Unit 4 - Expression: Reading and Interpreting Music

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

Brief Summary of Unit

Individual and communal creative expression is inherent in music-making. Students will develop an understanding of the ways composers, musicians, and performers can shape the elements of dynamics, phrasing, harmonic structure, and melodic contour. Students will also understand basic musical forms.

Revised June 2025

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

1.3C.12prof.Cr1	Generating and conceptualizing ideas.
P.4	Demonstrate creativity and innovation.
P.5	Utilize critical thinking to make sense of problems and persevere in solving them.
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.Cr2	Organizing and developing ideas.
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.
3.1	Recognize and identify the thoughts, feelings, and perspectives of others
3.2	Demonstrate and awareness of the differences among individuals, groups, and others' cultural backgrounds
1.3C.12prof.Cr3	Refining and completing products.
3.3	Demonstrate an understanding of the need for mutual respect when viewpoints differ
3.4	Demonstrate an awareness of the expectations for social interactions in a variety of settings
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.Pr4	Selecting, analyzing and interpreting work.
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.Pr5	Developing and refining techniques and models or steps needed to create products.
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.Pr6	Conveying meaning through art.
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.Re7	Perceiving and analyzing products.
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.
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.Re8	Interpreting intent and meaning.
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.Re9	Applying criteria to evaluate products.
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.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
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.Cn11	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
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

- How is music an expressive medium?
- Why are dynamics, articulations, and other expressive elements important in musical performance?
- How can I be an expressive musician, both individually and within the ensemble?
- Why does a composer add dynamics, articulations, and other dynamic markings to their music?
- What role does the whole ensemble play in interpreting the music? What role does the conductor play?
- How can the whole ensemble benefit from discussion and experimentation with dynamic, articulation, phrasing, and tone color?
- How does understanding the form of a musical piece enhance the performer's and the listener's

experience?

Students Will Know/Be Skilled At

- The terms and symbols which denote dynamic, articulation, and other expressive elements in a musical score.
- How to interpret and execute dynamics and articulations found in the musical score.
- How to independently recognize and shape musical phrases.
- How to interpret and execute D.S. al fine, Da Capo, Coda, and repeats as needed within musical repertoire.
- How to describe the texture and tone color of the music being performed.
- How to sing the same melody in numerous different ways, using different forms of musical expression.
- How to judge the appropriateness of a dynamic, articulation, or tone within the context of a musical phrase or work.
- To perform a piece of music well, one should understand its basic form and structure.
- The expressive elements of music can be used to convey both musical and nonmusical ideas.
- There can be many interpretations of a piece of music.
- It is the job of the conductor and the entire ensemble to interpret a piece of music using the information on the score, given by the composer, and outside information gleaned from research and experience.

Learning Plan

- Students and teacher discuss and review the terms and symbols associated with dynamic, articulation, and phrasing. Students keep a list in their music journals.
- Students and teacher experience, identify, and discuss dynamics, articulations, and phrasings from within the choral repertoire and from various recorded examples.
- Students and teacher engage in kinesthetic activities which relate to dynamics, articulation, phrasing, and tone color.
- Teacher isolates areas in choral repertoire which can be performed numerous ways. Students experiment with different dynamics, articulation and phrasing until they find the best choice for the piece.
- Students identify contrasting sections, repeated sections, and basic musical forms (song form, ABA, etc) in choral repertoire and various recorded examples.
- Teacher facilitates further student exploration of unique means of expression in musical performance.
- Students add expressive elements to their own melodic compositions.

Evidence/Performance Tasks

Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom/rehearsal. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative. The performance tasks listed below are examples of the types of

assessments the teacher may use to track student progress and inform instruction.

- Explore and reflect on the essential questions through in-class and online discussions, journaling, turn-and-talk, entrance and exit tickets, peer and self reflections, etc.
- Teacher observation of student performance and participation in rehearsal.
- Individual or small group hearings.
- Written essays and reflections.
- Performances.
- Mid-term and final exams.

-Perform appropriate dynamics, articulation, and phrasing as a class and individually.

-Evaluate the appropriateness of certain expressive elements within the context of a piece of music being studied in class, through experimentation and trial and error.

-Identify basic musical forms within choral repertoire.

-Write responses to written prompts about musical pieces from the choral repertoire. They may be asked to compare two pieces, or describe the expressive qualities about a specific piece.

-Correctly interpret conducting gestures performed by the teacher during rehearsals and performances.

-Perform vocalises, diatonic scale, prepared repertoire, and sight-singing melodies with appropriate and natural expression, individually and collectively.

Materials

- Varied and diverse choral and solo vocal repertoire
- The Jenson Sight Singing Course Volume 1
- Worksheets utilized from music theory textbooks or designed by teacher
- Music manuscript books/journals
- Solfege teaching manipulatives, charts, flash cards, etc.
- Acoustic piano

Suggested Strategies for Modifications

Treble Chorus Accommodations and Modifications