



Introduction to Music Unit for grades 3-5 on

William Tell Overture: Finale

by Gioachino Rossini

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Unit Length

There are 3 lessons in this unit for grades 3-5. Lesson plans are designed for class periods of approximately 30-45 minutes. Teachers will need to adapt the lesson plans to fit their school resources and the individual needs of their students.

Lesson Use

These 3 lessons are designed for use by general music teachers. However, portions of the lessons could be used by classroom teachers as well.

Standards

[National Standards for Music](#) are indicated on each lesson. The 3 lessons combined address 8 of the 9 National Standards (all except #7).

[The Ohio Standards for Music](#) are indicated on each lesson also. Music teachers in other states can easily match their standards to those in this unit. The 3 lessons combined address all of the 5 Ohio Content Standards.

Multiple Intelligences

These lessons facilitate musical, bodily-kinesthetic, interpersonal, and intrapersonal intelligence, 4 of the 7 intelligences originally identified by Howard Gardner.

Overview

Music Concepts and Objectives/Outcomes are indicated on each lesson. Over the 3 lessons, all 6 of the Concept Areas of Rhythm, Melody, Form, Timbre, Expressive Qualities, and Harmony are used. Skills developed over the 3 lessons are Singing, Moving, Listening, Playing Instruments, and Relating music to other subject areas.

Lesson #1: Meter and Conducting

Lesson #2: Form, Rhythm, and Melody

Lesson #3: Harmony and History

Prior Knowledge

No prior knowledge on the part of the student is needed, although it is helpful to have had experience keeping a steady beat, using Curwen hand signs to indicate *Do and Sol*, using quarter, eighth, and/or sixteenth notes in 2/4 and 4/4 meter, identifying different sections of a piece through listening, and playing non-pitched and pitched percussion instruments. Experience moving throughout the room to music as well as working in partners or small groups is also helpful for sections of the lessons, with established guidelines for such activities.



Materials and Equipment

Each lesson indicates the required materials and equipment. Whenever playing a recording, it is important to have a high-quality sound system and use a high-quality recording. The [Classics for Kids CD](#) or [Classics for Kids website](#) can be very helpful in this regard! *Special note: Our recording of this work begins with the flute introduction to the English horn in the pastoral section, followed by the famous trumpet fanfare; it does not start with the very beginning of the overture. If using another recording, you will need to cue it to the appropriate starting place.*

Instructional Plans (Lesson Plans)

Each lesson plan has been designed specifically for the grade 3-5 age group, although music teachers may have to adapt portions of each plan. The plans have been "teacher-tested" and are easy-to-follow, set up in a format similar to many music series textbooks. Step-by-step guidelines are given under the "Sequence" portion of each lesson.

Supplementary Materials

Each lesson includes teacher resource materials. By clicking on the highlighted, underlined link at that point of the lesson plan, you can read the handout with Adobe Acrobat Reader and print it out for use in your classroom. You may wish to make an overhead transparency in addition to student copies.

Assessment/Evaluation

Assessment strategies are included with each lesson. For grades 3-5, simple guidelines are included from which to develop criteria and rubrics tied to the specific objective/outcome of each lesson. Teachers may find it helpful to collect assessment on individual students over longer periods of time, assessing perhaps 8 students during each class, or whatever is practical to maximize instructional time for children to be actively involved.

Extensions

Each lesson includes strategies for extending the lesson either that same day or on a separate day. Teachers may devise their own lesson extensions as they take advantage of the "teachable moments" that occur in their classrooms!



RHYTHM (Meter) MOVING, LISTENING

grades 3-5

Lesson Plan #1: Meter and Conducting

National Std. #6: • Listening to, analyzing, and describing music.

National Std. #2: • Performing on instruments, alone and with others, a varied repertoire of music.

Ohio Standards: • Historical, Cultural and Social Contexts. (Identify, listen and respond to music of different composers.)

