# Unit 05: Reading and Interpreting Music for Expression and Form

Content Area: **Music**
Course(s):
Time Period: **Marking Period 1**
Length: **ongoing**
Status: **Published**

## Brief Summary of Unit

Students will continue to develop an understanding of the expressive elements that are inherent to musical performance. Specifically, this component will address the elements of dynamics, phrasing, harmonic structure, and melodic contour, in addition to the notation of these elements. Further, students will develop a basic awareness of musical form.

## Standards

ELD standards:https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit

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| 1.3C.12prof.Cr1a | Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal. |
| 1.3C.12prof.Cr2a | Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal. |
| 1.3C.12prof.Cr3a | Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes. |
| 1.3C.12prof.Cr3b | Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes. |
| 1.3C.12prof.Pr4a | Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. |
| 1.3C.12prof.Pr4b | Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances. |
| 1.3C.12prof.Pr4c | Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. |
| 1.3C.12prof.Pr5a | Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. |
| 1.3C.12prof.Pr6a | Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. |
| 1.3C.12prof.Pr6b | Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. |
| 1.3C.12prof.Re7a | Apply criteria to select music for specified purposes, supporting choices by citing |

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| | characteristics found in the music and connections to interest, purpose and context. |
| 1.3C.12prof.Re7b | Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music. |
| 1.3C.12prof.Re8a | Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research. |
| 1.3C.12prof.Re9a | Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context. |
| 1.3B.12prof.Cn10a | Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. |
| 1.3B.12prof.Cn11a | Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. |

## Essential Questions

- Does the music contain expressive elements that are not explicitly notated?
- How do the expressive elements of music help the performer communicate to the audience and why is that necessary?
- How do the expressive elements of music varying according to the literature?

## Enduring Understandings

- 1. To perform a piece of music well, one needs to communicate its form.
- 2. Expressive elements are used to convey musical ideas in concert and marching ensembles.
- 3. Music can be categorized by its form (binary, ternary, rondo, etc.)
- 4. There can be many different interpretations of a piece of music.
- 5. It is the job of a conductor to interpret the music. Conductors arrive at their interpretation through study if the composer's work, life, and background, the score, and through years of performance experience.

## Students Will Know

- 1. The expressive terms and symbols used in music.
- 2. How to properly execute dynamics and articulations in an ensemble setting.
- 3. How to independently recognize musical phrases.
- 4. How to identify and perform within the ensembles' texture.
- 5. Music is organized and divided into sections, which are characterized by different qualities that are used in labeling the sections.
- 6. How to convey to form and character to a listener through musical cues.

## Students Will Be Skilled At

Identifying symbols presented in repertoire that determine expressive qualities, dynamics, and articulations.

Differentiating between different styles and forms of music.

Rehearsing repertoire independently and as a group, while recognizing musical phrases.

## Evidence/Performance Tasks

- A students' understanding of musical form and expression is inherent to the student's participation in weekly rehearsals and performances. As such, continuous assessment of this component will occur informally as required by the literature.
- Dynamics, articulations, and phrasing are also formally assessed during playing exams.
- Students will be asked to interpret a repertoire of conducting gestures as prescribed by the director during a typical rehearsal.

## Learning Plan

- 1. The teacher will gesticulate musical nuance that the students will be asked to interpret.
- 2. Throughout the rehearsal process, the teacher will facilitate the students' exploration of form and explain how it can be used to improve the performance of a piece.
- 3. The Students will be asked to identify contrasting sections in various recorded examples of musical literature.
- 4. The teacher will facilitate the students' exploration of character and expression during concert and marching rehearsals and performances.
- 5. The students will assume a musical character during fall performances of marching productions.
- Level 5: Students advance their independent interpretation of musical phrases within advanced wind band literature and marching productions. Students develop automatic response to dynamic markings and achieve differentiation in marching and concert dynamic responses. Students will identify the form of musical literature and will be able to communicate the form and character of a piece to a listener, both individually and as an ensemble.
- Note: The teaching sequence for reading and interpreting music for expression and form begins in grade four and is outlined in the curriculum for 4-7, and eighth grade instrumental music (Halpern/Spatz 05; Halpern/Spatz/Murphy '06). Level five is a continuation of that sequence and is referred to below.

## Materials

- CHS Concert/Marching Band Textbook (current year
- Supplementary Materials (i.e. audio recordings)
- Symphonic Warm-Ups for Band (Smith)
- Wind Band Literature

## Suggested Strategies for Modifications

Extra time as needed.

https://docs.google.com/spreadsheets/d/1RrBtrnW3PSznJEH3aeR56hZaCJv3lRq7WgnCQ0aj-DE/edit?usp=sharing