

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

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

Final Recommendations, September 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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| §117.3 Music, Kindergarten | | |
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| | TEKS with Edits | Committee Comments |
| (a) | Introduction. | |
| (1) | <u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop 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)(4) | <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 |
| (3) | <u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u> | |
| (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. | |
| (b) | Knowledge and skills. | |
| (1) | Foundations: music literacy Perc ception . The student describes and analyzes musical sound and demonstrates musical artistry . The student is expected to: | VA ER-uniform language |
| (1)(A) | identify the differences between the <u>five voices, including</u> singing, and speaking, <u>inner, whispering, and calling</u> voices; and | VA-ER-specificity Public Feedback – clarification of 5 voices |

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| (1)(B) | identify the timbre of adult <u>and child singing</u> voices; and instruments. | ER-specificity |
| (1)(C) | <u>identify the timbre of instrument families;</u> | ER-specificity |
| (1)(D) | <u>identify same/different in beat/rhythm, higher/lower, louder/softer, faster/slower, and simple patterns in musical performances; and</u> | VA “Identify” in Strand 1D and “compare” is in Strand 4C |
| (1)(E) | <u>identify beat, rhythm, and simple two-tone or three-tone melodies using iconic representation.</u> | ER-specificity Pubic Feedback – specify melodies used in the pentatonic Professional Development should clarify the two-tone or three-tone melodies in a pentatonic scale |
| (2) | Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate</u> music <u>in informal or formal settings</u> . The student is expected to: | VA – The word “performance” was struck from the strand due to alignment with all Fine Arts: Performance is addressed in the SE. Professional Development will address this. |
| (2)(A) | sing or play classroom instruments independently or in a groups; and | |
| (2)(B) | sing songs <u>or play classroom instruments</u> from diverse cultures and styles <u>independently or in groups</u> ; or play such songs on musical instruments. | ER-specificity |
| (2)(C) | <u>move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement;</u> | VA/ER-new, movement needed to be addressed ER – Professional Development will define types of movement ER – This SE should qualify for mandated structured physical activity |
| (2)(D) | <u>perform simple partwork, including beat versus rhythm; and</u> | VA/ER- new, partwork needed to be addressed Professional Development will further clarify partwork |
| (2)(E) | <u>perform music using louder/softer and faster/slower.</u> | VA |
| (3) | Historical/and cultural <u>relevance heritage</u>. The student <u>examines</u> relates music <u>in relation</u> to history, to <u>society</u> ; and <u>to</u> cultures. The student is expected to: | Historical study of classical music is not developmentally/age appropriate. Is included 2 nd grade. ER: cross-curricular specificity with Social Studies TEKS 1, 3,11 and 12 Professional Development needs to address the correlation to Social Studies TEKS |

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| (3)(A) | sing songs and play musical games, <u>including rhymes, folk music, and seasonal music</u> from different cultures ; and | VA-align vocabulary SBOE specific and public feedback ER: cross-curricular specificity with Social Studies TEKS |
| (3)(B) | identify simple <u>interdisciplinary concepts relating to music</u> relationships between music and other subjects . | VA-specificity and align terminology Professional Development needs to include examples |
| (4) | Critical evaluation and Response/evaluation. The student <u>listens to</u> , responds <u>to</u> , and evaluates music and musical performances. The student is expected to: | VA |
| <u>(4)(A)</u> | <u>identify and demonstrate appropriate audience behavior during live or recorded performances;</u> | VA/ER-audience behavior needs to be addressed. |
| (4)(B)(A) | identify steady beat in musical performances: <u>;</u> <u>and</u> | |
| (4)(C)(B) | <u>compare same/different in beat/rhythm</u> , identify higher/lower, louder/softer, faster/slower, and same/different <u>simple patterns</u> in musical performances. | VA/ER-specificity |

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| §117.6 Music, Grade 1 | | |
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| | TEKS with Edits | Committee Comments |
| (a) | Introduction. | |
| (1) | <u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop 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> | VA ER-Specificity |
| (2)(4) | <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. | |
| (3) | <u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u> | |
| (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. | |
| (b) | Knowledge and skills. | |
| (1) | Perception Foundations: music literacy. The student describes and analyzes musical sound and demonstrates musical artistry <u>reads, writes, and reproduces music notation.</u> The student is expected to: | VA-Specific agree w/ strand name VA-Section 3 incorporated. |
| (1)(A) | identify <u>known five</u> voices <u>and adult/children singing voices</u> and selected instruments from various musical families; | ER-see 1B Public Feedback – clarification of singing voices |

