

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

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

Music, Kindergarten	pages 1-2
Music, Grade 1	pages 3-5
Music, Grade 2	pages 6-8
Music, Grade 3	pages 9-12
Music, Grade 4	pages 13-16
Music, Grade 5	pages 17-21

§117.3 Music, Kindergarten		
	TEKS with Edits	Committee Comments
(a)	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)(+)	<u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student’s intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u> Four basic strands—perception, creative expression/performance, historical and cultural heritage, and critical evaluation—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical thinking skills to evaluate multiple forms of problem solving.	VA
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	
(b)	Knowledge and skills.	
(1)	Foundations: Music Literacy Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:	VA ER-uniform language
(1)(A)	identify the difference between the singing, and speaking, <u>inner voice, whispering, and calling</u> voices; and	VA-ER-specificity
(1)(B)	identify the timbre of adult <u>and child singing</u> voices; and instruments.	ER-specificity
(1)(C)	<u>identify the timbre of instrument families; and</u>	ER-specificity
(1)(D)	<u>identify beat, rhythm and simple two-tone or three-tone melodies using iconic representation.</u>	ER-specificity

(2)	Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate</u> music. The student is expected to:	VA
(2)(A)	sing or play classroom instruments independently or in a group; and	
(2)(B)	sing songs <u>or play classroom instruments independently or in a group</u> from diverse cultures and styles; or play such songs on musical instruments.	ER-specificity
(2)(C)	<u>move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement; and</u>	VA/ER-new, movement needed to be addressed
(2)(D)	<u>perform simple partwork including beat and rhythm.</u>	VA/ER- new, partwork needed to be addressed
(3)	Historical/ and cultural relevance heritage. The student <u>examines</u> relates music <u>in relation</u> to history, to society , and to culture. The student is expected to:	Historical study of classical music is not developmentally/age appropriate. Is included 2 nd grade.
(3)(A)	sing songs and play musical games from <u>diverse</u> different cultures; and	VA-align vocabulary
(3)(B)	identify simple <u>interdisciplinary concepts relating to music</u> relationships between music and other subjects.	VA-specificity and align terminology
(4)	Critical evaluation and Response/evaluation. The student <u>listens to</u> , responds to and evaluates music and musical performance. The student is expected to:	VA
(4)(A)	<u>identify and demonstrate appropriate audience behavior during live or recorded performances;</u>	VA/ER-audience behavior needs to be addressed.
(4)(B)	<u>compare</u> identify <u>same/different in beat/rhythm</u> , higher/lower, louder/softer, faster/slower, and <u>same/different simple patterns</u> in musical performances; ; <u>and</u>	VA/ER-specificity
(4)(A)(C)	identify steady beat in musical performances; and	

§117.6 Music, Grade 1		
	TEKS with Edits	Committee Comments
(a)	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>	VA ER-Specificity
(2)(H)	<u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u> Four basic strands—perception, creative expression/performance, historical and cultural heritage, and critical evaluation—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical thinking skills to evaluate multiple forms of problem solving.	
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	
(b)	Knowledge and skills.	
(1)	Perception Foundations: Musical Artistry. Perception Foundations: Music Literacy. The student describes and analyzes musical sound and <u>demonstrates musical artistry; reads, writes, and reproduces music notation.</u> The student is expected to:	VA-Specific agree w/ strand name VA-Section 3 incorporated.
(1)(A)	identify <u>selected</u> voices and selected instruments from various musical families;	ER-see 1B
(1)(B)	<u>identify selected instruments from various instrument families;</u>	VA-to be consistent
(1)(B) (1)(C)	use basic music terminology in describing musical sounds; and <u>changes in tempo including allegro/largo and dynamics including forte/piano;</u>	VA ER-Specific

