

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

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

First Draft, June 2012

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

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

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

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

**MV**—multiple viewpoints from within the committee

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

**TABLE OF CONTENTS**

<b>Music, Grade 6</b> .....	<b>pages 1-5</b>
<b>Music, Grade 7</b> .....	<b>pages 6-11</b>
<b>Music, Grade 8</b> .....	<b>pages 12-17</b>

§117.33 Music, 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 from the following: General Music 6, Band 6, Choir 6, Orchestra 6.	
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	
(2)(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> <del>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.</del>	
(2)	<del>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.</del>	
(c)	Knowledge and skills.	
(1)	<b>Foundations: Music Literacy Perception.</b> The student describes and analyzes <u>music and</u> musical sound <del>and demonstrates musical artistry</del> . 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.

(1)(A)	<del>individually demonstrate characteristic vocal or instrumental timbre;</del>	Moved to the “Creative expression” strand.
(1)(A)(B)	use standard terminology <del>in explaining</del> <u>to describe</u> intervals, music notation, musical instruments or voices, and musical performances; and	“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.
(1)(B)(C)	identify music forms presented aurally and through music notation.	1A was moved to another strand which caused re-numbering.
(2)(3)	<u>Foundations: Music Literacy</u> <del>Creative expression/performance</del> . The student reads and writes music notation <u>using a system</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.
(2)(A) (3)(C)	identify <u>and interpret</u> music symbols and terms referring to dynamics, tempo, and articulation; <del>and interpret them appropriately when performing.</del>	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.
(2)(3)(B)	use standard symbols to notate meter, rhythm, pitch, and dynamics (manuscript or computer-generated); <del>and</del>	The numbers changed when this SE was moved to this strand.
(2)(C) (4)(A)	create rhythmic and melodic phrases <u>using notation</u> ; <del>and</del>	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.
(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 polyphonic</u> <del>simple</del> music in treble <del>and/or</del> other clefs in various keys and meters;	“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.

(3)(2)	<b>Creative expression/performance.</b> The student <u>demonstrates musical artistry by</u> <del>sings or plays</del> <u>singing or playing</u> an instrument, individually and in groups, performing a varied repertoire of <u>unison and polyphonic</u> music. 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.
(3)(4)(A)	<del>individually</del> demonstrate, <u>individually</u> , characteristic vocal or instrumental timbre;	For consistency, 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, demonstrating fundamental skills and basic performance techniques;	The numbers changed because another KS was added.
(3)(2)(C)	demonstrate appropriate small- and large-ensemble performance techniques during formal and informal concerts;	The numbers changed because another KS was added.
(3)(D) (2)(B)	perform expressively, from memory and notation, a varied repertoire of music representing <u>various</u> styles <u>and</u> <del>from diverse</del> cultures; <u>and</u>	This statement is more inclusive of diversity in styles as well as cultures. The numbers changed because another KS was added.
(3)(E)	<u>perform music independently and in groups using appropriate physical fundamental techniques, such as hand position, embouchure, and posture;</u>	Appropriate physical technique is essential to quality music making.
(3)(F)(C)	<u>interpret</u> <del>identify</del> music symbols and terms referring to dynamics, tempo, <u>intervals</u> , and articulation <u>and interpret them</u> appropriately when performing; <u>and</u>	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 and melodic phrases. <del>;</del> <u>and</u>	The numbers changed because another KS was added.
(4)	<del><b>Creative expression/performance.</b> The student creates and arranges music within specified guidelines. The student is expected to:</del>	This KS was removed to align with all levels.
(4)(B)	<del>arrange rhythmic and melodic phrases.</del>	This SE was removed to align with all levels.

