

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

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

Final Recommendations, September 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

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§117.60	Music, Level I	
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following music courses <u>such as</u>: Band I, Choir I, Orchestra I, Jazz Band Ensemble I, <u>Jazz Improvisation I</u>, Instrumental Ensemble I, Vocal Ensemble I, <u>World Music Ensemble I</u>, Music History I, Music Theory I, Applied Music I, <u>Mariachi I, Piano I, Guitar I, Harp I</u> (one credit per course).</p>	<p>Per ER, we have added a separate course description for Music History, Music Theory, and other courses which are not performance-based. These courses will be found in the TEKS for Music Studies.</p> <p>Examples of World Music Ensemble may include, but are not be limited to, Rondalla, Conjunto Band, Bagpipe Band, Gamelon, Steel Band, Country Western Band, African Drumming, etc.</p> <p>Applied Music I is MV.</p> <p>Professional Development list.</p>
(b)	Introduction.	
(1)	<p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</u></p>	
(2)(+)	<p><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></p> <p>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.</p>	VA

(3)	<u>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.</u>	
(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 and develop criteria for making critical judgments and informed choices.	Moved to (2)
(c)	Knowledge and skills.	
(1)	Foundations: music literacy Perception. <u>Music literacy is the musician's toolkit, which enables the student to describe and analyzes music and musical sounds and demonstrates musical artistry. Music literacy enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical idioms.</u> The student is expected to:	VA, strand placement
(1)(A)	<u>experience and explore exemplary musical examples using technology and available live performances;</u>	CRS – II E1, E4
(1)(B)(A)	identify <u>and describe</u> melodic and harmonic parts when listening to and/or performing music, <u>using a melodic reading system such as solfege, numbers, or letter names, note-names, or scale degrees;</u>	Extend rigor
(1)(C)(B)	define concepts of <u>music notation, intervals, music notation, and chord structure, rhythm/meter, and musical performances</u> using <u>standard appropriate</u> terminology;	Separate concepts for easier tracking through the levels
(1)(D)	<u>define concepts of rhythm and meter using appropriate terminology and counting system;</u>	Separate concepts for easier tracking through the levels.
(1)(E)(C)	<u>explore compare and contrast</u> elements of music <u>such as rhythm, meter, melody, harmony, key, expression markings, texture, form, dynamics, and timbre</u> through literature selected for performance <u>and/or listening; and</u>	Added KS, to clarify the elements of music
(1)(F)	<u>apply health and wellness concepts related to music practice, such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practices.</u>	ER
2(3)	Foundations: music literacy Creative expression/performance. The student reads and writes music notation <u>using an appropriate notation system.</u> The student is expected to:	VA, strand placement. Moved to performance to foundation. The original K&S 3 was used in both 2 & 4. (Performance & Sight Reading.)
2(A) (3)(B)	read and <u>notate write</u> music that incorporates rhythmic patterns in simple, compound, and asymmetric meters; and	Moved from performance (3B) to literacy for VA.
2(B) (3)(C)	interpret music symbols and <u>expressive</u> terms referring to dynamics, tempo, and articulation <u>during solo and ensemble performances.</u>	Moved from performance (3C) to literacy for VA

(3)(2)	Creative expression/performance. The student <u>demonstrates musical artistry by singings or playings</u> an instrument, individually and in groups, performing a varied repertoire of music. <u>The student performs music in a variety of genres at an appropriate level. The student performs from notation and by memory as appropriate. The student will develop cognitive and psychomotor skills.</u> The student is expected to:	CEDFA, vertical with 6-8. Separate concepts for easier tracking through the levels
(3)(2)(A)	demonstrate <u>mature, characteristic sound, appropriate for the genre</u> independently and in ensembles accurate intonation and rhythm, fundamental skills, and basic performance techniques while performing moderately easy to moderately difficult literature;	The most fundamental skill! Separate concepts for easier tracking through the levels
(3)(2)(B)	<u>demonstrate psychomotor/kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques</u> perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures; and	Additional rigor and clarification, vertical alignment 6-8 Separate concepts for easier tracking through the levels Variety of styles and diverse cultures addressed in (5A)
(3)(2)(C)	<u>demonstrate rhythmic accuracy, using appropriate tempo;</u> exhibit and explain appropriate small and large ensemble performance techniques for formal and informal concerts.	Fundamental skill. Separate concepts for easier tracking through the levels
(3)(D)	<u>demonstrate observance of key signature and modalities.</u>	Fundamental skill. Separate concepts for easier tracking through the levels
(3)(E)	<u>demonstrate correct intonation, appropriate phrasing, and appropriate dynamics; and</u>	Fundamental skill. Separate concepts for easier tracking through the levels
(3)(F) (4)(A)	create <u>a variety of and then notate or record original</u> musical phrases.; and	Moved from 4 as an SE into this section. To many musicians the term “improvise” is a specific skill and the committee thinks “create and notate” are more appropriate for the TEKS at this level. ER
(4)	Creative expression/performance. The student <u>sight reads, individually and in groups, by singing or playing an instrument</u> creates and arranges music within specified guidelines. <u>The student is expected to create a variety of musical phrases reads at an appropriate level of difficulty in a variety of styles from notation.</u> The student is expected to:	New TEK to increase rigor. At the high school level sight-reading is a completely separate performance skill, incorporating the skills learned in music literacy. The committee strongly believes that sight-reading at the high school level requires a higher level of musical artistry. This has been moved to be an SE in number 3F, for VA and clarification.
(4)(3)(A)	<u>demonstrate mature, characteristic sound, appropriate for the genre while sight reading</u> sight read ensemble parts;	The most fundamental skill. Separate concepts for easier tracking through the levels

