

# STRATEGIES FOR LISTENING: PREPARATION FOR THE SYMPHONY 2024-5

## THE ELEMENTS

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One of our functions as music teachers is to educate children to be intelligent and discriminating listeners, thereby developing their potential as the concert-goers and "classical music" listeners of the future as well as enhancing their listening skills and other intelligences.

Listening to music should stimulate some reaction or response. An emotional response, or how the music makes one feel, can be expressed through various media: movement, graphics/art, speech (discussion, poetry, rhythm patterns). An intellectual response is usually expressed by identifying, understanding, and even reproducing elements of music within a piece, e.g., rhythms, melody, dynamics, meter, tempo, timbre, form, etc. [The appreciation of the *style* of the music in its historical context is an intellectual response, but I feel that this is of less value at the elementary level where the knowledge of the different periods of history is unfortunately limited, and especially if the other, more personal, "hands-on" approaches to music have not been experienced first.]

Any listening lesson should have a particular focus – the students should be either listening FOR something, probably with pencil and paper in hand to answer questions, or responding TO something – ready to move, or play, etc. Movement exploration should consider Rudolph Laban's definitions of different qualities of movement:

**Very basically:**      **Light and fast (flick, dab)**      **Light and slow (float, glide)**  
                                 **Strong and fast (jab, punch)**      **Strong and slow (press, wring)**

## PROGRAMME

### WATER

"Hornpipe" from Water Music  
En Bateau

G. F. Handel  
Claude Debussy      MOVEMENT

### FIRE

Ritual Fire Dance  
"Chaconne" from Les Elements

Manuel de Falla      *Movement ?*  
Rebel      *Movement ?*

### AIR

Morning  
"Storm" from Symphony VI (Pastoral)  
Soprano Recorder Concerto

Edvard Grieg      MOVEMENT  
Beethoven  
Baston

### EARTH

In the Hall of the Mountain King  
Jurassic Park

Edvard Grieg  
John Williams

### FINALE

Audience Song

Moody

## **Education Concert Play List 2025**

### **Youtube:**

[https://youtube.com/playlist?list=PLd6WkH56NeHwB\\_h-jfvHcClFeDhX1d7Cr&si=gz2pPIbsZmcIYiv8](https://youtube.com/playlist?list=PLd6WkH56NeHwB_h-jfvHcClFeDhX1d7Cr&si=gz2pPIbsZmcIYiv8)

*Please note: There are two recordings of Rebel's Fire/Chaconne included here: Tafelmusik's performance is in baroque pitch a semitone lower, and the Stuttgart chamber orchestra is in regular modern pitch - the movement is 8:12-10:46 on the video.*

The playlist also includes Pachelbel's Canon, Chaos from Rebel's *Les Elements*, and the Pastoral Symphony from Disney's *Fantasia* which are mentioned in Marcelline's lesson plans.

### **Spotify:**

<https://open.spotify.com/playlist/46Hb7xSbeRdNjgFzJEJP80?si=5f352ef8cde64ad7>

*Please note Rebel's Fire/Chaconne is in baroque pitch on this list.*

***\*\*\*\* The timings in the pieces are close, but could be slightly off, depending on which recording you are using.***

## EN BATEAU (In a Boat)

Claude Debussy (1862-1918)

Use Art, Language, and Movement to experience this piece.

### I ART Don't give the title of the piece at first.

- Put on the recording and ask students
  - What **colour** they think the music would be. Of course, there are no wrong answers and “red” or “black” might be valid for some students, but one hopes that “blue”, “silver”, etc... would be forthcoming.
  - If the class is agreeable that a pastel shade would represent the music, play the recording and create an abstract picture (or a representational one after the title has been given) done by either the teacher, or individuals, or groups.
- Play the recording and ask students
  - what scene **from nature** do they think it suggests. Hopefully at least one student will pick “water”, or “the sea”, or “a river”, or “sailing”, etc.
  - If all answers are appropriate (i.e. no “war”, or “traffic”.....) have students draw their idea while listening to the music.
- Give the title of the work, “En Bateau” – “In a Boat”, by French composer, Claude Debussy, who experimented with different harmonic and orchestral colours, and who lived in a time when artists were doing the same kind of experiments in art with colours and forms – **Impressionism**.
  - *Many of the famous Impressionist painters did wonderful pictures involving boats and water, notably Monet and Sisley. Show examples of these to the students while the music is being played.*
- Ask students to draw their impression of what the music is saying **about water and boating**. Ask, first, if they think the scene is set on the sea, or on a river, or on a lake. Is it calm, or stormy? Do they think there might be a huge cruise ship (with a big horn/siren sound), or a small sailing boat? Etc.
- The whole piece could be done as a continuous mural on long paper by various students, each taking responsibility for drawing different parts of the music. Review the mural to see how closely the drawing follows/represents the music.

**II LANGUAGE** (This first exercise would be more suitable for older children.)  
**Without giving the title**, play some of the recording.

