Instrumental Ensemble III :: Follows Instrumental Ensemble II

TEKS Strand	Expectations
Foundations: Music Literacy	Students define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture using standard terminology. They identify the music forms of their performance and listening repertoires.
Creative Expression	Students exhibit accurate intonation and rhythm, fundamental skills, and advanced techniques using literature ranging from moderately difficult to difficult, performing alone and in ensemble. They demonstrate comprehension of musical styles by seeking appropriate literature for performance. They expressively perform, from memory and notation, a varied repertoire representing styles of diverse cultures. They are familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters; and interpret symbols and terms referring to dynamics, tempo, and articulation when performing. They improvise musical melodies and compose or arrange segments of instrumental pieces.
Historical and Cultural Relevance	Students select and perform literature from several historical periods, representing a range of genres, styles, and cultural influences. They classify music by style, culture, and historical period and justify their classifications. They discuss the relationship between society and music, and between music and other disciplines. They consider possible career and avocational opportunities in music.
Critical Evaluation and Response	Students take leadership roles in selecting, rehearsing, and critiquing ensemble literature. Discussion and coaching help address common performance problems, providing additional instruction and developing critical techniques. Students give input into the scheduling process, evaluation, and constructive problem solving—intrinsic components of ensemble classes.

Example: Marti Springfield has recently obtained music software for her school's computer lab. The software assists her students in composing, recording, and editing. After the class becomes familiar with the software, she issues the following challenge: Make a small ensemble sound like an orchestra. Her students are surprised to discover how they can abstract musical ideas with the aid of software, and they are pleased to see how this exercise informs and improves their own performance.

Differentiation Strategies for Students with Special Needs