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

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

Final Recommendations, September 2012

These 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

TABLE OF CONTENTS

§117.33	Music, Middle School 1 ~~Grade 6~~	
	TEKS with Edits	Committee Comments
(a)	General requirements. ~~When Grade 6 is part of a departmentalized middle school, students may select a music course such as from the following: General Music 6, Band 6, Choir 6, or Orchestra 6.~~ Students in grades 6, 7, or 8 enrolled in the first year of music may select a course such as General Music 6, Middle School 1 Band, Middle School 1 Choir, Middle School 1 Orchestra, Middle School 1 Instrumental Ensemble, or Middle School 1 Vocal Ensemble.	VA
(b)	Introduction.	
(1)	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.	
(2)~~(1)~~	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. ~~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)	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.	
(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.** The student describes and analyzes music and musical sound and demonstrates musical artistry. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:	"Foundations: Music Literacy" was selected as the name for this strand because it is more aligned to the actual knowledge and skills that students must have in music. The statement of "and demonstrates musical artistry" was moved to the "Creative expression" strand. ER: health….
(1)(A)	experience and explore exemplary musical examples using technology and available live performances;	Original 1A moved to the "Creative expression" strand 3(A) VA
(1)(B)	describe tonal and rhythmic musical elements useing standard terminology in explaining intervals, music notation, musical instruments or voices, and musical performances such as instrumentation, voicing, intervals, solfege, absolute note names, rhythmic values, and counting systems;	"Describe", on the "Remembering" level of Bloom's Taxonomy, is a more accurate term for the skill that the student must demonstrate. 1A was moved to another strand which caused re-numbering. ER: verb in the front of the sentence, Rigor and specificity
(1)(C)	describe musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, corresponding rests, and meter, including 2/4, 3/4, and 4/4, using standard terminology;	ER: adding specificity. VA: Simplified elements from fifth grade to accommodate transition to new counting systems and mechanics of performing.
(1)(D)(C)	identify musical forms presented aurally and through music notation such as binary, ternary, phrasic, rondo, and theme and variations; and	1A was moved to another strand which caused re-numbering. SE was added, changed numbering Rigor ER: specificity
(1)(E)	explore health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice.	ER: health, aligned with HS

(2)(3)	**Foundations: Music Literacy** ~~Creative expression/performance~~. The student reads and writes music notation <u>using an established system for rhythm and melody</u>. The student is expected to:	Moved from "Creative Expression" to "Foundations" because it was more appropriate to that strand. The numbers changed when this knowledge statement (KS) was moved to this strand. An established system should be used. ER: addition of "established"
(2)(A) (3)(C)	identify music symbols and terms referring to <u>notation, including repeat sign,</u> dynamics, <u>including crescendo, decrescendo, piano, and forte,</u> temp~~i~~<u>o, including accelerando, ritardando, moderato, and allegro,</u> and articulation<u>s, including staccato and legato;</u> ~~and interpret them appropriately when performing.~~	This SE is appropriate in both "Foundations" and "Creative expression". In "Creative expression" this statement includes "when performing". The numbers changed when this SE was moved to this strand. ER: rigor and specificity Tempo – singular, tempi – plural form Notation: specificity
(2)(3)(B)	~~use standard symbols to~~ notate meter, rhythm, pitch, and dynamics ~~(manuscript or computer-generated)~~ <u>using standard symbols in a hand-written or computer-generated format;</u> ~~and~~	The numbers changed when this SE was moved to this strand. ER: reworded for flow
(2)(C) (4)(A)	create rhythmic <u>phrases using known rhythms</u> and melodic phrases <u>using known pitches at an appropriate level of difficulty within an established system of notation</u>; ~~and~~	This SE is appropriate in both Foundations and Creative expression. In Foundations the SE includes "using notation". The numbers changed when this SE was moved to this strand. ER: included "an established system of notation"
(2)(D)	<u>read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and</u>	The appropriate cognitive and kinesthetic responses help students to synthesize their understanding of notation. The use of inner hearing can be a critical element of music literacy.
(2)(E) (3)(A)	sight-read <u>unison and homophonic</u> ~~simple~~ music <u>using the appropriate</u> ~~in treble and/or other~~ clef~~s~~ in <u>a minimum of two</u> ~~various~~ keys and <u>three</u> meters, <u>including 2/4, 3/4, and 4/4</u>;	"Simple" changed to "unison and polyphonic" to scaffold learning from elementary TEKS. "And/or" changed to "or" for greater inclusivity. The numbers changed when this student expectation (SE) was moved to this strand. ER: polyphonic to homophonic

