

Harp I :: Introductory

TEKS Strand	Expectations
Foundations: Music Literacy	As part of studying an individual instrument such as harp, piano, or guitar, students must still receive formal instruction in music theory. In live and recorded music of virtuosic players, students begin to identify melodic and harmonic parts. Directors use patterns inherent in melodic and harmonic sequencing to communicate expressive musical qualities, and students are able to define these concepts using standard terminology.
Creative Expression	Students learn to read solo music literature and apply their knowledge and skills to developing proficiency on their chosen instrument. Students must be able to independently read new material and sing and/or play them. Technical expectations include performing scales from memory; reading and playing music with dotted eighth and sixteenth notes, syncopation, and compound and asymmetrical meters; and performing assigned parts in moderately easy to moderately difficult solo literature.
Historical and Cultural Relevance	As students listen to and perform solo compositions for their selected instrument, a variety of cultures, periods, styles, and composers assist in developing an understanding of the characteristics used to categorize solo music literature. Students begin to define the relationships between music and the other fine arts, and they begin to understand the roles of music, specifically solo literature, in society.
Critical Evaluation and Response	Students formulate personal criteria for evaluating their own study, performance, goals, and the performance of others by comparing performances to exemplary models. Frequent listening to virtuosic performances on their selected instrument will give them opportunities to evaluate against a high standard.
<p>Example:</p> <p>Caitlin Schmidt knew that many of her students had not been exposed to solo literature on their selected instrument.</p> <p>By listening to selected virtuoso performances on their selected instruments, students had opportunities to discuss in pairs or small groups topics such as favorite composers and solo literature selections they had listened to in class. There is also an opportunity to compare playing and performing solo works versus playing in traditional ensembles such as band and orchestra. Ms. Schmidt encourages students to provide support for their preferences, thus helping them develop and understand criteria for evaluating performances.</p> <p>The dialogues seemed not only to build a rapport within the class but also to help students appreciate similarities and differences in their thinking, so Ms. Schmidt decides to continue the discussions throughout the school year, adding topics related to new areas of solo performance study.</p>	
<p><u>Differentiation Strategies for Students with Special Needs</u></p>	