

# Rhythm: Reading and Interpreting Music Copied from: Tenor Bass Chorus Grade 9-12 (Formerly Men's Chorus), Copied on: 11/30/23

Content Area: **Music**  
Course(s):  
Time Period: **Marking Period 1**  
Length: **65 Days**  
Status: **Published**

## Brief Summary of Unit

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

As the most essential aspect of music, rhythm allows music to exist in time and space. Students will develop a cognitive and intuitive awareness and understanding of rhythm.

Revised August 2019

MU.9-12.1.3C.12prof.Cr1	Generating and conceptualizing ideas.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Cr2	Organizing and developing ideas.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Cr3	Refining and completing products.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Cr3b	Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
MU.9-12.1.3C.12prof.Pr4	Selecting, analyzing and interpreting work.
MU.9-12.1.3C.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.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
MU.9-12.1.3C.12prof.Pr5	Developing and refining techniques and models or steps needed to create products.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Pr6	Conveying meaning through art.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
MU.9-12.1.3C.12prof.Re7	Perceiving and analyzing products.
MU.9-12.1.3C.12prof.Re7a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
MU.9-12.1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
MU.9-12.1.3C.12prof.Re8	Interpreting intent and meaning.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Re9	Applying criteria to evaluate products.
MU.9-12.1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
MU.9-12.1.3B.12prof.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
MU.9-12.1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
MU.9-12.1.3B.12prof.Cn11	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
MU.9-12.1.3B.12prof.Cn11a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## Essential Questions

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- Why is rhythm so important to music?
- How do composers represent sound traveling through time?
- What is a time signature and how does it function?
- What is the hierarchy of notes and rests which represent notational rhythm and how do they relate to a time signature?
- Why is it vital for a performing ensemble to keep a constant pulse?
- What is the responsibility of each ensemble member in maintaining accurate rhythms and tempo?  
What is the responsibility of the conductor?

## Evidence/Performance Tasks

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- Perform rhythms as a class and individually, at sight and rehearsed, with accuracy.
- Determine an appropriate time signature for an unmarked piece of written music.
- Determine an appropriate time signature for an aural musical example.

- Write accurate rhythms derived from aural dictation.
- Evaluate the accuracy of their own and others performances of rhythms.
- Compose accurate rhythms within a specified meter.
- Determine the appropriateness of using rubato in the repertoire and changing or being flexible with the tempo or pulse for interpretation purposes.

## **Learning Plan**

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- Teacher speaks rhythms to the students, who are asked to speak them back in order to build aural skills.
- Teacher and students discuss the significance and meaning of the numbers in a time signature.
- Teacher and students discuss the types of notes and rests and how they function in a specific time signature/meter. Students will create note value charts.
- Students regularly perform written rhythms by speaking, singing on a single pitch, or singing written specified pitches. Rhythms may be found in various sight-singing books, created by the teacher, or isolated from choral repertoire.
- Students complete various music theory worksheets and packets, some developed by the teacher.
- Students and teacher will engage in kinesthetic and eurhythmic activities, which relate to specific time signatures/meters, rhythm, tempo, ties, and pulse.
- Students experience various meters and rhythms within the choral repertoire the class prepares for performance.
- Teacher isolates difficult rhythmic issues within the choral repertoire to aid students in successful performance.
- Teacher records various rehearsals and the concert performance. The class listens, critiques, and assesses the rhythmic accuracy of the performances.
- Through discussion, teacher and students will determine the appropriateness of rubato in the performance of specific choral repertoire.
- Students write a short final composition, demonstrating their understanding of time signature/meter and rhythms. The composition will be performed for the class so it may be critiqued for accuracy and effectiveness in its use of rhythm.

## **Students will know and be skilled at..**

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- How to identify any time signature and understand its meaning.
- How to interpret and perform rhythms and rests in relationship to meter.
- several counting systems as tools for interpreting rhythm within a meter.
- How to interpret tempo markings from largo to presto.
- How to maintain a steady rhythmic pulse in performance.
- How to interpret tempo changes within a piece of music, including but not limited to ritardando, accelerando, piu mosso, fermata, and a tempo.
- How to take short rhythmic dictation.
- How to communicate with and respond to the gestures of a conductor.
- Accuracy in the interpretation of rhythm is essential to performing music properly.
- A constant pulse is essential to successful music-making.

- Performers must follow a composer or arranger's notation and markings, but the performers and conductor have the freedom to be flexible with the tempo or pulse (rubato) for interpretation purposes.

## **Materials**

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- Varied and diverse repertoire
- The Jenson Sight Singing Course Volume 1
- Worksheets utilized from Music Theory textbooks or designed by Teacher
- Manuscript Journals

## **Suggested Strategies for Modifications**

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Tenor Bass Choir [Accommodations](#)