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| (1)(B) | <u>identify visually and aurally the instrument families;</u> | VA-to be consistent ER – specificity would limit instruction |
| (1)(C)(B) | use basic music terminology in describing musical sounds <u>changes in tempo, including allegro/largo, and dynamics, including forte/piano;</u> and | VA ER-Specific |
| (1)(D)(C) | identify <u>and label</u> repetition and contrast in <u>simple songs such as ab, aaba, or abac patterns</u> music examples. | VA and expanded |
| (2)(3) | Foundations: music literacy Creative expression/performance. The student reads and writes, <u>and reproduces</u> music notation. <u>Technology and other tools may be used to read, write, and reproduce musical examples.</u> The student is expected to: | VA-moved from 3 ER-Specific Tempo and dynamics are addressed in 2 nd grade music notation. |
| (2)(3)(A) | <u>read, write, and reproduce rhythmic patterns, including quarter note/paired eighth notes and quarter rest</u> read simple examples of music notation; and | VA-moved from 3A & B ER-Specific |
| (2)(3)(B) | <u>read, write, and reproduce melodic patterns, including three tones from the pentatonic scale</u> write simple examples of music notation. | VA-moved from 3A & B ER-Specific |
| (3)(2) | Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate</u> music <u>in informal or formal settings.</u> The student is expected to: | VA-performance is embedded in #3 Moved from 2 to 3 |
| (3)(2)(A) | sing <u>tunefully</u> or play a classroom instruments independently or in groups <u>including rhythmic and melodic patterns;</u> and | VA-moved from 2A to 3A; ER and SBOE specific Public Feedback – Tunefully was added to address in-tune singing Professional Development needs to address tuneful singing |
| (3)(2)(B) | sing songs <u>or play classroom instruments</u> from diverse cultures and styles <u>independently or in groups;</u> or play such songs on musical instruments. | ER-uniform language VA-reworded Moved from 2B to 3B |
| (3)(C) | <u>move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement;</u> | VA/ER-new, addressed movement ER – This SE should qualify for mandated structured physical activity |
| (3)(D) | <u>perform simple partwork, including beat versus rhythm, rhythmic ostinato, and vocal exploration; and</u> | VA-new, addressed part work Professional Development will clarify partwork |
| (3)(E) | <u>perform music using tempo, including allegro/largo, and dynamics, including forte/piano.</u> | VA |
| (4) | Creative expression/performance. The student creates <u>and explores new musical ideas</u> and arranges music within specified guidelines. The student is expected to: | VA-performance embedded into this strand. -Struck it because we have no specified |

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| | | guidelines |
| (4)(A) | create short rhythmic patterns <u>using known rhythms</u> ; and | ER-more specific |
| (4)(B) | create short melodic patterns- <u>using known pitches</u> ; <u>and</u> | ER-more specific |
| (4)(C) | <u>explore new musical ideas using singing voice and classroom instruments.</u> | ER-more specific-improvisation (explore is an age appropriate word for improvisation) |
| (5) | Historical and /cultural relevance heritage. The student relates <u>examines</u> music <u>in relation</u> to history, to <u>society</u> ; and to <u>cultures</u> . The student is expected to: | Historical study of classical music is not developmentally/age appropriate. Is included 2 nd grade. ER: cross-curricular specificity with Social Studies TEKS 1, 3, 14, and 15 Professional Development needs to address the correlation to Social Studies TEKS |
| (5)(A) | sing songs and play musical games <u>including rhymes, patriotic events, folk music, and seasonal music</u> from diverse cultures ; <u>and</u> | VA-align vocabulary SBOE specific and public feedback ER: cross-curricular specificity with Social Studies TEKS |
| (5)(B) | <u>identify steady beat in short musical excerpts from various periods or times in history and diverse cultures</u> ; <u>and</u> | VA |
| (5)(C)(B) | identify simple relationships between music and other subjects <u>interdisciplinary concepts relating to music</u> . | ER/VA-specificity and align terminology Professional Development needs to include examples |
| (6) | Critical evaluation and Rresponse/evaluation. The student <u>listens to</u> , <u>responds to</u> , and <u>evaluates</u> music and musical performances. The student is expected to: | VA |
| (6)(A)(B) | <u>identify and demonstrate</u> begin to practice appropriate audience behavior during live <u>or recorded</u> performances; | VA-Moved to 6A |
| (6)(B) | <u>recognize known rhythmic and melodic elements in simple aural examples using known terminology</u> ; | VA and ER-Addition |
| (6)(C)(A) | <u>distinguish same/different</u> between <u>beat/rhythm, higher/lower, louder/softer, faster/slower, and same/different</u> simple patterns in musical performances; <u>and</u> | VA-Moved to 6C ER – the variance is the relationship |
| (6)(D) | <u>respond verbally or through movement to short musical examples.</u> | VA and ER-Addition |

| §117.9 Music, Grade 2 | | |
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| | TEKS with Edits | Committee Comments |
| (a) | Introduction. | |
| (1) | <u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop 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> | VA |
| (2)(4) | <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, the use of technology 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 |
| (3) | <u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u> | |
| (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. | VA |
| (b) | Knowledge and skills. | |
| (1) | Perception <u>Foundations: music literacy</u> . The student describes and analyzes musical sound and demonstrates musical artistry . The student is expected to: | VA-agree with strand name |
| (1)(A) | <u>identify choral voices, including unison versus ensemble;</u> | VA-Addition |
| (1)(B)(A) | identify instruments visually and aurally; | VA-Moved from 1A to 1B |