(4)(5)	<b>Historical/ and cultural heritage Relevance.</b> The student relates music to history, <del>to society, and</del> to culture, <u>and to 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. The numbers changed because another KS was added.
(4)(A) (5)(C)	perform music representative of diverse cultures, including American and Texas heritage; <del>and</del>	The numbers changed because another KS was added.
(4)(B) (5)(A)	describe <u>written and</u> aurally-presented music representing diverse styles, periods, and cultures;	“Written and” includes pieces that are presented visually as well as aurally. The numbers changed because another KS was added.
(4)(C) (5)(D)	<u>identify relationships between</u> <del>relate the other fine arts to</del> music concepts <u>and other academic disciplines; and</u>	The SE was changed to better relate the connections between music and all other academic disciplines. The numbers changed because another KS was added.
(4)(D) (5)(B)	describe music-related vocations and avocations.	The numbers changed because another KS was added.
(5)(6)	<b>Critical evaluation and Response/evaluation.</b> The student <u>listens to</u> , responds to and evaluates music and musical performance, <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. 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)	<u>demonstrate exhibit</u> concert etiquette as an informed, actively involved listener during <del>varied</del> 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.
(5)(B)	<u>demonstrate appropriate 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.
(5)(C) <del>(6)(A)</del>	identify criteria <u>for listening to and</u> evaluating performances; <u>and</u>	Active listening is an important part of evaluating and responding to a music performance. The numbers changed because another KS was added.
(5)(D) <del>(6)(B)</del>	evaluate the quality and effectiveness of <del>music and</del> musical performances. <del>;</del> <del>and</del>	Omitting “music and” makes the statement grammatically correct. The numbers changed because another KS was added.

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§117.36 Music, 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.	
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	
(2)(1)	<u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student’s intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u> <del>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.</del>	
(2)	<del>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.</del>	
(c)	Knowledge and skills.	
(1)	<b>Foundations: Music Literacy Perception.</b> The student describes and analyzes <u>music and</u> musical sound <del>and demonstrates musical artistry</del> . 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.

(1)(A)	<del>demonstrate characteristic vocal or instrumental timbre individually and in groups;</del>	Moved to the “Creative expression” strand.
(1)(A)(B)	<u>use standard terminology to demonstrate knowledge of</u> <del>describe</del> intervals, musical instruments or voices, and musical performances, <del>using standard terminology;</del> and	“Demonstrate knowledge of” is on the application level of Bloom’s Taxonomy. The statement was changed to match the corresponding statement in the 6 <sup>th</sup> grade TEKS.
(1)(B)(C)	identify music forms presented aurally and through music notation.	1A was moved to another strand which caused re-numbering.
(2)(3)	<b>Foundations: Music Literacy Creative expression/performancee.</b> The student reads and writes music notation. 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 dynamics, tempo, and articulation <del>when performing.</del>	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.
(2)(3)(B)	notate meter, rhythm, pitch, and dynamics using standard symbols <u>in traditional</u> <del>(manuscript or computer-generated)</del> <u>manuscript;</u> 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)	<u>create increasingly complex rhythmic and melodic phrases, using notation;</u>	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.
(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.

<p>(2)(E) <del>(3)(A)</del></p>	<p>sight-read <u>unison and polyphonic</u> music in treble <del>and</del>/or other clefs in various keys and meters.</p>	<p>“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.</p>
<p>(3)<del>(2)</del></p>	<p><b>Creative expression/performance.</b> The student <u>demonstrates musical artistry by <del>sings or plays</del> singing or playing</u> an instrument, individually and in groups, performing a varied repertoire of <u>unison and polyphonic</u> music. The student is expected to:</p>	<p>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.</p>
<p>(3)<del>(4)</del>(A)</p>	<p>demonstrate <u>individually</u>, characteristic vocal or instrumental timbre <del>individually or in groups</del>;</p>	<p>For consistency, all SE’s must start with a verb. The numbers changed because another KS was added.</p>
<p>(3)(B) <del>(2)(A)</del></p>	<p>perform independently with accurate intonation and rhythm, demonstrating fundamental skills and basic performance techniques;</p>	<p>The numbers changed because another KS was added.</p>
<p>(3)<del>(2)</del>(C)</p>	<p>demonstrate appropriate <u>solo</u>, <del>small-</del>, and <del>large-</del>ensemble performance techniques during formal <del>and</del> <u>or</u> informal concerts;</p>	<p>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.</p>
<p>(3)(D) <del>(2)(D)</del></p>	<p>perform expressively, from memory and notation, a varied repertoire of music representing <u>various</u> styles <del>and</del> <del>from diverse</del> cultures; <del>and</del></p>	<p>This statement is more inclusive of diversity in styles as well as cultures. The numbers changed because another KS was added.</p>
<p>(3)(E)</p>	<p><u>perform music independently and in groups using appropriate physical fundamental techniques, such as hand position, embouchure, and posture;</u></p>	<p>Appropriate physical technique is essential to quality music making.</p>

