Unit 2: Rhythm

Content Area: **Music**
Course(s):
Time Period: **Marking Period 1**
Length: **30/45 Days**
Status: **Published**

Brief Summary of Unit- Revised June 2021

In this unit, intermediate musicians will continue to build upon the foundation of musical knowledge and skills developed in their beginning band curriculum. Rhythm is a fundamental element of music and a basic level of competency is necessary for students to succeed as independent instrumentalists. By providing instrumentalists with sequential, developmentally-appropriate rhythm instruction, they will be able to create, perform, present, produce, respond, and connect with their ensemble members in a meaningful, musical way.

Standards

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

1	Self-Awareness
1.3C.12int.Cr1	Generating and conceptualizing ideas.
2	Self-Management
1.3C.12int.Cr1a	Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
1.3C.12int.Cr2	Organizing and developing ideas.
1.3C.12int.Cr2a	Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
1.3C.12int.Cr3	Refining and completing products.
1.3C.12int.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria.
1.3C.12int.Cr3b	Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
1.3C.12int.Pr4	Selecting, analyzing and interpreting work.
5	Relationship Skills
1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
1.3C.12int.Pr4b	Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
1.3C.12int.Pr4c	Demonstrate understanding and application of expressive qualities in a varied repertoire

	of music through prepared and improvised performances.
1.3C.12int.Pr5	Developing and refining techniques and models or steps needed to create products.
1.3C.12int.Pr5a	Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3C.12int.Pr6	Conveying meaning through art.
1.3C.12int.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
1.3C.12int.Pr6b	Demonstrate an understanding of the context of the music through prepared and improvised performances.
1.3C.12int.Re7	Perceiving and analyzing products.
1.3C.12int.Re7a	Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
1.3C.12int.Re7b	Describe how understanding context and the way the elements of music are manipulated inform the response to music.
1.3C.12int.Re8	Interpreting intent and meaning.
1.3C.12int.Re8a	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).
1.3C.12int.Re9	Applying criteria to evaluate products.
1.3C.12int.Re9a	Explain the influence of experiences, analysis and context on interest in and evaluation of music.
1.3C.12int.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
1.3C.12int.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
1.3C.12int.Cn11	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
1.3C.12int.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

SEL Competency Connections for Intermediate Musicians

Intermediate instrumental music instruction inherently fosters the growth of the five social and emotional learning (SEL) competencies (self-awareness, self-management, social awareness, relationship skills, and responsible decision making). Throughout the course of study, these SEL competencies are addressed in a tacit way; allowing for the organic development of individualized student growth. While the primary goal is to deliver beginning band instruction, clear connections to SEL enhance the overall outcomes of student learning.

Below, you will find a list of applicable competencies from the Arts Education and Social and Emotional Learning (SEL) Framework that complement the artistic processes found in the 2020 New Jersey Student Learning Standards for the Visual and Performing Arts.

Self-Awareness

01: Recognize one's feelings and thoughts

02: Recognize the impact of one's feelings and thoughts on one's own behavior

03: Recognize one's personal traits, strengths and limitations

04: Recognize the importance of self-confidence in handling daily tasks and challenges

Self-Management

05: Understand and practice strategies for managing one's own emotions, thoughts and behaviors

06: Recognize the skills needed to establish and achieve personal and educational goals

07: Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals

Social Awareness

08: Recognize and identify the thoughts, feelings and perspectives of others

09: Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds

10: Demonstrate an understanding of the need for mutual respect when viewpoints differ

11: Demonstrate an awareness of the expectations for social interactions in a variety of settings

Relationship Skills

12: Establish and maintain healthy relationships

13: Utilize positive communication and social skills to interact effectively with others

14: Identify ways to resist inappropriate social pressure

15: Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive way

16: Identify who, when, where, or how to seek help for oneself or others when needed

Responsible Decision-Making

17: Develop, implement and model effective problem solving and critical thinking skills

18: Identify the consequences associated with one's actions in order to make constructive choices

19: Evaluate personal, ethical, safety and civic impact of decisions

Essential Questions

How do rhythmic passages relate to the overall ensemble effect?

How does steady pulse help to accurately execute a written rhythm?

How do differing rhythmic instrumental parts interact within the ensemble?

How do different time signatures impact the overall effect of a musical piece?

How does a conductor represent time visually?

How do different note values relate to one another in the "hierarchy of rhythm"

What skills/techniques are needed to produce different rhythms on each instrument?

Enduring Understandings

The purpose of a time signature provides rhythmic unity and pulse in a musical ensemble.

A conductor plays an important role in interpreting meters through conducting gestures.

Students have a responsibility in recognizing their rhythmic role within an ensemble setting.