- Put up lists of words, or give each child his or her own list of words.
- Have them orally decide, or circle with a pencil, the words that are appropriate to describe this piece of music. The choice of words will depend on the age and reading level of the class.
- Use it as a lesson in opposites as below, or scramble the words in a list.

QUIET  
ANGRY  
SMOOTH  
ONE INSTRUMENT  
FAST  
SLEEPY  
IMPATIENT  
LOUD  
SPIKEY  
FLOATING

NOISY  
PEACEFUL  
ROUGH  
LOTS OF INSTRUMENTS  
SLOW  
EXCITED  
CALM  
SOFT  
ROUNDED  
HEAVY  
**ETC.....**

**OR, for younger children**

Distribute to each child a page of pictures, either in opposites, or just randomly selected, e.g., Snail, Alarm Clock, Calm River Scene, Rocket Ship taking off, Sail Boat on a calm sea, Barking dog, Ambulance (with siren), Cloud, Feather, Etc..... The pictures that go with the music could be circled, or coloured in, over several listenings.



### III MOVEMENT

- Ask what sort of movement goes well with this music. The following excerpt could be played to encourage the rocking motion that the music inspires.

*Gentle rocking motion*

Piano



*The time signature is 6/8, but the pulse is definitely 2 in each bar, each pulse divided into three. These two strong beats should be evident in any movement.*

- Practise floating, light, slow movements, including **rocking**, with
  - different body parts, then the whole body.
  - as if they were a boat (or a feather, or balloon...).
  - Young children could bring Stuffedies to take on a sail boat trip.....
  - Use scarves, cloth, ribbons to enhance the movement
  - Move individually, or in pairs or groups. (It would be easier to create boat movements in pairs or groups.) Light fabric can be folded into a triangle to form a “sail” manipulated by one student, or a pair, where students would have to work together.

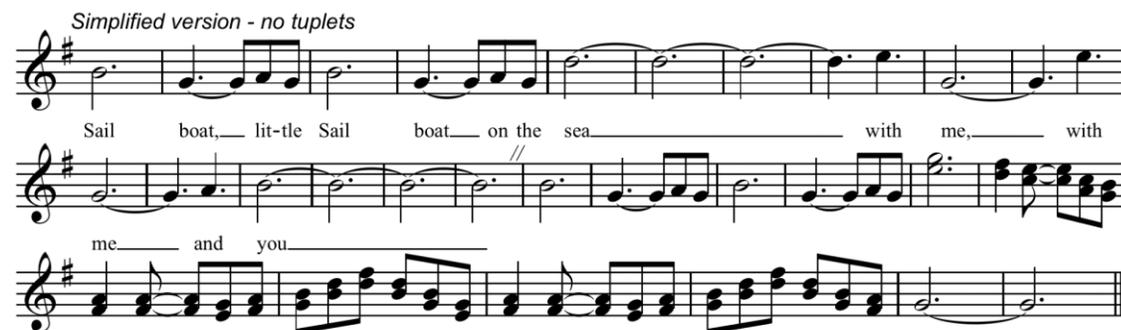
### MAIN MELODY

*Original version - with triplets*



*Simplified version - no triplets*

Sail boat, lit-tle Sail boat on the sea with me, with  
me and you



*These are two versions of the main melody. The first is the original and contains triplets. If the focus of the lesson is just the listening, not the concept of the irregular subdivision into triplets, the simplified version, which just follows a 6/8 rhythm, without mentioning the triplets, is easier, and I'm sure Debussy would forgive me.*

- Once the main melody is known, play the recording up to about 1:30 and ask students to raise hands when something different is heard. [at 1:09]
  - Ask what is different. [New rhythm and new melody (see below); new dynamic (louder); lower pitch...]



- At around 1:20 there is a marvellous cymbal sound. Ask students what they think it represents, or sounds like to them. [To me, it sounds like foam from a small wave.]
- Be aware of when the main melody returns – around 2:47

**LANGUAGE EXTENSION:** Write a story of the trip from the boat's point of view, or from the point of view of a fish observing..... Or have younger students tell about the trip from their Stuffie's point of view.....

## “ALLA HORNPIPE” from THE WATER MUSIC Handel

Georg Friederich

(1685-1759)

Although little to do with water itself, this music is famous because it was performed **ON** water nearly three hundred years ago.

Handel was the favourite composer of King George First of England (1660 – 1727) who loved to go sailing on the River Thames in London on the royal barge. He asked Handel to compose some music for him to listen to while he was on the river. Handel composed “The Water Music” and the musicians played it from another barge close to the King’s. The King liked it so much at its premiere performance that he made the fifty exhausted musicians play it three times through.

The Water Music comprises 19 pieces divided into three “Suites”. The instrumentation was: flute, oboes, trumpets, bassoon, horns, strings and harpsichord.