(3)(F)(E)	interpret music symbols and terms referring to dynamics, tempo, <u>intervals</u> , and articulation <u>and interpret them appropriately when performing; and</u>	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.
(3)(G) (4)(A)	create increasingly complex rhythmic and melodic phrases. <del>;</del> <u>and</u>	Numbers changed because a KS was added.
(4)	<del>Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:</del>	This KS was removed to align with all levels.
(4)(B)	<del>arrange increasingly complex rhythmic and melodic phrases.</del>	This SE was removed to align with all levels.
(4)(5)	<del>Historical/</del> <u>and cultural relevance heritage</u> . The student relates music to history, <del>to society, and</del> to culture, <u>and to 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.
(4)(A) (5)(C)	perform music representative of diverse cultures, including American and Texas heritage <u>such as “The Star-Spangled Banner” and “Texas, Our Texas;” and</u>	“The Star-Spangled Banner” and “Texas, our Texas” relate to the History TEKS. Numbers changed because a KS was added.
(4)(B) (5)(A)	<u>compare and contrast written and</u> <del>classify</del> 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.
(4)(C) (5)(D)	<u>compare and contrast</u> <del>identify the</del> relationships between music <del>the content, the concepts, and the processes of the other fine arts, and</del> other <u>academic disciplines</u> <del>subjects, and those of music. ; and</del>	This SE was changed to better relate the connections between music and all other academic disciplines. “Compare and contrast” is a higher level thinking skill in Bloom’s. Numbers changed because a KS was added.
(4)(D) (5)(B)	describe music-related vocations and avocations.	Numbers changed because a KS was added.

<p>(5)(6)</p>	<p><b>Critical Evaluation and <u>Response/evaluation</u>.</b> The student <u>listens to</u>, responds to and evaluates <del>music and</del> musical performances, <u>in both formal and informal settings</u>. The student is expected to:</p>	<p>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.</p> <p>Omitting “music and” eliminated a redundancy.</p> <p>Active listening in an important part of evaluating and responding to a music performance.</p> <p>Including “in both formal and informal settings” allows teachers to include a wider range of performances for purposes of student critical responses.</p> <p>The numbers changed because another KS was added.</p>
<p>(5)(A) (6)(C)</p>	<p><u>demonstrate appropriate <del>exhibit</del> concert etiquette as an informed, actively involved listener</u> during live <u>and recorded</u> performances in a variety of settings.</p>	<p>“Demonstrates is a higher order in Bloom’s Taxonomy.</p> <p>Concert Etiquette is important in all listening situations both live and recorded, and is inclusive of all performance locations.</p> <p>The new language aligns this SE with the corresponding SE in grade 6.</p> <p>The numbers changed because another KS was added.</p>
<p>(5)(B)</p>	<p><u>demonstrates appropriate kinesthetic responses to musical performances.</u></p>	<p>Kinesthetic response is an appropriate measurement of student musical understanding.</p> <p>The numbers changed because another KS was added.</p>
<p>(5)(C) (6)(A)</p>	<p>design and apply criteria for <u>listening to and</u> evaluating <del>the quality and effectiveness of music and</del> musical performances; <u>and</u></p>	<p>Active listening in an important part of evaluating and responding to a music performance.</p> <p>Evaluating a performance already implies addressing the quality and effectiveness of a performance. Omitting “quality and effectiveness” removes this redundancy.</p> <p>Omitting “music and” makes the statement grammatically correct.</p>

		The numbers changed because another KS was added.
(5)(D) <del>(6)(B)</del>	<u>design and apply criteria for evaluating</u> <del>evaluate the quality and effectiveness of</del> personal performances. <del>;</del> <del>and</del>	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.