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| (1)(C)(B) | use <u>known</u> music terminology to explain sounds and performances <u>musical examples of tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo</u> ; and | VA-Moved from 1B to 1C Public Feedback – known implies active, learned implies passive language |
| (1)(D)(C) | identify <u>and label simple small</u> music forms such as <u>aaba and abac</u> AB and ABA . | VA-Moved from 1C to new 1D |
| (2)(3) | Foundations: music literacy. Creative expression/performance. The student reads, <u>and</u> writes, <u>and</u> reproduces music notation. <u>Technology and other tools may be used to read, write, and reproduce musical examples.</u> The student is expected to: | VA/ER-Reproduces = sing and/or play |
| (2)(3)(A) | <u>read, write, and reproduce rhythmic patterns using standard notation in 2/4 meter including half note/half rest</u> ; read and write simple music notation, using a system (letters, numbers, syllables); and | VA/ER-Moved from section 3 |
| (2)(3)(B) | <u>read, write, and reproduce pentatonic melodic patterns using standard staff notation and</u> ; read and write music that incorporates basic rhythmic patterns in simple meters. | VA/ER-Moved from section 3 |
| (2)(C) | <u>read, write, and reproduce basic music terminology including allegro/largo and forte/piano.</u> | VA Use known music terminology to read, write, and reproduce |
| (3)(2) | Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate</u> music <u>in informal or formal settings</u> . The student is expected to: | Change in strand name |
| (3)(2)(A) | sing <u>tunefully</u> or play a <u>classroom instruments</u> independently or in groups <u>including rhythmic and melodic patterns</u> ; and | VA ER and SBOE specific Public Feedback-tuneful was added to address in-tune singing Professional Development will address tunefully singing |
| (3)(2)(B) | sing songs <u>or play classroom instruments independently or in groups</u> from diverse cultures and styles or play such songs on musical instruments. | ER-More specific |
| (3)(C) | <u>move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement</u> ; | VA/ER-new, movement needed to be addressed ER – This SE should qualify for mandated structured physical activity |
| (3)(D) | <u>perform simple partwork including rhythmic ostinato and vocal exploration such as singing, speaking, and chanting</u> ; and. | VA-new, to address missing element (pw) Professional Development will further clarify partwork |
| (3)(E) | <u>perform music using tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo</u> | VA |

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| (4) | Creative expression/performance. The student creates <u>and explores new musical ideas</u> , and arranges music within specified guidelines . The student is expected to: | VA-Performance has been imbedded into this strand. Struck because it has no specified guidelines. |
| (4)(A) | create rhythmic phrases <u>using known rhythms</u> ; and | ER-More specific |
| (4)(B) | create melodic phrases: <u>using known pitches</u> ; and | ER-More specific |
| (4)(C) | <u>explore new musical ideas in phrases using singing voice and classroom instruments.</u> | ER-More specific |
| (5) | Historical/ and cultural heritage-relevance. The student relates <u>examines</u> music <u>in relation</u> to history, to society, and to cultures. The student is expected to: | VA-‘Examines’ - Bloom’s Taxonomy ER: cross-curricular specificity with Social Studies TEKS 1, 2, 15, 16 Professional Development needs to address the correlation to Social Studies TEKS |
| (5)(A)(B) | sing songs and play musical games <u>including patriotic, folk, and seasonal music</u> ; from diverse cultures; and | VA-align vocabulary SBOE specific and public feedback ER: cross-curricular specificity with Social Studies TEKS |
| (5)(B)(A) | identify <u>examine short musical excerpts</u> from various periods or times in of history and <u>diverse and local</u> cultures; <u>and</u> | ER-Specificity ER – cross-curricular specificity |
| (5)(C) | identify <u>simple interdisciplinary concepts relating to music</u> ; relationships between music and other subjects. | ER Professional Development needs to include examples |
| (6) | Critical evaluation and response/evaluation. The student <u>listens to</u> , responds to and evaluates music and musical performances. The student is expected to: | VA |
| (6)(A)(B) | <u>begin to practice</u> show appropriate audience behavior during live <u>or recorded</u> performances.; | ER-Moved to 6A |
| (6)(B) | <u>recognize known rhythmic and melodic elements in simple aural examples using known terminology</u> ; | VA |
| (6)(C)(A) | distinguish between beat -rhythms, higher/lower <u>pitches</u> , louder/softer <u>dynamics</u> , faster/slower <u>tempos</u> , and same/different <u>simple patterns</u> in musical performances; and | ER/VA-Moved to 6C |
| (6)(D) | <u>respond verbally or through movement to short musical examples.</u> | VA-Needs to be added |

