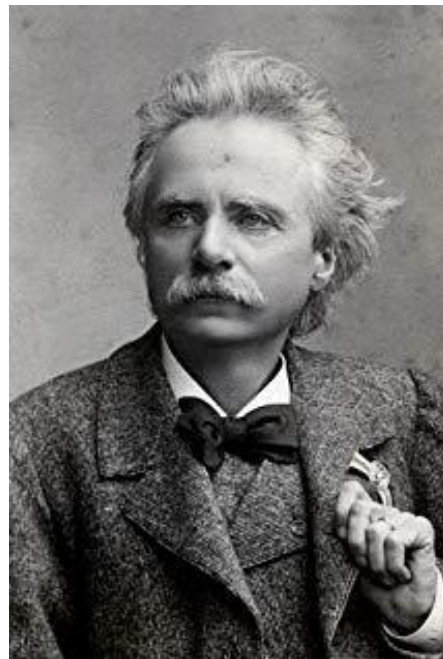


CLASSROOM ACTIVITIES (KS2)

Edvard Hagerup Grieg

Norwegian composer Edvard Grieg, most notably known for his incidental music for the play *Peer Gynt*, was one of the leading composers of the Romantic era. He used much Norwegian folk music in his compositions. As a result, he is the most celebrated Norwegian composer with numerous statues depicting his image and many cultural institutions named after him.



His music is played regularly on Classic FM and many of his compositions have been used in films and TV commercials. His orchestral piece titled *In The Hall of The Mountain King* has recently been used as a remix in the Dreamworks film *Trolls* (2016).



Did you know that ...

He had a collection of small dolls and one of them, a "lucky frog" was his concert companion. Before stepping onto stage as a pianist or a conductor, he would rub the lucky frog for good luck.

Holberg Suite

Composed in 1884 to celebrate the birth of the playwright Ludvig Holberg, The *Holberg Suite* is a suite in five movements based on Baroque dance forms mixed with Norwegian folk characteristics. Each movement has a very different feel to depict different dance style.

1. *Praeludium* ("Prelude")

This is the first movement. It is marked *Allegro vivace*, meaning very fast and therefore has a very bouncy, energetic and joyful feel.
<https://www.youtube.com/watch?v=W4t72QQXSok>

Did you know ...

Grieg is often referred to as a "miniaturist" as he preferred to compose for smaller ensembles, (chamber ensembles) rather than large orchestras.

2. *Sarabande*

This movement contrasts with the opening movement. It is marked *Andante*, meaning moderately slow. A *Sarabande* is a dance in triple metre and was originally popular in South America in the Spanish colonies. This peaceful and quiet movement uses melodic motifs that are passed between the strings.

<https://www.youtube.com/watch?v=DmPMZGGBmXk&list=RDDmPMZGGBmXk&index=1>

3. *Gavotte*

Marked *Allegretto*, meaning at a fairly brisk speed, this movement has more of a lilting dance feel. A *Gavotte* is a French dance usually in simple time (2/4 or 4/4). This movement borrows ideas from the previous movements e.g. the harmonies from *Sarabande* and the energy from *Praeludium*. In addition syncopated rhythms and pizzicato string writing adds to the lightness of the sound.

<https://www.youtube.com/watch?v=GwTPfVGXY8Y&list=RDDmPMZGGBmXk&index=2>

4. *Air*

This is the more sombre and mournful of all the movements. The tempo is marked *Andante Religioso*, instructing the performers to play at a moderately slow tempo and in a devotional or religious manner. Opening in a minor key, the sustained melody is played by the upper strings and passed to the cellos. *Air* - is a song - like vocal or instrumental work and often used to describe many folk melodies or ballads.

https://www.youtube.com/watch?v=wnAGUnCQ_2M&list=RDDmPMZGGBmXk&index=4

Did you know ...

The piece was originally written for piano but later orchestrated for strings.

5. *Rigaudon*

This lively and energetic movement concludes the suite and is marked *Allegro con brio* meaning fast with spirit. It is a French dance in duple metre and is structured in a Baroque style known as a *concerto grosso*. This is where a group of soloists play together whilst the rest of the orchestra provides the accompaniment.

<https://www.youtube.com/watch?v=2SBap7zvKME&list=RDDmPMZGGBmXk&index=3>

Classroom Activities

1. Musical Corners! Place tempo term signs for each movement in different corners around the classroom (with their definitions written underneath). Then play a movement from the suite whilst students move (or dance) to the music. Once the music stops students must stand under the tempo sign that they think reflects the tempo of the movement.
2. Listening activity. Listen to each movement and ask students to draw faces with crazy facial expressions that they think best represents the feeling of each movement. Students can then show their drawings to the class to help them explain how the music made them feel.
3. Concerto Grosso. Listen to the final movement and get students to identify which instruments they can hear playing. Once students have listed all the string instruments, assign each of them a string instrument and place them into the different groups of the orchestra, leaving two students standing at the front as the solo violin and solo viola. Now listen once again, getting students to mime (dramatically) along to the music when their instrument is playing. You can use the score in the link above as a visual aid to show who has the solo and when the rest of the orchestra should join in.
4. Rhythm Task. Listen to the final movement focusing on the solo melodies in the opening. Get students to clap along and feel the strong accented beat at the beginning of each bar. If it helps, get students to count out loud **1 - 2, 1 - 2, 1, - 2** etc and accent the clap one.

Now, get students to say the following rhythms whilst accenting the first beat of each bar. If students are in groups, see which group can clap theirs the fastest and you can also use classroom percussion instruments to beat out the rhythm.

| Tea Cof-fee | Tea Cof-fee | Tea Tea | Tea Cof-fee |
 | Cof-fee Cof-fee | Tea Cof-fee | Tea Cof - fee | Tea Tea |

Finally, in small groups students can write their own lively rhythms using the words **tea** and **coffee**. Students can write their rhythms on a piece of paper and pass them to other groups to play. Remember to accent the first beat of each bar.