At the concert we will listen to only the “Alla Hornpipe”, or “Like a Hornpipe”. The Form is ABA, with the middle, or B section, being quieter and more subdued, played by strings only.

The music is typical of its day: very structured, featuring repetition of notes and patterns often played “antiphonally” – i.e. a phrase played on one type of instrument and echoed by a different type of instrument. Typically, there is much use of triads and scales in the composition of melodies. Melodies often use a limited range of notes. Harmonies are very classical with mostly tonic, dominant, subdominant chords and their inversions. However, Handel always manages to make simplicity sound sophisticated and elegant. Sometimes repetitions are varied by subdividing a rhythm or adding an ornament.

Begin by setting up the feel of three beats in the measure:

- Have all students on the floor
- Strike a moderately fast beat on a hand drum for the students to walk to.
- Play the first of every three more heavily than the others and ask students to react to it (jump, clap, crouch.....)
  - Define this heavier beat as an **accent**
  - If we call this heavy beat, or accent, number **one** every time it occurs, how many beats are there in each group? (three)
  - Perform a conducting pattern for three. (NB that the Hornpipe is three HALF NOTES in a measure, not three quarters)
- Move to the recording; Conduct the recording.
- Eventually ROW to the recording – pulling on the accent and taking the other 2 beats to bring the arms back to the starting position. The whole action, *Down-Drag-Up* will take a measure.



**"Alla Hornpipe" from  
WATER MUSIC, suite II**

*[Transposed/simplified]*

G.F. Handel

**MEASURE 11**

Theme 1 - trumpets

s d r m d r m d r s' r m r d r s' r r s  
*[Theme 1 is repeated on horns]*  
 Come hear the mu-sic, the ro-yal mu-sic, the King's roy-al mu-sic by Han-del

Theme 2

r s' s' s' s' s f m f f f f f m r m *[Repeat 2]*  
 Mu-sic. It.....

*[Repeat 2 - a fragment; higher]*

*[Variation of 2]*

*[Repeat Var. of 2]*

*[Another variation of 2 - different ending]*

*[Repeat of variation of 2 - different ending]*

## “FIRE” from *Les Elémens/The Elements*

**Jean-Féry Rebel**  
**1666 – 1737**

J.F. Rebel was a French Baroque composer— around the same time as Handel. He was an important musician at the courts of Kings Louis XIV and Louis XV and was **extremely innovative**.

One of his compositions was “The Elements” which he begins with a section called “Chaos”, depicting a time of disorder from which the Elements sort themselves out into a livable environment. The first chord of “Chaos” is extraordinary – a dissonance worthy of the 20<sup>th</sup> century! The notes are made up of the D minor scale arranged into a dissonant chord. Throughout this first section, fragments of the four elements can be heard. He uses low strings to depict Earth, flowing stepwise melodies for Water, high winds for Air, and mostly high strings for Fire, but using biting dotted rhythms and fast swooshing flourishes.

Rebel wrote about the movement in the following words: *I dared to combine the confusion of the Elements with harmonic confusion. I tried to make heard all the sounds mingled together, or rather all the notes of the octave together in one chord.*

Although “Chaos” is not on the programme, it might be worthwhile playing this section for the older students and explaining what the composer was trying to depict. It is vividly descriptive. Once “Fire” is known, ask if the students can raise hands when they hear the rhythmic and melodic figures in “Chaos” that they had heard in “Fire”.

The form of the “Fire” section is a **Chaconne** which is a repeated bass line over which variations are composed. Some Chaconnes use only one melodic and rhythmic pattern, e.g. Pachelbel’s Canon. (Not really a canon.) The students may know this piece as it is one of the most played pieces in the entire world.

*If there is time, and you wish to develop the experience of a repeated bass line, here is the Pachelbel bass line. Teach the melody on any or all of voices, recorders, instruments – especially Bass Xylophone, or better still, **Bass Metallophone**.*



- Have students individually play the bass melody with the recording, on whatever instrument, or each playing on the BX with each performance followed by a silent repetition during which the students change places. (Unless, of course, you are lucky enough to have 2 BX!)
- Count the number of repetitions of the bass melody. (1+27)
- An additional activity that makes students use their imaginations and experience what composers experience is to ask them to choose something – a spoken nursery rhyme, a short melody (e.g. the last line of “Happy Birthday”), a shape, either drawn, or shown by the body, a locomotor movement, etc. etc. and vary it a number of ways, e.g. 5

Rebel's Chaconne Bass line for "Fire" is differently constructed in that there are eight versions of the bass line, *See below*.