(1)(C) (1)(D)	identify <u>and label</u> repetition and contrast in music examples. <u>simple songs such as ab, aaba, or abac patterns.</u>	VA and expanded
(3)(2)	Creative expression/performance. Foundations: Music Literacy. The student reads and writes, <u>and reproduces</u> music notation. The student is expected to:	VA-moved from 3 ER-Specific
(3)(A) (2)(A)	<u>read, write, and reproduce rhythmic notation including quarter note/paired eighth notes and quarter rest; and</u> read simple examples of music notation; and	VA-moved from 3A & B ER-Specific
(3)(B) (2)(B)	<u>read, write, and reproduce melodic notation including three tones from the pentatonic scale. write</u> simple examples of music notation.	VA-moved from 3A & B ER-Specific
(2) (3)	Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate</u> music. The student is expected to:	VA-performance is embedded in #3 Moved from 2 to 3
(2)(A) (3)(A)	sing or play a classroom instruments <u>independently or in groups; and</u>	VA-moved from 2A to 3A
(2)(B) (3)(B)	sing songs <u>or play classroom instruments independently or in a group</u> from diverse cultures and styles or play such songs on musical instruments.	ER-uniform language VA-reworded Moved from 2B to 3B
(3)(C)	<u>move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement; and</u>	VA/ER-new, addressed movement
(3)(D)	<u>perform simple partwork including beat and rhythm.</u>	VA-new, addressed part work
(4)	Creative expression/performance. The student creates <u>and explores new musical ideas. and arranges</u> music within specified guidelines. The student is expected to:	VA-performance embedded into this strand. -Struck it because we have no specified guidelines
(4)(A)	create short rhythmic patterns <u>using known rhythms; and</u>	ER-more specific
(4)(B)	create short melodic patterns. <u>using known pitches; and</u>	ER-more specific
(4)(C)	<u>explore new musical ideas using singing voice and classroom instruments.</u>	ER-more specific-improvisation
(5)	Historical and /cultural Relevance heritage. The student relates <u>examines</u> music <u>in relation</u> to history, to <u>society</u> , and to culture. The student is expected to:	Historical study of classical music is not developmentally/age appropriate. It is included in 2 nd grade
(5)(A)	sing songs and play musical games from diverse cultures; and	
(5)(B)	identify simple relationships between music and other subjects. <u>interdisciplinary concepts relating to music; and</u>	ER

(5)(C)	<u>identify steady beat in short musical excerpts from various periods or times in history and diverse cultures.</u>	VA
(6)	Critical evaluation and Response/evaluation. The student <u>listens to</u> , responds to and evaluates music and musical performance. The student is expected to:	VA
(6)(A) (6)(B)	distinguish <u>same/different</u> between beat/rhythm, higher/lower, louder/softer, faster/slower, and same/different <u>simple patterns</u> in musical performances;	VA-Moved to 6B
(6)(B) (6)(A)	begin to practice <u>identify and demonstrate</u> appropriate audience behavior during live <u>or recorded</u> performances;	VA-Moved to 6A
(6)(C)	<u>recognize known rhythmic and melodic elements in simple aural examples using known terminology; and</u>	VA and ER-Addition
(6)(D)	<u>respond verbally or physically to short musical examples.</u>	VA and ER-Addition

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§117.9 Music, Grade 2		
	TEKS with Edits	Committee Comments
(a)	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>	VA
(2)(H)	<u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student’s intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u> Four basic strands—perception, creative expression/performance, historical and cultural heritage, and critical evaluation—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical thinking skills to evaluate multiple forms of problem solving.	VA
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	VA
(b)	Knowledge and skills.	
(1)	Perception <u>Foundations: Music Literacy</u> . The student describes and analyzes musical sound and demonstrates musical artistry . The student is expected to:	VA-agree with strand name
(1)(A)	<u>identify choral voices including unison versus ensemble;</u>	VA-Addition
(1)(A)	identify instruments visually and aurally;	VA-Moved from 1A to 1B
(1)(B)		
(1)(B)	use <u>known</u> music terminology to explain sounds and performances <u>musical examples of</u>	VA-Moved from 1B to 1C

