



Introduction to Music Unit for grades K-2
on
“In the Hall of the Mountain King” from Peer Gynt
by Edvard Grieg
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Unit Length

There are 3 lessons in this unit for grades K-2. Lesson plans are designed for class periods of approximately 35-40 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 for use by general music teachers, however, portions of the lessons could be used by classroom teachers or homeschool teachers as well.

Standards

[National Standards for Music](#) (1994) are indicated on each lesson. The 3 lessons combined address 7 of the 9 National Standards (all except #4 and #5). [Note: New standards are currently being developed by the National Association for Music Education]

[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 by the Ohio Department of Education]

Multiple Intelligences

The lessons as a group facilitate musical, bodily-kinesthetic, linguistic-verbal, 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

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

Music Concepts and Objectives/Outcomes (that is, student learning outcomes) are indicated on each lesson. Over the 3 lessons, the Concept Areas of Rhythm/Tempo, Melody, Expressive Qualities, Form, and Tone Color (optional) are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, Creating, and Relating music to other subject areas such as history and literature.

The lessons for “In the Hall of the Mountain King” for grades K–2 are:

- Lesson #1: Move to the Beat & Its Speed
- Lesson #2: Move to the Rhythm & See It
- Lesson #3: Act Out a Musical Story

Prior Knowledge

No prior knowledge on the part of the student is needed, although it is helpful to have had experience keeping a steady beat and moving to it; being able to read rhythms that use a quarter note (ta), pair of eighth–notes (ti-ti), and a half note (ta-a); experience with acting out a story; or experience playing unpitched percussion instruments.

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 K-2 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 more include 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 (Steady Beat, Tempo); FORM (Phrase); EXPRESSIVE QUALITIES
MOVING, LISTENING
grades K–2

Lesson Plan #1: Move to the Beat & Its Speed

National Std. #6: • Listening to, analyzing, and describing music
PreK– K Nat'l Std.: • Responding to a wide variety of music

Ohio Standards: • Analyzing and responding (Demonstrate/identify contrasting elements of music.)
• Historical, Cultural and Social Contexts (Sing, listen, and move to music from various historical periods.)
• Communication and Expression

Critical Thinking Skills (measurable verbs):

name/repeat; describe/discuss/express; demonstrate; analyze

Conceptual Learning:

*Music can have a steady beat. We can use our bodies to show the beat of the music.
The tempo (speed) of the beat can change.*

Objective/Outcome:

Students will use body motions to the beat with *non-locomotor* and *locomotor* movement.

Materials:

- recording of "[In the Hall of the Mountain King](#)" from Peer Gynt Suite by Edvard Grieg
- space for movement

Sequence:

1. After the class sits down in a circle, begin immediately by saying, "Let's keep the beat of the music with our 'spider fingers' very lightly; do what I do," and begin tapping on legs lightly and quietly as you play the recording. Note: The teacher can choose between tapping the macrobeat (a half note pulse) or tapping the microbeat (a quarter note pulse); after a held single note for the Introduction, the main Theme begins at 0:04 on the recording.



2. Change to other body parts as you lead the class in keeping the beat while listening. Choose a motion done with both hands on both sides of the body simultaneously, such as gently tapping your shoulders. Change to tapping on other body parts, to fit the form of the music (8 times and 16 times each), and the ability level of the class.
3. If desired, pause the recording and discuss the music – “Who has heard this piece of music before?” “Does anyone know the name of this famous music?” (Tell them the title).
4. Allow each child time to think of a way to tap the beat (“think time”). Write down several student ideas to use, then play the recording again using those ideas. If desired, give each child a turn leading the class in a body motion to fit the beat of the music (while still sitting down – *non-locomotor* movement); the teacher can ‘ching’ a triangle to signal that it is the next person’s turn to be leader (every 4 measures or 16 beats).
5. When you get to the Coda, pause the recording and tell them that everyone gets to move their arms or upper bodies at once to the music, and Freeze whenever there is silence. Resume the recording.
6. After reviewing rules for movement in the classroom, the teacher can then switch to *locomotor movement* to the beat with the class, first walking to the beat of the music. Students’ ideas can be solicited for *new ways to walk*. (For instance, we can *tiptoe* to the beginning of the music.)
7. Play the recording, using the ideas for ways to walk. Pause the recording after students start to notice the tempo has gotten faster and ask, “What is happening to the steady beat of the music right now?” (it is getting gradually faster, and at times getting gradually louder) “What is the word that refers to the speed of the beat?” (*tempo*) “What happens if we change the tempo?” (the tempo can go faster or slower)
8. When you reach the *Coda* (at **2:16** on the recording), plan the large body movements for the loud, accented notes and have the class Freeze for the sudden rests of silence. Make up a ‘big ending’ together.
9. Play the recording again, incorporating new student ideas and the *Coda* (special ending) movements.