- 1 and 6 are the same; 1, 3, 8 are very similar.
  - Teach the melody of number one – perhaps with a speech pattern, e.g. see below
  - Teach number 6 – discover that it is the same as #1
  - Teach number 3 – discover the difference: *The second "it burns" goes DOWN*
  - Teach number 8 – discover the difference: *The first "it burns" goes DOWN, and starts on a higher note.*
- Once the basic pattern has been taught, introduce the others. The amount of detail would depend on the competency of the students.
  - The difference to be found in Version 2 is simple to describe:
    - It is smoother
    - The notes are longer
    - The Chaconne bass-line melody is totally different from 1,6,3,8.
    - *A more subtle difference is that it is a different length – it is longer and is only played once*
  - Version 4 is quite different also:
    - It is in a minor key.
      - If the students are ready to discuss major and minor, play a well-known tune such as Happy Birthday, or Three Blind Mice in a major key, and then in the minor (with the same tonic of course).
      - Have students stand when it is major, sit when minor
      - Play or improvise other pieces, changing from major to minor for standing or sitting.
    - The rhythm is very like #1, but it is split between two voices, bouncing back and forth
  - Version 5 is also in the minor key and is quite simple with rests between the notes.
  - Version 7 is quite simple – it descends half-way down the scale, (d',t,l,s) but each note has an octave leap down and back up.
  - Note the fiery flourishes played by the violins above the Chaconne line of #8

The students could be divided into 7 groups, each group responsible for a movement, or a body percussion pattern to illustrate each version of the Chaconne. (1 and 6 are the same and 4 could involve partners.)

## Chaconne Bass lines for "Fire" from *The Elements*

*With exception of #4, the treble staves replicate the bass for easier reading if necessary.  
#4 consists of both staves.*

**1** - Play 6 times

J-F Rebel  
1666 - 1747

Fire! It burns, It burns, Its flames they flick - er

**2** Play twice

**3** Play twice

**4 - Minor**

These staves are joined as the two parts bounce off each other. (Hockett)  
However, just one of the staves would suffice to outline the Chaconne Bass.

5 - also **Minor** Play twice

Musical notation for exercise 5, also Minor, Play twice. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter note C4, followed by quarter notes D4, E4, and F#4. The bass clef accompaniment consists of quarter notes G3, A3, B3, and C4. The exercise is repeated twice, with the first ending marked '1.' and the second ending marked '2.'

6 Play twice

Musical notation for exercise 6, Play twice. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter note C4, followed by quarter notes D4, E4, and F#4. The bass clef accompaniment consists of quarter notes G3, A3, B3, and C4. The exercise is repeated twice.

7

Musical notation for exercise 7. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter note C4, followed by quarter notes D4, E4, and F#4. The bass clef accompaniment consists of quarter notes G3, A3, B3, and C4. The exercise is repeated twice.

8

Play twice

Musical notation for exercise 8, Play twice. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter note C4, followed by quarter notes D4, E4, and F#4. The bass clef accompaniment consists of quarter notes G3, A3, B3, and C4. The exercise is repeated twice.

## RITUAL FIRE DANCE from the Ballet *LOVE, THE MAGICIAN* – Manuel de Falla

1876 – 1946

This exotic, evocative piece, full of harmonic trickery mirroring the title of the ballet, has three main themes connected by bridges. The first theme is not easily played on recorder, even in transposition, but may be attempted by advanced students. The other themes are manageable.

- There are various ornamental figures used, such as trills and mordents, which are not included in the transcriptions provided in the hand out. **Point these out to the students.**
- De Falla uses ostinato\*\* for much of the accompaniment. **Discuss these with the students.** There are wonderful examples of complementary rhythms in the ostinati.
- There is significant use of dynamics.
- The rhythmic figure “tim-re ta” is prominent throughout; also its augmentation: ta-i ti ta-a



\*\*”Ostinato”: a repeated pattern – comes from the Italian word for “Stubborn”

- Ask students if they can tell if the piece is in a Major or Minor key [*Minor*]

To introduce Major/Minor,

- play a well known piece such as *Hot Cross Buns*, or *Happy Birthday* in the usual major key and then play it in a minor key
- Improvise simply on the piano changing from major to minor. Have the students stand if they think it is major; sit if they think it is minor.

The **FORM** is as follows:

Introduction 12 measures: 4 + 4 + 4

- Ask students how each four measures are different

Theme 1	8 meas	Oboe	soft
Repeat 1	8 +1 meas	Strings	loud
Bridge	8 meas	4 + 4	

- Ask students how each four measures are different

Theme 2	4 meas	Brass	loud
	8	WW	soft more legato; a little longer
Theme 3	8 meas	strings→oboe	
Repeat 3	8 meas	strings→oboe	lower variation at end
Bridge	13 meas		version of Intro
Theme 1	8 meas	Oboe	
Repeat 1	8 +1 meas	Strings	
Bridge	8 meas		
Theme 2	4 meas	Brass	loud
	8 meas	WW	soft
Theme 3,	7 meas.		Shorter, leading into:
Coda	(begins as version of theme 1)		

Learn the three themes and assign each of them to a student or group of students. Each theme may also be identified by a “prop” – scarves, ribbons, etc. The prop must be something that will indicate the fluidity of fire

Theme 1 – original key

Contd.

