

Music, Middle School 2 - Orchestra

TEKS Strand	Expectations
Foundations: Music Literacy	Students demonstrate characteristic timbres through the extended range of their instruments. Warm-up exercises that use melodic, harmonic, and rhythmic passages relevant to longer compositions isolate problematic passages, address single concepts, and allow students to concentrate on basic elements within a passage. Approaching problems from more than one perspective clarifies knowledge and skills. Students might create their own warm-ups, addressing one section or part of a section.
Creative Expression	Students work with scales and arpeggios, melodic and rhythmic patterns, expansion of range, meter signatures and keys. Musical compositions have fewer sections composed of block rhythms while parts begin to move in two and sometimes three distinct ways. Students demonstrate melodic independence, and solo lines and accompaniment lines become evident. Students play dotted rhythms, expanded meters including 6/8 and cut time, and keys up to three sharps and two flats.
Historical and Cultural Relevance	Literature represents a variety of historical periods and cultures. Many selections incorporate styles of past composers, and students identify the attributes of different styles. They find examples of performance compositions written in designated styles by contemporary composers and seek out musical arrangements intended for performance by young groups. Students often communicate with people who pursue music vocationally and avocationally. Realizing that there is a place for musicians beyond the classroom helps establish role models for aspiring musicians.
Critical Evaluation and Response	Assisting students in identifying basic music concepts increases their independence, helps them establish evaluation criteria, and develops their musical insight. Student interest and focus are heightened when corrections made in one area of learning are related to other areas.
<p>Example:</p> <p>As an introduction to program music and its composition, Cameron Berhan asks her students to listen to part of two recordings— "Kakadu" by Peter Sculthorpe and "New Journey" by Sarah Hopkins— and to respond to them with drawings.</p> <p>The objective of the activity is to help students learn the definition of program music, exploring how composers are inspired to write works and listening for the differences among timbres of various instruments.</p> <p>Ms. Berhan gives her students large sheets of paper and drawing materials. She asks the class to draw (or describe in words) the images that come to mind while listening to the recordings. She then plays an excerpt of "Kakadu" (the first 7 minutes) and leads the class in a discussion of the images and how they relate to various instruments. Next she plays the first five minutes of "New Journey," having the students draw or write about images the excerpt evokes.</p> <p>After the second excerpt, the class discusses how they might go about creating a piece of program music themselves.</p> <p>Working in small groups, students create a work in programmatic style of approximately 3–5 minutes. As part of the exercise, they discuss the setting out of the score, and Ms. Berhan helps them with graphic notation.</p>	
<u>Differentiation Strategies for Students with Special Needs</u>	