(4)(B)	<u>demonstrate skills such as use of appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques while sight reading;</u>	Additional rigor and clarification, vertical alignment 6-8. Separate concepts for easier tracking through the levels
(4)(B)	arrange a variety of musical phrases.	Committee decision to remove arranging for students at this level.
(4)(C)	<u>demonstrate rhythmic accuracy, using a counting system within an appropriate tempo while sight reading;</u>	Fundamental skill. Separate concepts for easier tracking through the levels
(4)(D)	<u>demonstrate observance of key signature and modalities while sight reading;</u>	Fundamental skill. Separate concepts for easier tracking through the levels
(4)(E)	<u>demonstrate use of a melody-reading system, such as solfege, numbers, letter names, note names, or scale degrees while sight reading; and</u>	Increased rigor. "Such as" components are suggestions for vertical alignment and consistency.
(4)(F)	<u>demonstrate correct intonation, appropriate phrasing, and appropriate dynamics while sight reading.</u>	Fundamental skill. Separate concepts for easier tracking through the levels
(5)	Historical and cultural relevance heritage. The student relates music to history, to society, and to cultures, and the world. The student is expected to:	VA and improved grammar/clarification.
(5)(A)	<u>compare and contrast music</u> listen to and classify music by <u>genres, styles, cultures</u> and/or by historical periods;	VA
(5)(B)(C)	identify music-related vocations and avocations within the community; and	VA
(5)(C)(B)	identify and describe the uses of music in societies and cultures;	Grammar and clarification. VA, 6-8
(5)(D)	<u>identify and explore</u> define the relationships between music and other academic disciplines; the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.	VA and clarity; numbering changed for the move of the strand above
5(E)	<u>identify and explore the impact of technologies, ethical issues, and economic factors on music, performers, and performances; and</u>	21 st century implications and CRS
(5)(F)	<u>identify and explore tools for college and career preparation such as social media applications, repertoire lists, auditions, and interview techniques.</u>	21 st century implications and CRS, ER. Social media is a continuously evolving concept and will change over the next several years. We are thinking of Linked-in, YouTube, etc.
(6)	Critical evaluation and Response/evaluation. The student <u>listens to,</u> responds to, and evaluates music and musical performance <u>in both formal and informal settings.</u> The student is expected to:	VA.

(6) (A) (E)	practice informed concert behavior <u>etiquette as a performer and as an audience member</u> during live <u>and recorded</u> performances in a variety of settings;-	ER, VA
(6) (B) (A)	design and apply criteria for making informed judgments regarding the quality and effectiveness of musical performances;	VA
<u>(6)(C)</u>	<u>develop processes for self evaluation and then select tools for personal artistic improvement; and</u>	Increase rigor
(6) (D) (B)	evaluate musical performances by comparing them to exemplary models; and .	VA

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§117.61	Music, Level II	
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more music of the following music courses <u>such as:</u> Band II, Choir II, Orchestra II, Jazz Band <u>Ensemble II</u>, <u>Jazz Improvisation II</u>, Instrumental Ensemble II, Vocal Ensemble II, <u>World Music Ensemble II</u>, Music Theory II, Applied Music II, <u>Mariachi II</u>, <u>Piano II</u>, <u>Guitar II</u>, <u>Harp II</u> (one credit per course). The prerequisite for each Level II music course is one credit of Music I in the corresponding discipline.</p>	<p>We have added another course description for Music History, Music Theory and other courses which are not performance-based, as per ER. These courses will be found in the TEKS for Music Studies. Examples of World Music Ensemble may include Rondalla, Conjunto Band, Bagpipe Band, Gamelon, Steel Band, Country Western Band, African Drumming, etc. but not be limited to.</p> <p>Applied Music I is MV. ER</p>
(b)	Introduction.	
(1)	<p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</u></p>	
(2)(4)	<p><u>The foundational tools of music literacy are fostered through reading, writing, and reproducing, 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></p>	VA
(3)	<p><u>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.</u></p>	
(2)	<p>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 and develop criteria for making critical judgments and informed choices.</p>	Moved to 2 above

(c)	Knowledge and skills.	
(1)	Foundations: music literacy Perception. Music literacy is the musician's toolkit, which enables the student to describe and analyze music and musical sounds and demonstrates musical artistry. Music literacy enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical idioms. The student is expected to:	VA, strand placement
(1)(A)	compare and contrast exemplary musical examples using technology and available live performances;	21 st Century skill; extend rigor
(1)(B)(A)	compare and contrast define melodic and harmonic parts, using a melodic reading system such as solfege, numbers, letter names, note names, or scale degrees; rhythm, and texture of music listened to or performed, using standard terminology; and	Extend rigor, grammar and clarification
(1)(C)	compare and contrast concepts of music notation, intervals, and chord structure using appropriate terminology;	Separate concepts for easier tracking through the levels, increased rigor
(1)(D)	compare and contrast concepts of rhythm and meter using appropriate terminology and counting system;	Separate concepts for easier tracking through the levels, increased rigor
(1)(E)(B)	compare and contrast musical forms of literature such as song, binary, ternary, and rondo selected for performances and/or listening.	clarification
(1)(F)	compare and contrast concepts of balance and blend using appropriate terminology	Separate concepts for easier tracking through the levels
(1)(G)	compare and contrast concepts of music such as rhythm, meter, melody, harmony, key, expression markings, dynamics, and timbre; and	Increased rigor, working in literature VA
(1)(H)	apply health and wellness concepts related to music practice, such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practices.	ER VA
(2)	Foundations: music Literacy Creative expression/performance. The student reads and notates music notation using an appropriate notation system sings or plays an instrument, individually and in groups, performing a varied repertoire of music. The student is expected to:	CEDFA, p.16
(2)(A)	read and notate music that incorporates rhythmic patterns in simple, compound, and asymmetric meters exhibit accurate intonation and rhythm, fundamental skills, and basic performance techniques while performing moderately difficult literature, independently and in ensembles;	Increase rigor and clarity by separating concepts VA, original 2A moved to 3B and 3E
(2)(B)	interpret music symbols and expressive terms referring to dynamics, tempo, and articulation; perform expressively, from memory and notation, a varied repertoire of music representing genres and styles from diverse cultures; and	Increase rigor and clarity by separating VA, moved 2B to 3A

