain King"](#) (Grades 3–5) (requires Adobe Acrobat Reader)
- hand drums, woodblocks or rhythm sticks, triangles or finger cymbals, maracas
- [Percussion Scores for "In the Hall of the Mountain King"](#) (Grades 3–5) (requires Adobe Acrobat Reader)

### **Sequence:**

1. Display the [Rhythm Page](#) for "In the Hall of the Mountain King" (Grades 3–5).
2. Have the class clap and count aloud the rhythm for each line, then review the first four lines without stopping. Note the repeat sign.
3. Have students examine the second set of four lines and compare it to the first four. "What is the same? What is different?" (the last line, second beat, is different)



4. Clap and count aloud the second set of four lines. Note the repeat sign.
5. Look at the Coda. "Who knows what a coda is?" (a special ending). Review how to count the sixteenth notes (*ti-ka-ti-ka* or *ti-ri-ti-ri*). Review the single eighth rest, crescendo, and accents. Clap the entire pattern. Note the double bar line, signaling the end of the piece.
6. Display the [Percussion Scores](#) for "In the Hall of the Mountain King" (Grades 3–5). "What do you notice?" (the rhythm pattern we learned is now split up between individual lines for patting, clapping, and snapping). Review that the lowest line is for the lowest action on the body and the highest line is for the highest action, snapping.
7. Practice and perform the percussion score that consists of the first two lines at the top of the page. Explain that we will call this the A Section.
8. Compare the percussion score that is at the bottom of the page to the first score. "What is different?" (the second beat of the last measure). Practice the change; perform the entire second score. Explain that since the melody also starts in a different place (a higher tonal center), has some different intervals, and has this different rhythm at the end, we will call it the B Section. (Arguably, this could also be thought of as A'.)
9. Perform the percussion scores as you listen to the recording. (Note to Teacher: The rhythm changes to that of the second percussion score, the B Section, for the first time at **0:21–0:37** in the recording). Follow the ABA form, noting how the piece consists of 3 sets of the ABA form (each A and B are also repeated). [this is followed by the Coda]
10. Next, transfer the body percussion parts to non-pitched percussion instruments (drums for patting – can alternate hands; woodblocks or rhythm sticks for clapping; triangles or finger cymbals for snapping). Do the same for the B Section (maracas alternating with hands for patting). Perform the percussion scores. (This works best *without* the recording, but can be done simultaneously, also.)

### **Closure/Questions:**

1. "What kinds of note values were used in this music, in the percussion scores we read today?" (quarter, two-eighths, and half note)
2. "What different note or rest values were used in the Coda?" (sixteenth, eighth note rest, quarter rest, half rest)
3. "What other symbols were used in the score?" (accent, crescendo, repeat sign)



**Assessment/Evaluation:**

1. Check for *rhythmic accuracy* and *demonstration of quarter notes, eighth notes, and half notes* using body percussion and instruments.
2. Check for correct instrument playing technique.

You may wish to use a rubric such as \_\_\_\_\_ (student's name) can play the pattern "with one or no errors," "with 2–3 errors," or "not yet" in reference to rhythm accuracy and correct instrument playing technique (hand and body position, fingerings, tonguing, use of air). You may wish to video-record the lesson and review it later for this purpose.

3. Have the class evaluate their own performance of the Percussion Scores after Step #10. "What went particularly well? What could still improve?"

**Extensions:**

Have the class create a body percussion score for the Coda using a 3-line staff: After learning the rhythm and practicing it with body percussion, transfer this to 3 non-pitched percussion instruments; use one instrument for the eighth notes, one for the quarter note, and one for the sixteenth notes.



RHYTHM (Beat, Rhythm Patterns, Tempo)  
MOVING; LISTENING  
grades 3-5

### Lesson Plan #3: Combining Beat and Rhythm

#### Standards:

**National Core Music Standard – Artistic Process #2: Performing**  
Anchor Standard – Analyze

Objectives:

- MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

Anchor Standard – Interpret

Objectives:

- MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style). (extension)

#### Ohio Standards:

- Analyzing and responding. (Demonstrate/identify contrasting elements of music.)
- Reading and notating music.
- Historical, Cultural and Social Contexts. (Sing, listen, and move to music from various historical periods.)

**Critical Thinking Skills (measurable verbs):** read, demonstrate

#### Conceptual Learning:

*We can read and feel a rhythm pattern while sensing or keeping a steady beat simultaneously.*

#### Objective/Outcome:

Students will read and demonstrate the rhythm of “In the Hall of the Mountain King” while a partner taps the steady beat and vice versa.

Students will walk to the steady beat while clapping the rhythm.

