

DRAFT Proposed Revisions
Texas Essential Knowledge and Skills (TEKS)
Fine Arts, High School Music

Prepared by the State Board of Education (SBOE) TEKS Review Committees

First Draft, June 2012

These draft proposed revisions reflect the recommended changes to the fine arts Texas Essential Knowledge and Skills (TEKS) for music that have been made by the SBOE-appointed TEKS review committees. Proposed additions are shown in green font with underlines (additions) and proposed deletions are shown in red font with strikethroughs (~~deletions~~).

Comments in the right-hand column provide explanations for the proposed changes. The following notations were used as part of the explanations:

CRS—information added or changed to align with the Texas College and Career Readiness Standards (CCRS)

ER—information added, changed, or deleted based on expert reviewer feedback

MV—multiple viewpoints from within the committee

VA—information added, changed, or deleted to increase vertical alignment

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§117.60 Music, Level I		
	TEKS with Edits	Committee Comments
(a)	General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following music courses <u>such as</u> : Band I, Choir I, Orchestra I, Jazz Band I, <u>Jazz Improvisation I</u> , Instrumental Ensemble I, Vocal Ensemble I, Music History I, Music Theory I , Applied Music I, <u>Mariachi I, Piano I, Guitar I</u> (one credit per course).	We have added another course description for Music History, Music Theory and other courses which are not performance-based, as per ER. These courses will be found in the TEKS for Music Studies. Applied Music I is MV.
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	
(2)(1)	<u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u> Four basic strands – perception, creative expression/performance, historical and cultural heritage, and critical evaluation – provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical thinking skills to evaluate multiple forms of problem solving.	VA
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing and develop <u>criteria for making critical judgments and informed choices.</u>	grammar
(c)	Knowledge and skills.	
(1)	<u>Foundations. Music Literacy Perception. Music literacy is the musician's tool kit, which enables the student to</u> describes and analyzes <u>music and</u> musical sounds and demonstrates musical artistry . The student is expected to:	VA, strand placement

(1)(A)	<u>use technology and available live performances to experience and explore exemplary musical examples;</u>	CRS – II E1, E4
(1)(B) (1)(A)	identify <u>and describe</u> melodic and harmonic parts when listening to and/or performing music;	Extend rigor
(1)(C) (1)(B)	define concepts of <u>music notation</u> , intervals, music notation , and chord structure, rhythm/meter , and musical performances using <u>standard appropriate</u> terminology; and	Separate concepts for easier tracking through the levels
(1)(D)	<u>define concepts of rhythm and meter using appropriate terminology</u>	Separate concepts for easier tracking through the levels
(1)(E) (C)	compare and contrast elements of music <u>such as rhythm, meter, melody, harmony, key, expression markings, texture, form, dynamics, and timbre</u> through literature selected for performance and/or listening .	Added KS, to clarify the elements of music
(2) (3)	Foundations: Music Literacy Creative expression/performance . <u>Music literacy enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical forms. The student reads and writes music notation.</u> The student is expected to:	CEDFA, p.16
(2) (3) (A)	sight-read <u>individually and in groups ensemble parts; and</u>	For additional rigor
(2) (3) (B)	read and write <u>notate</u> music that incorporates rhythmic patterns in simple, compound, and asymmetric meters; and	Clarification of terms
(2) (3) (C)	interpret music symbols and <u>expressive</u> terms referring to dynamics, tempo, and articulation during solo and ensemble performances; and	Additional rigor
(2)(D)	<u>demonstrate cognitive skills including observance of key signature and modalities while performing music literature at an appropriate level of difficulty, individually and in groups; and</u>	Additional rigor and clarification
(2)(E)	<u>demonstrate psychomotor skills, such as: use of appropriate posture, breathing, text, diction, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques.</u>	Additional rigor and clarification
(3) (2)	Creative expression/performance . The student, <u>individually and in groups</u> sings or plays an instrument, individually and in groups, performing a varied repertoire of music <u>makes music of an appropriate level of difficulty, in a variety of genres, from notation and by memory as appropriate.</u> The student is expected to:	changed for strand alignment with grade 8
(3) (2) (A)	demonstrate <u>mature, characteristic sound, appropriate for the genre. independently and in ensembles, accurate intonation and rhythm, fundamental skills, and basic performance techniques while performing moderately easy to moderately difficult literature;</u>	changed for strand alignment with grade 8
(3) (2) (B)	perform <u>expressively</u> , from memory and notation, a varied repertoire of music representing <u>a variety of styles including those</u> from diverse cultures; <u>and</u>	changed for strand alignment
(3)(C)	<u>demonstrate correct articulation and rhythmic accuracy; and</u>	Separate concepts for easier tracking