(2)(C)	exhibit and describe appropriate small and large ensemble performance techniques for formal and informal concerts.	VA, moved 2Cto 3B
(3)	Creative expression/performance. The student reads and writes music notation <u>demonstrates musical artistry by singing or playing an instrument, individually and in groups. The student performs music in a variety of genres at an increasing level of difficulty. The student performs from notation and by memory as appropriate. The student will develop cognitive, affective, and psychomotor skills.</u> The student is expected to:	
(3)(A)	<u>demonstrate increasingly mature, characteristic sound appropriate for the genre</u> sight read ensemble parts;	VA, fundamental concept SE moved to 4A
(3)(B)	<u>refine and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques;</u> read and write music that incorporates rhythmic patterns in simple, compound, and asymmetric meters; and	VA, fundamental concept SE moved to 2A
(3)(C)	<u>demonstrate rhythmic accuracy using appropriate tempo;</u> interpret music symbols and terms referring to dynamics, tempo, and articulation during solo and/or ensemble performances.	VA, fundamental concept SE moved to 2B
(3)(D)	<u>demonstrate observance of key signatures and modalities;</u>	VA, fundamental concept
(3)(E)	<u>demonstrate correct intonation, appropriate phrasing, and appropriate dynamics; and</u>	VA, fundamental concept
(3)(F)	<u>create and then notate or record original musical phrases at an appropriate level.</u>	Moved from 4 as an SE into this section. To many musicians the term “improvise” is a specific skill and the committee thinks “create and notate” are more appropriate for the TEKS at this level. ER
(4)	Creative expression/performance. The student <u>sight reads, individually and in groups, by singing or playing an instrument. The student reads at an increasing level of difficulty in a variety of styles from notation.</u> Creates and arranges music within specified guidelines. The student is expected to:	New KS to increase rigor. At the high school level sight-reading is a completely separate performance skill, incorporating the skills learned in music literacy. The committee strongly believes that sight-reading at the high school level requires a higher level of musical artistry. This KS has been moved to 3F
(4)(A)	<u>exhibit increasingly mature characteristic sound while sight reading appropriate for the genre</u> create simple musical pieces; and	VA This SE is covered in 3F

(4)(B)	<u>demonstrate, refine, and apply in the sight-reading process psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques;</u> arrange simple musical pieces.	Separated for clarity and increased rigor VA SE covered in 3F
(4)(C)	<u>demonstrate correct articulation and rhythmic accuracy while sight reading, using a counting system within an appropriate tempo ;</u>	By separating these concepts, teachers are allowed to spiral the learning and make the concepts more rigorous. VA
(4)(D)	<u>demonstrate observance of multiple key signatures and changing modalities while sight reading ;</u>	VA. Increasing rigor
(4)(E)	<u>demonstrate use of a melody-reading system such as solfege, numbers, letter names, note-names, or scale degrees while sight reading ;</u>	VA
(4)(F)	<u>demonstrate application of dynamics and phrasing while sight-reading; and</u>	Clarify and increase rigor VA
(4)(G)	<u>demonstrate accurate intonation while sight reading, using concepts such as vowel shapes, ensemble blend, and just intonation.</u>	Clarify and increase rigor VA
(5)	Historical/ and cultural relevance heritage. The student relates music to history, to society, and to <u>cultures, and the world.</u> The student is expected to:	Grammar and VA
(5)(A)	<u>compare and contrast</u> classify aurally-presented music by genres, styles, <u>cultures,</u> and historical periods;	VA
(5)(B)	define uses of music in societies y and cultures;	Grammar, clarification, VA
(5)(C)(D)	<u>identify and explore</u> define the relationships between <u>music and other academic disciplines;</u> the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.	VA; numbering changed to accommodate move of 5D for alignment
(5)(D)(E)	identify music-related vocations and avocations within the community; and	
(5)(E)	<u>identify and explore the impact of technologies, ethical issues, and economic factors on music, musicians, and performances; and</u>	Added for increased rigor and CRS
(5)(F)	<u>identify and explore tools for college and career preparation such as personal performance recordings, social media applications, repertoire lists, auditions, and interview techniques.</u>	Additional tool suggestion from level 1 21 st century; CRS
(6)	Critical evaluation and Rresponse/evaluation. The student <u>listens to,</u> responds to, and evaluates music and musical performance <u>in formal and informal settings.</u> The student is expected to:	VA
(6)(A)(E)	exhibit <u>informed</u> concert etiquette <u>as a performer and as an audience member</u> during live <u>and recorded</u> performances in a variety of settings;	ER Moved from 6C to 6A for VA
(6)(B)(A)	design and apply criteria for making informed judgments regarding the quality and effectiveness of musical performances;	Moved from 6A for VA