• Creative Expression and Communication. (Develop expressive qualities in performance; identify and demonstrate 2/4, 3/4, and 4/4 time; perform alone and with a group a varied repertoire on various instruments; respond appropriately to the cues of a conductor; play, alone and with others, a variety of classroom instruments with proper technique.)

• Analyzing and Responding. (Identify tempo and meter; identify how elements of music communicate ideas or moods; develop personal preferences.)

• Valuing Music/Aesthetic Reflection. (Respond physically, emotionally and/or intellectually to a variety of age-appropriate music; develop criteria for reflecting on their performance and the performance of others; discuss and evaluate individual and group music performance.)

• Connections, Relationships, and Applications. (Discuss that some people write music, direct music, and/or perform music as jobs; describe roles of musicians in various music settings.)

Multiple Intelligences: Musical, Bodily-Kinesthetic, Interpersonal, Intrapersonal

Concept: *Music can have beats that are organized in 2s or 3s (or 4s—see Extension); conductors have specific beat patterns for these meters.*

Objective/Outcome: Students will listen and respond with body movements and conducting gestures to a selection with two contrasting sections and meters. Students will be familiar with a specific piece of programmatic classical music.

Materials:

- recording of *William Tell Overture: Finale* by Gioachino Rossini (available on the [Classics for Kids CD](#) or the [Classics for Kids website](#))
- [conducting gestures](#)
- [conducting gesture for 4](#)
- [meter visual](#)
- tennis balls or other small balls (1 for every 2 students)



- mallets, rhythm sticks, or new pencils to use as batons
- hand drums (1 for every 4 students if possible)

Sequence:

1. Begin by saying the word “digest” as first “DI-gest,” then as “di-GEST.” Ask students what is different (which syllable is accented). Tell them that music can have accents, too, and that the way beats are grouped in music can have its own natural accents; tell them that an *accent* is “a strong beat that sticks out.”
2. While seated in a circle on the floor or in chairs, ask students to pat their thighs (*patsch*) on the strong beats that you play and use a softer two-finger clap on the weak beats that you play; “see if you can figure out my pattern.” Using the piano or a drum, play a repeated pattern of **1-2, 1-2, 1-2, 1-2** while monitoring students to see if their movement corresponds with **pat-clap, pat-clap, pat-clap, pat-clap**. If you wish, you could play a simple piece on piano that moves in 2s (such as “Twinkle, Twinkle”) as the students do the pattern.
3. Tell students to change their pattern to make it work if they hear a new pattern of beats. Change your pattern to **1-2-3, 1-2-3** and see if any students adjust their pattern to **pat-clap-clap, pat-clap-clap**, or some other pattern of 3s such as **pat-clap-snap, pat-clap-snap**. If you wish, you could play a simple piece on piano that moves in 3s (such as “The More We Get Together” or “America”) or, change “Twinkle, Twinkle” into a pattern of 3s rather than its usual 2s. Play a game of “quick-change” by switching back and forth between 2s and 3s; monitor students’ responses. Tell the class that in both patterns beat 1 is called the *downbeat* and the other beat(s) are called the *upbeat(s)*.
4. Similarly, now have students find their own space for whole body movement scattered about the room. Remind students about your rules or expectations regarding movement in the classroom. Invite them to step forward on each *strong* beat you play and clap their hands with a soft two-finger clap on each *weak* beat you play. Using the piano or a drum, play a repeated pattern of **1-2, 1-2, 1-2, 1-2** while monitoring students to see if their movement corresponds with **step-clap, step-clap, step-clap, step-clap**. If you wish, you could again play a simple piece on piano that moves in 2s (such as “Twinkle, Twinkle”) as the students move. [Another variation of movement for 2s is a type of “whole body conducting.” As students step on beat **1**, have them stretch out both arms down towards the floor at less than a 45-degree angle, then “swoop” their arms up above their head for beat 2. Consult [conducting gestures](#) teacher resource for pattern of 2 if needed.]
5. Tell students to change their pattern to make it work if they hear a new pattern of beats. Change your pattern to **1-2-3, 1-2-3** and see if any students adjust their pattern to be **step-clap-clap, step-clap-clap**, or some other pattern of 3s. Again, play a game of “quick-change” and check for understanding (see Assessment section). [If you are using the “whole body conducting,” while stepping on beat **1** students can use move both arms down; extend arms out to sides for beat 2; extend arms above heads for beat 3. Consult [conducting gestures](#) teacher resource for pattern of 3 if needed.]
6. Now have students find a partner and sit across from that partner on the floor. Tell the class that now they will get to roll tennis balls with their partner. (Ask