		through the levels
(3)(D)	<u>demonstrate correct dynamics and phrasing; and</u>	Separate concepts for easier tracking through the levels
(3)(E)	<u>demonstrate correct intonation ; and</u>	Separate concepts for easier tracking through the levels
(3)(F) (2)(C)	<u>demonstrate performance skills, such as: use of appropriate posture, breathing, text, diction, vibrato, bowings, fingerings, independent manual dexterities, and percussion techniques; while performing music literature at an appropriate level of difficulty, individually and in groups</u> exhibit and explain appropriate small and large ensemble performance techniques for formal and informal concerts.	Clarify performance skills with a list
(4)	Creative expression/performance. The student creates and arranges <u>original</u> music within specified guidelines. The student is expected to:	Modified for clarification
(4)(A)	create a variety of <u>original</u> musical phrases; and	Modified for clarification
(4)(B)	<u>notate or record</u> arrange a variety of <u>original</u> musical phrases.	Modified for clarification
(5)	Historical/and cultural <u>relevance heritage</u>. The student relates music to history, to society, and to cultures. The student is expected to:	Grammar and VA
(5)(A)	<u>compare and contrast music</u> listen to and classify music by genres, styles, cultures and/or by historical periods;	VA
(5)(B)	identify and describe the uses of music in society and culture <u>societies and cultures</u> ;	Grammar and clarification
(5)(C)	identify music related vocations and avocations within the community; and	Moved to strand 7, for CRS relevance
(5)(C)(D)	<u>identify and explore</u> define the relationships between music and other academic disciplines; the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.	VA and clarity; numbering changed for the move of the strand above
5(E)	<u>identify and explore the impact of technologies, ethical issues, and economic factors on music, performers, and performances.</u>	21 st century implications and CRS
(6)	Critical evaluation and Response/evaluation. The student <u>listens to</u> , responds to, and evaluates music and musical performance. The student is expected to:	VA
(6)(A)	design and apply criteria for making informed judgments regarding the quality and effectiveness of musical performances;	
(6)(B)	evaluate musical performances by comparing them to exemplary models; and	
(6)(C)	practice informed concert behavior during live performances in a variety of settings.	
(7)	Critical evaluation and response. The student <u>independently develops college and career readiness products and techniques.</u> The student is expected to:	21 st century implications and CRS

<u>(7)(A)</u> (5)(C)	identify music-related vocations and avocations; within the community; and	Moved from 5C to show CRS application; within the community removed to broaden scope
<u>(7)(B)</u>	<u>develop a curriculum vita; and</u>	21 st century skill Using technology to organize, manage and analyze information Using technology to communicate and display findings in a clear and coherent manner
<u>(7)(C)</u>	<u>develop personal comprehensive repertoire list and performance recordings.</u>	Use technology to gather information Use technology appropriately
<u>(7)(D)</u>	<u>exhibit effective audition and interview techniques.</u>	21 st century implications and CRS

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§117.61 Music, Level II		
	TEKS with Edits	Committee Comments
(a)	General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following music courses <u>such as:</u> Band II, Choir II, Orchestra II, Jazz Band II, Instrumental Ensemble II, Vocal Ensemble II, Music Theory II , Applied Music II, <u>Piano II, Guitar II, Mariachi II</u> (one credit per course). The prerequisite for each Level II music course is one credit of Music I in the corresponding discipline.	We have added a Music Studies course description to replace Music Theory II and other courses which are not performance-based, as per ER Applied Music II is MV
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	
(2)(H)	<u>The foundational tools of music literacy are fostered through reading, writing, and reproducing, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u>	VA
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing and develop criteria for making critical judgments and informed choices.	Grammar and clarification
(c)	Knowledge and skills.	
(1)	<u>Foundations: Music Literacy Perception. Music literacy is the musician's tool kit which enables</u> the student to describes and analyzes <u>music and</u> musical sounds and demonstrates musical artistry . The student is expected to:	VA, strand placement
(1)(A)	<u>use technology and available live performances to experience and explore exemplary musical examples; and</u>	21 st Century skill
(1)(B)(A)	<u>compare and contrast</u> define <u>melodyic lines and harmonic parts textures when listening to and performing music</u> rhythm, and texture of music listened to or performed , using standard <u>appropriate</u> terminology; and	Extend rigor, grammar and clarification