(6)(C)	<u>develop processes for self evaluation and then select tools for personal artistic improvement; and</u>	6C moved in 6A New SE to provide practice and self-evaluation tools for students
(6)(D)(B)	evaluate musical performances by comparing them to exemplary models.	Moved from 6B to 6D for VA

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§117.62 Music, Level III		
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following music courses, <u>such as</u>: Band III, Choir III, Orchestra III, Jazz Band Ensemble III, <u>Jazz Improvisation III</u>, Instrumental Ensemble III, Vocal Ensemble III, <u>World Music Ensemble III, Applied Music III, Mariachi III, Piano III, Guitar III, Harp III</u> the College Board Advanced Placement (AP) Music Theory, International Baccalaureate (IB) Music SL, IB Music HL (one credit per course). The prerequisite for IB Music SL and IB Music HL is one credit of any Music II course. The prerequisite for all other Level III music courses is one credit of Music <u>Level II</u> in the corresponding discipline.</p>	<p>We have added another course description for Music History, Music Theory and other courses which are not performance-based, as per ER. These courses will be found in the TEKS for Music Studies. Examples of World Music Ensemble may include Rondalla, Conjunto Band, Bagpipe Band, Gamelon, Steel Band, Country Western Band, African Drumming, etc. but not be limited to.</p> <p>Applied Music III is MV. ER</p>
(b)	Introduction.	
(1)	<p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</u></p>	
(2)(4)	<p><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></p> <p>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.</p>	VA
(3)	<p><u>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.</u></p>	

(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	
(c)	Knowledge and skills.	
(1)	Foundations: Music Literacy Perception. <u>Music literacy is the musician's toolkit, which enables the student to describe and analyze music and musical sounds and demonstrates musical artistry. Music literacy enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical idioms.</u> The student is expected to:	VA. The toolkit (music literacy) is designed to build musical knowledge and skills using texts, teacher-made materials, and listening examples rather than performance materials exclusively.
(1)(A)	<u>evaluate exemplary musical examples using technology and available live performances</u> perform appropriate literature expressively;	1A moved into KS 2 for alignment and clarity VA
(1)(B)	<u>explore musical textures such as monophony, homophony, and polyphony while using a melodic reading system</u> define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology;	VA. Increased rigor, separated for clarity
(1)(C)	<u>compare and contrast concepts of music notation, intervals, and chord structure using appropriate terminology</u> identify music forms of performance and listening literature;	Moved to 1E for vertical alignment Separate for clarity and rigor
(1)(D)	<u>compare and contrast concepts of rhythm and meter using appropriate terminology and counting system;</u>	VA
(1)(E)	<u>compare and contrast musical forms such as song, binary, ternary, rondo, and sonata-allegro selected for performances and listening;</u>	VA Added for rigor
(1)(F)	<u>compare and contrast concepts of balance and blend using appropriate terminology;</u>	VA
(1)(G)	<u>compare and contrast musical styles and genres such as cantata, opera, zydeco, motet, hip-hop, symphony, anthem, march, beats, musical theatre, gospel jazz, and spirituals;</u>	Increasing rigor
(1)(H)	<u>compare and contrast concepts of music such as rhythm, meter, melody, harmony, texture, key, expression markings, dynamics, and timbre using literature selected for performance; and</u>	VA. Added to enable and encourage the teacher to extend toolkit intellectual knowledge to applications using the music selected for performance.
(1)(I)	<u>apply health and wellness concepts related to music practice, such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practices.</u>	VA ER
(2)	Foundations: music literacy Creative expression/performance. The student <u>reads and notates music using an appropriate notation system</u> sings or plays an instrument, individually and in groups, performing a varied repertoire of music. The student will:	Center for Educator Development in Fine Arts (CEDFA) KS replaced for VA and clarity

(2)(A)	read and notate music that incorporates melody and rhythm; and exhibit accurate intonation and rhythm, fundamental skills, and advanced techniques, using literature ranging from moderately difficult to difficult, while performing independently and in ensemble;	VA rigor increased by adding melody 2A is moved to performance skills 3E
(2)(B)	interpret music symbols and expressive terms referring to style, dynamics, tempo, and articulation. demonstrate comprehension of musical styles by seeking appropriate literature for performance;	VA Original 2B is moved to performance 3F
(2)(C)	perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures;	VA. Original 2C Moved to 3G
(2)(D)	exhibit, describe, and critique small and large ensemble performance techniques experienced and observed during formal and informal concerts.	VA. Original 2D Moved to 6A and 6B
(3)	Creative expression/performance. The student <u>demonstrates musical artistry by singing or playing an instrument, individually and in groups reads and writes music notation. The student performs music in a variety of genres at an increasing level of difficulty. The student performs from notation and by memory as appropriate. The student develops cognitive, affective, and psychomotor skills.</u> The student is expected to:	Designed to build musical artistry through performance activities. KS 3 moved to KS 2 for VA and clarity
(3)(A)	demonstrate mature, characteristic sound appropriate for the genre; sight read major, minor, modal, and chromatic melodies;	VA, fundamental skill 3A moved to 4D
(3)(B)	refine and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques; read and write music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters; and	VA 3B moved to 2A
(3)(C)	demonstrate rhythmic accuracy using appropriate tempo; interpret music symbols and terms referring to dynamics, tempo, and articulation when performing.	VA; Additional rigor and clarification 3C moved to 2B
(3)(D)	demonstrate observance of key signatures and modalities;	VA
(3)(E)	demonstrate correct intonation, appropriate phrasing, and appropriate dynamics; and	VA
(3)(F)	create and then notate or record original musical phrases at an appropriate level of difficulty.	Moved from KS 4 into this section. To many musicians the term “improvise” is a specific skill and the committee thinks “create and notate” are more appropriate for the TEKS at this level. ER
(4)	Creative expression/performance. The student creates and arranges music within specified guidelines sight reads, individually and in groups, by singing or playing an instrument. The student reads at an increasing level of difficulty in a variety of styles from notation. The student is expected to:	VA. New KS to increase rigor. At the high school level sight-reading is a completely separate performance skill, incorporating the skills learned in music literacy. The committee strongly believes that sight-reading at the high school level requires a higher level of musical artistry.

