Unit 03: Meter and Time Signature

Content Area: **Music**
Course(s):
Time Period: **Marking Period 1**
Length: **2 Weeks**
Status: **Published**

Brief Summary of Unit

Students will explore how music is organized into beats and patterns, through listening and reading of notation. Time signatures will be introduced, as well as the the role that they play in assisting a performer in performing music. Students will be able to construct notation into beat patterns and identify time signatures of given measures of music.

Revised: July 2026

Standards

Information Literacy

This unit challenges students to locate, evaluate, and use information effectively. Information literacy includes, but is not limited to, digital, visual, media, textual, and technological literacy. Lessons may include the research process and how information is created and produced; critical thinking and using information resources; research methods, including the difference between primary and secondary sources; the difference between facts, points of view, and opinions, accessing peer-reviewed print and digital library resources; the economic, legal, social, and ethical issues surrounding the use of information.

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

1.3B.12prof.Cr1a	Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3E.12prof.Cr1a	Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.
1.3B.12prof.Cr2	Organizing and developing ideas.
1.3B.12prof.Cr2a	Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
1.3E.12prof.Cr2a	Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.
1.3B.12prof.Cr2b	Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
1.3E.12prof.Cr3a	Drawing on feedback from teachers and peers, develop and implement strategies to

	improve and refine the technical and expressive aspects of draft compositions and improvisations.
1.3E.12prof.Cr3b	Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
1.3B.12prof.Cr3a	Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
1.3B.12prof.Cr3b	Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
1.3E.12prof.Pr4a	Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.
1.3E.12prof.Pr4b	Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.
1.3B.12prof.Pr4a	Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
1.3E.12prof.Pr4c	Identify the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.
1.3B.12prof.Pr4b	Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
1.3B.12prof.Pr4c	Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.
1.3B.12prof.Pr5a	Create rehearsal plans for works, identifying repetition and variation within the form.
1.3B.12prof.Pr5b	Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.
1.3B.12prof.Pr5c	Identify and implement strategies for improving the technical and expressive aspects of multiple works.
1.3B.12prof.Pr6a	Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
1.3B.12prof.Pr6b	Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
1.3B.12prof.Re9a	Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Re9b	Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

Essential Questions

- How does the meter of a piece of music affect the way it sounds and feels?
- In what ways can a composer choose or manipulate meter to express specific moods, storylines, or personal experiences?
- What do I hear when I listen to music?

Enduring Understandings

- Meter guides the rhythmic structure of a piece.
- Most music is organized into regular groups of beats or rhythmic patterns, that can be counted and felt physically.
- Subdividing beats into simple or compound groupings is a fundamental tool for interpreting, performing, and notating diverse rhythmic patterns.
- The use of a time signature organizes written music into groups of beats.

Students Will Know/Students Will Be Skilled At

- Beats are usually organized into patterns of duple, triple, and quadruple, which can be counted and felt physically.
- Beats can also be subdivided into simple and compound meter.
- How to determine the meter of the piece of music from listening or from looking at notation.
- Musical time is measured in beats. The speed at which those beats occur is tempo.
- Performing in simple and compound meter.
- The way in which beats are organized is called meter in music.
- Time signatures organize the meter and beats into measures of musical notation for a performer. Bar lines separate each measure.

Learning Plan

- Preview the essential questions and return to them throughout the course, in discussion and written assignments.
- Students perform a written rhythmic example via clapping, singing, or counting.
- Students will be asked to perform from simple rhythmic notation (lines and dashes, and then note heads) of duple, triple and quadruple.
- Students will listen to musical examples, both recorded and live, and determine if the music represents duple, triple or quadruple patterns.
- Students will use time signatures to create their own musical rhythmic phrases.
- Teacher and students will discuss, listen to, and demonstrate the subdivision of beats, identifying and defining simple and compound meters.

Evidence/Performance Tasks

Performing Arts students demonstrate differentiated proficiency according to their ability to answer the essential questions through formative and summative assessments. Evidence of progression may be demonstrated in divergent ways through the Artistic Processes of Creating, Performing/Presenting/Producing, Connecting, and Responding.

- From listening to musical examples, students will be able to identify performed music as having the quality of duple, triple or quadruple.
- From listening to musical examples, students will be able to identify performed music as having the quality of simple or compound meter.
- Students will begin to write in rhythmic notation applying time signature, and accurately fitting the

notation into a measure.

- Students will perform from rhythmic notation patterns of duple, triple or quadruple.
- Students will use given time signatures to create their own rhythmic patterns.
- Students will write down simple rhythmic notation of performed rhythmic patterns.

Suggested Strategies for Modifications

This link includes content specific accommodations and modifications for all populations: Performing Arts Accommodations & Modifications