them what classroom rules we will need to have using this special item.) One partner rolls the tennis ball to the other on beat **1**; the other partner stops the tennis ball on beat 2, then rolls it back on beat **1** as you play the piano, hand drum, or other instrument with **1-2, 1-2**. Distribute tennis balls and play as students demonstrate 2s. Monitor student responses and give feedback as needed. Change your pattern to **1-2-3** and ask the class how they will need to roll the ball differently. (They will need to roll it slower so that the partner stops the ball on beat 3 then rolls it back on beat **1**.)

7. Display the [meter visual](#) to the class as an overhead transparency, noting the pattern of 3 superimposed over the flower to represent the pastoral, meadow-like first section of the music and the pattern of 2 next to the figure of the man riding a horse to represent the second, faster section of the music. Teach the class how to conduct a pattern of 2 and a pattern of 3. After monitoring for success, distribute single mallets, rhythm sticks, or new pencils for use as a conductor's baton, reminding students of safety rules if necessary. (Review the difference between a *composer*, who writes music, and a *conductor*, who leads the playing of music.)

8. Listen to the [recording of the beginning of William Tell Overture: Finale](#) on the *Classics for Kids* CD or website. Tap the slow, steady beat on a hand drum without any accents, asking students to figure out if the music moves in 2s or 3s. If they need help, lightly accent beat **1**; the music moves in a slow 3 (this section is actually in 9/8). Have all students use their conducting pattern for 3s as they listen to the recording from 0:00-2:54, then pause the recording.

9. Repeat this process, asking students to figure out if the music moves in 2s or 3s beginning the recording at 3:10 as you lightly tap the fast steady beat of this section on a hand drum. If they need help, lightly accent beat **1**; the music moves in a fast 2. Have all students use their conducting pattern for 2s as they listen to the recording from 3:10-5:18, or however long you choose.

10. [If time permits] Sitting back down, demonstrate how to show the pattern of 2s on a hand drum; use a downward sweeping motion with thumb for the downbeat and an upward movement with the other four fingers for the upbeat. After reviewing classroom rules regarding instruments if necessary, distribute hand drums (preferably 3 hand drums per group of 4 students). Have students take turns being conductor or players, with the players following the gestures of the conductor. Conductors may also use large gestures for playing loudly and small gestures for playing softly.

11. Have student conductors (see [conducting gestures](#)). Have students check their answer by listening to the recording again.

12. [Listen to the music](#) and conduct (first section, 3s; second section, 2s). Ask how many have heard this music before. Tell the class the title and composer.

13. If you wish, relate today's lesson in meter to time signatures 2/4 and 3/4.

Closure/Questions: What did we learn about today? (*meter*) What is meter? (the way beats are grouped) What are some common ways that beats can be grouped? (in 2s or in 3s) What is a downbeat? (beat 1, the strongest beat) What is an accent? (a strong beat that "sticks out;" in today's lesson, we always used beat 1, but other accents could occur on any beat) What was the name of



the famous piece we listened to and conducted today? ("William Tell Overture")
What is the difference between a composer and a conductor? (a composer writes music and a conductor leads the playing of music)

Assessment/Evaluation: Also, throughout the lesson, check for understanding and demonstration of meter through movement and conducting, noting whether individual students were able to do so successfully "all of the time," "some of the time," or "not yet." Check playing technique for hand drums using a similar rubric. Involve the class in setting criteria for evaluation as well.