(4)(A)	<u>exhibit mature characteristic sound, appropriate for the genre, while sight-reading; improvise musical melodies; and</u>	VA
(4)(B)	<u>refine and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques while sightreading; compose or arrange segments of vocal or instrumental pieces (manuscript or computer-generated).</u>	VA
(4)(C)	<u>demonstrate correct articulation and rhythmic accuracy while sight-reading using a counting system within an appropriate tempo;</u>	By separating these concepts, teachers are allowed to spiral the learning and make the concepts more rigorous. VA
(4)(D)	<u>demonstrate observance of multiple key signatures and changing modalities while sight reading;</u>	VA. Increasing rigor
(4)(E)	<u>demonstrate use of a melody-reading system such as solfege, numbers, letter names, note-names, or scale degrees while sight reading;</u>	VA Addition of a melody-reading system is for increased rigor.
(4)(F)	<u>demonstrate application of dynamics and phrasing while sight reading; and</u>	Clarify and increase rigor VA
(4)(G)	<u>demonstrate accurate intonation while sight reading, using concepts such as vowel shapes, ensemble blend, and just intonation.</u>	Clarify and increase rigor VA
(5)	Historical/ and cultural <u>relevance heritage</u>. The student relates music to history, to society, and to cultures, <u>and the world</u> . The student is expected to:	VA
(5)(A)	classify by <u>genres, styles, and by historical period or cultures, and historical periods</u> representative examples of music, justifying the classifications;	
(5)(B)	<u>explore identify and describe the effects relevance of music to societyies and cultures, and technology on music;</u>	21 st century and career and college readiness; VA
(5)(C)(D)	define the relationships between <u>music the content, and the concepts, and other academic disciplines; the processes of the other fine arts, other subjects, and those of music.</u>	VA, placement changed for alignment
(5)(D)(E)	<u>analyze identify and describe music-related career options; including musical performance and music teaching; and</u>	
(5)(E)	<u>analyze and evaluate the impact of technologies, ethical issues, and economic factors on music, performers, and performances; and</u>	21 st century applications. CRS
(5)(F)	<u>generate tools for college and career preparation such as electronic portfolios, personal resource lists, performance recordings, social media applications, repertoire lists, auditions, and interview techniques.</u>	Additional tool suggestions from level 2 21 st century; CRS

(6)	Critical evaluation and Rresponse/evaluation. The student responds to and evaluates <u>written</u> music and musical performance <u>in formal and informal settings</u> . The student is expected to:	VA
(6)(A)(B)	exhibit informed concert etiquette <u>as a performer and as an audience member</u> during live <u>and recorded</u> performances in a variety of settings;	Numbering changed for VA
(6)(B)	<u>create and apply specific criteria for evaluating performances of various musical styles;</u>	21 st century skills (working in groups/analyzing, using rubrics to improve learning and performance skills.
(6)(C)	<u>create and apply specific criteria for offering constructive feedback using a variety of music performances;</u>	21 st century skills (working in groups/analyzing, using rubrics to improve learning and performance skills.
(6)(D)	<u>develop processes for self-evaluation and then select the tools for personal artistic improvement such as critical listening and individual and group performance recordings; and</u>	New SE to provide practice and self-evaluation tools for students
(6)(E)(A)	evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement. ; and	6A moved to 6E for VA

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§117.63 Music, Level IV		
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following music courses <u>such as</u>: Band IV, Choir IV, Orchestra IV, Jazz Band Ensemble IV, <u>Jazz Improvisation IV</u>, Instrumental Ensemble IV, Vocal Ensemble IV, <u>World Music Ensemble IV</u>, <u>Applied Music IV</u>, <u>Mariachi IV</u>, <u>Piano IV</u>, <u>Guitar IV</u>, <u>Harp IV</u> College Board Advanced Placement (AP) Music Theory, International Baccalaureate (IB) Music SL, IB Music HL (one credit per course). The prerequisite for IB Music SL and IB Music HL is one credit of any Music III course. The prerequisite for all other Level IV music courses is one credit of Music III in the corresponding discipline.</p>	<p>These classes will be covered in the Music Studies TEKS, as per ER</p> <p>We have added another course description for Music History, Music Theory and other courses which are not performance-based, as per ER. These courses will be found in the TEKS for Music Studies. Examples of World Music Ensemble may include but not be limited to Rondalla, Conjunto Band, Bagpipe Band, Gamelon, Steel Band, Country Western Band, African Drumming, etc..</p> <p>Applied Music IV is MV. ER</p>
(b)	Introduction.	
(1)	<p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</u></p>	
(2)(1)	<p><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></p> <p>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.</p>	

