

## ***Finale to Overture of William Tell - Rossini***

### **Form and Rhythm**

#### **Iowa Fine Arts Standard – Responding**

MU:Re7.2.4

- a. Demonstrate and explain how a response to music can be informed by its structure and the use of the elements of music.

#### **Iowa Fine Arts Standard - Performing**

MU:Pr4.2.4

- b. Read and perform rhythm and pitch using iconic and/or standard notation.

#### **Learning Targets**

The student will demonstrate form through rhythmic performance.

The student will perform rhythm using body percussion and/or unpitched percussion.

#### **Guiding Question**

How does performing an element of a musical work (like rhythm) expand understanding of the form?

**Estimated time for lesson:** 30 minutes – 45 minutes (can be taught over two lessons)

#### **Materials:**

##### **Google Slide deck**

[https://docs.google.com/presentation/d/1ZUYuRfLnDCh9lv9WeAkN8zdVQYIvwmElVmNF9yjl1OI/edit#slide=id.g3132cbbfbfc\\_0\\_0](https://docs.google.com/presentation/d/1ZUYuRfLnDCh9lv9WeAkN8zdVQYIvwmElVmNF9yjl1OI/edit#slide=id.g3132cbbfbfc_0_0)

##### **Story of William Tell pdf**

##### **Finale sound clip *FAST* version**

<https://www.youtube.com/watch?v=c7O91GDWGPU>

##### **Finale sound clip *SLOW* version**

<https://www.youtube.com/watch?v=ctrQcf79VeI>

##### **Percussion Playalong pdf**

##### **Musical Elements and Expression pdf**

##### **Vocabulary for Musical Elements**

## **LESSON PLAN**

### **Active Listening**

#### *Note to teacher*

*Active listening* requires the listener to completely **concentrate on, think about, respond to** and **remember** that to which they are listening. It is the opposite of *passive hearing*, or the biological response of the inner ear to sound waves as we are thinking or doing other things (like elevator music or doing work to music).

#### **Direct Instruction:**

“*Active listening* means that you show good listening habits. Let’s list some things that good listeners do.”

Students share examples that teacher writes on the board.

*Refine to these:*

Sit **still**

Be **silent**

**Focus** on something to look at

**Think** about what you are listening to

Ask students for non-examples (things you would NOT do as an active listener):

Eyes **not focused**

Making **noise**

Body **moving**

Mind **wandering**

#### **Guided practice**

“We are going to listen to a piece of music that we will hear when we go to the Civic Center for the Des Moines Symphony concert. *Active listening* will be important at the concert so we can concentrate on and enjoy what we are hearing. Let’s practice the habits of active listening.” *Refer to habits listed on board.*

*Use the Finale audio clip from Materials list*

a) Partners sit scattered throughout the room

b) Show the first question to think about as they listen to the music.

***What do you like about this music?***

“To be able to completely concentrate on this music, find a **comfortable** position for your body. (pause)

**Relax** your muscles. (pause)

**Breathe** in through your nose, out through your mouth. (pause)

Because we can’t see the performers right now, **Close your eyes** so you aren’t distracted by looking at things in the room.” (pause)

c) Play 1 minute of music from the audio clip.

- d) With your partner, take turns answering the question using *active listening* habits.  
***Allow 1 minute for each partner to speak – teacher times it***  
 No interruptions! Just listen to your partner.
- e) Everyone stands and moves around the room as the music plays. After 10 seconds, stop the music and have students high-5 the closest person to them. That is their new partner.
- f) Sit with your new partner. Teacher introduces new question: **How does the music make you feel?**  
**Find a comfortable position**  
**Relax your muscles**  
**Breathe in through your nose, out through your mouth**  
**Close your eyes**
- g) Play 1 more minute of the music.  
 Partners take turns answering the question for one minute each.
- h) Volunteers share answers to each question with the class.

### **Background information**

**Gioachino (jow-uh-KEE-no) Rossini composed this music. (See Google slide #1)**

He was born on February 29, 1792, which was on a leap day. He was born in Italy to musician parents. He attended a music school starting at 14 years old and became such a successful composer of opera that he was able to retire when only in his 30s.

### **Historical/Cultural Connections**

William Tell is a folk hero in Switzerland. His story involves being forced to shoot an apple off the head of his young son. Fortunately, he is a marksman on the crossbow so he is successful.

***See The Story of William Tell pdf and slide #2***

### **Independent Practice**

#### **Percussion Play Along      Google slide #3**

Project the Percussion Play Along pdf.

Talk through the FORM with students.

Label and play about 10 seconds from each section.

#### ***Slide #4***

- a) Read rhythm using body percussion at slow tempo (no accompanying music).

**q n** - pat alternating hands

**h** - clap hands, fingers point up and spread hands outward

- b) Read rhythm using body percussion with slower tempo music (*see link in Resources*).  
*Note to students* - tempo marking is *allegro vivace* which translates to “fast and lively”
- c) Transfer rhythms to unpitched percussion instruments. Perform with slower tempo.
- Suggested: **q n** = rhythm sticks  
**h qv q** = triangles / finger cymbals

### Notes for Percussion Play Along performance

- *Practicing at a slower tempo without music* on both body percussion and unpitched percussion will help your students be successful with the music at either tempo.
- You may print off the notation in a larger font OR hand print on paper and post on the board or wall so it is easier for students to read at a faster tempo.
- Instrument parts divide on the *Interlude*.
- *Coda* – half notes can be played as a roll.

### Assessment

*Refer to Musical Elements and Expression pdf*  
*Vocabulary for Musical Elements pdf*

#### Informal: Responding

Students answer questions...

- How does Rossini’s music help tell the William Tell story?
  - How do the elements of music (tempo, timbre, rhythm) create the mood for the story?
- a) in whole group  
b) with a partner

#### Formal: Responding

Answer above questions...

- a) on paper or with a personal white board  
b) electronically (i.e., Chromebook)

#### Informal: Performing

Teacher observes students as they perform body percussion and/or unpitched percussion.

### Fun Activities with Rossini’s Finale

**Cup Play Along**      <https://www.youtube.com/watch?v=7Tk9pBOgB64>

**Line Rider Race**      <https://www.youtube.com/watch?v=UfocABDDZP0>

**Rhythm Stick routine**      <https://www.facebook.com/watch/?v=368348617099287>

### **Resources:**

“Active Listening.” *Wikipedia: The Free Encyclopedia*.      [https://en.wikipedia.org/wiki/Active\\_listening](https://en.wikipedia.org/wiki/Active_listening)

Cuncic, Arlin. “How to Practice Active Listening.” *Verywellmind*. <https://www.verywellmind.com/what-is-active-listening-3024343>

Gioacchino Rossini  
Britannica.com

Sunshine and Music blog  
<https://sunshineandmusicblog.com/2015/03/23/yee-haw-its-time-to-learn-dynamics-lone-ranger-style/>

“What is Active Listening?” United States Institute of Peace. <https://www.usip.org/public-education/educators/what-active-listening>

William Tell Overture (with score) Finale begins @ 8:45  
<https://www.youtube.com/watch?v=upMaZxuHwGY>