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§117.39 Music, 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.	
(b)	Introduction.	
(1)	<u>The Fine Arts, as universal languages, incorporate the study of dance, music, theatre, and the visual arts to offer unparalleled experiences and empower students to explore realities, relationships, and ideas. The Fine Arts engage and motivate all students through active learning, critical thinking, and innovative problem-solving. Our disciplines develop cognitive functioning and increase student academic achievement, higher order thinking skills, communication, and collaboration. Students develop relevant aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the Fine Arts nurtures and develops the whole child.</u>	
(2)(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> <del>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.</del>	
(2)	<del>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.</del>	
(c)	Knowledge and skills.	
(1)	<b>Foundations: Music Literacy Perception.</b> The student describes and analyzes <u>music and</u> musical sound. <del>and demonstrates musical artistry.</del> 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.

(1)(A)	<del>demonstrate characteristic vocal or instrumental timbre individually and in groups;</del>	Moved to the “Creative expression” strand.
(1)(A)(B)	<u>use standard terminology to demonstrate detailed knowledge of</u> <del>describe in detail</del> intervals, music notation, musical instruments, voices, and musical performances, <del>using standard terminology;</del> and	“Demonstrate knowledge of” is on the application level of Bloom’s Taxonomy. The statement was changed to match the corresponding statement in the 6 <sup>th</sup> grade TEKS.
(1)(B)(C)	identify music forms presented aurally and through music notation.	1A was moved to another strand which caused re-numbering.
(2)(3)	<b>Foundations: Music Literacy Creative expression/performancee.</b> The student reads and writes music notation. 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 dynamics, tempo, and articulation; <del>when performing.</del>	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.
(2)(3)(B)	notate meter, rhythm, pitch, and dynamics, using standard symbols <u>in traditional</u> <del>(manuscript or computer-generated) manuscript;</del> 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)	<u>create complex rhythmic and melodic phrases using notation;</u>	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.
(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. The numbers changed when this student expectation (SE) was moved to this strand.

<p>(2)(E) <del>(3)(A)</del></p>	<p>sight-read <u>unison and polyphonic</u> music in treble <del>and</del>/or other clefs in various keys and meters.</p>	<p>“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.</p>
<p>(3)(2)</p>	<p><b>Creative expression/performance.</b> The student <u>demonstrates musical artistry by <del>sings or plays</del> singing or playing</u> an instrument, individually and in groups, performing a varied repertoire of <u>unison and polyphonic</u> music. The student is expected to:</p>	<p>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.</p>
<p>(3)(4)(A)</p>	<p>demonstrate characteristic vocal or instrumental timbre individually and in groups;</p>	<p>The numbers changed because another KS was added.</p>
<p>(3)(B) <del>(2)(A)</del></p>	<p>perform independently with accurate intonation and rhythm, demonstrating fundamental skills and basic performance techniques;</p>	<p>The numbers changed because another KS was added.</p>
<p>(3)(C) <del>(2)(D)</del></p>	<p>demonstrate appropriate <u>solo</u>, small-, and large-ensemble performance techniques during formal <del>and</del> <u>or</u> informal concerts</p>	<p>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.</p>
<p>(3)(D) <del>(2)(C)</del></p>	<p>perform <u>expressively</u>, from memory and notation, a varied repertoire of music representing <u>various</u> styles <del>and from diverse</del> cultures; <del>and</del></p>	<p>“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.</p>
<p>(3)(E)</p>	<p><u>perform music independently and in groups using appropriate physical fundamental techniques, such as hand position, embouchure, and posture.</u></p>	<p>Appropriate physical technique is essential to quality music making.</p>