#### Materials:

- Recording of “[In the Hall of the Mountain King](#)” from Peer Gynt Suite by Edvard Grieg.
- [Rhythm Page for “In the Hall of the Mountain King”](#) (Grades 3-5) (requires Adobe Acrobat Reader)
- Hand drum, bongo drums, tubano, or conga drum
- [Extension only] YouTube videos cued: “[Edvard Grieg - In The Hall Of The](#)



[Mountain King \(Dubstep By DUB GENIE\)](#) and ["FSU Jazz Performs In The Hall of the Mountain King"](#)

**Sequence:**

1. Display the [Rhythm Page](#) for "In the Hall of the Mountain King" (Grades 3-5).
2. Have the class clap and count aloud the rhythm for each line, then review the first four lines without stopping. Note the repeat sign. (The teacher can play the steady beat on a hand drum.)
3. Have students pair up with a partner – standing, facing one another with their hands held up at shoulder height, close to their partner's hands (as if they are going to 'partner clap').
4. Partners designate one person to be the Beat Keeper and the other to be the Rhythm Tapper. The Beat Keeper lightly taps the beat with his right hand, onto the left palm of the partner. Check to see everyone is doing this correctly.
5. Next, the other person of each pair, the Rhythm Tapper, will be tapping the rhythm with his right hand in the palm of the partner's left hand. Check to see everyone is ready to do this correctly.
6. While the steady beat is going and established, the Rhythm Tapper taps the rhythm with his right hand onto the left palm of the partner. Each student is therefore "sending" either the beat or the rhythm and "receiving" or sensing the other. (The teacher can emphasize the beat and/or rhythm by playing it on a drum.)
7. Switch: the Beat Keeper is now the Rhythm Tapper and vice versa. Get the steady beat going first, then add in the rhythm.
8. Now, everyone gets in a circle or scattered formation. First, have students walk lightly to the steady beat as you play the drum. Next, challenge them to *clap* the rhythm in their hands *while walking* to the steady beat. It will help them to SAY the rhythm with ti's and ta's, then WHISPER the rhythm, then THINK the rhythm. (If this doesn't work, tell them to think of the words/rhythm of "Mary Had a Little Lamb," which uses the same rhythm.)
9. For even more of a challenge, have students put the beat in their hands by clapping. Next, have them practice moving their feet to the rhythm, making the eighth notes like tiptoeing, the quarter notes full steps, and the half notes a slide.
10. Have students start the steady beat; Once it is secure, add in the rhythm with



their feet; switch again.

11. For a Dalcroze Eurhythmics game of “quick change,” have fourth or fifth grade students switch back and forth upon your cue of saying “Switch!” – first with the beat in their feet and rhythm in their hands; next with the beat in their hands and the rhythm in their feet, back and forth.

### **Closure/Questions:**

1. “What kinds of note values were used in this music, in the main percussion scores we read today?” (quarter, two-eighths, and half note)
2. “What different note or rest values were used in the Coda?” (sixteenth, eighth note rest, quarter rest, half rest)
3. “What other symbols were used in the score?” (accent, crescendo, repeat sign–if these are new symbols/terms, explain them; you may wish to add them to a Music Word Wall)

### **Assessment/Evaluation:**

Check for *rhythmic accuracy* and *demonstration of quarter notes, eighth notes, and half notes* using clapping and moving. You may wish to use a rubric such as \_\_\_\_\_ (student’s name) can play the pattern “with one or no errors,” “with 2–3 errors,” or “not yet.” You may wish to video-record the lesson and review it later for this purpose.

Check for good social skills working with a partner.

Take special note of any students who were able to do the Eurhythmics game of quick-change, since this is quite advanced.

### **Extension:**

1. Add the expressive quality of *accelerando* during a Beat and Rhythm game featured in this lesson. (You could add this term to a Music Word Wall.)

2. Go over the rhythm of the Coda, counting the sixteenth notes with “ti-ki-ti-ki” or “ti-ri-ti-ri.” With a partner, have one person tap the steady beat of the Coda while the other person taps the rhythm; switch.

3. Have the class compare different versions (arrangements and interpretations) of this piece. Discuss differences and similarities between the classical version and each of these in relation to: tempo, dynamics, timbre, and style:

(a) dubstep version by DUB GENIE: [“Edvard Grieg - In The Hall Of The Mountain King \(Dubstep By DUB GENIE\)”](#) on YouTube.

[Differences: tempo is faster than original version; tempo doesn’t accelerate; dynamics are louder overall, with fewer changes; timbre is electronica; style is dubstep]



(b) jazz version by Billy Strayhorn: "[FSU Jazz Performs In The Hall of the Mountain King](#)" on YouTube.

[Differences: tempo is faster than original version; tempo doesn't accelerate; fewer dynamic changes; timbre consists of saxophones, brass, drums, bass; style is jazz]  
Similarities: all versions use same basic melody; both the dubstep and jazz versions use a steady tempo throughout and fewer dynamic changes.