Theme 1 transposed

Cont...

Theme 2

Soprano recorder:

Alto recorder:

1. 2.

Theme 3

Coda

Ask how many chords there are at the end [21, plus 1]

Teach the rhythm of the last 22 chords: **[I have simplified the rhythm to fit with the speech pattern, using the word “come” as an extra beat at the end of the melodic part of the coda (above) to create an up beat instead of its correct place as beat one of de Falla’s rhythm]**

[Usually, “Fire” is one syllable, not two, but here I’ve stretched it into two]

Have students choreograph the piece.

The formations could be as follows:

- A solo dancer (oboe) within/weaving through...
- A circle (strings)
- Circle becomes a line for the end of the first section
- A line of movers enter as the Brass plays theme 2
- ETC.....

## “MORNING” from PEER GYNT SUITE – Edvard Grieg (1843 – 1907)

- Blow a series of bubbles and ask the students to describe what they see – we are looking for words like *light, round, gentle, quiet, smooth*, and of course other words will be suggested, including “pop”, which is quite valid as regards what the bubbles are doing, and will be written down, but is not one of the words we will want to work with.
- Write all the suggested words on the board. Then circle the words with the character of the italics above.
- Ask students if they can move (one arm, head, whole body.....) in the way of those words. Maybe use a scarf.
- Play the recording of “Morning” up to about 0:55 and ask students if the words used to describe the bubbles fits this music. (*The word **legato** – smooth – could be introduced here.*)
- Teach the melody of morning, either by singing or by repeated listening up to the end of the first phrase (0:13).
- Using recorder or vocal skills, teach, either by rote or by reading, the main melody of “Morning” up to measure 14 or 18 to show:
  - The basic structure of the melody – how it rises in pitch and begins again.
  - The melody is extremely simple and very cleverly constructed:  
soh-mi-re-do-re-mi/soh mi re do re mi/soh mi soh lah mi lah/ soh mi re doh...  
soh-mi-re-do-re-mi/soh mi re do re mi/soh mi soh lah mi lah/ lah so mi re...
    - At the end of the second line, the oboe takes the tune higher and it begins again on the flute in a higher key.
    - And, if both soprano **and alto or tenor** recorders are available for the two pitch level play the melody first on soprano, then on alto or tenor for the repeat (an octave apart), representing the flute and oboe
- Play the melody up to about 0:55 while gently blowing bubbles, or having various students blow them. (*Obviously students are not to attempt to burst the bubbles*).
- Discuss the instrumentation and construction of the tune: over a subdued accompaniment, the tune is played by flute and oboe.
  - Play up to 0:24 and ask students if they recognize the two instruments playing the tune, then its repeat. [*Flute, then Oboe.*]
  - Play again and ask how many (slow) beats each instrument gets to play. [*8 each*]
  - Play from the beginning again, up to 0:50 and discover that the tune is repeated by each instrument, a little higher, and the two instruments get to play for 8 beats each again.
  - Play from the beginning up to 1:03 and discover that although the instruments keep on alternating, they play for a shorter number of beats: 2 beats each, then 1 beat each and 1 beat each again so the tune is only in fragments for the next 8 beats.

**Construction:** Flute 8, Oboe 8, Flute 8, Oboe 8, Flute 2, Oboe 2, Flute 1, Oboe 1, Flute1, Oboe1.

- Have students gently “walk” their fingers (or elbows, or feet...) for these numbers of beats, changing direction, or hand if using fingers, at each change of phrase.

- Have students pick two partners but do not stand together. From a far place in the room have student A walk gently to student B, either carrying an imaginary bubble very carefully, or blowing bubbles gracefully. They should attempt to arrive at student B at the end of the phrase 0:13 where they hand over the bubble(s). During the second phrase, student B walks in a delicate manner to student C and the bubble is exchanged at the end of the second phrase (0:24). During the next phrase, C walks to A (or to a fourth student, D) and hands over the bubble at 0:34. Continue exchanging the bubble(s) with the change of phrases. Where the phrase becomes fragmented (0:45 – 0:58) decide what to do with these eight beats.
  