(1)(C)	<u>tempo including presto, moderato, and adagio, and dynamics including fortissimo and pianissimo</u> ; and	
(1)(C) (1)(D)	identify <u>and label music simple small</u> forms such as AB and ABA <u>aaba and abac</u> .	VA-Moved from 1C to new 1D
(3)(2)	Creative expression/performance. Foundations: Music Literacy. The student reads, and writes, <u>and reproduces</u> music notation. The student is expected to:	VA/ER-Reproduces = sing and/or play
(3)(A) (2)(A)	<u>read, write, and reproduce rhythmic notation in 2/4 meter including half note/half rest; and</u> read and write simple music notation, using a system (letters, numbers, syllables); and	VA/ER-Moved from section 3
(3)(B) (2)(B)	<u>read, write, and reproduce pentatonic melodic patterns using standard staff notation; read and write music that incorporates basic rhythmic patterns in simple meters.</u>	VA/ER-Moved from section 3
(2)(3)	Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate</u> music. The student is expected to:	Change in strand name
(2)(A) (3)(A)	sing or play a <u>classroom instruments</u> independently or in groups; and	
(2)(B) (3)(B)	sing songs <u>or play classroom instruments independently or in a group</u> from diverse cultures and styles or play such songs on musical instruments.	ER-More specific
(3)(C)	<u>move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement; and</u>	VA/ER-new, movement needed to be addressed
(3)(D)	<u>perform simple partwork including rhythmic ostinato.</u>	VA-new, to address missing element (pw)
(4)	Creative expression/performance. The student creates <u>and explores new musical ideas.</u> and arranges music within specified guidelines. The student is expected to:	VA-Performance has been imbedded into this strand. Struck because it has no specified guidelines.
(4)(A)	create rhythmic phrases <u>using known rhythms</u> ; and	ER-More specific
(4)(B)	create melodic phrases: <u>using known pitches</u> ; and	ER-More specific
(4)(C)	<u>explore new musical ideas in phrases using singing voice and classroom instruments.</u>	ER-More specific
(5)	Historical/ and cultural heritage relevance. The student relates <u>examines</u> music <u>in relation</u> to history; to <u>society</u> ; and to culture. The student is expected to:	VA-'Examines'- Bloom's Taxonomy
(5)(A)(C)	<u>identify examine short musical excerpts</u> from various periods <u>or times in</u> of history and <u>diverse</u> cultures;	ER-Specificity

(5)(B)(A)	sing songs and play musical games from diverse cultures; and	
(5)(E)(B)	identify <u>simple interdisciplinary concepts relating to music</u> ; and relationships between music and other subjects.	ER
(6)	<u>Critical evaluation and Response/evaluation.</u> The student <u>listens to</u> , responds to and evaluates music and musical performance. The student is expected to:	VA
(6)(A)(B)	distinguish between beat/ rhythms, higher/lower <u>pitches</u> , louder/softer <u>dynamics</u> , faster/slower <u>tempos</u> , and same/different <u>simple patterns</u> in musical performances; and	ER-Moved to 6B
(6)(B)(A)	<u>begin to practice</u> show -appropriate audience behavior during live <u>or recorded</u> performances;	ER-Moved to 6A
(6)(D)	<u>respond verbally or physically to short musical examples.</u>	VA-Needs to be added
(6)(C)	<u>recognize known rhythmic and melodic elements in simple aural examples using known terminology;</u> <u>and</u>	VA

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§117.12 Music, Grade 3		
	TEKS with Edits	Committee Comments
(a)	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>	Suggestion to add a statement about the different components of creative such as composition, arranging, and improvisation.
(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> 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.	Changed the wording to be reflective of the strand title changes.
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	
(b)	Knowledge and skills.	
(1)	Foundations: Music Literacy Perception. The student describes and analyzes musical sound and demonstrates musical artistry . The student is expected to:	Agreed upon FA strand title change; removed “musical artistry” as it belongs in the Creative Expression strand
(1)(A)	Categorize <u>and explain</u> a variety of musical sounds, including <u>those of children's s' and adults'</u> voices; woodwind, brass, string, percussion, keyboard, and electronic instruments ; and instruments from various cultures;	Expanded cognition beyond categorize and added explain. Expanded specific types of timbres as recommended by ERs