| §117.12 | Music, Grade 3 | |
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| | TEKS with Edits | Committee Comments |
| (a) | Introduction. | |
| (1) | <p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop 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> | Suggestion to add a statement about the different components of creative such as composition, arranging, and improvisation. |
| (2)(1) | <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> | Changed the wording to be reflective of the strand title changes. |
| (3) | <p><u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u></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> | |
| (b) | Knowledge and skills. | |
| (1) | <p>Foundations: music literacy Pereception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:</p> | Agreed upon FA strand title change; removed “musical artistry” as it belongs in the Creative Expression strand |
| (1)(A) | <p>categorize and explain a variety of musical sounds, including those of children's and adults' voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments from various cultures;</p> | Expanded cognition beyond categorize and added explain. Expanded specific types of timbres as recommended by ERs. Divided vocal and instrumental timbres for clarity of |

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| | | alignment. |
| (1)(B) | <u>categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion and instruments from various cultures;</u> | Divided vocal and instrumental timbres for clarity of alignment. |
| (1)(C)(B) | use <u>known music symbols and terminology referring to rhythm, melody, timbre, form, tempo, dynamics, including mezzo piano and mezzo forte, to identify musical sounds presented aurally</u> in explaining music, music notation, musical instruments and voices, and musical performances; and | Reworked this SE to focus on the use of specific musical vocabulary to describe sound and conform to modified K&S statement. |
| (1)(D)(C) | identify <u>and label small and large musical forms presented aurally,</u> such as <u>abac, AB, and ABA and rondo presented aurally in simple songs and larger works.</u> | Increased specificity with regard to form as recommended by ERs to include small and large forms and added repertoire guidelines. |
| (2)(3) | Foundation: music literacy Creative expression/performance. The student reads, and writes, <u>and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples.</u> The student is expected to: | Agreed upon FA strand title change Added reproduction and use of a system and the possibility of technology as a tool. All of 3 was moved for strand placement |
| (3)(A) | read music notation, using a system (letters, numbers, syllables); | Combined with previous (B). |
| (2)(A) (3)(B) | <u>read, write, and reproduce rhythmic patterns using standard notation, including four sixteenth notes, whole notes, whole rests, and previously learned note values in 2/4 and 4/4 meters as appropriate;</u> write music notation, using a system (letters, numbers, syllables); | Combination of the previous 3(A) and 3(B) with increased specificity as recommended by ERs |
| (2)(B) (3)(C) | <u>read, and write, and reproduce extended pentatonic melodic patterns using standard staff notation music that incorporates basic rhythmic patterns in simple meters;</u> and | Created a separate standard for melody only. |
| (2)(C) (3)(D) | identify <u>new and previously learned music symbols and terms referring to tempo and dynamics, and tempo including mezzo piano and mezzo forte.</u> | Added tempo and articulation to this SE and extended previous vocabulary in specific new learning. |
| (3)(2) | Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate music in informal or formal settings.</u> The student is expected to: | Agreed upon FA strand title change. We included a variety of settings that would include the classroom and formal settings. All of 2 moved below 3 for strand placement. |
| (3)(2)(A) | sing or play a <u>classroom instruments</u> independently or in groups <u>with accurate intonation and rhythm;</u> and | Extended the level of specificity as recommended by ERs to include accuracy of intonation and rhythm. |
| (3)(2)(B) | sing <u>or play a varied repertoire of music independently or in groups such as American folk songs and folk songs representative of local cultures;</u> songs from diverse cultures and styles or play such songs on a musical instrument. | We rearranged the syntax of the original SE and expanded the specificity with the “such as” statement. We also connected to grade 3 social studies and their study of local communities as recommended by ERs. |
| (3)(C) | <u>move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;</u> | Added movement SEs to all levels and spiraled as recommended by ERs. These activities may be used to meet a portion of the required structured physical activity minutes. |

