

Vocal Ensemble III :: Follows Vocal 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 musical forms of their listening and performance repertoires and expressively perform selected literature.
Creative Expression	Students exhibit accurate intonation and rhythm, fundamental skills and advanced techniques using literature ranging from moderately difficult to difficult. They perform independently and in ensemble. They demonstrate comprehension of musical styles by seeking appropriate literature for performance. They perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures. They become familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music incorporating complex rhythmic patterns in simple, compound, and asymmetric meters; and interpret music symbols and terms referring to dynamics, tempo, and articulation when performing. Students are expected to improvise melodies and compose or arrange segments of vocal pieces.
Historical and Cultural Relevance	Students select and perform musical literature from several historical periods, representing a wide range of genres, styles, and cultural influences. They classify compositions by style, culture, and historical period. They discuss the relationship between music and society, and between music and other educational disciplines. They explore career and avocational music opportunities.
Critical Evaluation and Response	Students perform assignments with different ability ranges, voice groupings, and instrumental components. They take leadership roles in selecting, rehearsing, and critiquing ensemble literature. Discussion and coaching help in addressing common problems, in providing additional instruction, and in developing critical techniques. Students give input into the scheduling process, reflective evaluation, and constructive problem solving—intrinsic components of ensemble classes.
Example:	
<p>Vocal Ensemble III students at Texas High School spend several class periods listening to the recordings of contemporary vocal groups and artists such as Manhattan Transfer, Bobby McFerrin, and Sweet Honey in the Rock.</p> <p>The students pay particular attention to how voices are used in a cappella music. They hear how voices can simulate different instruments, and they particularly enjoy hearing voices imitate instruments with very distinct timbres, such as Bobby McFerrin's percussive singing.</p> <p>After listening to and examining music without instrumental accompaniment, the class chooses several popular tunes to perform a cappella. Each member of the ensemble takes an instrumental part to transform with his or her voice. Bass, guitar, and drums are all represented with voices.</p>	
<u>Differentiation Strategies for Students with Special Needs</u>	