(3)(2)	**Creative expression/performance.** The student demonstrates musical artistry by ~~sings or plays~~ singing or playing an instrument, ~~individually~~ alone and in groups, performing a ~~varied~~ variety of unison, homophonic, and polyphonic ~~music~~ repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres, from notation and by memory. The student is expected to:	The name of this strand was changed to capture all aspects of creative expression that occur in both formal and informal performances and/or productions. "Unison and polyphonic" scaffolds learning from the elementary TEKS. "Singing or playing" is grammatically correct. The numbers changed because other KS's were added under strand 1. ER: reworded/reordered
(3)(1)(A)	~~individually~~ demonstrate, alone and in groups, characteristic vocal or instrumental timbre;	For consistency, SE's must start with a verb. The numbers changed because another KS was added. Moved from (1)(A)
(3)(B) (2)(A)	perform ~~independently, with accurate intonation and rhythm,~~ music alone and in groups, demonstrating appropriate physical fundamental ~~skills and basic performance~~ techniques such as hand position, bowing, embouchure, articulation, and posture;	The numbers changed because another KS was added. ER: bowing, tone production
(3)(2)(C)	perform independently and expressively, with accurate intonation and rhythm, developing fundamental skills and ~~demonstrate~~ appropriate solo, small- ensemble, and large-ensemble performance techniques ~~during formal and informal concerts~~;	The numbers changed because another KS was added. SE reworded and expanded for increased rigor and specificity
(3)(D) (2)(B)	perform independently and expressively, ~~from memory and notation,~~ a varied repertoire of music representing various styles and ~~from diverse~~ cultures; ~~and~~	This statement is more inclusive of diversity in styles as well as cultures. The numbers changed because another KS was added.
(3)(E)	sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;	Appropriate physical technique is essential to quality music making.
(3)(F)(C)	interpret ~~identify~~ music symbols and terms referring to keys, clefs, dynamics, including crescendo, decrescendo, piano, and forte, tempoi, including accelerando and ritardando, and articulations, including staccato and legato, ~~and interpret them~~ appropriately when performing;	Making music requires students to interpret symbols and terms, including intervals, not just identify them. An SE in the "Foundations" strand asks students to identify musical symbols and terms. The numbers changed because another KS was added.

(3)(G) (4)(A)	create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty. ; and	The numbers changed because another KS was added. ER: specificity
(4)	**Creative expression/performance.** The student creates and arranges music within specified guidelines. The student is expected to:	This KS was removed to align with all levels.
(4)(B)	arrange rhythmic and melodic phrases.	This SE was removed to align with all levels.
(4)(5)	**Historical/ and cultural relevance heritage.** The student relates music to history, to society, and culture, and the world. The student is expected to:	The name of this strand and the KS were changed to better relate the connections between history, culture, and music within a global society. The numbers changed because another KS was added.
(4)(A) (5)(C)	perform music representative of diverse cultures, including American and Texas heritage; and	The numbers changed because another KS was added.
(4)(B) (5)(A)	describe written and aurally-presented music representing representative of diverse styles, periods, and cultures;	"Written or" includes pieces that are presented visually as well as aurally. The numbers changed because another KS was added.
(4)(C) (5)(D)	relate the other fine arts to identify relationships of music concepts to other academic disciplines such as the relationship among music and mathematics, literature, history, and the sciences; and	The SE was changed to better relate the connections between music and all other academic disciplines. The numbers changed because another KS was added. RE (addition of "such as")
(4)(D) (5)(B)	describe music-related vocations and avocations.	The numbers changed because another KS was added.
(5)(6)	**Critical evaluation and Rresponse/evaluation.** The student listens to, responds to, and evaluates music and musical performances, in both formal and informal settings. The student is expected to:	The name of this strand was changed to reflect the higher level thinking skills necessary to prepare students to be informed consumers and audience members. Active listening in an important part of evaluating and responding to a music performance. Including "in both formal and informal settings" allows teachers to include a wider range of performances for purposes of student critical responses. Numbers changed because a KS was added.