(1)(B)	use <u>known</u> music <u>symbols and terminology referring to rhythm, melody, timbre, form, dynamics, and articulation to identify musical sounds presented aurally</u> in explaining music, music notation, musical instruments and voices, and musical performances; and	Reworked this SE to focus on the use of specific musical vocabulary to describe sound and conform to modified K&S statement
(1)(C)	identify <u>and label small and large musical forms, such as, abac, AB, and ABA,</u> presented aurally <u>in simple songs and larger works</u> such as, AB, ABA and rondo.	Increased specificity with regard to form as recommended by ERs and added repertoire guidelines.
(2)(3)	Foundation: Music Literacy Creative expression/performance. The student reads, and writes, <u>and reproduces</u> music notation <u>using a system.</u> The student is expected to:	Agreed upon FA strand title change Added reproduction and use of a system All of 3 was moved for strand placement
(3)(A)	read music notation, using a system (letters, numbers, syllables);	Combined with previous (B).
(2)(A) (3)(D)	identify music symbols and terms referring to dynamics, <u>including crescendo/decrescendo, and tempo, including accelerando/ritardando and articulation, including staccato/legato.</u>	Added articulation and extending previous vocabulary
(2)(B) (3)(B)	<u>read, write, and reproduce rhythm patterns using standard notation including four sixteenth notes, whole notes, whole rests, and previously learned note values in 2/4 and 4/4 meters as appropriate</u> write music notation, using a system (letters, numbers, syllables);	Combination of the previous 3(A) and 3(B) with increased specificity as recommended by ERs
(2)(C)	<u>compose rhythmic phrases using known rhythms;</u>	Expanded the expectation to apply the creative process to known concepts.
(2)(D) (3)(C)	read, and write, <u>and reproduce extended pentatonic melodic patterns using standard staff notation;</u> music that incorporates basic rhythmic patterns in simple meters; and	Created a separate standard for melody only.
(2)(E)	<u>compose melodic phrases using known rhythms and pitches; and</u>	Expanded the expectation to apply the creative process to known concepts
(2)(F)	<u>compose simple vocal and instrumental accompaniments.</u>	We specified composition or improvisation with an emphasis on the accompaniment.
(3)(2)	Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate</u> music <u>in both informal and formal settings.</u> The student is expected to:	Agreed upon FA strand title change. We included a variety of settings that would include the classroom and formal settings. All of 2 moved below 3 for strand placement.
(3)(A) (2)(A)	sing or play a classroom instrument independently or in groups <u>with accurate intonation and rhythm;</u> and	Extended the level of specificity to include accuracy of intonation and rhythm.

(3)(B) (2)(B)	sing <u>or play a varied repertoire of music independently or in groups, such as American folk songs and folk songs representative of local cultures; and</u> songs from diverse cultures and styles or play such songs on a musical instrument.	We rearranged the syntax of the original SE and expanded the specificity with the “such as” statement. We also connected to grade 4 social studies and their study of Texas recommended by ERs.
(3)(C)	<u>move alone and with others to a varied repertoire of music using gross and fine loco-motor and non-loco-motor movement</u>	Added movement SEs to all levels and spiraled as recommended by ERs
(3)(D)	<u>perform simple part-work, including rhythmic and melodic ostinati</u>	To extend the performance K&S with part work SEs to increase specificity as recommended by ERs
(3)(E)	<u>interpret music symbols and terms referring to dynamics, tempo, and articulation.</u>	Added specificity as recommended by ERs
(4)	Creative Expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:	Agreed upon FA strand title change; took out the term arrange because it was not a developmentally appropriate term for this level.
(4)(A)	<u>improvise</u> create rhythmic phrases <u>using known rhythms;</u> and	Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs.
(4)(B)	<u>improvise</u> create melodic phrases: <u>using known rhythms and pitches, and</u>	Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs.at this level to both improvise and compose.
(4)(C)	<u>improvise simple vocal and instrumental accompaniments</u>	Increased specificity as recommended by ERs to include accompaniment patterns.
(5)	Historical/ <u>and</u> cultural <u>relevance</u> heritage. The student relates <u>examines</u> music <u>in relation</u> to history, to society , and to culture. The student is expected to:	Agreed upon FA strand title change; We believe that “examines” is a better word for what the students should be doing developmentally and emphasizing that music of a period is a reflection of events (historically and culturally).
(5)(A) (B)	perform songs, <u>movement</u> and musical games from diverse cultures; and	We added movement as that could include folk dances
(5)(B) (A)	identify aurally presented excerpts of music <u>representing from</u> diverse genres, styles, periods, and cultures;	We believe that “aurally presented” too narrowly limits the instructional options and that "from" provides more accuracy than "representing" with regard to culturally relevant repertoire