(1)(C)	<u>compare and contrast concepts of music notation, intervals, and chord structure, using appropriate terminology; and</u>	Separate concepts for easier tracking through the levels
(1)(D)	<u>compare and contrast concepts of rhythm and meter using appropriate terminology</u>	Separate concepts for easier tracking through the levels
(1)(E)	<u>compare and contrast concepts of timbre using appropriate terminology</u>	Increase rigor
(1)(F)	<u>compare and contrast concepts of texture, such as monophonic, homophonic, and polyphonic, using appropriate terminology.</u>	Separate concepts for easier tracking through the levels
(1)(G)(B)	compare and contrast musical forms of literature , such as: song, binary, ternary, rondo selected for performances and/or listening.	clarification
(1)(H)	<u>compare and contrast concepts of balance and blend using appropriate terminology</u>	Separate concepts for easier tracking through the levels
(2)(3)	Music Literacy Creative expression/performance. The student reads and writes music notation. <u>enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical forms.</u> The student is expected to:	CEDFA, p.16
(2)(3)(A)	sight-read <u>music at an appropriate skill level with accuracy while incorporating multiple key signatures individually and in groups ; ensemble parts; and</u>	Increase rigor and clarity
(2)(3)(B)	read and write <u>notate</u> music that incorporates rhythmic patterns in simple, compound, and asymmetric meters <u>in a variety of keys</u> ; and	Increase rigor and clarity
(2)(3)(C)	interpret music symbols and terms referring to dynamics, tempo, and articulation during <u>individual and group solo and/or ensemble</u> performances.	clarity
(2)(D)	<u>exhibit and apply performance skills including observance of key signatures and modalities while performing music literature at an appropriate level of difficulty, individually and in groups</u>	Should demonstrate the same concept with more complexity --more detailed technique
(2)(E)	<u>exhibit, refine, and apply fundamental skills, such as: use of appropriate posture, breathing, text, diction, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques; with increasing rigor, while performing music literature at an appropriate level of difficulty, individually and in groups.</u>	Should demonstrate the same concept with more complexity techniques-- more detailed technique
(3)(2)	Creative expression/performance. The student, <u>individually and in groups</u> sings or plays an instrument, individually and in groups, <u>makes music, of an appropriate level of difficulty, in a variety of genres, from notation and by memory as appropriate performing a varied repertoire of music.</u> The student is expected to:	Strand and vertical alignment
(3)(2)(A)	exhibit <u>increasingly mature, characteristic sound, appropriate for the genre accurate intonation and rhythm, fundamental skills, and basic performance techniques while performing moderately difficult literature, independently and in ensembles;</u>	Separated this SE for clarity

(3)(2)(B)	perform expressively , from memory and notation, a varied repertoire of music representing a <u>variety of</u> genres and styles from diverse cultures; and	Separated for clarity and alignment VA
(3)(C)	<u>exhibit correct articulation and rhythmic accuracy when performing moderately difficult literature, independently and in ensembles</u>	By separating these concepts, teachers are allowed to spiral the learning and make the concepts more rigorous. Such as: Complex rhythm skills
(3)(D)	<u>exhibit application of dynamics and phrasing with increasing rigor when performing moderately difficult literature</u>	Clarify and increase rigor
(3)(E)	<u>exhibit accurate intonation;</u>	Clarify and increase rigor
(3)(F) (2)(C)	exhibit and <u>explain</u> describe appropriate small and large ensemble performance techniques for formal and informal concerts performance skills, such as: use of appropriate posture, breathing, text, diction, vibrato, bowings, fingerings, independent manual dexterities, and percussion <u>techniques for formal and informal concerts</u>	Clarify and increase rigor
(4)	Creative expression/performance. The student creates and arranges <u>original</u> music within specified guidelines. The student is expected to:	VA
(4)(A)	create simple and demonstrate original musical <u>phrases pieces</u> ; and	Increased rigor, new Bloom's
(4)(B)	<u>notate, record, or perform original</u> arrange simple musical <u>phrases pieces</u> .	21 st century implications and CRS
(5)	Historical/ and cultural context heritage. The student relates music to history, to society, and to cultures. The student is expected to:	Grammar and VA
(5)(A)	<u>compare and contrast music</u> classify aurally presented music by genres, styles, cultures, and historical periods;	VA
(5)(B)	define uses of music in society and culture <u>societies and cultures</u> ;	Grammar, clarification
(5)(C)	identify music related vocations and avocations within the community; and	Moved to strand 7 for CRS application; numbering changed to accommodate move
(5)(C)(4)	<u>identify and explore</u> define the relationships the content, the concepts, and the processes of the other fine arts, other subjects, and those of music. between <u>music and other academic disciplines</u>	VA; numbering changed to accommodate move of 5C
(5)(D)	<u>identify and explore the impact of technologies, ethical issues, and economic factors on music, performers, and performances.</u>	Added for increased rigor and CRS
(6)	Critical evaluation and Response/evaluation. The student <u>listens to</u> , responds to, and evaluates music and musical performance. The student is expected to:	VA