(5)(A) (6)(C)	~~exhibit~~ <u>demonstrate appropriate</u> concert <u>and stage</u> etiquette as an informed, actively involved listener <u>and performer</u> during ~~varied~~ live <u>and recorded</u> performances <u>in a variety of settings;</u>	"Demonstrates is a higher order in Bloom's Taxonomy. Concert Etiquette is important in all listening situations both live and recorded, and is inclusive of all performance locations. The numbers changed because another KS was added. ER: addition of "stage" and "performer": Specificity and rigor
(5)(B) (6)(A)	identify criteria for <u>listening to and</u> evaluating <u>musical</u> performances;	Active listening in an important part of evaluating and responding to a music performance. The numbers changed because another KS was added.
(5)(C)	<u>describe processes and select the tools for self evaluation and personal artistic improvement such as critical listening and individual and group performance recordings;</u>	VA "describe" for increased rigor
(5)(D) (6)(B)	evaluate the quality and effectiveness of ~~music and~~ musical performances <u>by comparing them to exemplary models; and</u>	Omitting "music and" makes the statement grammatically correct. The numbers changed because another KS was added.
(5)(E)	<u>demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.</u>	Kinesthetic response is an appropriate measurement of student musical understanding. The numbers changed because another KS was added. ER: "such as" and "cognitive"

§117.36	Music, Middle School 2 ~~Grade 7~~	
	TEKS with Edits	Committee Comments
(a)	General requirements. ~~Students may select a music course from the following: General Music 7, Band 7, Choir 7, Orchestra 7, Jazz Band 7, Instrumental Ensemble 7.~~ Students enrolled in the second year of music in grade 7 or 8 may select a course such as Middle School 2 Band, Middle School 2 Choir, Middle School 2 Orchestra, Middle School 2 Instrumental Ensemble, or Middle School 2 Vocal Ensemble.	VA
(b)	Introduction.	
(1)	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.	
(2)~~(1)~~	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. ~~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)	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.	
~~(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.** The student describes and analyzes music and musical sound and demonstrates musical artistry. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:	"Foundations: Music Literacy" was selected as the name for this strand because it is more aligned to the actual knowledge and skills that students must have in music. The statement of "and demonstrates musical artistry" was moved to the "Creative expression" strand. VA ER: health…
(1)(E)	describe health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration and appropriate hygienic practice.	VA
(1)(A)	compare and contrast exemplary musical examples using technology and available live performances;	MSA Original 1A moved to the "Creative expression" strand 3A
(1)(B)	demonstrate knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, describe intervals, solfege, absolute note names, rhythmic values, and counting systems; music notation, musical instruments or voices, and musical performances, using standard terminology; and	"Demonstrate knowledge of" is on the application level of Bloom's Taxonomy. The statement was changed to match the corresponding statement in the 6th grade TEKS.
(1)(C)	demonstrate knowledge of musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, syncopated patterns, corresponding rests, and meter, including 2/4, 3/4, 4/4, and 6/8, using standard terminology;	MSA VA: Added syncopated patterns for rigor ER: specificity
(1)(D)(C)	interpret identify musical forms such as binary, ternary, phrasic, rondo, and theme and variations presented aurally and through music notation; and	1A was moved to another strand which caused re-numbering. Interpret added as higher level Blooms ER: specificity
(2)(3)	**Foundations: Music Literacy** **Creative expression/performance.** The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:	This knowledge statement was moved from "Creative Expression" to "Foundations" because it was more appropriate to that strand. The numbers changed when this knowledge statement (KS) was moved to this strand.
(2)(A) (3)(C)	interpret music symbols and terms referring to notation, including fermata and coda, dynamics, including pianissimo to fortissimo, tempio, including andante, largo and adagio, and articulations, including accent, marcato, and previously known elements; when performing.	This SE is appropriate in both "Foundations" and "Creative expression". In "Creative expression" this statement includes "when performing". The numbers changed when this SE was moved to this strand. Notation: specificity ER: specificity