(3)	<u>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.</u>	
(2)	By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.	
(c)	Knowledge and skills.	
(1)	<u>Foundations: music literacy Perception.</u> Music literacy is the musician's toolkit, which enables the student to describe and analyze music and musical sounds and demonstrates musical artistry. Music literacy enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical idioms. The student is expected to:	VA. The toolkit (music literacy) is designed to build musical knowledge and skills using texts, teacher-made materials, and listening examples rather than performance materials exclusively.
(1)(A)	<u>evaluate exemplary musical examples using technology and available live performances;</u>	VA ER
(1)(B)(A)	<u>analyze advanced musical textures while using a melodic reading system</u> demonstrate independence in interpreting music through the performance of appropriate literature;	1A addressed in SE 3 Separated for clarity and alignment Increased rigor
(1)(C)(B)	<u>analyze concepts of music notation, intervals, and chord structure using appropriate terminology;</u> analyze musical performances, intervals, music notation, chordal structure, rhythm/meter, and harmonic texture, using standard terminology; and	1B found in 1F and 1H higher Bloom's; separating for clarity, rigor, and alignment
(1)(D)(C)	analyze <u>concepts of rhythm and meter using appropriate terminology and counting system;</u> music forms of performance and listening repertoire.	VA; higher Bloom's 1C moved to 1E
(1)(E)	<u>analyze musical forms in music selected for performances and listening;</u>	VA
(1)(F)	<u>analyze concepts of balance and blend using appropriate terminology;</u>	VA
(1)(G)	<u>analyze musical styles and genres such as cantata, opera, zydeco, motet, hip hop, symphony, anthem, march, beats, musical theatre, gospel jazz, spirituals;</u>	Increasing rigor
(1)(H)	<u>analyze concepts of music such as rhythm, meter, melody, harmony, texture, key, expression markings, dynamics, and timbre using literature selected for performance; and</u>	VA. Added to enable and encourage the teacher to extend toolkit intellectual knowledge to applications using the music selected for performance.
(1)(I)	<u>analyze and apply health and wellness concepts related to music practice such as body mechanics, repetitive motion injury prevention, first-aid training, hearing protection, vocal health, hydration, and appropriate hygienic practices.</u>	VA ER

(2)	Foundations: music literacy Creative expression/performance . The student <u>reads and notates music using an appropriate notation system</u> . The student sings or plays an instrument, individually and in groups, performing a varied repertoire of music. The student is expected to:	Center for Educator Development in Fine Arts (CEDFA) KS 2 moved to KS3 for VA
(2)(A)	<u>read and notate music that incorporates advanced melodies and rhythms</u> perform independently, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques, and using literature ranging from moderately difficult to difficult; and	VA 2A moved to 3B and 3E
(2)(B)	<u>interpret music symbols and expressive terms</u> . demonstrate comprehension of musical styles by selecting appropriate literature for performances;	VA 2B moved to 5A
(2)(C)	perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures; and	VA 2C moved to 5A
(2)(D)	exhibit, describe, and critique small and large ensemble performance techniques experienced and observed during formal and informal concerts.	VA 2D moved to 3B
(3)	Creative expression/performance . The student <u>demonstrates musical artistry by singing or playing an instrument, individually and in groups</u> reads and writes music notation . <u>The student performs music in a variety of genres at an increasing level of difficulty</u> . <u>The student performs from notation and by memory as appropriate</u> . The student develops cognitive, affective, and psychomotor skills. The student is expected to:	VA
(3)(A)	<u>demonstrate mature, characteristic sound appropriate for the genre</u> ;	VA
(3)(B)(A)	<u>analyze and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques</u> sight-read major, minor, modal, and chromatic melodies;	VA 3A moved to 4D for clarity and alignment
(3)(C)(B)	<u>demonstrate rhythmic accuracy using complex patterns at an appropriate tempo</u> ; read and write music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters; and	Increasing rigor VA 3B moved to 2A for clarity and alignment
(3)(D)(E)	<u>demonstrate observance of key signatures and modalities</u> ; interpret music symbols and terms referring to dynamics, tempo, and articulation when performing.	3C moved to 3E for clarity and alignment VA
(3)(E)	<u>demonstrate correct intonation, appropriate phrasing, and appropriate dynamics; and</u>	VA
(3)(F)	<u>create and then notate or record original musical phrases at an increasing level of difficulty</u> .	Moved from KS 4 into this section. To many musicians the term “improvise” is a specific skill and the committee thinks “create and notate” are more appropriate for the TEKS at this level. ER