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| (3)(D) | <u>perform simple partwork, including rhythmic and melodic ostinati, derived from known repertoire; and</u> | To extend the performance K&S with part work SEs to increase specificity as recommended by ERs |
| (3)(E) | <u>interpret through performance new and previously learned music symbols and terms referring to tempo and dynamics, including mezzo piano and mezzo forte.</u> | Added expectations of performance embedded interpretation of literacy knowledge with increased specificity as recommended by ERs |
| (4) | Creative expression/performance. The student creates <u>and explores new musical ideas</u> and arranges music within specified guidelines. The student is expected to: | Agreed upon FA strand title change; took out the term arrange because it was not a developmentally appropriate term for this level. |
| (4)(A) | create rhythmic phrases <u>through improvisation or composition;</u> | Increased specificity as recommended by ERs. Increased expectation at this level to improvise or compose and connect to prior learning. |
| (4)(B) | create melodic phrases <u>through improvisation or composition; and</u> | Increased specificity as recommended by ERs. Increased expectation at this level to improvise or compose and connect to prior learning. |
| (4)(C) | <u>create simple accompaniments through improvisation or composition.</u> | Increased specificity as recommended by ERs to include accompaniment patterns. |
| (5) | Historical/ and cultural relevance heritage. The student <u>examines</u> relates music <u>in relation</u> to history, to <u>society</u> , and to <u>cultures</u> . The student is expected to: | Agreed upon FA strand title change; We believe that “examines” is a better word for what the students should be doing developmentally and emphasizing that music of a period is a reflection of events (historically and culturally). |
| (5)(A)(B) | perform <u>a varied repertoire of songs, movement, and musical games</u> <u>representative of American and local</u> from diverse cultures; and | Includes the additional expectation of movement to this SE. The addition of specific cultural references is in response to ER and SBOE comments and connects to Grade 3 Social Studies TEKS. |
| (5)(B)(A) | identify aurally presented excerpts of music <u>from</u> representing diverse genres, styles, periods, and cultures; <u>and</u> | We believe that “aurally presented” too narrowly limits the instructional options and that “from” provides more accuracy than “representing” with regard to culturally relevant repertoire |
| (5)(C) | <u>identify the</u> describe relationships between music and <u>interdisciplinary concepts.</u> other subjects | Focus interdisciplinary connections from music to other subjects and increasing cognition level of the discussion to describe. |

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| (6) | <u>Critical evaluation and R</u> esponse/ evaluation . The student <u>listens to</u> , responds to, and evaluates music and musical performances. The student is expected to: | Agreed upon FA strand title change. Added "listen to" to the actions students perform in connection with the music. |
| (6)(A)(B) | exhibit audience etiquette during live <u>and recorded</u> performances; | We included recorded performance in reflection of financial considerations of live performances. |
| (6)(B) | <u>recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;</u> | Connecting this strand to Foundation strand and requires application of literacy knowledge. |
| (6)(C) | <u>identify specific musical events in aural examples such as changes in timbre, form, tempo, or dynamics using appropriate vocabulary;</u> | Connecting this strand to Foundation strand and requires application of literacy knowledge. |
| (6)(D) | <u>respond verbally and through movement to short musical examples; and</u> | Increasing the level of cognition of this original SE to spiral as recommended by ERs and expand to include movement. |
| (6)(E)(A) | <u>describe a variety of compositions and formal or informal</u> define basic criteria for evaluating musical performances <u>using specific music vocabulary. and</u> | Increasing the level of cognition of this original SE to spiral as recommended by ERs. |

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| §117.15 Music, Grade 4 | | |
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| | TEKS with Edits | Committee Comments |
| (a) | Introduction. | |
| (1) | <u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop 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)(4) | <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. | TBD; Suggestion to add a statement about the different components of creative such as compos Suggestion to add a statement about the different components of creative such as composition, arranging, and improvisation. ition, arranging, and improvisation. |
| (3) | <u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u> | |
| (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. | Changed the wording to be reflective of the strand title changes. |
| (b) | Knowledge and skills. | |
| (1) | Foundations: music literacy Perc ception . The student describes and analyzes musical sound and demonstrates musical artistry . The student is expected to: | Agreed upon FA strand title change; removed "musical artistry" as it belongs in the Creative Expression strand |

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| (1)(A) | categorize <u>and explain</u> a variety of musical sounds, including <u>those of children's voices and soprano and alto adults' voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments of various cultures;</u> | Expanded cognition beyond categorize and added explain. Expanded specific types of timbres as recommended by ERs. Divided vocal and instrumental timbres for clarity of alignment. |
| (1)(B) | <u>categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion, keyboard, and electronic instruments, and instruments of various cultures;</u> | Divided vocal and instrumental timbres for clarity of alignment. |
| (1)(C)(B) | use <u>known music symbols and standard terminology referring to rhythm, melody, timbre, form, tempo, dynamics, including crescendo and decrescendo, and articulation, including staccato and legato, to explain musical sounds presented aurally; in explaining music, music notation, musical instruments and voices, and musical performances;</u> and | Reworked this SE to focus on the use of specific musical vocabulary to describe sound and conform to modified K&S statement. |
| (1)(D)(E) | identify <u>and label small and large musical forms, presented aurally</u> such as, <u>abac, AB, ABA, and rondo presented aurally in simple songs and larger works.</u> | Increased specificity with regard to form as recommended by ERs and added repertoire guidelines. |
| (2)(3) | Foundation: music literacy Creative expression/performance. The student reads, <u>and writes, and reproduces music notation using a system. Technology and other tools may be used to read, write and reproduce musical examples.</u> The student is expected to: | Agreed upon FA strand title change Added reproduction and use of a system and the possibility of technology as a tool. All of 3 was moved for strand placement |
| (3)(A) | read and write music notation, using a system (letters, numbers, syllables); | Combined with previous (B). |
| (2)(A) (3)(B) | <u>read, write and reproduce rhythmic patterns using standard notation, including separated eighth notes, eighth- and sixteenth-note combinations, dotted half note, and previously learned note values in 2/4, 4/4, and 3/4 meters as appropriate; incorporate basic rhythmic patterns in simple meters in musical compositions; and</u> | Combination of the previous 3(A) and 3(B) with increased specificity as recommended by ERs |
| (2)(B) (3)(C) | <u>read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and identify music symbols and terms referring to dynamics and tempo, interpreting them appropriately when performing.</u> | Created a separate standard for melody only. |
| (2)(C) | <u>identify new and previously learned music symbols and terms referring to tempo, dynamics, including crescendo and decrescendo, and articulation, including staccato and legato.</u> | Added tempo and articulation to this SE and extended previous vocabulary in specific new learning. |
| (3)(2) | Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate music in informal or formal settings.</u> The student is expected to: | Agreed upon FA strand title change. K&S statement edited to conform to K-4 statement. We included a variety of settings that would include the classroom and formal settings. All of 2 moved below 3 for strand placement. |
| (3)(2)(A) | sing or <u>and</u> play a <u>classroom instruments</u> independently or in groups <u>with accurate intonation and rhythm; and</u> | Extended the level of specificity to include accuracy of intonation and rhythm. Also required that both singing and playing of classroom instruments be requirement. |