(2)(3)(B)	notate meter, rhythm, pitch, and dynamics using standard symbols in a (manuscript hand-written or computer-generated format;); and	The parentheses were removed and the parenthetical statement was placed directly into the SE. The numbers changed when this student expectation (SE) was moved to this strand.
(2)(C)	create increasingly complex rhythmic phrases, using known rhythms, and melodic phrases, using known pitches, within an established system of notation;	This SE is appropriate in both "Foundations" and "Critical Evaluation and Response". In "Foundations" this statement includes "using notation". The numbers changed when this SE was moved to this strand. Copied from (4)(A) and extended the end to apply within our literacy stand rigor
(2)(D)	read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and	The appropriate cognitive and kinesthetic responses help students to synthesize their understanding of notation. The use of inner hearing can be a critical element of music literacy.
(2)(E) (3)(A)	sight-read unison, homophonic, and polyphonic music using the appropriate in treble and/or other clefs in various a minimum of three keys and three meters, including 2/4, 3/4, and 4/4.	"Unison and polyphonic" was added to scaffold learning from elementary TEKS. "And/or" was changed to provide greater inclusivity. The numbers changed when this student expectation (SE) was moved to this strand. MSA ER: specificity
(3)(2)	**Creative expression/performance.** The student demonstrates musical artistry by sings or plays singing or playing an instrument, individually alone and in groups, performing a varied variety of unison, homophonic, and polyphonic music repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres, from notation and by memory. The student is expected to:	The name of this strand was changed to capture all aspects of creative expression that occur in both formal and informal performances and/or productions. "Singing or playing" is grammatically correct. "Unison and polyphonic" scaffolds learning from the elementary TEKS. The numbers changed because other KS's were added under strand 1. Copied from 6th grade ER: specificity

(3)~~(1)~~(A)	demonstrate, alone and in groups, characteristic vocal or instrumental timbre ~~individually or in groups~~;	For consistency, all SE's must start with a verb. The numbers changed because another KS was added.
(3)(B) ~~(2)(A)~~	perform ~~independently, with accurate intonation and rhythm,~~ music, alone and in groups, demonstrating appropriate physical fundamental ~~skills and basic performance~~ techniques, such as hand position, bowing, embouchure, articulation, and posture;	The numbers changed because another KS was added. ER: specificity
(3)~~(2)~~(C)	perform independently and expressively, with accurate intonation and rhythm, demonstrat~~e~~ing fundamental skills and appropriate solo, small ~~-~~ensemble, and large ~~-~~ensemble performance techniques ~~during formal and or informal concerts~~;	Solo performance is an important aspect of performance, and requires different skills than small and large ensemble work. Changing "and" to "or" allows teachers to use a variety of performance settings. The numbers changed because another KS was added.
(3)(D) ~~(2)(B)~~	perform independently and expressively, ~~from memory and notation,~~ a varied repertoire of music representing various styles and ~~from diverse~~ cultures; and	This statement is more inclusive of diversity in styles as well as cultures. The numbers changed because another KS was added.
(3)(E)	sight ~~-~~read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;	Appropriate physical technique is essential to quality music making. ER: specificity
(3)(F)~~(C)~~	interpret music symbols and terms referring to previously known elements; notation, including fermata and coda; keys; clefs; dynamics, including pianissimo to fortissimo; tempo, including andante, largo and adagio; and articulations, including accent and marcato, appropriately when performing; and	Making music requires students to interpret symbols and terms, not just identify them. "Interpret" is a higher level thinking skill and relates to the corresponding grade 6 TEKS. "Intervals" was added to align with grade 6 TEKS. Numbers changed because a KS was added. ER: specificity
(3)(G) ~~(4)(A)~~	create increasingly complex rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty. ~~; and~~	Numbers changed because a KS was added. MSA ER: specificity
~~(4)~~	~~Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:~~	This KS was removed to align with all levels.
~~(4)(B)~~	~~arrange increasingly complex rhythmic and melodic phrases.~~	This SE was removed to align with all levels.