(4)	Creative expression/performance. The student <u>sight-reads, individually and in groups by singing or playing an instrument.</u> The student reads at an increasing level of difficulty in a variety of styles from <u>notation.</u> creates and arranges music within specified guidelines. The student is expected to:	VA
(4)(A)	<u>exhibit mature characteristic sound, appropriate for the genre while sight reading;</u> improvise musical melodies; and	To many musicians the term “improvise” is a specific skill and the committee thinks “create and notate” are more appropriate for the TEKS at this level. ER See 3F
(4)(B)	<u>refine and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques while sight reading</u> compose or arrange vocal or instrumental pieces (manuscript, or computer-generated);	21 st century applications; CRS 4B addressed in 3F
(4)(C)	<u>demonstrate correct articulation and rhythmic accuracy while sight reading, using a counting system within an appropriate tempo;</u>	By separating these concepts, teachers are allowed to spiral the learning and make the concepts more rigorous. VA
(4)(D)	<u>demonstrate observance of multiple key signatures and changing modalities while sight reading;</u>	VA. Increasing rigor
(4)(E)	<u>demonstrate use of a melody-reading system such as solfege, numbers, letter names, note-names, or scale degrees while sight reading;</u>	VA Addition of a melody-reading system is for increased rigor.
(4)(F)	<u>demonstrate application of dynamics and phrasing while sight reading; and</u>	Clarify and increase rigor VA
(4)(G)	<u>demonstrate accurate intonation while sight reading, using concepts such as vowel shapes, ensemble blend, and just intonation.</u>	Clarify and increase rigor VA
(5)	Historical/and cultural relevance heritage. The student relates music to history, to society, and to cultures, and the world. The student is expected to:	VA
(5)(A)	<u>discriminate</u> classify by genres, styles, <u>cultures,</u> and by historical periods representative examples of music justifying the classifications;	VA
(5)(B)	<u>evaluate</u> describe the <u>effects</u> <u>relevance</u> of music <u>to</u> on society <u>ies,</u> and cultures, <u>and technology;</u>	Changed for clarity and alignment
(5)(C)(D)	define the relationships between <u>music</u> the content, the and concepts, and <u>other academic disciplines</u> the processes of the other fine arts, other subjects, and those of music.	5D moved to 5C for alignment VA; ER
(5)(D)(E)	explain a variety of music and music-related career options; and	5C moved to <u>5C</u> for alignment
(5)(E)	<u>analyze and evaluate the impact of technologies, ethical issues, and economic factors on music, performers, and performances; and</u>	21 st century and CRS

(5)(F)	<u>generate tools for college and career preparation such as curriculum vita, electronic portfolio, personal resource list, performance recordings, social media applications, repertoire list, and audition and interview techniques.</u>	Additional tool suggestions from level 3 21 st century; CRS
(6)	Critical evaluation and Response/evaluation. The student responds to and evaluates <u>written</u> music and musical performance <u>in formal and informal settings</u> . The student is expected to:	VA
(6)(A)(B)	exhibit <u>informed</u> concert etiquette <u>as a performer and as an audience member</u> during live <u>and recorded</u> performances in a variety of settings.	6B moved to 6A for alignment
(6)(B)	<u>create and apply specific criteria for evaluating performances of various musical styles;</u>	CRS
(6)(C)	<u>create and apply specific criteria for offering constructive feedback using a variety of musical performances;</u>	Additional rigor
(6)(D)	<u>develop processes for self evaluation and then select the tools for personal artistic improvement; and</u>	New SE to provide practice and self-evaluation tools for students
(6)(E)(A)	evaluate musical performances and compositions by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and .	6A moved for clarity and alignment

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Rationale concerning the creation of Music Studies Course TEKS.

A clear division exists regarding the focus of music courses. At present all courses fall into the categories Music I, II, III or IV. Performance based classes (Band, Choir, Guitar, Jazz Ensemble, Mariachi, Orchestra and Piano, etc.) have a fundamental aspect which involves the direct performance of music by the student. Other courses such as Music Appreciation and Music Theory involve the study of music, but without emphasis on individual and corporate performance by students. This difference becomes more pronounced when examining innovative music courses statewide. Mariachi, Piano, and Guitar all fall into the performance category, while Music Production, Sound Engineering, Media and Music, and other courses focus on the study of, manipulation of, and interaction with music.

To facilitate the integration of course to TEKS assignment, the committee has created a Music Studies Course with TEKS which excludes direct student performance while studying music through a different avenue. Theory students will take music apart and examine how it works; composition students will create music and put it together; production students will manipulate sound through technology; media and music will cross into the areas of recorded media with a musical understanding. Each in its own way will teach the TEKS. One will note the many similarities between the TEKS for performance based courses and those for Music Studies, which is intentional on the part of the committee. We want those students who are approaching music as performance and those who are approaching music in some other fashion to share a common vocabulary and understanding of the elements involved while sharing rigorous, relevant applications for college and career readiness.

Music Studies should be repeatable for credit for those students who wish to take either a different topic, or the same topic with a higher understanding. This would require PEIMS numbers for each of the classes falling under Music Studies.

We have changed the title of the current Music History course (which is presently under Music I) to Music Appreciation. Placing this course under Music Studies would allow high schools, local colleges, and junior colleges to offer dual enrollment and concurrent enrollment courses to high school students. Furthermore, the title Music History is considered an upper division college course by the National Association of Schools of Music (NASM), colleges will not grant credit to a high school student for a junior level college course.

The experience of our committee members in various innovative courses, writings of the expert witnesses, College Readiness Standards, and horizontal and vertical alignment of the current Music I-IV courses have influenced the committee in the creation of this new course.