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| (3)(2)(B) | <p>sing <u>or play a varied repertoire of music such as American and Texan folk songs and folk songs representative of local cultures independently or in groups; songs from diverse cultures and styles or play such songs on a musical instrument.</u></p> | <p>We rearranged the syntax of the original SE and expanded the specificity with the “such as” statement. We also connected to grade 4 social studies and their study of Texas recommended by ERs.</p> |
| (3)(C) | <p><u>move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;</u></p> | <p>Added movement SEs to all levels and spiraled as recommended by ERs. These activities may be used to meet a portion of the required structured physical activity minutes.</p> |
| (3)(D) | <p><u>perform various folk dances and play parties;</u></p> | <p>Extended movement expectations to include more structured dance and traditional play party activities.</p> |
| (3)(E) | <p><u>perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and</u></p> | <p>To extend the performance K&S with part work SEs to increase specificity as recommended by ERs</p> |
| (3)(F) | <p><u>interpret through performance new and previously learned music symbols and terms referring to tempo, dynamics, including crescendo and decrescendo, and articulation, including staccato and legato.</u></p> | <p>Added expectations of performance embedded interpretation of literacy knowledge with increased specificity as recommended by ERs</p> |
| (4) | <p>Creative expression / performance. The student creates <u>and explores new musical ideas</u> and arranges music within specified guidelines. The student is expected to:</p> | <p>Agreed upon FA strand title change; took out the term arrange because it was not a developmentally appropriate term for this level.</p> |
| (4)(A) | <p>create rhythmic and melodic phrases <u>through improvisation or composition; and</u></p> | <p>Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs. Increased expectation at this level to improvise or compose.</p> |
| (4)(B) | <p><u>create melodic phrases through improvisation or composition; and</u></p> | <p>Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs. Increased expectation at this level to improvise or compose.</p> |
| (4)(C)(B) | <p>create simple accompaniments <u>through improvisation or composition;</u></p> | <p>Increased specificity as recommended by ERs to include accompaniment patterns.</p> |
| (5) | <p>Historical / <u>and cultural relevance heritage</u>. The student <u>examines</u> relates music <u>in relation</u> to history, to <u>society</u>; and to <u>cultures</u>. The student is expected to:</p> | <p>Agreed upon FA strand title change; We believe that “examines” is a better word for what the students should be doing developmentally and emphasizing that music of a period is a reflection of events (historically and culturally).</p> |

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| (5)(A)(B) | perform <u>a varied repertoire of songs, music and movement, and musical games from representative of diverse cultures such as historical folk songs of Texas and Hispanic and American Indian cultures in Texas;</u> | Adjustment to connect vertically to previous grade. The addition of specific cultural references is in response to ER and SBOE comments and connects to Social Studies TEKS. |
| (5)(B)(C) | perform music representative of American and Texas, <u>heritage including "Texas, Our Texas;" and</u> | Specified the State Song to connect the Social Studies as recommended by ERs. |
| (5)(C)(A) | identify <u>and describe aurally presented excerpts of music representing from</u> diverse genres, styles, periods, and cultures; <u>and</u> | We believe that "aurally presented" too narrowly limits the instructional options and that "from" provides more accuracy than "representing" with regard to culturally relevant repertoire. |
| (5)(D) | <u>examine the relationships identify connections</u> between music <u>and interdisciplinary concepts and the other fine arts.</u> | Focus interdisciplinary connections from music to other subjects as recommended by the ERs and increased cognition level of the discussion. |
| (6) | Critical evaluation and Response/evaluation. The student <u>listens to,</u> responds to, and evaluates music and musical performances. The student is expected to: | Agreed upon FA strand title change. Added "listen to" to the actions students perform in connection with the music. |
| (6)(A)(C) | <u>exhibit audience practice concert</u> etiquette <u>as an actively involved listener</u> during live <u>and recorded</u> performances; | Exhibit is a more measurable term than "practice." We included recorded performance in reflection of financial considerations of live performances. |
| (6)(B) | <u>recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;</u> | Connecting this strand to Foundation strand and requires application of literacy knowledge. |
| (6)(C) | <u>describe specific musical events in aural examples such as changes in timbre, form, tempo, dynamics, or articulation using appropriate vocabulary;</u> | Connecting this strand to Foundation strand and requires application of literacy knowledge. |
| (6)(D) | <u>respond verbally and through movement to short musical examples;</u> | Added kinesthetic component which was missing from previous version and spiraled as recommended by ERs |
| (6)(E)(A) | <u>describe a variety of compositions and formal or informal apply basic criteria in evaluating</u> musical performances <u>using specific music vocabulary and compositions; and</u> | Increasing level of cognition of this original TEK to spiral as recommended by ERs |
| (6)(F)(B) | justify, using music <u>vocabulary terminology,</u> personal preferences for specific music works and styles; <u>and</u> | Increasing level of cognition of this original TEK to spiral as recommended by ERs |