(6)(A)	design and apply criteria for making informed judgments regarding the quality and effectiveness of musical performances;	
(6)(B)	evaluate musical performances by comparing them to exemplary models; and	
(6)(C)	exhibit concert etiquette during live performances in a variety of settings.	
<u>(7)</u>	<u>Critical evaluation and response. The student independently develops college and career readiness products and techniques. The student is expected to:</u>	21 st century implications and CRS
<u>(7)(A)</u> (5)(C)	<u>identify music-related vocations and avocations within the community; and</u>	Moved from 5C to show CRS application; within the community removed to broaden scope
<u>(7)(B)</u>	<u>develop a curriculum vita; and</u>	21 st century skill Using technology to organize, manage and analyze information Using technology to communicate and display findings in a clear and coherent manner
<u>(7)(C)</u>	<u>develop personal comprehensive repertoire list and performance recordings.</u>	Use technology to gather information Use technology appropriately
<u>(7)(D)</u>	<u>exhibit effective audition and interview techniques.</u>	21 st century implications and CRS

§117.62	Music, Level III	
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following music courses, <u>such as</u>: Band III, Choir III, Orchestra III, Jazz Band III, <u>Jazz Improvisation III</u>, Instrumental Ensemble III, Vocal Ensemble III, <u>Applied Music III</u>, <u>Mariachi III</u>, the College Board Advanced Placement (AP) Music Theory, International Baccalaureate (IB) Music SL, IB Music HL (one credit per course). The prerequisite for IB Music SL and IB Music HL is one credit of any Music II course. The prerequisite for all other Level III music courses is one credit of Music II in the corresponding discipline.</p>	<p>The deleted classes will be taught using the Music Studies TEKS, as per ER. Applied Music III is MV, with difference of opinion for Applied Music classes</p>
(b)	Introduction.	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)(4)	<p><u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u></p> <p>Four basic strands—perception, creative expression/performance, historical and cultural heritage, and critical evaluation—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical thinking skills to evaluate multiple forms of problem solving.</p>	VA
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	
(c)	Knowledge and skills.	

(1)	Foundations: Music Literacy Perception. Music literacy is the musician's tool kit, which enables the student to describe and analyze music and musical sounds and demonstrates musical artistry. The student is expected to:	VA
(1)(A)	use technology and available live performances to experience and explore exemplary musical examples; and	21 st century technology application
(1)(B)(A)	perform appropriate literature expressively; and	
(1)(C)(B)	identify and apply in define musical performances; such concepts as intervals, music notation, chord structure, rhythm/meter, balance/blend, and harmonic texture, using standard terminology; and	VA Use of higher learning skill
(1)(D)(C)	examine genres identify music forms of music in performance and listening repertoire; and	VA
(1)(E)	identify musical forms, such as: song, binary, ternary, rondo, sonata-allegro selected for performances and listening	VA
(2)(3)	Music Literacy Creative expression/performance. enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical forms. The student reads and writes music notation. The student is expected to:	Center for Educator Development in Fine Arts (CEDFA), p.16
(2)(3)(A)	sight-read music at an appropriate skill level with accuracy while incorporating major, minor, modal, and chromatic melodies individually and in groups; and	VA
(2)(3)(B)	read and notate write music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters; and	VA
(2)(3)(C)	interpret music symbols and expressive terms referring to concepts such as dynamics, tempo, and articulation when performing; and	VA
(2)(D)	demonstrate cognitive skills including observance of key signature and modalities while performing music literature at an appropriate level of difficulty, individually and in groups; and	VA; Additional rigor and clarification
(2)(E)	demonstrate psychomotor skills, such as: use of appropriate posture, breathing, text, diction, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques.	VA; Additional rigor and clarification
(3)(2)	Creative expression/performance. The student, individually and in groups sings or plays an instrument, individually and in groups, makes music, of an appropriate level of difficulty, in a variety of genres, from notation and by memory as appropriate, performing a varied repertoire of music. The student is expected to:	VA
(3)(A)	exhibit increasingly mature, characteristic sound, appropriate for the genre; and	VA

