



MUSIC IN OUR SCHOOLS MONTH®

Music In Our Schools Month®, General Music: 3rd Grade, 2021–2022

**“Music Can Be Found in Unusual Places”
“Charting Dynamics through the *William Tell Overture*”**

Recordings: <https://www.loc.gov/collections/national-jukebox/?q=William+Tell+Overture>

The Library of Congress recordings are historical recordings. If you prefer, modern sound recordings used in these lesson plans may be obtained through your favorite streaming platform.

Lesson by Lindsey Schroder, Chisholm Elementary School, Enid, Oklahoma; Southwest Division Representative for General Music, National Association for Music Education (NAfME)

Overview

Throughout the launching points in this lesson plan, students will analyze the form of a selected piece of music and chart the dynamics of the piece. Students will actively listen to analyze the form and dynamics of the piece.

Prerequisite Skills

For students to be successful in this unit they will need knowledge of and experiences with the following:

- form (*how the song is organized*)
- dynamics (*piano/quiet and forte/loud*)

Instructional Goals/Objectives

Launching Point 1: Students will discuss form and how to label the parts of a piece of music and then apply that to Rossini's "William Tell Overture."

Launching Point 2: Students will discuss dynamics and how to objectively analyze the parts of a piece of music and then apply to the piece kinesthetically.

Launching Point 3: Students will chart the dynamics of the piece using the template provided.

National Core Arts Standards (2014)

PERFORMING

Anchor Standard INTERPRET: Develop personal interpretations that consider creators' intent.

Essential Question: How do performers interpret musical works?

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

MU: Pr4.3.3a: Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

PERFORMING

Anchor Standard ANALYZE: Analyze the structure and context of varied musical works and their implications for performance.

Essential Question: How does understanding the structure and context of musical works inform performance?

Enduring Understanding: Analyzing creators' context and how they manipulate elements of

music provides insight into their intent and informs performance.

MU: Pr4.2.3a: Demonstrate understanding of the structure in music selected for performance.

RESPONDING

Anchor Standard ANALYZE: Analyze how the structure and context of varied musical works inform the response.

Essential Question: How does understanding the structure and context of music inform a response?

MU: Re7.2.Ka: With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

Assessments:

Launching Point 1: Exit Ticket

Launching Point 2: Group Participation/Understanding based on sit/stand

Launching Point 3: Dynamic Graph

Materials and Library of Congress Resource Links for the Unit

- <https://www.loc.gov/item/jukebox-13324/>
- Rondo Dinosaur Example:
https://docs.google.com/presentation/d/1Yuqd16NpivJBbAc9IEl-O8PkCMcr3IH6b_vcg3FCMy4/edit?usp=sharing
- Dynamic Tally Chart:
<https://docs.google.com/presentation/d/1KZoNPWUdNihMwHYDSRYvxhoZ9zHw4q46RUgn9M0ZevY/edit?usp=sharing>
- Dynamic Graph Template: Shared with permission
<https://docs.google.com/presentation/d/1uoRVQ6CpoDRkPvYvtOkwWcjVYuVUq9pQ13PmkgRjs98/copy>

Teacher Talk—To the Teacher

In this lesson, students will be discussing how music is organized into sections, recognize musical sections that repeat, and practice identifying the musical form using Rossini's "William Tell Overture." Students may also recognize the piece from other musical avenues, such as movies (*The Lone Ranger*), television series, or commercials. Students will then review and/or be introduced to dynamics and apply them to the music kinesthetically by sitting (piano) or standing (forte). Finally, students will further their dynamic understanding from pianissimo to fortissimo by charting how the music changes approximately every ten seconds.

Launching Point 1: Students will discuss form and how to label the parts of a piece of music and then apply that to Rossini's "William Tell Overture."

Launching Point 2: Students will create purposeful movements for the form, discuss dynamics and how to objectively analyze the parts of a piece of music and then apply to the piece kinesthetically.

Launching Point 3: Students will chart the dynamics of the piece using the template provided, either digitally or paper/pencil.

Launching Point 1

Objective: Students will discuss form and how to label the parts of a piece of music and then apply that to Rossini's "William Tell Overture."

Analyze: Analyze the structure and context of varied musical works and their implications for performance.

Essential Question: How does understanding the structure and context of musical works inform performance?

MU:Pr4.2.3a: Demonstrate understanding of the structure in music selected for performance.