Objectives

Students will know...

Rhythm must be performed with a steady pulse.

Subdivision helps to perform rhythms more accurately.

Not all rhythms are performed in rhythmic unison.

Note values can change with changing meters.

Conducting patterns change with meter.

The difference between simple and compound meters.

The function of a time signature and the role it plays in organizing music notation.

The difference between MACRO/BIG beats and micro/small beats in relation to the time signature.

The relationships between foundational note and rest values and how they interact within the context of meter.

Objectives

Students will be skilled at:

Performing rhythms utilizing varying time signatures (4/4, common time, ¾, 2/4, cut time, ⅜, 6/8, 9/8, 12/8).

Writing learned rhythms through aural dictation.

Clapping, counting, and playing whole, dotted half, half, quarter, eighth, dotted quarter - eighth, eighth note syncopation, four sixteenth notes, eighth note triplet, eighth - two sixteenth, two sixteenth - eight, sixteenth note syncopation, dotted

eighth-sixteenth, quarter note triplet rhythms with a standard number counting system.

Subdividing and performing sight read rhythms with accuracy.

Performing different rhythmic parts at the same time in an ensemble setting.

Subdividing and performing difficult rhythmic passages.

Performing music utilizing different meters.

Aurally differentiate between simple and compound meters.

Performing various staff notated rhythms with proper breath support, posture, embouchure/mallet position, and articulation technique.

Responding to the musical cues/directions of the teacher.

Learning Plan

The teacher will develop strategies in daily learning plans to promote student independence and

understanding through the following activities/concepts:

Rhythm studies/exercises

Rhythm drills for articulation purposes

Use of metronome - model how to use/full group performance work towards integrating into each student's internal counting

Use of the standard subdivision counting system

Sight reading independence exercises

Aural dictation

Establishing clapping/counting routines

Promoting independence through split ensemble sub-division (half - micro, half - macro)

Movement of rhythmic pulse and subdivision

Conducting exercises to focus and watch the conductor

Repertoire to reinforce and connect to rhythmic understanding

Creating opportunities for chamber music

Explanation and application of rhythm hierarchy

Evidence/Performance Tasks

Fine and 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. The assessment list below can be used as a starting point and is intended to be customized by each teacher.

Formative

Student response

Ongoing discussion of essential questions and enduring understandings

Student discussion, aural/visual identification and performance of

New and previously learned rhythms

Rhythm subdivisions

- Steady pulse with a metronome

Teacher visual observation of student performance:

- Hand/finger/mallet position (ready position, fingering positions)
- Embouchure position
- Instrumental posture
- Breath technique/phrasing
- Instrument assembly/disassembly

Teacher aural observation of student performance:

- Pitch production
- Rhythm production
- Breath technique/phrasing
- Intonation
- Embouchure

Various exit tasks

Rhythmic dictation

Music theory apps/games

Turn and talk (partner and small group).

Student self-assessment (self/group correction)

Peer teaching

Listening examples with reflection

Summative

Various exit tasks

Differentiated/individualized performance assessments

- Song “tests”
- Video/Audio performance submissions

Full ensemble performance assessments

Winter Concert

Spring Concert

Miscellaneous performances throughout the year

Benchmark

Group recording analysis/critique of comparable student performance

Alternative

Self analysis of personal “best” performance

All of the above assessments will have the following grade-level competency expectations:

6th Grade - with assistance

7th Grade - with limited assistance

8th Grade - independently

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.

Intermediate Band Instruments

Flute

Oboe

Bassoon

Bb Clarinet

Bass Clarinet

- Alto Saxophone
- Tenor Saxophone
- Bari Saxophone
- Trumpet
- Trombone
- Baritone Horn
- Tuba
- Percussion
  - Snare Drum w/ stand
  - Bass Drum w/ Stand
  - Suspended Cymbal w/ Stand
  - School owned Marimba, Xylophones, Glockenspiel, Vibraphone, Orchestral Chimes
  - Timpani
  - Traps/Auxiliary

Cleaning/Maintenance Supplies:

- Valve Oil
- Slide Oil
- Cork Grease
- Reeds
- Cleaning Swabs
- Cleaning Rods
- Bell Covers
- Mouthpiece Cleaner
- Mouthpiece Brush

Electronic/Technology Materials

Piano

Tuner/Metronome

Computer w /speakers

Smartboard

Tuner/Metronome

Tonal Energy/Staff Wars App

Instructional Supplies

Method Books

Various Sheet Music

Other instructional texts/books

Classroom Supplies

Music Stands

Chairs

White board

Dry Erase Markers/Erasers

Pencils

Folders

Suggested Strategies for Modification

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

Performing Arts Accommodations & Modifications