(3)(B) (2)(A)	exhibit accurate intonation and rhythm, fundamental skills, and advanced techniques , using literature ranging from moderately difficult to difficult, while performing independently and in ensemble groups ; <u>and</u>	Separating concepts for continuation of sequential learning; language consistent with other levels
(3)(C)	<u>exhibit accurate rhythm using literature ranging from moderately difficult to difficult, while performing independently and in groups; and</u>	Separating concepts for continuation of sequential learning
(3)(D)	<u>reinforce fundamental skills such as: posture, breath, position, bowing; and</u>	VA
(3)(E)	<u>exhibit advanced techniques such as: correct articulation, dynamics, and phrasing, using literature ranging from moderately difficult to difficult, while performing independently and in groups; and</u>	Separating concepts for continuation of sequential learning
(3)(F) (2)(B)	demonstrate comprehension of musical <u>genres and</u> styles by seeking <u>selecting</u> appropriate literature for performance; <u>and</u>	VA; Numbering changed to reflect added concepts above
(3)(G) (2)(C)	perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures; and	Numbering changed to reflect added concepts above
(3)(H) (2)(D)	exhibit, describe, and critique small and large ensemble performance techniques experienced and observed during formal and informal concerts.	Numbering changed to reflect added concepts above; implied ensemble size.
(4)	Music Literacy Creative-expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:	VA
(4)(A)	improvise musical melodies <u>as appropriate to the instrument or voice</u> ; and	Allowing for students of piano, guitar, and other instruments to be able to improvise harmonies
(4)(B)	compose or arrange segments of vocal or instrumental pieces <u>using appropriate notation tools such as: (manuscript, technology-generated, recordings, or multi-media presentations or computer-generated).</u>	21 st century applications
(5)	Historical/ and cultural relevance heritage. The student relates music to history, to society, and to cultures. The student is expected to:	VA
(5)(A)	classify by style and by historical period or culture representative examples of music, justifying the classifications; <u>and</u>	
(5)(B)	<u>explore</u> identify and describe the effects <u>relevance</u> of <u>music to</u> society; <u>and</u> culture, and technology on music ; <u>and</u>	21 st century and career and college readiness; VA
(5)(C)	identify and describe music-related career options including musical performance and music teaching; and	Moved to strand 7 for VA and CRS application

(5)(C)(D)	define the relationships between <u>music content and concepts and other academic disciplines; and the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.</u>	VA
(5)(D)	<u>identify and explore the impact of technologies, ethical issues, and economic factors on music, performers, and performances.</u>	21 st century applications
(6)	Critical evaluation and Response/evaluation. The student <u>listens to, evaluates, and</u> responds to and evaluates music and musical performance. The student is expected to:	VA
(6)(A)	evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and	
(6)(B)	<u>create and apply specific criteria appropriate for the style of the music and offer constructive feedback for improvements; and</u>	21 st century skills (working in groups/analyzing, using rubrics to improve learning and performance skills.
(6)(C)(B)	exhibit informed concert etiquette during live performances in a variety of settings.	Numbering changed to add 6B
(7)	Critical evaluation and response. <u>The student independently develops college and career readiness products and techniques. The student is expected to:</u>	College/Career readiness

(7)(A)	<u>identify music-related vocations and avocations; and</u>	Moved from 5C to show CRS application; within the community removed to broaden scope
(7)(B)	<u>develop a curriculum vita; and</u>	21 st century skill Using technology to organize, manage and analyze information Using technology to communicate and display findings in a clear and coherent manner
(7)(C)	<u>develop personal comprehensive repertoire list and performance recordings.</u>	Use technology to gather information Use technology appropriately
(7)(D)	<u>exhibit effective audition and interview techniques.</u>	21 st century implications and CRS