- Review the first section of the piece with some kind of movement. Use of a ball rolled, or balloon tossed between pairs of students would be interesting – they could choreograph the structure of the melody. Or use the bubble sequence as before.
- Play from the beginning up to about 1:25. Ask students what has happened to the music. *[It is higher, louder, different instruments – strings are playing the melody.....]*
- Give the title of the piece: “**Morning**”. Ask students if they have ever seen a sunrise. If possible, show some pieces of artwork depicting sunrise. Stress that it is a gradual process, (the sun doesn’t just suddenly pop up!) often accompanied by bird song (the “dawn chorus”).
  - Do they think this is a calm morning sunrise, or a stormy, windy one?
- Listen to the whole piece. Have students draw pictures of a sunrise as they are listening if they need something to do. However, the purpose here is to discover when they think the sun actually rises. If they select the first “big” moment in the music, at 1:36, that would be perfectly understandable, and valid, but there is more than half the piece still to come! So maybe this could be just the first sunbeam – a shaft of light shooting into the sky through the clouds?
  - The next two “big” moments, or accents are at 1:46 and 1:48. Maybe more shafts of light?
  - There is another sense of climax at 1:57 which could well be the sunrise, but we are still only half way through.
  - Soon there are more accents – more shafts of light? Or perhaps the top of the sun’s head peeking over the horizon? A golden glow in the sky?
  - Similarly at 2:18 there is another sense of climax, but we still have a long way to go. Following this there are little flute calls which could be bird calls heralding the sun (the dawn chorus).
  - At 2:50 there is the definite sound of a bird trill on the clarinet and then several times on the flute followed by the clarinet again, and again the flute several times.
  - *Personally, I think the sun gently rises at 4:21 to the end.*
  
- It is a beautiful piece to choreograph with a hoop representing the sun (with orange/yellow dressing on it) and ribbons for shafts of light, dark cloth for the night sky
- Using **long** pieces of paper, and markers, have groups of students draw several murals depicting the progress of the sunrise according to the music – each student can be responsible for a part of the music. The teacher calls when the next student should begin his/her section. Students who have already done a section can continue to enhance their section, but they shouldn’t add anything that belongs to the next section.

## Main themes:

8va first time (flute)/loco on repeat (oboe)

Theme 1

6 8va first time (flute)/loco on repeat (oboe)

11 8va Strings

16 (8)

21 8va

Theme 2

27 rall.

- Play the recording up to :40 and ask students
  - if they can identify the instruments playing the melody (*flute, then oboe*)
  - what do they notice about the pitches that these instruments play at (*flute an octave higher than oboe*)
  - Do they notice some notes in the music that are not written on the examples I have written.
    - Discuss the use of ornamentation (grace notes, mordents) **which are not in the transcription above**. They enhance the melody, especially as they sound like bird calls.
  - Optnl: use two groups of movers, one for flute, one for oboe (up to :40)

- Keeping in mind the Laban qualities of movement, tap balloons gently (more of a “stroke”) on the first beat of every 3, or better still, 6 eighth note beats. Either
  - A solo person who passes the balloon on to another either at random, or at a pre-determined spot e.g. the end of a phrase
  - Or everyone with his/her own balloon
  - Or with partners.
  
- Play the entire piece (as many times as necessary)
  - Ask what happens/what instruments play the melody at :51. (*Strings play the melody (high) accompanied by the full orchestra*)
  - Discuss the moment when the sun actually rises. There could be various decisions for this moment.
  - Be aware of the “bird calls” at the end.
  - Optnl: use two groups of movers, one for flute, one for oboe, both (or another) for strings and create a choreography which culminates in the rising of the sun and the dawning of a new day.
  
- Listen specifically for any elements of music such as key changes, tempo changes, instrumental timbre.
  
- Discuss the style of the music – is it smooth and flowing, or jagged and percussive? (*smooth and flowing*)

**Express the light, slow quality of the music in the movement (nothing jerky; follow through smoothly; no blowing at a balloon; )**

**USE THE WHOLE BODY IN THE STYLE**

## “STORM” from Symphony No. 6, “The Pastoral”

L. van Beethoven  
(1770 – 1827)

Play the recording up to about 0:57 and ask the students what phenomenon of **Nature** (not War, or Space...) they think it might represent. There may be various answers but presumably at least one would be “a **storm**”.

Define it as representing a storm, and ask, how does a storm usually begin? Does the weather go from a bright sunny day straight to thunder, lightning, pouring rain?

Usually it starts with a gathering of clouds and a spattering of raindrops. Ask how this is depicted in the music. [*Fast tremolos on the cellos and basses for the clouds, and short “dripping” notes from the higher strings.*]

OPTIONAL: A body percussion “Storm” may be created – starting with snapping fingers, moving to light clapping, harder clapping, thigh slapping, stamping, and then fading in reverse.

Play up to 0:40 and ask students to raise hands when the storm *really* begins. [*At 0:30*].  
What is the difference? [*Cymbal crashes; Timpani rolls; blaring trumpets, screaming winds....*]

There is a rhythmic figure that occurs several times that could be represented by the word

y!  
/

**STORM** The two short syllables are one right after the other, “Storm” being accented and lower in pitch, and “y” being higher and lighter.

Play from the beginning to 3:17. Ask students how many times this figure is heard. [*Ten, between approx 0:48 – 1:20; seven more, fainter, between 2:17 – 2:35. There are also similar rhythms that are slower and even in length between the syllables, and 2 that consist of only one note (“storm”). It doesn’t really matter about the number – it is just important that the student is listening.*]

At 1:28 there are two cries from the Clarinet. Isolate this moment and ask what the students imagine might be making that sound. [*A lost animal? Bird?*]

At 2:14 what do the students imagine the high-pitched sound from the piccolo represents?  
[*Wind?*]

Teach the following tune (top line – the other parts are for recorders if students are playing them. The second version is at orchestra pitch and is more difficult to play for most recorders. The top line could be played by soprano, but it is very high.)