Closure/Questions:

“What part of music did we move to today?” (the steady beat).

“What do we call the speed of the beat?” (the *tempo*)

“How did the tempo change in this piece of music?” (it got gradually faster)

“How else did this music change?” (it got louder)

**Assessment/Evaluation:**

Check for (1) beat competency, and (2) an ability or interest to lead the class, or the ability to suggest ideas for the class to try. You can use a rubric such as:

_____ (student's name) can keep a steady beat to the music "all or most of the time," "some of the time," or "not yet." (You could video record the class during the lesson and review it later for this Assessment.)

_____ (student's name) willingly creates and shares ideas with the class, "yes," "with extra encouragement," "not yet."

_____ (student's name) can model a motion to the class "independently," "with some guidance or suggestions," or "with much assistance."

Extension:

1. Create a "Tempo Machine" speedometer or 'number line' with SLOW on the far left, followed to the right by MEDIUM SLOW–MEDIUM FAST–FAST. Using a pointer (such as a rhythm stick), sing well-known songs while following the Tempo Machine; invite student leaders to the front for the class to follow while singing songs such as "Mary Had a Little Lamb," "Twinkle Twinkle Little Star," "London Bridge," "Old Macdonald," or "This Land is Your Land."
2. In a seated circle, have the children pass an object such as a yarn ball to the steady macro-beat (half note pulse) while the Teacher reinforces the beat with a drum; upon the Teacher's verbal cue of "change," children pass the object in the opposite direction. They will love passing and changing direction as the tempo increases!

– K. Edwards, 2012



MOVING, LISTENING
grades K–2

Lesson Plan #2: Move to the Rhythm and See It

National Std. #6: Listening to, analyzing, and describing music
National Std. #5: Reading and notating music
PreK & K Std. Responding to a wide variety of music

Ohio Standards:

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

Critical Thinking verbs: read, demonstrate, notate (record)

Conceptual Learning:

Rhythm consists of patterns of long and short sounds. We can move to the rhythm.

Rhythm in a piece of music usually has many patterns. A rhythm pattern can be shown by pictures of the sounds (pictures of the long and short patterns).

Objective/Outcome:

Students will move to the rhythm of “In the Hall of the Mountain King” on an icon tapping page and with their feet. (Note: This lesson is a movement and pre-reading activity for music literacy.)

Materials:

- recording of [“In the Hall of the Mountain King”](#) from *Peer Gynt* by Edvard Grieg.
- [Tapping Page #1 for “In the Hall of the Mountain King” for Grades K–2](#)
(requires Adobe Acrobat Reader)
- [Tapping Page #2 for “In the Hall of the Mountain King” for Grades K–2](#)
(requires Adobe Acrobat Reader)

Sequence:

1. “Be my echo.” Begin by lightly clapping the rhythm of the first measure of “In the Hall of the Mountain King” (ti-ti, ti-ti, ti-ti, ta) and having the class echo. Continue with the second measure (ti-ti, ta, ti-ti, ta), the third, and the fourth. Show the quarter notes are longer by ‘brushing’ your hand longer as you clap; show the half note at the end is ‘longer still’ by sliding down from the elbow.