(4)~~(5)~~	**Historical**~~/~~ **and cultural** <u>relevance</u> ~~heritage~~**.** The student relates music to history, ~~to society, and to~~ culture, <u>and the world.</u> The student is expected to:	The name of this strand and the KS were changed to better relate the connections between history, culture, and music within a global society. Numbers changed because a KS was added.
<u>(4)(A)</u> ~~(5)(C)~~	perform music representative of diverse cultures, including American and Texas heritage <u>such as "The Star-Spangled Banner" and "Texas, Our Texas;"</u> ~~and~~	"The Star-Spangled Banner" and "Texas, our Texas" relate to the History TEKS. Numbers changed because a KS was added. MSA ER: Specificity and rigor
<u>(4)(B)</u> ~~(5)(A)~~	<u>examine written and</u> ~~classify~~ aurally-presented music representative of diverse genres, styles, periods, and cultures;	"Compare and contrast" is a higher level thinking skill in Bloom's. "Written and" includes pieces that are presented visually as well as aurally. Numbers changed because a KS was added.
<u>(4)(C)</u> ~~(5)(D)~~	identify ~~the~~ relationships ~~between~~ <u>of music</u> ~~the~~ content~~, the concepts,~~ and ~~the~~ processes ~~of the other fine arts,~~ <u>to</u> other ~~subjects, and those of music.~~ <u>academic disciplines such as the relationship among music and mathematics, literature, history, and the sciences; and</u>	This SE was changed to better relate the connections between music and all other academic disciplines. Numbers changed because a KS was added. MSA ER: specificity
<u>(4)(D)</u> ~~(5)(B)~~	describe music-related vocations and avocations.	Numbers changed because a KS was added.
(5)~~(6)~~	<u>**Critical Evaluation and** </u>~~**R**~~**r**<u>esponse</u>~~/evaluation~~**.** The student <u>listens to,</u> responds to~~.~~ and evaluates music and musical performance~~s~~ <u>in both formal and informal settings</u>. The student is expected to:	The name of this strand was changed to reflect the higher level thinking skills necessary to prepare students to be informed consumers and audience members. Omitting "music and" eliminated a redundancy. Active listening in an important part of evaluating and responding to a music performance. Including "in both formal and informal settings" allows teachers to include a wider range of performances for purposes of student critical responses. The numbers changed because another KS was added.

(5)(A) (6)(C)	demonstrate appropriate ~~exhibit~~ concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings~~.~~;	"Demonstrates is a higher order in Bloom's Taxonomy. Concert Etiquette is important in all listening situations both live and recorded, and is inclusive of all performance locations. The new language aligns this SE with the corresponding SE in grade 6. The numbers changed because another KS was added. MSA ER: specificity
(5)(B) (6)(A)	~~design and~~ apply criteria for listening to and evaluating ~~the quality and effectiveness of music and~~ musical performances;	Active listening in an important part of evaluating and responding to a music performance. Evaluating a performance already implies addressing the quality and effectiveness of a performance. Omitting "quality and effectiveness" removes this redundancy. Omitting "music and" makes the statement grammatically correct. The numbers changed because another KS was added.
(5)(C)	demonstrate processes and select the tools for self evaluation and personal artistic improvement such as critical listening to individual and group performance recordings;	VA "demonstrate" for increased rigor
(5)(D) (6)(B)	identify and apply criteria for evaluating ~~evaluate the quality and effectiveness of~~ personal performances; ~~and~~	These changes match the language in the corresponding SE in the grade 6 TEKS. Evaluating a performance already implies addressing the quality and effectiveness of a performance. Omitting "quality and effectiveness" removes this redundancy. The numbers changed because another KS was added. "Identify" instead of "design" for more specificity
(5)(E) (6)(B)	evaluate the quality and effectiveness of ~~music and~~ musical performances by comparing them to exemplary models; and	Copied from 6th grade
(5)(F)	demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.	Kinesthetic response is an appropriate measurement of student musical understanding. The numbers changed because another KS was added.