§117.63	Music, Level IV	
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following music courses: Band IV, Choir IV, Orchestra IV, Jazz Band IV, <u>Jazz Improvisation IV, Mariachi IV, Piano IV, Guitar IV</u>, Instrumental Ensemble IV, Vocal Ensemble IV, the College Board Advanced Placement (AP) Music Theory, International Baccalaureate (IB) Music SL, IB Music HL (one credit per course). The prerequisite for IB Music SL and IB Music HL is one credit of any Music III course. The prerequisite for all other Level IV music courses is one credit of Music III in the corresponding discipline.</p>	<p>These classes will be covered in the Music Studies TEKS, as per ER</p>
(b)	Introduction.	
(1)	<p><u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u></p>	
(2)(4)	<p><u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u></p> <p>Four basic strands—perception, creative expression/performance, historical and cultural heritage, and critical evaluation—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical thinking skills to evaluate multiple forms of problem solving.</p>	
(2)	<p>By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.</p>	

(c)	Knowledge and skills.	
(1)	Foundations: Music Literacy Perception. Music literacy is the musician's tool kit, which enables the student to describe and analyze music and musical sounds and demonstrates musical artistry . The student is expected to:	VA
(1)(A)	<u>use technology and available live performances to experience and explore exemplary musical examples</u>	VA; ER
(1)(B)(A)	demonstrate independence in interpreting music through the performance of appropriate literature;	
(1)(C)(B)	analyze musical performances, <u>using concepts such as:</u> intervals, music notation, chordal structure, rhythm/meter, <u>balance/blend</u> , and harmonic texture, using standard terminology; and	VA; higher Bloom's
(1)(D)(C)	analyze identify music forms of <u>genres in music</u> performance and listening repertoire; <u>and</u>	VA; higher Bloom's
(1)(E)	<u>analyze musical forms, such as: song, binary, ternary, rondo, sonata-allegro selected for performances and listening</u>	VA
(2)(3)	Music Literacy Creative expression/performance. The student reads and writes music notation. <u>enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical forms.</u> The student is expected to:	Center for Educator Development in Fine Arts (CEDFA), p.16
(2)(3)(A)	sight-read <u>accurately</u> major, minor, modal, and chromatic melodies;	VA
(2)(3)(B)	read and <u>notate</u> write music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters; and	VA
(2)(3)(C)	interpret music symbols and <u>expressive</u> terms referring to <u>concepts such as</u> dynamics, tempo, and articulation when performing; <u>and</u>	VA
(2)(D)	<u>demonstrate cognitive skills including observance of key signature and modalities while performing music literature at an appropriate level of difficulty, individually and in groups; and</u>	VA; Additional rigor and clarification
(2)(E)	<u>demonstrate psychomotor skills, such as: use of appropriate posture, breathing, text, diction, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques;</u>	VA; Additional rigor and clarification
(3)(2)	Making of Music Creative expression/performance. The student sings or plays an instrument <u>makes music</u> , individually and in groups, <u>of an appropriate level of difficulty, in a variety of genres, from notation and by memory as appropriate</u> performing a varied repertoire of music . The student is expected to:	VA
(3)(A)	<u>exhibit increasingly mature, characteristic sound, appropriate for the genre; and</u>	VA
(3)(B) (2)(A)	perform independently, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques, and using literature ranging from moderately difficult to difficult; <u>and</u>	Separating concepts for continuation of sequential learning

(3)(C) (2)(A)	perform independently, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques, and using literature ranging from moderately difficult to difficult; <u>and</u>	Separating concepts for continuation of sequential learning
(3)(D)	<u>perform independently, reinforcing fundamental skills such as: posture, breath, position, bowing; and</u>	Separating concepts for continuation of sequential learning
(3)(E)	<u>perform independently, demonstrating advanced techniques such as: correct articulation, dynamics, and phrasing, using literature ranging from moderately difficult to difficult, while performing independently and in ensemble; and</u>	Separating concepts for continuation of sequential learning
(3)(F) (2)(B)	demonstrate comprehension of musical styles by selecting appropriate literature for performances; <u>and</u>	Number changes reflect the separation of strands above
(3)(G) (2)(C)	perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures; and	Number changes reflect the separation of strands above
(3)(H) (2)(D)	exhibit, describe, and critique small- and large- ensemble performance techniques experienced and observed during formal and informal concerts.	Number changes reflect the separation of strands above
(4)	Music Literacy Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:	VA
(4)(A)	improvise musical melodies <u>as appropriate to the instrument or voice;</u> and	Allowing for students of piano, guitar, and other instruments to be able to improvise harmonies
(4)(B)	compose or arrange vocal or instrumental pieces <u>using appropriate notation tools such as: (manuscript, or computer technology-generated), recordings, or multi-media presentations.</u>	21 st century applications; CRS
(5)	Historical/and cultural relevance heritage. The student relates music to history, to society, and to cultures. The student is expected to:	VA
(5)(A)	classify representative examples of music by style and by historical period or culture, justifying the classifications;	
(5)(B)	<u>explore</u> describe the <u>relevance</u> effects of music on to society; <u>and</u> culture; and technology;	21 st century and CRS
(5)(C)	explain a variety of music and music-related career options; and	Moved to strand 7A
(5)(D)	define the relationships between <u>music content and concepts and other academic disciplines</u> the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.	VA; ER
(5)(E)	<u>identify and explore the impact of technologies, ethical issues, and economic factors on music, performers, and performances.</u>	21 st century and CRS
(6)	Critical evaluation and Response/evaluation. The student <u>listens to, evaluates, and</u> responds to and evaluates music and musical performance. The student is expected to:	VA