Procedure:

1. Discuss how the music is organized (form) by using an illustration of a long-neck dinosaur. The long neck as the "introduction," its belly for the "body" of the music, and the tail as the "coda" (aka: tail piece). Example HERE: https://docs.google.com/presentation/d/1Yuqd16NpJvJBbAc9IEl-O8PkCMcr3IH6b_vcg3FCMy4/edit?usp=sharing
2. Play "William Tell Overture" for the class using the recording. Have students raise their hand each time a new section is played. Discuss any repeating sections in the music.
3. Review basic labeling of form (or refer to the dinosaur) and have students label each section of this piece.
4. Discuss the term "interlude" as noticed in the piece. Ask: Is there anything in our world that might be similar to an interlude? (Ex.: commercials when watching a live television show.)

Extension: Challenge students to come up with movements for each section of the form that correlate to the way the music sounds or feels.

Assessment:

Teachers can assess by using an exit ticket (individual or whole-group) to describe the "form" of their day. (Example: Introduction = getting ready for the school day, A = their homeroom class, B = going to PE, C = Lunch/Recess, etc.) Ask if any "sections" of their day repeat.

Launching Point 2

Objective:

Students will create purposeful movements for each section of the form, discuss dynamics and how to objectively analyze the parts of a piece of music and then apply to the piece kinesthetically.

Essential Question: How do musicians make creative decisions?

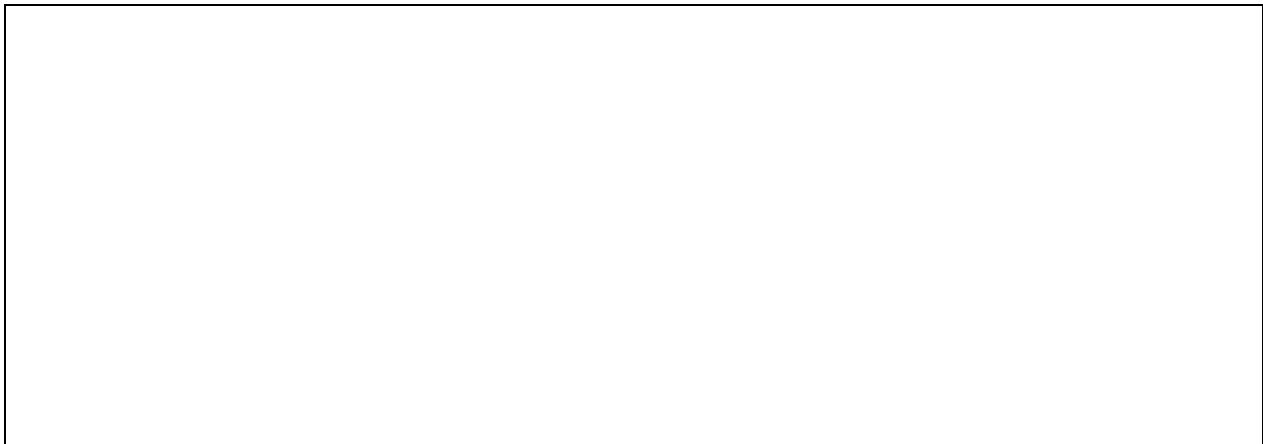
MU:Cr2.1.3a: Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

Procedure:

1. Review the form of “William Tell Overture.” If movements were created prior, have students demonstrate as the piece plays or create movements at this time.
2. Play “William Tell Overture” for the class while performing those movements using the recording link: <https://www.loc.gov/item/jukebox-13324/>
3. Discuss simple dynamics and notice how often they change in this piece.
4. Play the piece again. Students stand for forte, sit/squat for piano, and can bend in the middle for any mezzo dynamic for a challenge. Teacher could be tracking as the class moves on this Dynamic Tally Chart:
<https://docs.google.com/presentation/d/1KZoNPWUdNihMwHYDSRYvxhoZ9zHw4q46RUgn9M0ZevY/edit?usp=sharing>

Assessment:

Students will be assessed as the teacher watches their movements as students sit/stand based on the dynamics of the piece.



Launching Point 3

Objective: Students will chart the dynamics of the piece using the template provided.

Essential Question: How does understanding the structure and context of music inform a response?

Specific Performance Standard

MU: Re7.2.Ka: With guidance, demonstrate how a specific music concept (such as dynamics) is used in music.

Procedure:

1. Review the students' previous knowledge of dynamics. Discuss pianissimo, piano, mezzo piano, mezzo forte, forte, and fortissimo.
2. Play "William Tell Overture" for the class while performing those movements, noting how often they change in the piece.
3. Chart the dynamics on the graph, which changes approximately every ten seconds. Give students time to fill in the box before moving to the next column.
4. Once the graph is complete (one box marked in each column), ask students to fill in each box *under* the box they originally colored in.

Assessment:

Using teacher established criteria, students will fill in individual dynamic graphs to be assessed objectively.

