

Music, Middle School 1 (IMRA 26)

Subject: Fine Arts

Grade: 06

Expectations: 26

Breakouts: 161

(a) 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, higher-order thinking, communication, and collaboration skills, making 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, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.
2. Four basic strands--foundations: music literacy; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. 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.
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.

(b) Knowledge and Skills Statements

- (1) Foundations: music literacy. The student describes and analyzes music and musical sound. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:
 - (A) experience and explore exemplary musical examples using technology and available live performances
 - (i) experience exemplary musical examples using technology
 - (ii) experience exemplary musical examples using available live performances
 - (iii) explore exemplary musical examples using technology
 - (iv) explore exemplary musical examples using available live performances
 - (B) describe tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems
 - (i) describe tonal musical elements using standard terminology
 - (ii) describe rhythmic musical elements using standard terminology

- (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
 - (i) describe musical elements of rhythm, including whole notes, using standard terminology
 - (ii) describe musical elements of rhythm, including half notes, using standard terminology
 - (iii) describe musical elements of rhythm, including quarter notes, using standard terminology
 - (iv) describe musical elements of rhythm, including paired eighth notes, using standard terminology
 - (v) describe musical elements of rhythm, including single eighth notes, using standard terminology
 - (vi) describe musical elements of rhythm, including sixteenth notes, using standard terminology
 - (vii) describe musical elements of rhythm, including corresponding rests, using standard terminology
 - (viii) describe musical elements of rhythm, including 2/4 meter, using standard terminology
 - (ix) describe musical elements of rhythm, including 3/4 meter, using standard terminology
 - (x) describe musical elements of rhythm, including 4/4 meter, using standard terminology
 - (D) identify musical forms presented aurally and through music notation such as binary, ternary, phrasic, rondo, and theme and variations
 - (i) identify musical forms presented aurally
 - (ii) identify musical forms presented through music notation
 - (E) explore health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice
 - (i) explore health and wellness concepts related to musical practice
- (2) Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:
- (A) identify music symbols and terms referring to notation, including repeat sign; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando, ritardando, moderato, and allegro; and articulations, including staccato and legato
 - (i) identify music symbols referring to notation, including repeat sign
 - (ii) identify music symbols referring to dynamics, including crescendo
 - (iii) identify music symbols referring to dynamics, including decrescendo
 - (iv) identify music symbols referring to dynamics, including piano,
 - (v) identify music symbols referring to dynamics, including forte
 - (vi) identify music symbols referring to tempi, including accelerando
 - (vii) identify music symbols referring to tempi, including ritardando
 - (viii) identify music symbols referring to tempi, including moderato
 - (ix) identify music symbols referring to tempi, including allegro
 - (x) identify music symbols referring to articulations, including staccato

- (xi) identify music symbols referring to articulations, including legato
 - (xii) identify music terms referring to notation, including repeat sign
 - (xiii) identify music terms referring to dynamics, including crescendo
 - (xiv) identify music terms referring to dynamics, including decrescendo
 - (xv) identify music terms referring to dynamics, including piano,
 - (xvi) identify music terms referring to dynamics, including forte
 - (xvii) identify music terms referring to tempi, including accelerando
 - (xviii) identify music terms referring to tempi, including ritardando
 - (xix) identify music terms referring to tempi, including moderato
 - (xx) identify music terms referring to tempi, including allegro
 - (xxi) identify music terms referring to articulations, including staccato
 - (xxii) identify music terms referring to articulations, including legato
- (B) notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format
- (i) notate meter using standard symbols in a handwritten or computer-generated format
 - (ii) notate rhythm using standard symbols in a handwritten or computer-generated format
 - (iii) notate pitch using standard symbols in a handwritten or computer-generated format
 - (iv) notate dynamics using standard symbols in a handwritten or computer-generated format
- (C) create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty within an established system of notation
- (i) create rhythmic phrases using known rhythms at an appropriate level of difficulty within an established system of notation
 - (ii) create melodic phrases using known pitches at an appropriate level of difficulty within an established system of notation
- (D) read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs
- (i) read music notation using appropriate cognitive responses
 - (ii) read music notation using appropriate kinesthetic responses
- (E) sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4
- (i) sight read unison music using the appropriate clef in a minimum of two keys
 - (ii) sight read unison music using the appropriate clef in a minimum of three meters, including 2/4
 - (iii) sight read unison music using the appropriate clef in a minimum of three meters, including 3/4
 - (iv) sight read unison music using the appropriate clef in a minimum of three meters, including 4/4