2. Next, after reviewing rules for movement in the classroom, have students put the rhythm in their feet. **Tiptoe** for the eighth notes, **step forward** for the quarter notes, and **slide** for the half note. Model for the children as necessary.
3. Display the [Tapping Page #1 for “In the Hall of the Mountain King” for Grades K–2](#) and ask, “Can you figure out why some of these pointy boots are longer than others?” (because they represent the longer notes in the pattern). Review and demonstrate how the boots ‘go with’ or ‘represent’ the long and short sounds.
4. Have the children tap and slide their fingers along their own copy of the Tapping Page #1, or, tap and slide in the air from left to right; use a vocal sound such as “ch–ch–ch–ch, ch–ch, ch” or “short–short–short–short, short–short, long” while tracing the rhythm pattern.
5. Listen to the recording as the class “plays along” with Tapping Page #1.
Note to Teacher: The tapping page is for the **A Section of the theme** only; the rhythm for the B Sections are slightly different for the last line: the second beat has a quarter note instead of two eighths.

The form and recording times are, thus:

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

6. (Assessment) Have several students stand in a line at the front of the class (or at the screen), each taking a turn to demonstrate the rhythm of the A Sections of the music using [Tapping Page #1 for “In the Hall of the Mountain King” for Grades K–2](#).
7. Next, display [Tapping Page #2 for “In the Hall of the Mountain King” for Grades K–2](#) and ask, “What is different about this page compared with the first page?” (the pointy boots have large stems attached to them; some boots are connected by beams across the top of the stems). Demonstrate how the rhythm is still the same and ‘fits’ or matches the pictures.



8. Tell the class that we can count these sounds using “ti–ti” for the notes connected with beams across the top, “ta” for the notes with no beams (stems only), and “ta-a” for the very long note. Practice counting and tapping/sliding to the rhythm together as a class.
9. (Assessment) Have individual students take a turn to demonstrate clapping the rhythm to the A Sections of the music using Tapping Page #2.

Closure/Questions:

“How were the pictures and the music we heard today alike?” (they matched; there were patterns of long and short sounds)

“We learned that rhythm is patterns of long and short sounds, and that we can show a rhythm pattern with pictures. How do we count: a quarter note? (ta) two eighth-notes? (ti-ti) a half note? (ta-a)”

Assessment/Evaluation:

1. Watch to see that the children moved and counted correctly with the music to demonstrate the rhythm of the A Section in steps #6 and #9 above. You may wish to use a rubric such as _____ (student’s name) can do “all or most of the time,” “some of the time,” or “not yet”– or using a rubric of “with no errors,” “with 1-2 errors,” or “with more than 2 errors.” You may wish to video-record the lesson and review it later for this purpose.
2. Photocopy or print a [Tapping Page #1](#) for each child. Cut apart the 4 lines of pointy boot rhythm icons into strips; place the 4 strips in a zip-lock baggie for each child. Tell them they need to put the strips in order from left to right on the floor or table in front of them. As the Teacher plays each pattern, the children find that ‘rhythm puzzle piece’ and place it in order from left to right. Check for understanding and accuracy of choices; go over the ‘answers’.

Extensions:

1. Tell the students that you will let them in on a music secret – that the song “Mary Had a Little Lamb” fits this same rhythm pattern; demonstrate how it fits using either Tapping Page.
2. Give small groups of students the opportunity to play a hand drum, woodblock, tambourine, or rhythm sticks to the rhythm of the A Section; switch players.

– K. Edwards, 2012



TEMPO, EXPRESSIVE QUALITIES
LISTENING, MOVING

grades K–2

Lesson Plan #3: Act Out a Musical Story

National Std. #6: Listening to, analyzing, and describing music

National Std. #7: Evaluating music and music performances

PreK & K Std. Responding to a wide variety of music

Ohio Standards: Analyzing and Responding
Creative Expression and Communication
Connections, Relationships, and Applications
Valuing Music/Aesthetic Reflection
Historical, Cultural and Social Contexts (Sing, listen, and move to music from various historical periods; identify, listen and respond to music of different composers)

Critical Thinking verbs:

describe, dramatize, choose

Conceptual Learning:

Music can tell a story; we can act out the story while listening. We can move to show the tempo and expression (dynamics) of the music.

