

NYSSMA MUSIC VIEWS

Standards-Based Teaching & Learning Across the State



Lesson Plan for NYSSMA Music Views

Name: Kerry A. Mero

Title: Rhythmic Composition based on "In the Hall of the Mountain King"

Level

- Elementary
- Middle School
- High School

Content Area

- Band
- Chorus
- Classroom
- Orchestra

Objective

In small groups, students will create an original composition by manipulating the rhythms of the "In the Hall of the Mountain King" main theme.

Students will perform the composition on African/Latin American instruments, and assess each group's composition and performance

The NYS Learning Standard(s) this lesson will address...

- Creating, Performing and Participating in the Arts
- Knowing and Using Arts Materials and Resources
- Responding to and Analyzing Works of Art
- Understanding the Cultural Dimensions and Contributions of the Arts

National Standards for Music Education this lesson...

- Singing – alone and with others – a varied repertoire of music
- Performing on instruments – alone and with others – a varied repertoire of music
- Improvising melodies, variations and accompaniments
- Composing and arranging music within specific guidelines
- Reading and notating music
- Listening to, analyzing and describing music
- Evaluating music and music performances
- Understanding relationships between music, the other arts, and disciplines outside the arts
- Understanding music in relation to history and culture

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Instructional Ideas

Lesson Outline:

1. As students enter room, traditional recording of "In the Hall of the Mountain King" is playing
2. Perform along with recording on African drums using rhythm chart created in previous class (prior to this lesson, we completed the chart by listening to the recording and filling in the car names and rhythms)
3. Explain that several modern musicians have "borrowed" Grieg's theme. Take out listening logs and listen to recording of "techno" rock version of the same piece (or substitute one of the other "modern" arrangements)
4. Briefly discuss similarities and differences between original version and modern arrangement. Note these in comments section of listening log.
5. We will create original compositions by "borrowing" and manipulating Grieg's rhythms (pass out composition sheets and divide into groups)

Composition procedure (in small groups)

- a) Using our rhythm chart of the original piece, count the number of each rhythm used in Part A
 - b) Have one group member get a set of rhythm cards from Mrs. Mero (I find these helpful manipulatives for the students to try out ideas before committing them to paper). The number of each type of rhythm card should match the number counted in part a
 - c) Use your rhythm cards to create your composition. Your final composition must have at least two differences from Grieg's original pattern. Write both the rhythms and "car names" on your paper.
 - d) Practice performing your composition. Choose a conductor (to count off). Remember to REPEAT. You also have the option of "arranging" by using different instruments at different spots, etc.
6. Bring all groups back together. Review "criteria" from previous performance activities (steady beat, rhythms performed correctly, ensemble stays together)
 7. Perform compositions (record performances for additional reflection and analysis next lesson) and critique each other's performances.

Assessment

- Group performances may be recorded and critiqued, using class-developed criteria/rubrics (e.g. steady beat, use of rhythms, ensemble playing)
- Written compositions may be handed in and assessed by the teacher (objectives: met compositional guidelines and notated rhythms correctly)

References/Resources

Recordings:

- Edvard Grieg "In the Hall of the Mountain King"
- The Who (The Who Sell Out) "Hall of the Mountain King"
- Apollo 100 (Rock Masters)"In the Hall of the Mountain King"

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Notes

My 7th grade students begin playing the African drums the first day of class. In addition to working on some of the Will Schmid materials, we use the drums as a tool for composition. We have also created a "car rhythm" chart in a previous class (see below)

- "Car Rhythms" (concept attributed to Denise Ondishko)
- Create a chart by matching rhythms to car names. For example, a quarter note could be "Ford" or "Dodge"; a set of four sixteenths could be "Lamborghini" or "Mitsubishi." The class contributes the names and then we vote on our final selections.