Extensions:

1. Learn conducting gesture for 4 (see [conducting gesture for 4](#)); experiment with pattern of **strong-weak-medium-weak**. Relate to time signature of 4/4.
2. Spend more time working on how to show expression when conducting by using smaller gestures for soft and larger gestures for loud; add the left hand as well. View videotapes of famous male and female conductors; point out that Marin Alsop and Joann Faletta are women currently conducting the Baltimore and Buffalo Symphony Orchestras, respectively.



RHYTHM, MELODY, FORM, EXPRESSIVE QUALITIES
LISTENING, PLAYING, SINGING, MOVING

grades 3-5

Lesson Plan #2: Form, Rhythm, and Melody

- National Std. #6:** • Listening to, analyzing, and describing music.
- National Std. #1:** • Singing, alone and with others, a varied repertoire of music.
- National Std. #2:** • Performing on instruments, alone and with others, a varied repertoire of music.
- National Std. #7:** • Evaluating music and music performances.
- National Std. #8:** • Understanding relationships between music, the other arts, and disciplines outside the arts.

- Ohio Standards:**
- Historical, Cultural and Social Contexts. (Identify, listen and respond to music of different composers and from various historical periods.)
 - Creative Expression and Communication. (Read, write and perform using traditional notation, sixteenth through whole notes; read, write and perform melodies in treble clef.)
 - Analyzing and Responding. (Identify dynamics, form, tempo, meter, and tonality in various pieces of music; identify terms related to form; identify and demonstrate elements of music using developmentally appropriate vocabulary and music terms; identify and respond to simple music forms.)
 - Valuing Music/Aesthetic Reflection. (Respond physically, emotionally and/or intellectually to a variety of age-appropriate music; develop criteria for reflecting on their performance and the performance of others; discuss and evaluate individual and group music performance.)
 - Connections, Relationships and Applications. (Identify the use of similar elements in music and other art forms.)

Multiple Intelligences: Musical, Bodily-Kinesthetic, Interpersonal, Intrapersonal

Concept: *Most music has a form or structure that identifies each main section of the music. Four sixteenth notes are equal to one beat in 2/4 or 4/4 time; two sixteenth notes are equal to one eighth note in 2/4 or 4/4 time.*

Objective/Outcome: Students will listen and respond with movement to a listening map and to a main theme's rhythm; students will play melody with correct rhythm on recorder, mallet instruments, or keyboard. Students will evaluate the class performance in musical terms.

**Materials:**

- recording of *William Tell Overture: Finale* by Gioachino Rossini (available on the [Classics for Kids CD](#) or the [Classics for Kids website](#))
- [listening map of William Tell Overture: Finale for grades 3-5](#) (3 pages)
- [Theme from William Tell Overture \(in G\)](#)
- [Theme from William Tell Overture with stick notation](#)
- [Paper Practice Xylophone with F#](#)
- recorders (fifth grade) or pitched instruments such as alto and soprano xylophones, glockenspiels, or chromatic bells (will need F#)

Sequence:

1. Play approximately one minute of the [recording of Rossini's William Tell Overture: Finale](#) beginning at 2:56 (the famous trumpet call or fanfare). If you wish, lead the class in keeping a steady beat as you listen using various levels of body movement. Ask how many students are familiar with this music; tell them its title and composer.
2. Display [listening map of William Tell Overture: Finale for grades 3-5](#). [Note that this map is 3 pages long. If you are using individual copies, you may wish to staple them along the top or spiral-bind them if possible.] Tell students that we will tap the quick beat of the music, one tap per picture. Demonstrate how to use the map. Have students follow the map with their fingers in the air if you are using a transparency (or on their individual paper copy).
3. Use the listening map with the recording. This may take several tries, but emphasize the fun aspect of "keeping up with the beat." You can help guide students by calling out the letters for the large sections of the form while listening and tapping the beat. Tell the students that the form, or structure, refers to the large sections of a piece of music and whether they are the same or different than previous sections. (Ask them to describe the form of a set of objects in the classroom, a piece of art, a poem, or a building to relate the concept of form to other disciplines.) Point out the dynamics indicated on the listening map and review their meaning (*f* for *forte*=loud, *p* for *piano*=soft).