§117.39	**Music, Middle School 3** ~~Grade 8~~	
	TEKS with Edits	Committee Comments
(a)	General requirements. ~~Students may select a music course from the following: General Music 8, Band 8, Choir 8, Orchestra 8, Jazz Band 8, Instrumental Ensemble 8.~~ Students enrolled in the third year of music may select a course such as Middle School 3 Band, Middle School 3 Choir, Middle School 3 Orchestra, Middle School 3 Instrumental Ensemble, or Middle School 3 Vocal Ensemble.	VA
(b)	Introduction.	
(1)	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.	
(2)~~(1)~~	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. ~~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)	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.	
~~(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.~~ The student describes and analyzes <u>music and</u> musical sound. ~~and demonstrates musical artistry~~. <u>The student demonstrates fundamental skills appropriate for a developing young musician.</u> The student is expected to:	
~~(1)(A)~~	~~demonstrate characteristic vocal or instrumental timbre individually and in groups;~~	Moved to the "Creative expression" strand.
(1)<u>(A)</u>	<u>compare and contrast exemplary musical examples using technology and available live performances;</u>	MSA
(1)<u>(B)</u>~~(B)~~	<u>demonstrate detailed knowledge of</u> ~~describe in detail~~ tonal and rhythmic musical elements using standard terminology, <u>such as instrumentation, voicing,</u> intervals, <u>solfege, absolute note names, rhythmic values, and counting systems</u>; ~~music notation, musical instruments voices, and musical performances, and~~	"Demonstrate knowledge of" is on the application level of Bloom's Taxonomy. The statement was changed to match the corresponding statement in the 6th grade TEKS. MSA ER: specificity
(1)<u>(C)</u>	<u>demonstrate knowledge of musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, syncopated patterns and corresponding rests, and varied meters using standard terminology;</u>	MSA Changed to varied meters to allow for inclusion of meters ER: specificity
(1)<u>(D)</u>~~(C)~~	<u>analyze</u> ~~identify~~ music<u>al</u> forms presented aurally and through music notation<u>.</u> ~~such as~~ <u>such as binary, ternary, phrasic, rondo, and theme and variations; and</u>	1A was moved to another strand which caused re-numbering. Analyze for Blooms ER: specificity
<u>(1)(E)</u>	<u>demonstrate health and wellness concepts related to musical practice, such as hand positions, hearing protection, vocal health, hydration and appropriate hygienic practice.</u>	
<u>(2)</u>~~(3)~~	**Foundations: Music Literacy** ~~Creative expression/performance.~~ The student reads and writes music notation <u>using an established system for rhythm and melody</u>. The student is expected to:	This knowledge statement was moved from "Creative Expression" to "Foundations" because it was more appropriate to that strand. The numbers changed when this knowledge statement (KS) was moved to this strand. MSA ER: specificity
<u>(2)(A)</u> ~~(3)(C)~~	<u>analyze</u> ~~interpret~~ music symbols and terms referring to <u>notation,</u> dynamics, temp<u>i</u>~~o~~, <u>including largo to presto,</u> ~~and~~ articulation<u>s, including sforzando, and previously known elements</u>; ~~when performing.~~	This SE is appropriate in both "Foundations" and "Creative expression". In "Creative expression" this statement includes "when performing". The numbers changed when this student expectation (SE) was moved to this strand. Notation: specificity ER: specificity

