

Music, Middle School 3 – Instrumental/Vocal Ensemble

TEKS Strand	Expectations
Foundations: Music Literacy	Middle School 3 - Instrumental/Vocal Ensemble may be composed of students who have taken one year of instrumental/vocal ensemble in addition to the larger organization class((??)) which may have some students taking instrumental/vocal ensemble for the first time. All students must have played their instrument or sung one full year before taking this class, with two years preferred. Class materials are different from those used in choir, orchestra or band. Classes study chamber music and solo literature and the educational values that accompany such instruction. Students learn about transposing instruments when writing for a variety of wind instruments, deepening their insight, and increasing their musical knowledge. Difficulty of performance materials varies according to the abilities of each ensemble. Students progress to meet higher expectations while maintaining performance standards.
Creative Expression	Students perform different music in groups of duets, trios, quartets, quintets, and sextets. Students develop individual leadership by performing music in which the parts are not duplicated. Each student has responsibility for the success of a composition. A variety of music is available for study, with many instrumental configurations. Students work in groups with different combinations and perform a diverse selection of music. They perform increasingly challenging material and demonstrate competent technical skills, improving personal achievement while contributing to the success of the group. Students apply creativity and originality to the composition of small ensemble selections. They may also arrange material for a specific ensemble with specific instrumentation. The objectives of this class always focus on fostering the musicianship of students, not on success in competition.
Historical and Cultural Relevance	Students demonstrate stylistic authenticity. They add to their repertoire by attending live performances and by listening to recorded works performed by chamber groups. Insight and knowledge of historical periods, styles, genres, and composers increase student awareness of personal performance abilities and expectations.
Critical Evaluation and Response	Students use reflective evaluation and critiques in assessing personal progress. They also reflectively evaluate the progress of the ensemble as a whole. Critically listening to characteristic timbres, blend, and balance increases students' interpretation skills and builds their criteria for musical judgment.
<p>Example:</p> <p>Ben Whitney helps his eighth graders learn to compose music by setting specific guidelines for their work. As part of the composition process, Mr. Whitney asks his students to demonstrate how the elements of music are used in their compositions to achieve unity and variety; tension and release; and balance.</p> <p>To assess their progress, Mr. Whitney asks each student to compose a work in ABA, AABA, ABACA, or theme-and-variations form; to perform it as a solo or with a group of students; and to explain to the class how they have used the elements of music to achieve their musical goals. Any melodic, harmonic, rhythmic, or electronic instruments may be used. Each student writes out his or her piece using sufficiently precise notation to allow the same performance group to reproduce the piece accurately in subsequent performances.</p>	
<p><u>Differentiation Strategies for Students with Special Needs</u></p>	