

Music, Middle School 2 – Instrumental/Vocal Ensemble

TEKS Strand	Expectations
Foundations: Music Literacy	The instrumental/vocal ensemble is designed for second year instrumental or vocal students. The small ensemble enables students to develop independence while working in groups, such as duets, trios, and quartets. Learning to listen attentively and make harmonic as well as melodic adjustments to pitch are emphasized.
Creative Expression	Students may be organized using like instrumentation/voices or with mixed families in the ensemble groupings. Students may move from one kind of ensemble to another over the course of a year. Literature learned with one student on a part focuses concentration on harmonic and rhythmic accuracy as well as on precision. Each student becomes independent, even though students often perform in block rhythmic patterns and have little independence of line when performing initial literature selections. The ability to maintain a steady beat and demonstrate rhythmic cohesion without the assistance of a conductor is a key step in developing independent musicianship. Students arrange and compose small ensemble selections, possibly creating a group composition utilizing two independent parts. Guidelines can modify the level of difficulty of assignments. Expressive qualities resulting from comprehension of dynamic ranges, tempos, and articulations enhance musicianship. The focus of the class is the development of musicianship, not success in competition.
Historical and Cultural Relevance	Literature is varied and represents a diversity of periods, styles, and composers. Stylistic qualities of particular cultures and historical periods are discussed.
Critical Evaluation and Response	Students perform for each other and evaluate their work. Students listen to recorded performances and establish criteria for defining and evaluating styles, periods, and genres.
<p>Example:</p> <p>Most students in seventh-grade Instrumental/Vocal Ensemble are fairly new to the practice of listening to and evaluating their own and their peers' musical performances.</p> <p>Maria Loberg wants to focus on developing her students' skills of response and evaluation. She recognizes the importance of these skills in student self-assessment, in understanding and defining the characteristics of music, and in building a sense of community and collaboration among student musicians.</p> <p>Before every student performance, Ms. Loberg leads a class discussion on critical evaluation and response. Among other topics, they discuss the value of building criteria for judging work, methods of criticism, and the value of criticism.</p> <p>Ms. Loberg also prompts her students to consider other, related topics for their response/evaluation discussions. She asks questions such as the following:</p> <ul style="list-style-type: none"> • Should we have different criteria for evaluating professional and student performances? Why or why not? • Can you list two actions you might take, as a performer, to utilize peer evaluation in the process of personal growth? 	
<p><u>Differentiation Strategies for Students with Special Needs</u></p>	