| §117.18 Music, Grade 5 | | |
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| | TEKS with Edits | Committee Comments |
| (a) | Introduction. | |
| (1) | <u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop 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)(4) | <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. | Suggestion to add a statement about the different components of creative such as composition, arranging, and improvisation. |
| (3) | <u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u> | |
| (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. | Changed the wording to be reflective of the strand title changes. |
| (b) | Knowledge and skills. | |
| (1) | Foundations: music literacy Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to: | Agreed upon FA strand title change; removed “musical artistry” as it belongs in the Creative Expression strand. |

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| (1)(A) | distinguish among a variety of musical timbres, <u>including those of children’s voices and soprano, alto, tenor, and bass adult voices;</u> | Expanded cognition beyond categorize to distinguish. Expanded specific types of timbres as recommended by ERs. Divided vocal and instrumental timbres for clarity of alignment. |
| (1)(B) | <u>distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, and electronic instruments, and instruments of various cultures;</u> | Divided vocal and instrumental timbres for clarity of alignment. |
| (1)(C)(B) | use <u>known music symbols and standard terminology referring to rhythm, melody, timbre, form, tempo, including accelerando and ritardando, dynamics, articulation, and meter, including simple and compound, to explain musical sounds presented aurally; and in explaining music, music notation, musical instruments and voices, and musical performances; and</u> | Reworked this SE to focus on the use of specific musical vocabulary to describe sound and conform to modified K&S statement |
| (1)(D)(E) | identify <u>and label small and large a variety of musical forms such as abac, AB, and ABA, rondo, and theme and variations presented aurally in simple songs and larger works.</u> | Increased specificity with regard to form as recommended by ERs and added repertoire guidelines. |
| (2)(3) | Foundation: music literacy-Creative expression/performance. The student reads, <u>and</u> writes, and <u>reproduces</u> music notation <u>using a system. Technology and other tools may be used to read, write, and reproduce musical examples.</u> The student is expected to: | Agreed upon FA strand title change; Added reproduction and use of a system. All of 3 was moved for strand placement |
| (3)(A) | read standard notation; | Combined with previous 3(B). |
| (2)(A) (3)(B) | <u>read, write, and reproduce rhythmic patterns using standard notation, including syncopated patterns, and previously learned note values in 2/4, 3/4, or 4/4 meters as appropriate; use standard symbols to notate meter, rhythm, and pitch in simple patterns (manuscript or computer generated);</u> | Combination of the previous 3(A) and 3(B) with increased specificity as recommended by ERs |
| (2)(B) (3)(C) | <u>read, and write, and reproduce extended pentatonic and diatonic melodic patterns using standard staff notation; and music that incorporates rhythmic patterns in various meters; and</u> | Created a separate SE for melody only. |
| (2)(C) (3)(D) | identify <u>and interpret new and previously learned</u> music symbols and terms referring to <u>dynamics, tempo, including accelerando and ritardando, dynamics, and articulation, and meter, including simple and compound.</u> | Extending previous vocabulary to include articulation and increased to include performance based interpretation |
| (3)(2) | Creative expression/performance. The student <u>performs sings or plays an instrument, individually and in groups, performing</u> a varied repertoire of <u>developmentally appropriate music in informal or formal settings.</u> The student is expected to: | Agreed upon FA strand title change. K&S statement edited to conform to K-4 statement. We included a variety of settings that would include the classroom and formal settings. All of 2 moved below 3 for strand placement. |
| (3)(2)(A) | <u>sing and play classroom instruments independently or in groups with accurate intonation and rhythm; perform independently, with accurate intonation and rhythm, demonstrating fundamental skills and basic performance techniques;</u> | Adjusted language to conform to previous grades. |