(transposed):

Sop 1  
Alto  
Sop 2  
Alto/Tenor (Bass 8va lower)

AT ORCHESTRA PITCH:

Alto 1  
Alto 2  
Tenor  
Bass

Play the whole recording, and ask students to raise hands when they hear this melody. [At 3:35] Point out that the first descending notes are a slow version of the rain drops heard at the very beginning, and throughout, the Storm – mostly on short, choppy violin notes.

Ask students what often happens at the end of a rainstorm. [*A rainbow appears.*] This melody could represent a rainbow, or, in a religious or spiritual frame of mind, it could be like a hymn of thanks. Words could be put to the melody: “We’re glad the storm is o-ver.....”

Place several strips of paper (10 -12 feet) on the floor. Station 7- 10 students at intervals along the paper, from left to right. The first student at the left end of each paper begins to draw what the music represents at that moment. At a signal from the teacher, (when the music develops) the second student takes over. The first student may continue improving his/her own section, or may stop to listen. The teacher signals for successive students to take over at appropriate spots (certainly the second or third student at 0:26 and the last one at 3:35) in the music.

When the murals are completed, follow through again, as a score. Then have students switch to another “score” and see if they can follow the sequence of images.

This music is brilliantly depicted in Walt Disney’s “**Fantasia I**”. If you show it, **please** be sure to teach the music first, so that the students have their own images in place before Disney’s.

## IN THE HALL OF THE MOUNTAIN KING

Edvard Grieg (1843 – 1907)

1. Without giving the title of the piece, listen to the first section only. Write a list of words on the board, or distribute a list to students. e.g.:

spooky	soothing	threatening	mysterious
creeping	happy	peaceful	smooth
scary	dreamy	menacing	ETC.....

Have the students circle which words they think are appropriate to describe the music. They may also add others. Ask **WHY** they chose those words, especially if there are any words chosen that seem inappropriate. They may have a perfectly good reason, which we need to know. (We would certainly need to know why they would choose “smooth”!)

Play again, with reference to the chosen words.

2. Ask students if they noticed how the notes were played – were they short? Or long and smooth?

The word for the short notes is **STACCATO**.

Ask how the cellos achieve this sound. [*By plucking*] The word is **PIZZICATO**.  
(*If possible, demonstrate*)

3. MOVEMENT I:

- All students on the floor. Pick one of the appropriate words on the chosen list, and, without music, but over a steady drum beat, practise moving in the style of that word for FOURTEEN out of sixteen “ta” beats. On beat **15** and holding on for **16**, make a little jump and freeze in a threatening, monstrous attitude. A Cymbal crash could happen on beat 15.
- Put students in a circle and number off 1, 2, and 3 around the circle.
  - No. 1 students go **IN** to the centre of the circle and freeze on the fifteenth beat for the first phrase; Come back **OUT** for the following repeated 14+2 beats.
  - No. 2 students go **IN** for the next phrase, and out for the repeat.
  - No. 3 students ditto.
- Continue throughout the piece until the coda, when the movement can be free, or choreographed according to the structure.
- The music becomes louder and faster and the students should represent these changes with their movements.
- They should also be aware of the structure of each section:
  - AA No. 1 – lower
  - BB No. 2 – higher
  - AA No. 3 – lower – same as No. 1

Ask questions to elicit these discoveries.

4. Teach the melody. (It can be taught with the notes that are its framework, first, then fill in the other notes):

**SKELETON OF MELODY, Hall of the Mountain King**

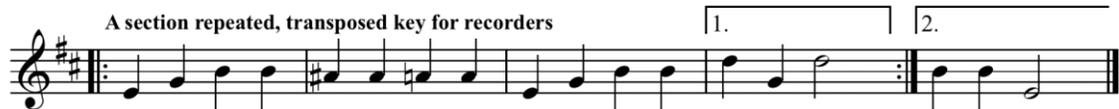
A section, Original key Etc....



A section, transposed key for recorders B section, transposed key for recorders



A section repeated, transposed key for recorders



*QUESTION: HOW MANY BEATS IN THE MELODY?(16) This is an Important question for the movement component that has already been done and the next one that follows.*

Bassoon 1 2 3 4 5 6 7 8 9 10 11 12 13 14 **15** (16)



Cello, pizzicato Etc.....

[Horn]

Here is the melody written in a key suitable for recorders, although rather difficult to play, so suitable for advanced players.

Soprano recorder etc....



BX



Soprano OR ALTO recorder



Soprano recorder



## STORY

Give the title of the piece and tell the story.