(6)(A)	evaluate musical performances and compositions by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and	
(6)(B)	<u>create and apply specific criteria appropriate for the style of the music and offer constructive feedback for improvements; and</u>	CRS
(6)(C)(B)	exhibit concert etiquette during live performances in a variety of settings.	Number change reflects added strand above
(7)	<u>Critical evaluation and response: The student independently develops college and career readiness products and techniques. The student is expected to:</u>	CRS
(7)(A)	<u>identify music-related vocations and avocations; and</u>	Moved from 5C to show CRS application; within the community removed to broaden scope
(7)(B)	<u>develop a curriculum vita; and</u>	21 st century skill Using technology to organize, manage and analyze information Using technology to communicate and display findings in a clear and coherent manner
(7)(C)	<u>develop personal comprehensive repertoire list and performance recordings.</u>	Use technology to gather information Use technology appropriately
(7)(D)	<u>exhibit effective audition and interview techniques.</u>	21 st century implications and CRS

§117.60 Music Studies, May be repeated for credit		
	TEKS	Committee Comments
(a)	<u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more music courses such as: Music Theory; Music Appreciation; Music Business I-II; Music Composition I-II; Music Production I-II; Music and Media Communication I-II; College Board Advanced Placement (AP) Music Theory; International Baccalaureate (IB) Music SL; IB Music HL. There are no prerequisites for Level I Music Study courses; however, the prerequisite for IB Music SL and IB Music HL is one credit of any Music II course.</u>	Refer to rationale below TEKS. ER
(b)	<u>Introduction</u>	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	
(2)	<u>The foundational tools of music literacy are fostered through reading, writing, and reproducing, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u>	
(3)	<u>By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, and develop criteria for making critical judgments and informed choices.</u>	
(c)	<u>Knowledge and skills.</u>	
(1)	Foundations: Music Literacy. Music literacy is the musician's tool kit, which enables the student to describe and analyze music and musical sounds. The student is expected to:	VA
(1)(A)	<u>use technology and available live performances to experience and explore exemplary musical examples; and</u>	CRS – II E1, E4
(1)(B)	<u>identify and describe melodic lines and harmonic textures when listening to or producing music; and</u>	
(1)(C)	<u>define concepts of music notation, intervals, and chord structure, using appropriate terminology; and</u>	
(1)(D)	<u>define concepts of rhythm and meter using appropriate terminology; and</u>	