Objective/Outcome:

Students will learn the story “In the Hall of the Mountain King” and move/respond in ways that fit the story and the music’s changes in the volume and tempo.

Materials:

- Recording of “[In the Hall of the Mountain King](#)” from *Peer Gynt* by Edvard Grieg

Sequence:

1. Begin by stating that you have some special music to play for the class today; the music tells a story about a king, a princess, a man named Peer (like our name Peter), and the king’s trolls or scary monster–guards. First we will hear the story.



2. Tell the story:

Once upon a time, there was a boy named Peer (Peter) who lived in a land far, far away. He had a friend, a Princess, who lived in an underground mountain castle cave with her father, the Mountain King, who had trolls (monster-guards) to protect him and the Princess. One day, Peer and the Princess got into an argument, and Peer said something to her that wasn't very nice. The Princess cried and ran to her father the King to tell him. Peer became very scared when the Princess ran to the King, and decided to run away from the underground castle as fast as he could, but he didn't want to draw attention to himself and get caught.

Peter began to tiptoe slowly out of the mountain castle cave (at the beginning of this music), when some of the King's trolls (monster-guards) spotted him. When the trolls saw Peter, the trolls began to follow him, then started to chase him throughout the entire castle, and eventually they all ran into the King. Peter turned and immediately ran the other direction with the trolls and the Mountain King chasing him, and soon they all began running faster and faster. Peter saw the light of day through a tunnel that took him out of the mountain castle cave and felt the ground begin to shake; he barely escaped as the big rocks came crashing down.

3. Emphasize how Peer/Peter moves throughout the story as it is read, and all the movements of the other characters. After reading the story, go back over the movements underlined (you may wish to write them on the board).
4. Review classroom rules to stay "in your bubble" while moving, then invite the children to *act out the story* without the music, dramatizing the *action words or phases* (underlined for emphasis) with movements. If desired, students can be designated as characters in the story: Peer, the Princess, the King, and the trolls.
5. Guide students to figure out where in the story the music begins (with the tiptoeing).
6. Tell the children that they will need to pay attention to the *tempo* of the music with their good listening ears. (If desired, the teacher can emphasize the beat of the music by playing a hand drum while playing the recording*.) The children can also emphasize the increasing *volume* of the piece by using progressively larger, exaggerated movements.



7. Begin the recording and allow the children to move with the music. Point out that the special ending corresponds to the end of the story when the mountain castle cave is falling down (this occurs on the recording at **2:16**).
8. If desired, act out the entire story with the music again with different children as the main characters.
9. Ask students to share ideas about (evaluate) how our class performance could improve to fit the music's storyline. Ask the class questions about why they like the music and have them describe their reasons in *musical vocabulary terms* (see Closure/Questions below).

Assessment/Evaluation:

Watch to see that the children moved in ways that fit the story and music – that is, matching the tempo and dynamics as well as the storyline. Note whether individual students particularly enjoy dramatizing the story and excel at it.

Closure/Questions:

“If your other teachers ask you what you did in music class today, what can you report?”
(We acted out a story that the music we heard was about, by moving to it)

“What was the story that went with the music? Can you describe what the music was like?”

“How did you move when the song got faster or slower? How did you move when the music was soft? How did you move when the music got louder? How did you feel when the song sped up to a very fast pace and got louder at the same time?” “Why do you think people like this piece of music so much – Why do you think it is famous? What do you especially like about this music?”

Extensions:

If desired, challenge the children to also make their acting fit the *beat* of the music whenever possible as they act and listen.

Act out another, much longer music story, such as *Peter and the Wolf*.

– K. Edwards, 2012