(5)(C)	<u>identify the relationships between music and interdisciplinary concepts</u> describe relationships between music and other subjects	Focus interdisciplinary connections from music to other subjects and increasing cognition level of the discussion.
(6)	Critical Evaluation and Response/evaluation. The student <u>listens to,</u> responds to, and evaluates music and musical performances. The student is expected to:	Agreed upon FA strand title change. Added "listen to" to the actions students perform in connection with the music.
(6)(A)(B)	exhibit audience etiquette during live <u>and recorded</u> performances	We included recorded performance in reflection of financial considerations of live performances.
(6)(B)	<u>recognize known rhythmic and melodic elements in aural examples using appropriate terminology;</u>	Connecting this stand to Foundation strand.
(6)(C)	<u>identify specific musical events in aural examples such as changes in timbre, texture, form, dynamics, or articulation using appropriate terminology</u>	Connecting this stand to the Evaluation/Response strand.
(6)(D)(A)	<u>describe a variety of compositions, and formal or informal musical performances using specific criteria</u> define basic criteria for evaluating musical performances; and	Increasing the level of cognition of this original TEK to spiral as recommended by ERs
(6)(E)	<u>respond verbally and physically to short musical examples</u>	Increasing the level of cognition of this original TEK to spiral as recommended by ERs

§117.15 Music, Grade 4		
	TEKS with Edits	Committee Comments
(a)	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)(+)	<u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student’s intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u> Four basic strands—perception, creative expression/performance, historical and cultural heritage, and critical evaluation—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical thinking skills to evaluate multiple forms of problem solving.	TBD; Suggestion to add a statement about the different components of creative such as compos Suggestion to add a statement about the different components of creative such as composition, arranging, and improvisation.ion, arranging, and improvisation.
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	Changed the wording to be reflective of the strand title changes.
(b)	Knowledge and skills.	
(1)	Foundations: Music Literacy Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:	Agreed upon FA strand title change; removed “musical artistry” as it belongs in the Creative Expression strand
(1)(A)	categorize <u>and explain</u> a variety of musical sounds, including <u>those of children's childrens’</u> and adults' voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments of various cultures;	Expanded specific types of timbres as recommended by ERs