(1)(E)	<u>compare and contrast elements of music such as rhythm, meter, melody, harmony, key, expression markings, texture, form, dynamics, and timbre through literature selected for listening or production.</u>	
(2)	Foundations: Music Literacy. <u>Music literacy enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical forms. The student is expected to:</u>	CEDFA; VA
(2)(A)	<u>read notation systems or manipulate sounds as appropriate to the course of study; and</u>	
(2)(B)	<u>read and notate or record and produce music that incorporates rhythmic patterns in simple, compound, and asymmetric meters as appropriate; and</u>	
(2)(C)	<u>interpret music symbols and expressive terms referring to concepts such as dynamics, tempo, and articulation as appropriate; and</u>	
(2)(D)	<u>demonstrate cognitive skills including observance of key signature and modalities while studying or producing music at an appropriate level of difficulty; and</u>	
(2)(E)	<u>demonstrate music making skills such as: appropriate use of technology in recording, notating, editing, manipulating, arranging, SMPTE and emergent technologies.</u>	Standard Motion Picture Time Encryption
(3)	Creative expression. <u>The student, individually and in groups, makes music of an appropriate level of difficulty, in a variety of genres, from notation, recording, or by memory as appropriate. The student is expected to:</u>	
(3)(A)	<u>demonstrate, create, or apply characteristic sounds, appropriate for the genre; and</u>	For use in technological applications.
(3)(B)	<u>perform or create repertoire of music representing a variety of styles including those from diverse cultures; and</u>	
(3)(C)	<u>demonstrate understanding of correct articulation and rhythmic accuracy, and</u>	Ability to demonstrate knowledge and conceptual understanding of musical components
(3)(D)	<u>demonstrate understanding of correct dynamics and phrasing, and</u>	
(3)(E)	<u>demonstrate understanding of correct intonation; and</u>	
(3)(F)	<u>exhibit and explain appropriate performance techniques for formal and informal concerts or recording sessions.</u>	
(4)	Creative expression. <u>The student creates original music within specified guidelines. The student is expected to:</u>	VA
(4)(A)	<u>create original musical phrases; and</u>	
(4)(B)	<u>notate or record original musical phrases.</u>	

(5)	Historical/cultural relevance. The student relates music to history, society, and cultures. The student is expected to:	VA
(5)(A)	<u>compare and contrast music by style, culture, genre, and historical period; and</u>	
(5)(B)	<u>identify and describe the uses of music in societies and cultures; and</u>	
(5)(C)	<u>identify and explore the relationship between music and other academic-disciplines.</u>	
(6)	Critical evaluation and response. The student listens to, evaluates, and responds to music and musical performance. The student is expected to:	VA
(6)(A)	<u>design and apply criteria for making informed judgments regarding the quality and effectiveness of musical performances;</u>	
(6)(B)	<u>evaluate musical performances by comparing them to exemplary models; and</u>	
(6)(C)	<u>practice informed concert behavior during live performances in a variety of settings.</u>	
(7)	Critical evaluation and response. The student independently develops college and career readiness products and techniques. The student is expected to:	VA
(7)(A)	<u>identify music-related vocations and avocations; and</u>	
(7)(B)	<u>develop a curriculum vita; and</u>	
(7)(C)	<u>develop personal comprehensive repertoire list/performance recordings; and</u>	
(7)(D)	<u>exhibit effective audition/interview techniques.</u>	

Allow repetition for credit.

Rationale concerning the creation of Music Studies Course TEKS.

A clear division exists regarding the focus of music courses. At present all courses fall into the categories Music I, II, III or IV. Performance based classes (Band, Choir, Guitar, Jazz Ensemble, Mariachi, Orchestra and Piano, etc.) have a fundamental aspect which involves the direct performance of music by the student. Other courses such as Music Appreciation and Music Theory involve the study of music, but without emphasis on individual and corporate performance by students. This difference becomes more pronounced when examining innovative music courses statewide. Mariachi, Piano, and Guitar all fall into the performance category, while Music Production, Sound Engineering, Media and Music, and other courses focus on the study of, manipulation of, and interaction with music.

To facilitate the integration of course to TEKS assignment, the committee has created a Music Studies Course with TEKS which excludes direct student performance while studying music through a different avenue. Theory students will take music apart and examine how it works; composition students

will create music and put it together; production students will manipulate sound through technology; media and music will cross into the areas of recorded media with a musical understanding. Each in its own way will teach the TEKS. One will note the many similarities between the TEKS for performance based courses and those for Music Studies, which is intentional on the part of the committee. We want those students who are approaching music as performance and those who are approaching music in some other fashion to share a common vocabulary and understanding of the elements involved while sharing rigorous, relevant applications for college and career readiness.

Music Studies should be repeatable for credit for those students who wish to take either a different topic, or the same topic with a higher understanding. This would require PEIMS numbers for each of the classes falling under Music Studies.

We have changed the title of the current Music History course (which is presently under Music I) to Music Appreciation. Placing this course under Music Studies would allow high schools, local colleges, and junior colleges to offer dual enrollment and concurrent enrollment courses to high school students. Furthermore, the title Music History is considered an upper division college course by the National Association of Schools of Music (NASM), colleges will not grant credit to a high school student for a junior level college course.

The experience of our committee members in various innovative courses, writings of the expert witnesses, College Readiness Standards, and horizontal and vertical alignment of the current Music I-IV courses have influenced the committee in the creation of this new course.

DRAFT