(2)(3)(B)	notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten (manuscript or computer-generated) format; and		The parentheses were removed and the parenthetical statement was placed directly into the SE. The numbers changed when this student expectation (SE) was moved to this strand. MSA
(2)(C)	create complex rhythmic phrases using known rhythms and complex melodic phrases using known pitches within an established system of notation;		This SE is appropriate in both "Foundations" and "Critical Evaluation and Response". In "Foundations" this statement includes "using notation". The numbers changed when this SE was moved to this strand. MSA Copied from (4)(A) and extended the end to apply within our literacy stand Rigor ER: specificity
(2)(D)	read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and		The appropriate cognitive and kinesthetic responses help students to synthesize their understanding of notation. The use of inner hearing can be a critical element of music literacy. ER: specificity The numbers changed when this student expectation (SE) was moved to this strand.
(2)(E) (3)(A)	sight-read unison, homophonic, and polyphonic music using the appropriate in treble and/or other clefs in various a variety of keys and meters,.		"Unison and polyphonic" scaffolds learning from elementary TEKS. "And/or" was changed to "or" to provide for greater inclusivity. The numbers changed when this student expectation (SE) was moved to this strand. MSA ER: specificity

(3)(2)	**Creative expression/performance.** The student demonstrates musical artistry by sings or plays singing or playing an instrument, individually alone and in groups, performing a varied variety of unison, homophonic and polyphonic music repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres, from notation and by memory. The student is expected to:	The name of this strand was changed to capture all aspects of creative expression that occur in both formal and informal performances and/or productions. "Singing or playing" is grammatically correct. "Unison and polyphonic" scaffolds learning from the elementary TEKS. The numbers changed because other KS's were added under strand 1. Copied from 7th grade ER: specificity
(3)(1)(A)	model, alone and in groups, demonstrate characteristic vocal or instrumental timbre individually and in groups;	The numbers changed because another KS was added. "alone" - Uniformity between grade levels Reorganized sentence for uniformity "model" – higher level than demonstrate
(3)(B) (2)(A)	perform independently with accurate intonation and rhythm, music alone and in groups, demonstrating appropriate physical fundamental skills and basic performance techniques such as hand position, bowing, embouchure, articulation and posture;	The numbers changed because another KS was added. MSA ER: specificity
(3)(C) (2)(D)	perform independently and expressively, with accurate intonation and rhythm, demonstration fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques; demonstrate appropriate solo, small , and large ensemble performance techniques during formal and or informal concerts	Solo performance is an important aspect of performance, and requires different skills than small and large ensemble work. Changing "and" to "or" allows teachers to use a variety of performance settings. The numbers changed because another KS was added. Changed for uniformity between grade levels ER: specificity
(3)(D) (2)(C)	perform independently and expressively, from memory and notation, a varied repertoire of music representing various styles and from diverse cultures; and	"Expressively" was added to align with this SE in grade 7. This statement is more inclusive of diversity in styles as well as cultures. The numbers changed because another KS was added.
(3)(E)	sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;	Appropriate physical technique is essential to quality music making. MSA ER: specificity

(3)(F) ~~(2)(B)~~	interpret a variety of music symbols and terms, incorporating appropriate stylistic qualities when performing, including sforzando, largo to presto, and previously known elements ~~perform expressively, incorporating appropriate stylistic qualities.~~;	The new terms were added to align this SE with grade 7. The numbers changed because another KS was added. Specificity/rigor Changed order of words for flow and concision ER: specificity
(3)(G) ~~(4)(A)~~	create complex rhythmic phrases using known rhythms and complex melodic phrases using known pitches at an appropriate level of difficulty. ~~and~~	The numbers changed because another KS was added. MSA ER: specificity
(4)	~~Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:~~	This KS was removed to align with all levels.
(4)(B)	~~arrange complex rhythmic and melodic phrases.~~	This statement was removed to align with all levels.
(4)~~(5)~~	**Historical~~/~~ and ~~c~~Cultural ~~r~~Relevance ~~heritage~~.** The student relates music to history, ~~to society, and to~~ culture, and the world. The student is expected to:	The name of this strand and the KS were changed to better relate the connections between history, culture, and music within a global society. Numbers changed because a KS was added.
(4)(A) ~~(5)(C)~~	perform music representative of diverse cultures, including American and Texas heritage such as "The Star-Spangled Banner" and "Texas, Our Texas;" ~~; and~~	"The Star-Spangled Banner" and "Texas, our Texas" relate to the History TEKS. Numbers changed because a KS was added. MSA ER: specificity
(4)(B) ~~(5)(A)~~	compare and contrast written and ~~classify~~ aurally-presented music representative of diverse genres, styles, periods, and cultures;	"Compare and contrast" is a higher level thinking skill in Bloom's. "Written and" includes pieces that are presented visually as well as aurally. "Genres" was added to align with this SE in grade 7. Numbers changed because a KS was added.

