

# Music Curriculum Framework

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Center For Educator Development In Fine Arts (CEDFA)  
<http://www.cedfa.org>

My discovery of music was rather like coming upon an unsuspected city—like discovering Paris or Rome if you had never before heard of their existence. The excitement of discovery was enhanced because I came upon only a few streets at a time, but before long I began to suspect the full extent of this city.

**Aaron Copland**



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## **FOREWORD**

The Texas Legislature, in authorizing the development of the Texas Essential Knowledge and Skills (TEKS), has as its goal for “all students to demonstrate the knowledge and skills necessary to read, write, compute, problem solve, think critically, apply technology, and communicate across all subject areas. The essential knowledge and skills shall also prepare and enable all students to continue to learn in post-secondary educational, training, or employment settings.”

This framework is provided to help local district and campus educators develop curricula that are aligned with the Texas Essential Knowledge and Skills. Adoption of the TEKS provides Texas schools with the opportunity to examine and modify their existing curricula. Neither the TEKS nor this curriculum framework should be taken as curricula. The TEKS are the basis for state-level textbook adoption and assessment development. For students to take best advantage of these tools, each district must develop its own curriculum in which all learning opportunities are aligned with the expectations of the TEKS.

The process of educating children is much like building a house. The TEKS provide a solid foundation, and this curriculum framework constructs the frame. It is up to each district to complete the house in a manner that meets the particular needs of its students. Districts are encouraged to exceed the minimum requirements of law and State Board of Education rules, supplementing curricula with meaningful activities, resources, and instructional materials.



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## PERSPECTIVES ON MUSIC EDUCATION

Spanning history and place, music has always been a vital part of the traditional ceremonies and festivities of the world's cultures. Music is a cultural keystone, giving us insight into societies that differ from one another in significant ways. Studying music rigorously and comprehensively, we learn an eloquent language, or languages, of human expression. We discover and define the aspects of music that we seem to understand immediately—in intuitive and personal ways. We learn, too, that our understanding of music is limited by our knowledge of its cultures of origin. Both our intuitive and our learned understandings of music deepen with the formal study of its history and practice.

In addition to providing a means of studying and experiencing the world's cultures, music education fosters and enables participation in musical expression. It gives voice to our fundamental needs for beauty and self-expression. If public education fails to provide students with an opportunity to explore and develop their musical abilities, it shortchanges its students.

Music programs in Texas schools have the opportunity to give students a strong foundation in music history and in the knowledge and technical skills of musical performance. Substantive music education is capable of engendering the depth of understanding and personal commitment required for students to sustain meaningful, lifelong relationships with music—as appreciators, or as non-professional and professional musicians.

The goals for students in Texas music education programs include:

- Demonstrating an understanding of the components of artistic performance
- Understanding elements of music, such as melody, harmony, rhythm, and pitch, as they are used in musical composition, analysis, and performance
- Listening to and participating in music as audience members and learning to make informed choices about music and musical performances
- Demonstrating an understanding of the roles and significance of music in various cultures and historical periods
- Utilizing musical knowledge and skills in the work and/or avocations of life after school.

Music is the manifestation of the human spirit, similar to language. Its greatest practitioners have conveyed to mankind things not possible to say in any other language. If we do not want these things to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their idiom.

**Zoltan Kodaly**



## THE STATE CONTEXT FOR MUSIC EDUCATION

Senate Bill 1, passed by the 74<sup>th</sup> Texas Legislature, charged the State Board of Education with clarifying essential knowledge and skills in the areas of the foundation and enrichment curricula. As stated in the Texas Administrative Code, “districts must ensure that sufficient time is provided for [K–5 and middle school] teachers to teach and for students to learn” the fine arts and many other disciplines. At the high school level, the district must offer courses from at least two of the four fine arts areas (music, theatre, dance, and art). Both the Recommended High School Program and the Distinguished Achievement Program require one credit from any of the courses listed in Chapter 117 of the Texas Essential Knowledge and Skills (TEKS). Additionally, students can gain recognition for outstanding achievement in the fields of music, theatre, dance, and art in the Distinguished Achievement Program.

With this role for the fine arts in Texas public schools, the writing committee for the Fine Arts TEKS was established and included representatives of a broad range of expertise in arts education. The thousands of Texans who gave input to the Fine Arts TEKS included:

- Parents
- Business representatives
- Teachers
- State and community leaders
- State and national experts.

Together they reviewed multiple drafts of the Fine Arts TEKS to help ensure that fine arts education in Texas public schools would have relevance and rigor.