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| (3)(2)(B) | <u>sing or play a varied repertoire of music such as American folk songs, patriotic music and folk songs representative of local and world cultures independently or in groups; perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures;</u> | Rearranged the syntax of the original SE and expanded the specificity with the “such as” statement. We also connected to grade 5 social studies and their study of Texas recommended by ERs. |
| (3)(C) | <u>move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;</u> | Added movement SEs to all levels and spiraled as recommended by ERs. These activities may be used to meet a portion of the required physical activity minutes. |
| (2)(C) | demonstrate appropriate small and large ensemble performance techniques during formal and informal concerts | More appropriate at the upper levels and implied in other SEs in this strand. |
| (3)(D) | <u>perform various folk dances and play parties;</u> | Extended movement expectations to include more structured dance and traditional play party activities. |
| (3)(E) | <u>perform simple two-part music, including rhythmic and melodic ostinati, rounds, partner songs, and counter melodies; and</u> | To extend the performance K&S with part work SEs to increase specificity as recommended by ERs |
| (3)(F) (2)(B) | <u>interpret through performance new and previously learned music symbols and terms referring to tempo, including accelerando and ritardando, dynamics, articulation, and meter, including simple and compound. perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures; and</u> | Added specificity as recommended by ERs |
| (4) | Creative expression/performance. The student creates <u>and explores new musical ideas</u> and arranges music within specified guidelines. The student is expected to: | Agreed upon strand change; took out term arrange because it was not developmentally appropriate term for this level. |
| (4)(A) | create rhythmic and melodic phrases <u>through improvisation and composition;</u> | Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs. Expanded the expectation at this level to improvise and compose. |
| (4)(B) | <u>create melodic phrases through improvisation and composition; and</u> | Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs. Expanded the expectation at this level to improvise and compose. |
| (4)(C)(B) | create arrange simple accompaniments <u>through improvisation and composition;</u> | Increased specificity as recommended by ERs to include accompaniment patterns. |

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| (5) | Historical/and cultural relevance heritage. The student <u>examines</u> relates music <u>in relation</u> to history, to <u>society</u> , and to <u>cultures</u> . The student is expected to: | Agreed upon strand change; We believe that "examines" is a better word for what the students should be doing developmentally and emphasizing that music of a period is a reflection of events (historically and culturally) |
| (5)(A)(E) | perform <u>a varied repertoire of songs, music and movement, and musical games from representative of diverse cultures such as historical folk songs of Texas and America and European and African cultures in America;</u> | Adjustment to connect vertically to previous grade. The addition of specific cultural references is in response to ER and SBOE comments and connects to Social Studies TEKS. |
| (5)(B)(D) | perform music representative of <u>Texas and American, including "The Star Spangled Banner" and Texas heritage; and</u> | Specified the National Anthem to connect the Social Studies as recommended by Ers. |
| (5)(B) | describe various music vocations and avocations; | Not appropriate at this grade level - more appropriate to connect to interdisciplinary topics. |
| (5)(C)(A) | identify <u>and describe</u> aurally presented excerpts of music <u>representing from</u> diverse genres, styles, periods, and cultures; and | Expanded instructional delivery options and adjusted cultural language based on committee discussion |
| (5)(D)(E) | <u>examine the relationships between music and interdisciplinary concepts.</u> identify concepts taught in the other fine and their relationships to music concepts. | Focus interdisciplinary connections from music to other subjects as recommended by the ERs and increased cognition level of the discussion. |
| (6) | Critical evaluation and response/evaluation. The student <u>listens to,</u> responds to, and evaluates music and musical performances. The student is expected to: | Agreed upon FA strand title change. Added "listen to" to the actions students perform in connection with the music. |
| (6)(A)(E) | exhibit <u>audience concert</u> etiquette as an actively involved listener during <u>varied live and recorded</u> performances; | Exhibit is a more measurable term than "practice." We included recorded performance in reflection of financial considerations of live performances. |
| (6)(B) | <u>identify known rhythmic and melodic elements in aural examples using appropriate vocabulary;</u> | Connecting this strand to Foundation strand and requires application of literacy knowledge. |
| (6)(C) | <u>describe specific musical events such as changes in timbre, form, tempo, dynamics, or articulation in aural examples using appropriate vocabulary;</u> | Connecting this strand to Foundation strand and requires application of literacy knowledge. |
| (6)(D) | <u>respond verbally and through movement to short musical examples;</u> | Added kinesthetic component which was missing from previous version and spiraled as recommended by ERs |

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| (6)(E)(A) | <u>evaluate a variety of compositions and formal or informal performances</u> and compositions <u>using specific criteria; and</u> apply criteria in evaluating musical | Increasing the level of cognition of this original TEK to spiral as recommended by ERs |
| (6)(F)(B) | <u>justify</u> evaluate, using music terminology; personal preferences for specific music works and styles <u>using music vocabulary.</u> and | Increasing the level of cognition of this original TEK to spiral as recommended by ERs |

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