(4)(C) (5)(D)	compare and contrast relationships of music content, and processes to other academic disciplines, such as the relationship between music and mathematics, literature, history, sciences, and language; and relate the content, the concepts, and the processes of subjects other than the arts to those of music.	This SE was changed to better relate the connections between music and all other academic disciplines. This language aligns with the corresponding SE in the grade 7 TEKS. "Compare and contrast" is a higher level thinking skill in Bloom's. Numbers changed because a KS was added. MSA ER: Rigor, specificity Reworded and expanded for concision and clarity
(4)(D) (5)(B)	describe music-related vocations and avocations.	Numbers changed because a KS was added.
(5)(6)	**Critical Evaluation and Response/evaluation.** The student listens to, responds to and evaluates music and musical performances, in both formal and informal settings. The student is expected to:	The name of this strand was changed to reflect the higher level thinking skills necessary to prepare students to be informed consumers and audience members. Omitting "music and" eliminated a redundancy. Active listening in an important part of evaluating and responding to a music performance. Including "in both formal and informal settings" allows teachers to include a wider range of performances for purposes of student critical responses. Numbers changed because a KS was added. ER: specificity
(5)(A) (6)(D)	exhibit model appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings.	"Demonstrates is a higher order in Bloom's Taxonomy. Concert Etiquette is important in all listening situations both live and recorded, and is inclusive of all performance locations. The new language aligns this SE with the corresponding SE in grade 6. Numbers changed because a KS was added. Active listening in an important part of evaluating and responding to a music performance. MSA ER: Specificity and rigor Model added to scaffold

(5)(B) (6)(A)	~~design and~~ apply criteria for <u>listening to and</u> evaluating ~~the quality and effectiveness of music and~~ musical performances;	Active listening in an important part of evaluating and responding to a music performance. Evaluating a performance already implies addressing the quality and effectiveness of a performance. Omitting "quality and effectiveness" removes this redundancy. Omitting "music and" makes the statement grammatically correct.
(5)(C)	<u>demonstrate processes and apply the tools for self-evaluation and personal artistic improvement, such as critical listening to individual and group performance recordings;</u>	VA "demonstrate" and "apply" for increased rigor ER: specificity
(5)(D) (6)(B)	<u>apply criteria for listening to and evaluating</u> ~~evaluate the quality and effectiveness of~~ personal ~~musical~~ performances; and	These changes match the language in the corresponding SE in the grade 7 TEKS. Active listening in an important part of evaluating and responding to personal performance. Evaluating a performance already implies addressing the quality and effectiveness of a performance. Omitting "quality and effectiveness" removes this redundancy. Numbers changed because a KS was added. ER: specificity
(5)(E) (6)(C)	<u>evaluate the quality and effectiveness of musical performances by comparing them to exemplary models,</u> ~~apply specific criteria appropriate for the style of the music~~ and offer constructive suggestions for improvement; and	These changes match the language in the corresponding SE in the grade 7 TEKS. Numbers changed because a KS was added. ER: specificity
(5)(F)	<u>demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.</u>	Kinesthetic response is an appropriate measurement of student musical understanding. Numbers changed because a KS was added. "cognitive" added to align with 6/7th