

Listening Activity: Ostinato- Rhythmic Notation

Rossini's 'William Tell Overture- Finale'

Musical Concepts: Rhythmic notation- Crotchet and Quavers, Structure, Dynamics

Theme links: Learning new skills

- William Tell Overture Finale has distinct rhythmic patterns to mimic the sound of galloping horses and different repeating musical themes.
- Video gives examples of two different accompanying ostinati: one for each themes A and B. It is demonstrated using Kodaly rhythmic syllables for crotchets (Ta) and the coupled quavers (TiTi).
- CHARANGA Rhythm Grid: patterns can be input and practised before listening for follow up practise on reading rhythmic notation.
- Though not explicit on the video, the change in dynamics for clapping parts A and B can be highlighted; ie, part A is quieter as the horses come from a distance and then B is significantly louder.

Follow Up:

- Structure: Intro (Fanfare), A, B, interlude, A, C, D, C, B, interlude, A, Coda (extended); children are encouraged to 'Make it' by making their own ostinati for theme C and the Coda, in particular. Theme D is a contrasting theme with no strong beat; children may wish to add movement for that theme instead.
- Focused listening: count the number of bars for each theme (8 bars for most, except for interludes, D and extended coda- but they may notice repetition of a theme inside of the coda).
- The highlighted rhythms are simplified patterns for accompaniment, but not the galloping 'short-short-long' rhythm. This could be explored further, possibly using body percussion.

William Tell Rhythmic Patterns

Part A

1



Ta

2



Ta

3



Ti Ti

4



Ta

(3x)



Ta



(rest)



Ti Ti



Ta

Part B

1



Ta

2



Ta

3



Ta

4



Ta



x4



Ta



Ta



Ti Ti



Ta