117.xx	Music Studies	
	TEKS	Committee Comments
(a)	<p><u>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more music courses such as: Music Theory I-II; Music Appreciation I-II; Music Business I-II; Music Composition I-II; Music Production I-II; Music and Media Communications I-II; College Board Advanced Placement (AP) Music Theory; International Baccalaureate (IB) Music Standard Level (SL); IB Music Higher Level (HL). There are no prerequisites for Level I Music Study courses; however, the prerequisite for IB Music SL and IB Music HL is one credit of any Music, Level II course.</u></p>	<p>Refer to rationale below TEKS. ER Allow repetition for credit.</p>

(b)	<u>Introduction</u>	
(1)	<u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</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 read, write, create, 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>	VA
(3)	<u>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.</u>	
(c)	<u>Knowledge and skills.</u>	
(1)	Foundations. Music Literacy. <u>Music literacy is the musician's toolkit that enables the student to describe and analyze music and musical sounds. Music literacy enables the student to develop organizational skills, engage in problem solving, and explore the properties and capabilities of various musical idioms. The student is expected to:</u>	VA, strand placement
(1)(A)	<u>experience and explore exemplary musical examples using technology and available live performances;</u>	CRS – II E1, E4
(1)(B)	<u>identify and describe melodic and harmonic parts when listening to and performing music, using a melodic reading system such as solfege, numbers, or letter names, note-names, or scale degrees;</u>	Extend rigor
(1)(C)	<u>define concepts of music notation, intervals, and chord structure using appropriate terminology;</u>	Separate concepts for easier tracking through the levels
(1)(D)	<u>define concepts of rhythm and meter using appropriate terminology and counting system;</u>	Separate concepts for easier tracking through the levels.
(1)(E)	<u>explore elements of music such as rhythm, meter, melody, harmony, key, expression markings, texture, form, dynamics, and timbre through literature selected for performance; and</u>	Added KS, to clarify the elements of music
(1)(F)	<u>apply health and wellness concepts related to music practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practices.</u>	ER

<u>(2)</u>	Foundations: Music Literacy. <u>The student reads and notates music using an appropriate notation system: The student is expected to:</u>	Center for Educator Development in Fine Arts (CEDFA) KS replaced for VA
<u>(2)(A)</u>	<u>read notation systems or manipulate sounds as appropriate to the course of study;</u>	
<u>(2)(B)</u>	<u>read and notate or record and produce music that incorporates rhythmic patterns in simple, compound, and asymmetric meters as appropriate;</u>	
<u>(2)(C)</u>	<u>interpret music symbols and expressive terms referring to concepts such as dynamics, tempo, and articulation as appropriate;</u>	
<u>(2)(D)</u>	<u>demonstrate cognitive skills, including observance of key signature and modalities while studying or producing music at an appropriate level of difficulty; and</u>	
<u>(2)(E)</u>	<u>demonstrate music-making skills such as appropriate use of technology in recording, notating, editing, manipulating, arranging, Standard Motion Picture Time Encryption (SMPT), and emergent technologies.</u>	Standard Motion Picture Time Encryption
<u>(3)</u>	Creative expression. <u>The student, individually and in groups, makes music of an appropriate level of difficulty in a variety of genres, from notation, recording, or by memory as appropriate. The student is expected to:</u>	
<u>(3)(A)</u>	<u>demonstrate, create, or apply characteristic sounds appropriate for the genre;</u>	For use in technological applications.
<u>(3)(B)</u>	<u>create, examine, or perform a repertoire of music representing a variety of styles, including those from diverse cultures;</u>	
<u>(3)(C)</u>	<u>demonstrate understanding of correct articulation and rhythmic accuracy;</u>	Ability to demonstrate knowledge and conceptual understanding of musical components
<u>(3)(D)</u>	<u>demonstrate understanding of correct dynamics and phrasing;</u>	
<u>(3)(E)</u>	<u>demonstrate understanding of correct intonation; and</u>	
<u>(3)(F)</u>	<u>exhibit and explain appropriate performance techniques for formal and informal concerts or recording sessions.</u>	
<u>(4)</u>	Creative expression. <u>The student creates original music within specified guidelines. The student is expected to:</u>	VA
<u>(4)(A)</u>	<u>create original musical phrases; and</u>	
<u>(4)(B)</u>	<u>notate or record original musical phrases.</u>	

<u>(5)</u>	<u>Historical and cultural relevance.</u> The student relates music to history, cultures, and to the world. The student is expected to:	VA and improved grammar/clarification.
<u>(5)(A)</u>	<u>compare and contrast music by genres, styles, cultures and historical periods;</u>	VA
<u>(5)(B)</u>	<u>identify music-related vocations and avocations;</u>	VA
<u>(5)(C)</u>	<u>identify and describe the uses of music in societies and cultures;</u>	Grammar and clarification. VA, 6-8
<u>(5)(D)</u>	<u>identify and explore the relationship between music and other academic disciplines;</u>	VA and clarity; numbering changed for the move of the strand above
<u>5(E)</u>	<u>identify and explore the impact of technologies, ethical issues, and economic factors on music, musicians, and performances; and</u>	21 st century implications and CRS
<u>(5)(F)</u>	<u>identify and explore tools for college and career preparation such as social media, repertoire lists, and audition and interview techniques.</u>	21 st century implications and CRS, ER. Social media is a continuously evolving concept and will change over the next several years. We are thinking of Linked-in, YouTube, etc.
<u>(6)</u>	<u>Critical evaluation and response.</u> The student listens to, responds to, and evaluates music and musical performance in formal and informal settings. The student is expected to:	VA.
<u>(6)(A)</u>	<u>practice informed concert etiquette as a performer and as an audience member during live and recorded performances in a variety of settings.</u>	ER, VA
<u>(6)(B)</u>	<u>design and apply criteria for making informed judgments regarding the quality and effectiveness of musical performances;</u>	VA
<u>(6)(C)</u>	<u>develop processes for self evaluation and then select tools for personal artistic improvement such as critical listening and individual and group performance recordings; and</u>	Increase rigor
<u>(6)(D)</u>	<u>evaluate musical performances by comparing them to exemplary models.</u>	VA