

Music, Middle School 2 (IMRA 26)

Subject: Fine Arts

Grade: 07

Expectations: 27

Breakouts: 170

(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) compare and contrast exemplary musical examples using technology and available live performances
 - (i) compare and contrast exemplary musical examples using technology
 - (ii) compare and contrast exemplary musical examples using available live performances
 - (B) demonstrate knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems
 - (i) demonstrate knowledge of tonal musical elements using standard terminology
 - (ii) demonstrate knowledge of rhythmic musical elements using standard terminology
 - (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

- (i) demonstrate knowledge of musical elements of rhythm, including whole notes, using standard terminology
- (ii) demonstrate knowledge of musical elements of rhythm, including half notes, using standard terminology
- (iii) demonstrate knowledge of musical elements of rhythm, including quarter notes, using standard terminology
- (iv) demonstrate knowledge of musical elements of rhythm, including paired eighth notes, using standard terminology
- (v) demonstrate knowledge of musical elements of rhythm, including single eighth notes, using standard terminology
- (vi) demonstrate knowledge of musical elements of rhythm, including sixteenth notes, using standard terminology
- (vii) demonstrate knowledge of musical elements of rhythm, including syncopated patterns, using standard terminology
- (viii) demonstrate knowledge of musical elements of rhythm, including corresponding rests, using standard terminology
- (ix) demonstrate knowledge of musical elements of rhythm, including 2/4 meter, using standard terminology
- (x) demonstrate knowledge of musical elements of rhythm, including 3/4 meter, using standard terminology
- (xi) demonstrate knowledge of musical elements of rhythm, including 4/4 meter, using standard terminology
- (xii) demonstrate knowledge of musical elements of rhythm, including 6/8 meter, using standard terminology
- (D) interpret musical forms such as binary, ternary, phrasic, rondo, and theme and variations presented aurally and through music notation
 - (i) interpret musical forms presented aurally
 - (ii) interpret musical forms presented through music notation
 - (iii) interpret musical variations presented aurally
 - (iv) interpret musical variations presented through music notation
- (E) describe health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice
 - (i) describe 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) interpret music symbols and terms referring to notation, including fermata and coda; dynamics, including pianissimo to fortissimo; tempi, including andante, largo and adagio; and articulations, including accent, marcato, and previously known elements
 - (i) interpret music symbols referring to notation, including fermata
 - (ii) interpret music symbols referring to notation, including coda
 - (iii) interpret music symbols referring to dynamics, including pianissimo to fortissimo

- (iv) interpret music symbols referring to tempi, including andante
- (v) interpret music symbols referring to tempi, including largo
- (vi) interpret music symbols referring to tempi, including adagio
- (vii) interpret music symbols referring to articulations, including accent
- (viii) interpret music symbols referring to articulations, including marcato
- (ix) interpret music symbols referring to articulations, including previously known elements
- (x) interpret music terms referring to notation, including fermata
- (xi) interpret music terms referring to notation, coda
- (xii) interpret music terms referring to dynamics, including pianissimo to fortissimo
- (xiii) interpret music terms referring to tempi, including andante
- (xiv) interpret music terms referring to tempi, including largo
- (xv) interpret music terms referring to tempi, including adagio
- (xvi) interpret music terms referring to articulations, including accent
- (xvii) interpret music terms referring to articulations, including marcato
- (xviii) interpret music terms referring to articulations, including previously known elements
- (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 increasingly complex rhythmic phrases, using known rhythms, and melodic phrases, using known pitches, within an established system of notation
 - (i) create increasingly complex rhythmic phrases, using known rhythms, within an established system of notation
 - (ii) create increasingly complex melodic phrases, using known pitches, 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, homophonic, and polyphonic music using the appropriate clef in a minimum of three 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 three 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 three 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
 - (ix) sight-read polyphonic music using the appropriate clef in a minimum of three keys
 - (x) sight-read polyphonic music using the appropriate clef in a minimum of three meters, including 2/4
 - (xi) sight-read polyphonic music using the appropriate clef in a minimum of three meters, including 3/4
 - (xii) sight-read polyphonic 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, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques
 - (i) perform independently, with accurate intonation, demonstrating fundamental skills
 - (ii) perform independently, with accurate intonation, demonstrating appropriate solo performance techniques
 - (iii) perform independently, with accurate intonation, demonstrating appropriate small ensemble performance techniques
 - (iv) perform independently, with accurate intonation, demonstrating appropriate large ensemble performance techniques
 - (v) perform expressively, with accurate intonation, demonstrating fundamental skills
 - (vi) perform expressively, with accurate intonation, demonstrating appropriate solo performance techniques
 - (vii) perform expressively, with accurate intonation, demonstrating appropriate small ensemble performance techniques