Times for each section using Classics for Kids CD or website: may vary slightly on different recordings.

2:56	Introduction (brass fanfare)
3:10	A—main theme (soft, louder at end of theme)
3:17	A—main theme repeated, piccolo added
3:23	B theme (loud)
3:30	B theme repeated
3:36	transition (soft)
3:43	A theme returns
3:50	A repeats
3:57	C theme (loud)
4:04	C theme repeated
4:10	D theme, violins (soft)
4:20	D theme, second section



4:34	C returns (loud)
4:40	C repeats
4:47	B returns (loud)
4:53	B repeats
4:59	transition returns (softer)
5:06	A returns
5:13	A repeats, instruments added
5:19	Ending, part #1
5:38	Ending, part #2
5:56-6:19	Coda, final ending

4. Tell students that now they will get to count and clap the most famous theme from this music. Display [Theme from William Tell Overture](#), first focusing on the rhythm. Count with *ti* for eighth notes and *ta* for quarter notes, using the Kodály approach (or another method of your choice). Explain the use of the first ending and point out that the repeat sign tells us to go back to the beginning and then to take the second ending.

5. Display [Theme from William Tell Overture with stick notation](#). Ask students to first find similarities and differences. Using the Kodály system, the rhythm is: *ti-ka ti, ti-ka ti, ti-ka ti-ti-ti*, repeated three times, followed by *ti-ka ta -i-ka-ti-ka, ti-ti-ti*. (Some Kodály teachers prefer *ti-ri-ti-ri* instead of *ti-ka-ti-ka*; or, use the system of your choice.) Have students count and clap the rhythm, using a sliding motion for the quarter note tied to a sixteenth note to show it is longer. If you wish, have students walk the rhythm at a slow tempo, stepping lightly for all notes except when sliding for the longer note. Tell students that this section is the part of the very famous main *theme*. [Listen to the recording again](#) (approximately 3:10-3:42).

6. Display the [Theme from William Tell Overture](#) again, focusing on the pitches. [Note to teacher: The theme is written in the key of G so that it is playable on recorder and Orff mallet instruments. The original key is E.] Ask students to find similarities and differences in the pattern of the melody. (The first and third phrases are the same) Sing the melody on “loo,” beginning on the pitch D. Have students show the direction of the melody in the air in front of them (a melody elevator or “melo-vator”).

7. In the key of G, go over the note names, noting the measures that are the same or nearly the same. Have students say the note names in rhythm as they practice “playing” the melody on the [Paper Practice Xylophone with F#](#). Go over the “sticking” you prefer (right hand or left hand). [Note: Most Orff-Schulwerk teachers advocate alternating the hands for repeated notes.] Fifth grade classes can learn to play the melody on recorders if deemed practical by the teacher (or, have students identified as gifted/talented in music learn to do this); if so, have students say the note names in rhythm while fingering the corresponding notes on the recorder.

8. After first practicing with fingers at the actual instruments, have students play the theme on pitched mallet instruments after setting them up to substitute F with F#. If you wish, all other bars may be carefully removed from the instrument.



9. Take turns so that all students have a chance to play using a very slow tempo. (If no mallet instruments are available, piano keyboards can be used.) Evaluate as a class and perform again, making improvements.