(1)(B)	use <u>known music symbols and standard terminology referring to rhythm, melody, timbre, form, dynamics, and articulation to explain musical sounds presented aurally.</u> in explaining music, music notation, musical instruments and voices, and musical performances; and	Reworked this SE to focus on the use of specific musical vocabulary to describe sound and conform to modified K&S statement
(1)(C)	identify <u>and label small and large musical forms, such as, abac, AB, ABA, and rondo</u> presented aurally <u>in simple songs and larger works</u> such as AB, ABA, and rondo.	Increased specificity with regard to form as recommended by ERs and added repertoire guidelines.
(2)(3)	Foundation: Music Literacy Creative expression/performance. The student reads, and writes, <u>and reproduces</u> music notation <u>using a system.</u> The student is expected to:	Agreed upon FA strand title change Added reproduction and use of a system All of 3 was moved for strand placement
(3)(A)	read and write music notation, using a system (letters, numbers, syllables);	Combined with previous (B).
(2)(A)	<u>identify known music symbols and terms referring to dynamics, tempo, and articulation;</u>	A continuation of prior learning related to symbols and terms
(2)(3)(B)	<u>read, write and reproduce rhythm patterns using standard notation containing eighth and sixteenth note combinations, dotted half note, and previously learned note values in 2/4, 4/4 and 3/4 meters as appropriate</u> incorporate basic rhythmic patterns in simple meters in musical compositions; and	Combination of the previous 3(A) and 3(B) with increased specificity as recommended by ERs
(2)(C)	<u>compose rhythmic phrases using known rhythms</u>	Divided rhythmic and melodic work into separate SEs. Expanded the expectation to apply the creative process to known concepts and included the expectation at this level to both improvise and compose.
(2)(D) (3)(C)	<u>read, write, and reproduce extended pentatonic melodic patterns using standard staff notation</u> identify music symbols and terms referring to dynamics and tempo, interpreting them appropriately when performing.	Created a separate standard for melody only.
(2)(E)	<u>compose melodic phrases using known rhythms and pitches; and</u>	Divided rhythmic and melodic work into separate SEs. Expanded the expectation to apply the creative process to known concepts and included the expectation at this level to both improvise and compose.
(2)(F)	<u>compose simple vocal and instrumental accompaniments.</u>	Expanded the expectation to apply the creative process to known concepts and included the expectation at this level to both improvise and compose.

(3)(2)	Creative expression/performance. The student performs a varied repertoire of <u>developmentally appropriate</u> music <u>in both informal and formal settings</u> . The student is expected to:	Agreed upon FA strand title change. K&S statement edited to conform to K-4 statement. We included a variety of settings that would include the classroom and formal settings. All of 2 moved below 3 for strand placement.
(3)(2)(A)	sing or <u>and</u> play a classroom instrument independently or in groups <u>with accurate intonation and rhythm</u> ; and	Extended the level of specificity to include accuracy of intonation and rhythm. Also required that both singing and playing of classroom instruments be requirement.
(3)(2)(B)	sing <u>or play a varied repertoire of music independently or in groups, such as American and Texan folk songs and folk songs representative of local cultures</u> ; songs from diverse cultures and styles or play such songs on a musical instrument.	We rearranged the syntax of the original SE and expanded the specificity with the “such as” statement. We also connected to grade 4 social studies and their study of Texas recommended by ERs.
(3)(C)	<u>move alone and with others to a varied repertoire of music using gross and fine loco-motor and non-loco-motor movement</u> ;	Added movement SEs to all levels and spiraled as recommended by ERs
(3)(D)	<u>perform simple part-work, including rounds</u> ;	To extend the performance K&S with part work SEs to increase specificity as recommended by ERs
(3)(E)	<u>interpret music symbols and terms referring to dynamics, tempo, and articulation through performance</u> .	Added specificity as recommended by ERs
(4)	Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:	Agreed upon FA strand title change; took out the term arrange because it was not a developmentally appropriate term for this level.
(4)(A)	<u>improvise</u> create rhythmic and melodic phrases <u>using known rhythms</u> ; and	Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs.
(4)(B)	<u>improvise melodic phrases using known rhythms and pitches</u> ; and	Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs at this level to both improvise and compose.
(4)(B)(C)	<u>improvise</u> create simple <u>vocal and instrumental</u> accompaniments;	Increased specificity as recommended by ERs to include accompaniment patterns.