- (v) sight read homophonic music using the appropriate clef in a minimum of two keys
 - (vi) sight read homophonic music using the appropriate clef in a minimum of three meters, including 2/4
 - (vii) sight read homophonic music using the appropriate clef in a minimum of three meters, including 3/4
 - (viii) sight read homophonic music using the appropriate clef in a minimum of three meters, including 4/4
- (3) Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic 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:
- (A) demonstrate, alone and in groups, characteristic vocal or instrumental timbre
 - (i) demonstrate alone characteristic vocal or instrumental timbre
 - (ii) demonstrate in groups characteristic vocal or instrumental timbre
 - (B) perform music alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture
 - (i) perform music alone, demonstrating appropriate physical fundamental techniques
 - (ii) perform music in groups, demonstrating appropriate physical fundamental techniques
 - (C) perform independently and expressively, with accurate intonation and rhythm, developing fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques
 - (i) perform independently with accurate intonation, developing fundamental skills
 - (ii) perform independently with accurate intonation, developing appropriate solo performance techniques
 - (iii) perform independently with accurate intonation, developing appropriate small ensemble performance techniques
 - (iv) perform independently with accurate intonation, developing appropriate large ensemble performance techniques
 - (v) perform independently with accurate rhythm, developing fundamental skills
 - (vi) perform independently with accurate rhythm, developing appropriate solo performance techniques
 - (vii) perform independently with accurate rhythm, developing appropriate small ensemble performance techniques
 - (viii) perform independently with accurate rhythm, developing appropriate large ensemble performance techniques
 - (ix) perform expressively with accurate intonation, developing fundamental skills
 - (x) perform expressively with accurate intonation, developing appropriate solo performance techniques
 - (xi) perform expressively with accurate intonation, developing appropriate small ensemble performance techniques
 - (xii) perform expressively with accurate intonation, developing appropriate large ensemble performance techniques
 - (xiii) perform expressively with accurate rhythm, developing fundamental skills

- (xiv) perform expressively with accurate rhythm, developing appropriate solo performance techniques
- (xv) perform expressively with accurate rhythm, developing appropriate small ensemble performance techniques
- (xvi) perform expressively with accurate rhythm, developing appropriate large ensemble performance techniques
- (D) perform independently and expressively a varied repertoire of music representing various styles and cultures
 - (i) perform independently a varied repertoire of music representing various styles
 - (ii) perform independently a varied repertoire of music representing various cultures
 - (iii) perform expressively a varied repertoire of music representing various styles
 - (iv) perform expressively a varied repertoire of music representing various cultures
- (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
 - (i) sight read independently with accurate intonation, developing fundamental skills in known keys
 - (ii) sight read independently with accurate intonation, developing appropriate solo performance techniques in known keys
 - (iii) sight read independently with accurate intonation, developing appropriate small ensemble performance techniques in known keys
 - (iv) sight read independently with accurate intonation, developing appropriate large ensemble performance techniques in known keys
 - (v) sight read independently with accurate rhythm, developing fundamental skills in known keys
 - (vi) sight read independently with accurate rhythm, developing appropriate solo performance techniques in known keys
 - (vii) sight read independently with accurate rhythm, developing appropriate small ensemble performance techniques in known keys
 - (viii) sight read independently with accurate rhythm, developing appropriate large ensemble performance techniques in known keys
 - (ix) sight read expressively with accurate intonation, developing fundamental skills in known keys
 - (x) sight read expressively with accurate intonation, developing appropriate solo performance techniques in known keys
 - (xi) sight read expressively with accurate intonation, developing appropriate small ensemble performance techniques in known keys
 - (xii) sight read expressively with accurate intonation, developing appropriate large ensemble performance techniques in known keys
 - (xiii) sight read expressively with accurate rhythm, developing fundamental skills in known keys
 - (xiv) sight read expressively with accurate rhythm, developing appropriate solo performance techniques in known keys

- (xv) sight read expressively with accurate rhythm, developing appropriate small ensemble performance techniques in known keys
- (xvi) sight read expressively with accurate rhythm, developing appropriate large ensemble performance techniques in known keys
- (xvii) sight read independently with accurate intonation, developing fundamental skills in known rhythms
- (xviii) sight read independently with accurate intonation, developing appropriate solo performance techniques in known rhythms
- (xix) sight read independently with accurate intonation, developing appropriate small ensemble performance techniques in known rhythms
- (xx) sight read independently with accurate intonation, developing appropriate large ensemble performance techniques in known rhythms
- (xxi) sight read independently with accurate rhythm, developing fundamental skills in known rhythms
- (xxii) sight read independently with accurate rhythm, developing appropriate solo performance techniques in known rhythms
- (xxiii) sight read independently with accurate rhythm, developing appropriate small ensemble performance techniques in known rhythms
- (xxiv) sight read independently with accurate rhythm, developing appropriate large ensemble performance techniques in known rhythms
- (xxv) sight read expressively with accurate intonation, developing fundamental skills in known rhythms
- (xxvi) sight read expressively with accurate intonation, developing appropriate solo performance techniques in known rhythms
- (xxvii) sight read expressively with accurate intonation, developing appropriate small ensemble performance techniques in known rhythms
- (xxviii) sight read expressively with accurate intonation, developing appropriate large ensemble performance techniques in known rhythms
- (xxix) sight read expressively with accurate rhythm, developing fundamental skills in known rhythms
- (xxx) sight read expressively with accurate rhythm, developing appropriate solo performance techniques in known rhythms
- (xxxi) sight read expressively with accurate rhythm, developing appropriate small ensemble performance techniques in known rhythms
- (xxxii) sight read expressively with accurate rhythm, developing appropriate large ensemble performance techniques in known rhythms
- (F) interpret music symbols and terms referring to keys; clefs; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando and ritardando; and articulations, including staccato and legato, appropriately when performing
 - (i) interpret music symbols referring to keys appropriately when performing
 - (ii) interpret music symbols referring to clefs appropriately when performing