- (viii) perform expressively, with accurate intonation, demonstrating appropriate large ensemble performance techniques
- (ix) perform independently, with accurate rhythm, demonstrating fundamental skills
- (x) perform independently, with accurate rhythm, demonstrating appropriate solo performance techniques
- (xi) perform independently, with accurate rhythm, demonstrating appropriate small ensemble performance techniques
- (xii) perform independently, with accurate rhythm, demonstrating appropriate large ensemble performance techniques
- (xiii) perform expressively, with accurate rhythm, demonstrating fundamental skills
- (xiv) perform expressively, with accurate rhythm, demonstrating appropriate solo performance techniques
- (xv) perform expressively, with accurate rhythm, demonstrating appropriate small ensemble performance techniques
- (xvi) perform expressively, with accurate rhythm, demonstrating 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, demonstrating fundamental skills in known keys
 - (ii) sight-read independently, with accurate intonation, demonstrating appropriate solo performance techniques in known keys
 - (iii) sight-read independently, with accurate intonation, demonstrating appropriate small ensemble performance techniques in known keys
 - (iv) sight-read independently, with accurate intonation, demonstrating appropriate large ensemble performance techniques in known keys
 - (v) sight-read expressively, with accurate intonation, demonstrating fundamental skills in known keys
 - (vi) sight-read expressively, with accurate intonation, demonstrating appropriate solo performance techniques in known keys
 - (vii) sight-read expressively, with accurate intonation, demonstrating appropriate small ensemble performance techniques in known keys
 - (viii) sight-read expressively, with accurate intonation, demonstrating appropriate large ensemble performance techniques in known keys
 - (ix) sight-read independently, with accurate rhythm, demonstrating fundamental skills in known keys

- (x) sight-read independently, with accurate rhythm, demonstrating appropriate solo performance techniques in known keys
- (xi) sight-read independently, with accurate rhythm, demonstrating appropriate small ensemble performance techniques in known keys
- (xii) sight-read independently, with accurate rhythm, demonstrating appropriate large ensemble performance techniques in known keys
- (xiii) sight-read expressively, with accurate rhythm, demonstrating fundamental skills in known keys
- (xiv) sight-read expressively, with accurate rhythm, demonstrating appropriate solo performance techniques in known keys
- (xv) sight-read expressively, with accurate rhythm, demonstrating appropriate small ensemble performance techniques in known keys
- (xvi) sight-read expressively, with accurate rhythm, demonstrating appropriate large ensemble performance techniques in known keys
- (xvii) sight-read independently, with accurate intonation, demonstrating fundamental skills in known rhythms
- (xviii) sight-read independently, with accurate intonation, demonstrating appropriate solo performance techniques in known rhythms
- (xix) sight-read independently, with accurate intonation, demonstrating appropriate small ensemble performance techniques in known rhythms
- (xx) sight-read independently, with accurate intonation, demonstrating appropriate large ensemble performance techniques in known rhythms
- (xxi) sight-read expressively, with accurate intonation, demonstrating fundamental skills in known rhythms
- (xxii) sight-read expressively, with accurate intonation, demonstrating appropriate solo performance techniques in known rhythms
- (xxiii) sight-read expressively, with accurate intonation, demonstrating appropriate small ensemble performance techniques in known rhythms
- (xxiv) sight-read expressively, with accurate intonation, demonstrating appropriate large ensemble performance techniques in known rhythms
- (xxv) sight-read independently, with accurate rhythm, demonstrating fundamental skills in known rhythms
- (xxvi) sight-read independently, with accurate rhythm, demonstrating appropriate solo performance techniques in known rhythms
- (xxvii) sight-read independently, with accurate rhythm, demonstrating appropriate small ensemble performance techniques in known rhythms
- (xxviii) sight-read independently, with accurate rhythm, demonstrating appropriate large ensemble performance techniques in known rhythms
- (xxix) sight-read expressively, with accurate rhythm, demonstrating fundamental skills in known rhythms
- (xxx) sight-read expressively, with accurate rhythm, demonstrating appropriate solo performance techniques in known rhythms