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

§117.18 Music, Grade 5		
	TEKS with Edits	Committee Comments
(a)	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)(+)	<u>The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student’s intellect. Through creative expression, students apply their music literacy and the critical thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world; including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.</u> Four basic strands—perception, creative expression/performance, historical and cultural heritage, and critical evaluation—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical thinking skills to evaluate multiple forms of problem solving.	Suggestion to add a statement about the different components of creative such as composition, arranging, and improvisation.
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	Changed the wording to be reflective of the strand title changes.
(b)	Knowledge and skills.	
(1)	Foundations: Music Literacy Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:	Agreed upon FA strand title change; removed “musical artistry” as it belongs in the Creative Expression strand.
(1)(A)	distinguish among a variety of musical timbres; <u>including those of childrens’ and adults' voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments of various cultures;</u>	Expanded specific types of timbres as recommended by ERs

(1)(B)	use standard <u>known music symbols and terminology referring to rhythm, melody, timbre, form, dynamics, and articulation to explain musical sounds presented aurally</u> in explaining music, music notation, musical instruments and voices, and musical performances; and	Reworked this SE to focus on the use of specific musical vocabulary to describe sound and conform to modified K&S statement
(1)(C)	identify <u>and label small and large</u> a variety of musical forms such as <u>abac, AB, and ABA</u> , rondo, and theme and variations <u>presented aurally in simple songs and larger works</u>	Increased specificity with regard to form as recommended by ERs and added repertoire guidelines.
(2)(3)	Creative expression/performance. Foundation: Music Literacy. The student reads and writes, and <u>reproduces</u> music notation <u>using a system</u> . The student is expected to:	Agreed upon FA strand title change; Added reproduction and use of a system. All of 3 was moved for strand placement
(2)(A) (3)(D)	identify <u>and interpret known</u> music symbols and terms referring to dynamics, tempo, and articulation;	Extending previous vocabulary to include articulation and increased to include performance based interpretation
(3)(A)	read standard notation;	Combined with previous 3(B).
(3)(2)(B)	<u>read, write and reproduce rhythm patterns using standard notation containing syncopated patterns, and previously learned note values in 2/4, 3/4, or 4/4 meters as appropriate.</u> use standard symbols to notate meter, rhythm, and pitch in simple patterns (manuscript or computer-generated);	Combination of the previous 3(A) and 3(B) with increased specificity as recommended by ERs
(2)(C)	<u>compose rhythmic phrases using known rhythms</u>	Divided rhythmic and melodic work into separate SEs. Expanded the expectation to apply the creative process to known concepts and included the expectation at this level to both improvise and compose.
(2)(D) (3)(C)	read, and write, and <u>reproduce extended pentatonic and diatonic melodic patterns using standard staff notation.</u> music that incorporates rhythmic patterns in various meters; and	Created a separate SE for melody only.
(2)(E)	<u>compose melodic phrases using known rhythms and pitches; and</u>	Divided rhythmic and melodic work into separate SEs. Expanded the expectation to apply the creative process to known concepts and included the expectation at this level to both improvise and compose.
(2)(F)	<u>compose simple vocal and instrumental accompaniments.</u>	Expanded the expectation to apply the creative process to known concepts and included the expectation at this level to both improvise and compose.