(3)(F) (2)(B)	<u>interpret and</u> perform <u>music</u> 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.
(3)(G) (4)(A)	create complex rhythmic and melodic phrases. <del>and</del>	The numbers changed because another KS was added.
(4)	<del>Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:</del>	This KS was removed to align with all levels.
(4)(B)	<del>arrange complex rhythmic and melodic phrases.</del>	This statement was removed to align with all levels.
(4)(5)	<del>Historical/and cultural relevance heritage.</del> The student relates music to history, <del>to society, and</del> to culture, <u>and to 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.
(4)(A) (5)(C)	perform music representative of diverse cultures, including American and Texas heritage <u>such as</u> <u>“The Star-Spangled Banner” and “Texas, Our Texas;”</u> <del>;-and</del>	“The Star-Spangled Banner” and “Texas, our Texas” relate to the History TEKS. Numbers changed because a KS was added.
(4)(B) (5)(A)	<u>compare and contrast written and</u> <del>classify</del> aurally-presented music representing diverse <u>genres</u> , 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)	<u>compare and contrast</u> <del>relate the</del> <u>relationships between music</u> content, <del>the</del> concepts, and <del>the</del> processes <u>and other academic disciplines</u> <del>of subjects other than the arts to those of music. ; and</del>	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.
(4)(D) (5)(B)	describe music-related vocations and avocations.	Numbers changed because a KS was added.

<p>(5)(6)</p>	<p><b>Critical Evaluation and Response/evaluation.</b> The student <u>listens to</u>, responds to and evaluates <del>music and</del> musical performances, <u>in both formal and informal settings</u>. The student is expected to:</p>	<p>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.</p> <p>Omitting “music and” eliminated a redundancy.</p> <p>Active listening in an important part of evaluating and responding to a music performance.</p> <p>Including “in both formal and informal settings” allows teachers to include a wider range of performances for purposes of student critical responses.</p> <p>Numbers changed because a KS was added.</p>
<p>(5)(A) (6)(D)</p>	<p><u>demonstrate appropriate exhibit</u> concert etiquette <u>as an informed, actively involved listener</u> during live <u>and recorded</u> performances in a variety of settings.</p>	<p>“Demonstrates is a higher order in Bloom’s Taxonomy.</p> <p>Concert Etiquette is important in all listening situations both live and recorded, and is inclusive of all performance locations.</p> <p>The new language aligns this SE with the corresponding SE in grade 6.</p> <p>Numbers changed because a KS was added.</p> <p>Active listening in an important part of evaluating and responding to a music performance.</p>
<p>(5)(B)</p>	<p><u>demonstrates appropriate kinesthetic responses to musical performances.</u></p>	<p>Kinesthetic response is an appropriate measurement of student musical understanding.</p> <p>Numbers changed because a KS was added.</p>
<p>(5)(C) (6)(A)</p>	<p>design and apply criteria for <u>listening to and</u> evaluating <del>the quality and effectiveness of music and</del> musical performances;</p>	<p>Active listening in an important part of evaluating and responding to a music performance.</p> <p>Evaluating a performance already implies addressing the quality and effectiveness of a performance. Omitting “quality and effectiveness” removes this redundancy.</p> <p>Omitting “music and” makes the statement grammatically correct.</p>

<p>(5)(D) <del>(6)(B)</del></p>	<p><u>design and apply criteria for listening to and evaluating</u> <del>evaluate the quality and effectiveness of</del> personal <del>musical</del> performances; and</p>	<p>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.</p>
<p>(5)(E) <del>(6)(C)</del></p>	<p><u>evaluate musical performances</u> <del>apply specific criteria appropriate for the style of the music</del> and offer constructive suggestions for improvement. <del>;</del>and</p>	<p>These changes match the language in the corresponding SE in the grade 7 TEKS. Numbers changed because a KS was added.</p>

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