Unit 3 - Rhythm: Reading and Interpreting Music

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

Brief Summary of Unit

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

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.
1.3C.12prof.Cr3	Refining and completing products.
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.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.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.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.

Essential Questions

- Why is rhythm so important to music?
- How is sound traveling through time visually represented?
- What is the interaction between pulse, meter, tempo, and rhythm?
- 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?

Students will know and be skilled at..

- How to identify meter and time signature, and understand its meaning.
- How to interpret and perform rhythms and rests in relationship to a given meter.
- Using counting systems as tools for interpreting rhythm within a meter.
- How to maintain a steady rhythmic pulse in performance.
- How to interpret tempo markings and 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.

Learning Plan

- 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, clapping, 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 to practice time signature, note values, counting, etc.
- 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. Students are encouraged to use their previous knowledge to figure out how they might be performed.
- 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 compose melodies, demonstrating their understanding of time signature/meter, rhythms, and note value. Melodies can be used as sight-singing practice for the class and then be critiqued in its accurate execution of rhythm.

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.

-Pre-assessment hearing of student ability to perform rhythmic patterns, written and heard, the beginning of the semester.

-Perform rhythms as a class and individually, at sight and rehearsed, with accuracy.

-Count a given rhythm accurately within a given time signature.

-Determine an appropriate meter/time signature for an unmarked piece of written music.

-Determine an appropriate meter 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.

-Accurately perform selected repertoire in concert and individually.

-Final individual hearing of student ability to perform vocalises, diatonic scale, prepared repertoire, and sight-singing melody at the end of the semester.

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

Tenor Bass Chorus Accommodations and Modifications