Unit 03: Rhythm, High School Orchestra 9-12

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

Brief Summary of Unit - Revised June 2021

Students will explore ensemble rhythmic concepts expanding upon prior knowledge of rhythm and meter. Areas of study will include developing rhythmic independence, rhythmic notation and sight-reading, and rhythmic improvisation. Students will analyze and interpret rhythm in various configurations and metric contexts, deepening their understanding of the function of rhythm in music. Musical skills will focus on the use of appropriate bowing patterns as explored in other units and their proper technical execution.

Transfer

- Identify patterns of rhythm and connect them to bowing patterns explored throughout the course
- Analyze rhythms based on the metric context of selected repertoire (such as daily warm-ups, method exercises, and concert music)
- Apply technology as a tool
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- Construct rhythms using metric conventions and parameters
- Relate and synthesize rhythms in their own instrument part with those of other instrument parts in the ensemble

Essential Questions

- How do different rhythmic layers fit into the context of the ensemble?
- How do I perform rhythm with a steady pulse?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do musicians improve the quality of their performance?
- How do performers select repertoire?
- How do rhythmic patterns and phrases relate to the meter of the composition?
- How does altering the bowing change the sound of the rhythm to the audience and the execution of the rhythm to the performer?
- How does rhythmic articulation fit into the visual metronome provided by the conductor?
- How does the ensemble perform overlapping layers of rhythm?
- What is rhythm? What is meter? How are these musical elements articulated in music?
- What is the most appropriate bowing pattern for a rhythmic phrase?
- When is a performance judged ready to present? How do context and the manner in which musical

work is presented influence audience response?

Essential Understandings

- Bowing is related to rhythmic articulation. The sounding point is an important consideration when performing rhythm on a string instrument.
- Bowing patterns can be articulated to facilitate rhythmic accuracy as an individual performer, as a performer within a section, and when performed by an ensemble.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Rhythm is an important element of composition and creates musical affect and expression.
- Rhythm is performed and experienced (as a listener) within a metric framework. Rhythms may reinforce or weaken a sense of meter.
- Rhythm organizes musical time and is expressed within a musical meter.
- Rhythmic groups create interconnected units to produce musical phrases and larger musical sections
- Rhythmic unity is an essential aspect of a coherent musical performance.
- Technology can be applied to reflect upon and improve performance.
- Technology can be applied to reflect upon and improve performance.
- The ability to audiate a pulse and project rhythm is essential to musical performance.
- The metronome is a tool that creates a steady pulse and can be used creatively to develop rhythmic accuracy.
- There is interplay between the various rhythmic phrases performed within a musical piece.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Students Will Know

- A metronome is a tool for understanding and improving rhythm
- Bowing patterns can be determined by rhythm.
- Conductors perform patterns that follow metric types and may change as appropriate.
- Not all rhythms are performed in rhythmic unison.
- Performers subdivide rhythms in various ways to produce greater accuracy.
- Rhythm must be performed with a steady pulse.
- Rhythmic note values can change with different meters.
- Rhythms may be subdivided in various ways during performance.
- The metronome provides a framework through which rhythms can be interpreted accurately.

Students Will Be Skilled At

- Articulating rhythms with appropriate articulations, bowings, and style
- Performing a rhythmic layer in the context of other layers played by the ensemble
- Performing rhythmic phrases in daily warm-ups, exercises, and concert music
- Performing rhythms (and rests) using whole notes, half notes, dotted-half notes, quarter notes, dotted-quarter notes, eighth notes, sixteenth notes, and with ties
- Performing rhythms in 4/4, ¾, 2/4, and 6/8 time signatures
- Performing rhythms with awareness of bow distribution (frog, middle, tip, whole bow, etc.) Identifying subdivisions of the pulse
- Performing various rhythms and rhythmic combinations with a steady pulse and accuracy
- Using a metronome to improve rhythm in a solo or ensemble performance
- Using a metronome to improve rhythm in a solo or ensemble performance

Evidence/Performance Tasks

- Analysis of rhythmic types applying subdivisions appropriate for the given meter
- Ensemble performance of concert music
- Improvisation of rhythmic ostinato appropriate for the given meter
- Individual playing tests
- Participation in warm-ups, exercises, and performance-based activities
- Pre-assessment and assessments evaluating the student's ability to interpret rhythm

Learning Plan

- Construct and analyze rhythms applying different counting systems (1e+a, ti-ka-ti-ka, word rhythms, etc.) to derive an understanding of subdivisions.
- Critique rhythmic performances and evaluate accuracy.
- Discuss musical effect of rhythm on expression
- Experiment performing the same rhythm with different bow distribution (frog, middle, tip, whole bow, etc).
- Improvise and echo rhythms for ensemble performance.
- Listen and critique recordings focusing on the rhythmic technique of musical excerpts.
- Partner pairing of students to discuss, analyze, and critique performance
- Perform rhythms applying different rhythmic groupings. Incorporate the use of macrobeats and microbeats.
- Perform scales applying different rhythmic patterns, in unison and as a round.
- Rhythm units will be performed on open strings warmup exercises
- Rhythmic phrases using different modes of performance (singing, clapping, with pizzicato, and the bow).
- Sequential rhythm exercises beginning with whole notes and moving to smaller subdivisions (half notes, quarter notes, eighth notes, and sixteenth notes)

- Strategies for using the metronome effectively to improve accuracy and develop and coach independent practice routines.
- Technology incorporated to record performances to evaluate performance

Materials

The materials used in this course allow for integration of a variety of instructional, supplemental, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available

- Method books and concert music repertoire
- Instrument supplies (tuners, metronome, rosin, cello straps, shoulder rests, strings, music stands)
- Technology resources (computer, recording devices)

Suggested Strategies for Modifications

This link includes content specific accommodations and modifications for all populations:

Performing Arts Accommodations & Modifications

- Musical parts can be modified as appropriate.
- Students will be paired with partners for support and interaction.
- Students will be provided notes describing the elements of rhythm.
- Students will receive preferential seating.
- Tempi can be slowed or accelerated as appropriate.
- Visual aids will be used.