Peer Gynt was a legendary Norwegian non-hero, something of a rogue, who left his homeland, his family, and his beloved, Solveig, to travel the world to find fame and fortune (and to avoid responsibilities). The episode with the trolls is one of his adventures. He gets lost inside a mountain and is captured by trolls. He is supposed to marry the Troll-King's hideous daughter, but then finds out that he can never leave and will become one of the trolls, so he flees. As the trolls pounce on him, he calls out his mother's name and is able to escape. At the final orchestral crash, as the morning breaks, he rushes from the pursuing trolls who cannot survive in the sunlight.

Ask students what they think the Norwegian name "Peer" would be in English. [*Peter*]  
[Grieg wrote the music as the incidental music for the play by Henrik Ibsen, produced in 1876. As portrayed by the author Ibsen, Peer Gynt was one of modern drama's first Anti-heroes.]

## FORM

- Play the first section again. Ask how the piece is constructed?  
**A A B B A A' – or, Circle, circle, Square, square, Circle, circle with a face, or, Trolls..**  
(**B** is almost the same as **A**, but higher, and slightly different in the 3<sup>rd</sup> measure),
- Play the whole piece – what happens? The whole form is **X X X Coda**; Each **X** section is the same (**AA BB AA'**), and uses the same key throughout, but each section increases in tempo, (**ACCELERANDO**), volume, (**CRESCENDO**), and number of instruments (**TEXTURE/ORCHESTRATION**).

The Coda (at 2:13) is very dramatic. Learn the rhythm through a speech pattern:

*Very fast:*

Peer Gynt! Peer Gynt! Run-ning through the moun-tain to es - cape the e - vil trolls!

Peer Gynt! Peer Gynt! We won't let you get a - way from us! Peer Gynt!

(Timpani Roll)  
[ROAR]

The students could improvise their own speech pattern to the rhythm.

The rhythm could be performed with different instruments for each different rhythm-group.

## INSTRUMENTATION

Discuss instrumentation: 1. **X**, cello/bassoon, switch on repeat; 2. **X**, violins/flute/oboe; more instruments accompanying; Third **X**, whole orchestra, violins have the tune.

- Note the muted trumpet which gives a particularly nasty tone to the accented half note – third beat of the fourth measure of each appearance of the melody.
- Be especially aware of the cymbal on the off-beat in the third, (Tutti) section.
- Pictures of the instruments can be handed out, or put on the board, and students (or a student) can point to the instrument that is playing.

There is a clear counter melody played on Brass in the Tutti section. (1:49), easily played on recorders. D sharp would need teaching, but it is an easy opportunity to teach this note.

### THIRD (TUTTI) X SECTION

## MOVEMENT II

Having formerly ascertained that there are 16 beats in each phrase, one person as Peer (it could be the teacher for the first time through) moves in an appropriate frightened fashion, including facial and bodily expression, and freezes into a hiding posture at the **fp** (beat 15). On the repeat, Trolls, beginning a little behind Peer's starting place, pursue him along EXACTLY the same path, freezing at the **fp**, looking around for Peer, but **not finding him**. The energy, beat, and tempo of the movement follows the progress of the music.

(Students could decide if Peer finally escapes, or not. )

This movement sequence is best done in the gym, or in a huge space, with one student as Peer, and several trolls after him – they have to co-ordinate. If there is limited space, the movement can be done by 2 students only, or even by fingers on a desk-top, or using paper and markers to draw the action.

## RHYTHMIC STRUCTURE

There are several rhythms made up of subdivisions or doublings of the beat in the theme. Each of these could be given to a different non-pitched instrument and played along (**quietly!**) with the recording. Here is one example:



Point out that the tune is largely built on the following rhythm, which is used throughout the piece.



d t d - short short **long**, with the accent on the last note/syllable.

**Q:** What word from the subject we are exploring would fit this rhythm? [*Di-no-saur*]

*Optional:*

*Can the students hear the differences between the X and the Y phrases? It is quite clever: the 16<sup>th</sup> notes are a 2nd apart in X and a 3rd, then a 5th apart in Y; And the three notes at the end of X ascend, but they descend at the end of Y; Also there are two extra descending notes in Y.*

Play from the beginning up to **1:20**.

How many times do we hear the Theme I tune? [*Twice*]

The number of times the rhythm of “di-no-saur” is played could be counted.

Play from the beginning up to about **1:35**

Ask students to raise hands when they hear something different (at **1:20**)

The rhythm (“di-no-saur”) is part of this section, but it is developed into a different theme (Theme II of the A section). Show the difference by playing them both and teaching the new theme:

Theme II Original pitch:



See the next ex. for speech

Theme II transposed:



See the next example for speech patterns

*Optional:*

*To experience the difference between the rhythm and mood of the two themes, they could be put together as follows, or with sol-fa syllables, or with body percussion.*

Di-no-saurs are gone, di-no - saurs are gone di-no-saurs no more

Theme II

Theme I

Di-no saurs..... Di-no- saurs..... Di-no-saurs