(3)(2)	Creative expression/performance. The student <u>performs</u> sings or plays an instrument, individually and in groups, performing a varied repertoire of <u>developmentally appropriate</u> music <u>in both informal and formal settings</u> . The student is expected to:	Agreed upon FA strand title change. K&S statement edited to conform to K-4 statement. We included a variety of settings that would include the classroom and formal settings. All of 2 moved below 3 for strand placement.
(3)(2)(A)	<u>sing and play a classroom instrument independently or in groups with accurate intonation and rhythm</u> perform independently, with accurate intonation and rhythm, demonstrating fundamental skills and basic performance techniques;	Adjusted language to conform to previous grades.
(3)(2)(B)	<u>sing or play a varied repertoire of music independently or in groups, such as American folk songs, patriotic music and folk songs representative of local and world cultures</u> perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures;	Rearranged the syntax of the original SE and expanded the specificity with the “such as” statement. We also connected to grade 5 social studies and their study of Texas recommended by ERs.
(3)(C)	<u>move alone and with others to a varied repertoire of music using gross and fine loco-motor and non-loco-motor movement.</u>	Added movement SEs to all levels and spiraled as recommended by ERs
(3)(D)	<u>perform simple two-part music including partner songs and counter melodies</u>	To extend the performance K&S with part work SEs to increase specificity as recommended by ERs
(3)(E) (2)(B)	<u>interpret music symbols and terms referring to dynamics, tempo, and articulation through performance.</u> perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures; and	Added specificity as recommended by ERs
(2)(C)	demonstrate appropriate small and large ensemble performance techniques during formal and informal concerts	More appropriate at the upper levels and implied in other SEs in this strand.
(4)	Creative Expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:	Agreed upon strand change; took out term arrange because it was not developmentally appropriate term for this level.
(4)(A)	<u>improvise</u> create rhythmic and melodic phrases <u>using known rhythms.</u>	Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs.
(4)(B)	<u>improvise melodic phrases using known rhythms and pitches; and</u>	Divided rhythmic and melodic work into separate SEs. Increased specificity as recommended by ERs at this level to both improvise and compose.

(4)(C)(B)	<u>improvise</u> create/arrange simple <u>vocal and instrumental</u> accompaniments.	Increased specificity as recommended by ERs to include accompaniment patterns.
(5)	Historical/and cultural relevance heritage. The student relates <u>examines</u> music <u>in relation</u> to history, to <u>society</u> , and to culture. The student is expected to:	Agreed upon strand change; We believe that “examines” is a better word for what the students should be doing developmentally and emphasizing that music of a period is a reflection of events (historically and culturally
(5)(A)(C)	perform songs, music and movement <u>and musical games</u> from diverse cultures;	Adjustment to connect vertically to previous grade.
(5)(B)(D)	perform music representative of America, <u>including The Star Spangled Banner</u> , and Texas heritage ; and	Specified the National Anthem to connect the Social Studies as recommended by Ers.
(5)(C)(A)	identify <u>and describe</u> aurally presented excerpts of music <u>representing from</u> diverse genres, styles, periods, and cultures;	Expanded instructional delivery options and adjusted cultural language based on committee discussion
(5)(B)	describe various music vocations and avocations;	Not appropriate at this grade level - more appropriate to connect to interdisciplinary topics.
(5)(D)(E)	<u>examine the relationships between music and interdisciplinary concepts</u> identify concepts taught in the other fine and their relationships to music concepts.	Focus interdisciplinary connections from music to other subjects as recommended by the ERs and increased cognition level of the discussion.
(6)	<u>Critical Evaluation and Response/evaluation.</u> The student <u>listens to</u> , responds to, and evaluates music and musical performances. The student is expected to:	Agreed upon FA strand title change. Added "listen to" to the actions students perform in connection with the music.
(6)(A)(C)	exhibit concert <u>audience</u> etiquette as an actively involved listener during varied live <u>and recorded</u> performances.	Exhibit is a more measurable term than "practice." We included recorded performance in reflection of financial considerations of live performances.
(6)(B)	<u>identify known rhythmic and melodic elements in aural examples using appropriate terminology; and</u>	Connecting this stand to Foundation strand.
(6)(C)	<u>describe specific musical events in aural examples such as changes in timbre, texture, form, dynamics, or articulation using appropriate terminology.</u>	Connecting this stand to the Evaluation/Response strand.

(6)(D)(A)	<u>evaluate a variety of compositions, and formal or informal</u> apply criteria in evaluating musical performances and compositions <u>using specific criteria;</u>	Increasing the level of cognition of this original TEK to spiral as recommended by ERs
(6)(E)(B)	<u>justify</u> evaluate , using music terminology, personal preferences for specific music works and styles; and	Increasing the level of cognition of this original TEK to spiral as recommended by ERs
(6)(F)	<u>respond verbally and physically to short musical examples.</u>	Added kinesthetic component which was missing from previous version and spiraled as recommended by ERs

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