- (xxxi) sight-read expressively, with accurate rhythm, demonstrating appropriate small ensemble performance techniques in known rhythms
- (xxxii) sight-read expressively, with accurate rhythm, demonstrating appropriate large ensemble performance techniques in known rhythms
- (F) interpret music symbols and terms referring to previously known elements; notation, including fermata and coda; keys; clefs; dynamics, including pianissimo to fortissimo; tempi, including andante, largo, and adagio; and articulations, including accent and marcato, appropriately when performing
 - (i) interpret music symbols referring to previously known elements appropriately when performing
 - (ii) interpret music symbols referring to notation, including fermata, appropriately when performing
 - (iii) interpret music symbols referring to notation, including coda, appropriately when performing
 - (iv) interpret music symbols referring to keys appropriately when performing
 - (v) interpret music symbols referring to clefs appropriately when performing
 - (vi) interpret music symbols referring to dynamics, including pianissimo to fortissimo, appropriately when performing
 - (vii) interpret music symbols referring to tempi, including andante, appropriately when performing
 - (viii) interpret music symbols referring to tempi, including largo, appropriately when performing
 - (ix) interpret music symbols referring to tempi, including adagio, appropriately when performing
 - (x) interpret music symbols referring to articulations, including accent, appropriately when performing
 - (xi) interpret music symbols referring to articulations, including marcato, appropriately when performing
 - (xii) interpret music terms referring to previously known elements appropriately when performing
 - (xiii) interpret music terms referring to notation, including fermata, appropriately when performing
 - (xiv) interpret music terms referring to notation, including coda, appropriately when performing
 - (xv) interpret music terms referring to keys appropriately when performing
 - (xvi) interpret music terms referring to clefs appropriately when performing
 - (xvii) interpret music terms referring to dynamics, including pianissimo to fortissimo, appropriately when performing
 - (xviii) interpret music terms referring to tempi, including andante, appropriately when performing
 - (xix) interpret music terms referring to tempi, including largo, appropriately when performing
 - (xx) interpret music terms referring to tempi, including adagio, appropriately when performing
 - (xxi) interpret music terms referring to articulations, including accent, appropriately when performing
 - (xxii) interpret music terms referring to articulations, including marcato, appropriately when performing
- (G) create increasingly complex rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty
 - (i) create increasingly complex rhythmic phrases using known rhythms at an appropriate level of difficulty

- (ii) create increasingly complex 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 such as "The Star-Spangled Banner" and "Texas, Our Texas" that is representative of diverse cultures, including American and Texas heritage
 - (i) perform music that is representative of diverse cultures, including American heritage
 - (ii) perform music that is representative of diverse cultures, including Texas heritage
 - (B) examine written and aurally presented music representative of diverse genres, styles, periods, and cultures
 - (i) examine written music representative of diverse genres
 - (ii) examine written music representative of diverse styles
 - (iii) examine written music representative of diverse periods
 - (iv) examine written music representative of diverse cultures
 - (v) examine aurally presented music representative of diverse genres
 - (vi) examine aurally presented music representative of diverse styles
 - (vii) examine aurally presented music representative of diverse periods
 - (viii) examine aurally presented music representative of diverse cultures
 - (C) identify relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences
 - (i) identify relationships of music content to other academic disciplines
 - (ii) identify relationships of music processes 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) apply criteria for listening to and evaluating musical performances

- (i) apply criteria for listening to musical performances
 - (ii) apply criteria for evaluating musical performances
- (C) demonstrate processes and select the tools for self-evaluation and personal artistic improvement such as critical listening to individual and group performance recordings
 - (i) demonstrate processes for self-evaluation
 - (ii) select the tools for self-evaluation
 - (iii) demonstrate processes for personal artistic improvement
 - (iv) select the tools personal artistic improvement
- (D) identify and apply criteria for evaluating personal performances
 - (i) identify criteria for evaluating personal performances
 - (ii) apply criteria for evaluating personal performances
- (E) 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
- (F) demonstrate appropriate cognitive and kinesthetic responses to music and musical performances
 - (i) demonstrate appropriate cognitive responses to music
 - (ii) demonstrate appropriate kinesthetic responses to music
 - (iii) demonstrate appropriate cognitive responses to musical performances
 - (iv) demonstrate appropriate cognitive responses to musical performances