Closure/Questions: What parts of music did our listening map show? (beat, form, and some expression) What is the term for the main melody or musical idea of a piece of music? (*theme*) What note values did we learn (or review) today? (sixteenth notes) What was the name of the famous piece we worked with today, and who was the composer? (*William Tell Overture: Finale* by Rossini)

Assessment/Evaluation: Throughout the lesson, check for understanding and demonstration of steady beat, form, pitches and rhythm patterns, in-tune singing, and proper instrument technique, noting whether individual students were able to do so successfully. The following assessment may be used:

Sample Rubric for Performance Skill: **All/Most of the Time** **Sometimes** **Not Yet**

Pitches played accurately

Rhythm played accurately and w/steady beat

Tonguing and correct fingering (recorder)

Played fluently at a slow speed

Extensions:

1. Strive for a faster tempo in playing the Theme.
2. Listen to other selections from operas such as Verdi's [*"Triumphal March" from Aida*](#) (on the *Classics for Kids* CD or website).



RHYTHM (Steady Beat, Fast Tempo); HARMONY MOVING, LISTENING, PLAYING, SINGING

grades 3-5

Lesson Plan #3: Harmony and History

- National Std. #6:** • Listening to, analyzing, and describing music.
- National Std. #1:** • Singing, alone and with others, a varied repertoire of music.
- National Std. #2:** • Performing on instruments, alone and with others, a varied repertoire of music.
- National Std. #3:** • Improvising melodies, variations, and accompaniments (for Extension).
- National Std. #7:** • Evaluating music and music performances.
- National Std. #9:** • Understanding music in relation to history and culture.

Ohio Standards: • Historical, Cultural and Social Contexts. (Sing, listen, and move to music from various historical periods and by different composers; recognize how music and sounds are used in daily life, to express cultural aspects of things.)

• Creative Expression and Communication. (Students sing, play instruments, improvise, [compose, read and notate music]. Sing, alone and with others; play a variety of classroom instruments with proper technique; develop expressive qualities in performance, improvise simple phrases.)

• Analyzing and Responding. (Listen to varied repertoire and respond by analyzing and describing music using correct terminology; identify contrasting elements of music, fast/slow, dynamics; use musical terms; identify selected musical instruments; identify music written for specific purposes.)

• Valuing Music/Aesthetic Reflection. (Students demonstrate an understanding of why people value music and a respect for personal music preferences. They also evaluate their own response to music.)

• Connections, Relationships, and Applications. (Identify similarities and differences between music and other arts disciplines.)

Multiple Intelligences: Musical, Bodily-Kinesthetic, Interpersonal, Intrapersonal

Concept: *A melody can be accompanied by harmony that is based on chords. Some common chords are built on Do and So(I).*

Objective/Outcome: *Students will use body motions and hand signals to show the chord changes of I and V, then play the chord roots on bass instruments. Students will learn the story of William Tell and biographical information about the composer Rossini.*

**Materials:**

- recording of *William Tell Overture: Finale* by Gioachino Rossini (available on the [Classics for Kids CD](#) or the [Classics for Kids website](#))
- [Theme from William Tell Overture \(with chords\)](#)
- [biography of Gioachino Rossini](#)
- [picture of Gioachino Rossini](#)
- [story of William Tell](#)
- bass xylophone(s), bass metallophone, contrabass bars or roto-toms/tuned drums for G and D (if available)

Sequence:

1. Have students stand in circles of 4, 6, or 8, *next to* their partner (one large circle will also work). Explain that when they turn their backs to their partner, the new person they are now facing is their “corner” (like in square dancing). They will shake hands with their *partner* whenever they hear the G chord, and switch to shaking hands with their *corner* whenever they hear the chord change to the D chord. (If you wish, refer to these as I and V, or chords based on *Do* and *So*.) Practice playing these chords on the piano as students shake hands to the steady beat of each chord you play and change as you change.
2. Next, play the two chords in the exact sequence used in the [Theme from William Tell Overture \(with chords\)](#): G Chord (6 times) – D Chord (2 times) – G chord (4 times) – D Chord (2 times) – G Chord (2 times). [Note that chords are to be played on each beat.] Check for understanding. If possible, emphasize the chords with the left hand playing the root of each chord. Play the sequence several times as students shake hands, asking the students if they can figure out the whole pattern or sequence, but not to give away their answers.
3. Have students return to their chairs or sit on the floor near you. Ask for volunteers who have figured out the sequence of how many of each chord occurred. To check the answers given, have the class sing the chord roots using [Curwen hand signs](#) for *Do* and *low So* as you play the piano in the sequence used (6–2–4–2–2) to discover the correct answer. Practice doing the hand signals at gradually faster tempi.
4. Get out the bass instruments available and have students practice playing a G and low D using the pattern they discovered. As they play, you can play the melody on the recorder or another melody instrument.
5. Play the first minute or so of [recording of William Tell Overture: Finale](#), beginning at the brass fanfare at 2:56. [Times for each section using *Classics for Kids CD or website*; may vary slightly on different recordings.] Lead the class, showing the hand signals to match the fast tempo, “pulsing” to show each beat. Wait on the other sections of the music (everyone can nod their head to listen and feel the beat) until the main theme returns at 3:43 and 5:06, and repeat the hand signals.
6. After you stop the recording, tell them that it is a very famous piece called the *William Tell Overture: Finale* (and that it was once used in a TV show called “The Lone Ranger”).



(When you finish, you may choose to ask what it is about this music that people like, or what it is that they like. "Why did people like this music so much that they used it as a TV show theme song?" This can make a nice discussion.)

7. Have children gather on the floor near where you are sitting. Ask they have heard of the word legend. "What is a *legend*?" (a story that has been passed down for generations, and there is no way to know if it is true; a person can also be referred to as a legend). A legend is a type of story. The music you heard today is music written to be played right before an opera begins. "What is an *opera*?" (a play where all the words are sung) The music that is played right before an opera begins and the curtains open is called an *overture*. "What do think the purpose of an overture is, when the musicians play before the curtains open at an opera or a ballet?" (An overture sets the mood, introduces themes, prepares the audience for the upcoming music, and quiets the audience.) The opera is called *William Tell*, named after the main character in the story or legend. William Tell helped lead a revolt (a type of war) against a mean leader. Part of the legend is that the mean leader caught William Tell and his son, and told William that his son wouldn't be killed if William could use a bow and arrow and shoot the arrow through an apple placed on his son's head...and he did it! (Instead if you wish, you may use [The Story of William Tell](#); scroll down the activity page to find this.)

Closure/Questions: What part of music did we study today, melody or harmony? (harmony) How many different chords were used in the section of music we worked with today? (two, based on *Do* and *Sol*.) What famous piece of music did we learn about today, using our bodies and instruments? (*William Tell Overture: Finale*) What is a *legend*? (a story passed down) What is an opera? (a play where the words are sung) What is the famous legend about William Tell? (he had to shoot an arrow through an apple perched on his son's head in order to save his life) Which composer wrote this music? (Rossini)

Assessment/Evaluation: Check for beat competency and correct usage of mallet instruments. You may wish to use a rubric such as _____ (student's name) can do "all or most of the time," "some of the time," or "not yet." Check for understanding of the terms *opera*, *overture*, and *legend*. Have students write in a music journal about what they learned in class today.

Extensions:

1. Improvise rhythmically while playing the chord roots.
2. Explore other books about William Tell such as *William Tell* by Nina Bawden (Lithrop, Lee and Shepard Books, 1981); *The Apple and the Arrow* by Mary Marsh Buff (Houghton Mifflin, 1951); *William Tell and his Son* by Bettina Hurlimann (Harcourt, Brace and World, 1957); or *William Tell* by Mary Scherman (Random House, 1960).
3. Read the [biography of Rossini](#); show [picture of composer](#).