- (iii) interpret music symbols referring to dynamics, including crescendo, appropriately when performing
 - (iv) interpret music symbols referring to dynamics, including decrescendo, appropriately when performing
 - (v) interpret music symbols referring to dynamics, including piano, appropriately when performing
 - (vi) interpret music symbols referring to dynamics, including forte, appropriately when performing
 - (vii) interpret music symbols referring to tempi, including accelerando, appropriately when performing
 - (viii) interpret music symbols referring to tempi, including ritardando, appropriately when performing
 - (ix) interpret music symbols referring to articulations, including staccato, appropriately when performing
 - (x) interpret music symbols referring to articulations, including legato, appropriately when performing
 - (xi) interpret music terms referring to keys appropriately when performing
 - (xii) interpret music terms referring to clefs appropriately when performing
 - (xiii) interpret music terms referring to dynamics, including crescendo, appropriately when performing
 - (xiv) interpret music terms referring to dynamics, including decrescendo, appropriately when performing
 - (xv) interpret music terms referring to dynamics, including piano, appropriately when performing
 - (xvi) interpret music terms referring to dynamics, including forte, appropriately when performing
 - (xvii) interpret music terms referring to tempi, including accelerando, appropriately when performing
 - (xviii) interpret music terms referring to tempi, including ritardando, appropriately when performing
 - (xix) interpret music terms referring to articulations, including staccato, appropriately when performing
 - (xx) interpret music terms referring to articulations, including legato, appropriately when performing
- (G) create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty
- (i) create rhythmic phrases using known rhythms at an appropriate level of difficulty
 - (ii) create melodic phrases using known pitches at an appropriate level of difficulty
- (4) Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:
- (A) perform music representative of diverse cultures, including American and Texas heritage
 - (i) perform music representative of diverse cultures, including American heritage
 - (ii) perform music representative of diverse cultures, including Texas heritage
 - (B) describe written and aurally presented music representative of diverse styles, periods, and cultures
 - (i) describe written music representative of diverse styles
 - (ii) describe written music representative of diverse periods
 - (iii) describe written music representative of diverse cultures
 - (iv) describe aurally presented music representative of diverse styles
 - (v) describe aurally presented music representative of diverse periods

- (vi) describe aurally presented music representative of diverse cultures
 - (C) identify relationships of music concepts to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences
 - (i) identify relationships of music concepts to other academic disciplines
 - (D) describe music-related vocations and avocations
 - (i) describe music-related vocations and avocations
- (5) Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:
- (A) demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings
 - (i) demonstrate appropriate concert etiquette as an informed, actively involved listener during live performances in a variety of settings
 - (ii) demonstrate appropriate concert etiquette as an informed, actively involved listener during recorded performances in a variety of settings
 - (iii) demonstrate appropriate stage etiquette as an informed, actively involved performer during live performances in a variety of settings
 - (iv) demonstrate appropriate stage etiquette as an informed, actively involved performer during recorded performances in a variety of settings
 - (B) identify criteria for listening to and evaluating musical performances
 - (i) identify criteria for listening to musical performances
 - (ii) identify criteria for evaluating musical performances
 - (C) describe processes and select the tools for self-evaluation and personal artistic improvement such as critical listening and individual and group performance recordings
 - (i) describe processes for self-evaluation
 - (ii) describe processes for personal artistic improvement
 - (iii) select the tools for self-evaluation
 - (iv) select the tools for personal artistic improvement
 - (D) evaluate the quality and effectiveness of musical performances by comparing them to exemplary models
 - (i) evaluate the quality of musical performances by comparing them to exemplary models
 - (ii) evaluate the effectiveness of musical performances by comparing them to exemplary models
 - (E) demonstrate appropriate cognitive and kinesthetic responses to music and musical performances
 - (i) demonstrate appropriate cognitive responses to music
 - (ii) demonstrate appropriate cognitive responses to musical performances
 - (iii) demonstrate appropriate kinesthetic responses to music

- (iv) demonstrate appropriate kinesthetic responses to musical performances