The State Board of Education unanimously adopted the Fine Arts Texas Essential Knowledge and Skills. The TEKS, a framework of knowledge and skills, articulate high expectations for all student achievement. The TEKS are considered content standards that identify what all students should know and be able to do. However, the TEKS do not constitute curricula and do not prescribe methodologies or strategies for achieving the standards. Rather, they form the basis of local curricula, which are designed individually to meet the particular needs of each district’s students.

I am convinced that all of us have a biologic guarantee of musicianship. This is true regardless of our age, formal experience with music, or the size and shape of our fingers, lips or ears. . . . We all have music inside us, and can learn how to get it out, one way or another.

**Dr. Frank Wilson**

There are three things I  
was born with in this  
world, and there are  
three things I will have  
until the day I die:  
hope, determination,  
and song.  
**Miriam Makeba**

### Organization of the TEKS

Chapter 117 of the Texas Administrative Code, Title 19, contains the Fine Arts TEKS, which are organized by the following four strands:

- Perception
- Creative expression/performance
- Historical and cultural heritage
- Response/evaluation.

In kindergarten through grade 8, the TEKS are also organized by content area and grade level. For example, “Music, Kindergarten” begins the music section. At the high school level, course levels are indicated by course title followed by I–IV. The high school levels I–IV represent student achievement levels and do not represent grade level classifications.

After a brief introduction to the overall goals of music, the knowledge and skills are listed. Knowledge and skills are stated for each strand at each grade level. For each broad category of knowledge and skills, several student expectations are listed, describing how students will demonstrate the specified knowledge and skills. These statements of student expectations provide a framework for instruction and assessment of student achievement. For example:

#### §117.33. Music, Grade 6.

##### (c) Knowledge and skills.

(6.3) **Creative expression/performance.** The student reads and writes music notation.

The student is expected to:

- (A) sight-read simple music in treble and/or other clefs in various keys and meters;
- (B) use standard symbols to notate meter, rhythm, pitch, and dynamics; and
- (C) identify music symbols and terms referring to dynamics, tempo, and articulation and interpret them appropriately when performing.

The knowledge and skills of the TEKS are the basis of quality programs for all Texas students. The design of the Music TEKS scaffolds learning, creating both horizontal and vertical alignment of knowledge and skills. With each advancement in grade or course level, student achievement increases and is demonstrated by the:

- Degree of sophistication of knowledge and skills
- Scope of skills and knowledge to be taught
- Depth of understanding required in students’ evaluation and response.

Additionally, in each grade level and course, the four strands function interdependently, minimizing the need for equal amounts of time to be allocated to each strand. Strand interdependency is an essential concept for districts to consider in developing and preparing curricula. In each class or course, all strands should be addressed, but not necessarily in parity. Some courses may focus in great depth and complexity on specific strands and only touch on others to demonstrate relevance and relationships. However, all courses should ensure that students know and can do what is specified by the TEKS to ensure the achievement of each student. Using the TEKS as a guide, the possibilities for advancing student music abilities multiply exponentially.

The Fine Arts TEKS consider the typical stages of child and adolescent cognitive, social/emotional and physical development to ensure that expectations for student achievement are developmentally appropriate. Achievement expectations focus on student capabilities and level-appropriate ways to help learners move to higher plateaus of knowledge and skills. When course instruction is aligned with the Music TEKS, learning in all four strands is scaffolded from one grade to the next, and students become self-directed learners, applying foundational knowledge and skills to a wide range of musical content.

The effects of good music are not just because it's new; on the contrary, music strikes us more the more familiar we are with it.  
**Johann Wolfgang Von Goethe**



## A COMPREHENSIVE APPROACH TO MUSIC INSTRUCTION

The introduction to the Music TEKS states that, in music, students develop their intellect and refine their emotions, understand the cultural and creative nature of musical artistry, and make connections between music and the arts, technology, and other aspects of their lives. In creative performance, students apply their critical thinking skills and the expressive, technical skills of music in multiple exercises of problem solving. Through reflection on many musical periods and styles, students develop an understanding of music's varied roles in culture and history, a relevant study of diversity for citizens of contemporary America. Additionally, students analyze and evaluate music, developing criteria for making critical judgments and informed choices.

I frequently hear music  
in the heart of noise.  
**George Gershwin**

A number of skills and knowledge bases developed in music study help students achieve in other areas of school and daily life. They include:

- Critical thinking skills that facilitate the analysis and evaluation of problems with more than one solution
- Processes for developing emotional awareness and growth
- Understandings of how history, culture, and society influence original creations, re-creations, and creative thinking processes
- Expressiveness, beyond notes and technique, such as when a sustained and focused effort results in a memorable performance
- Experiences as an audience member or arts/music appreciator
- Understanding relationships between music and the other arts and between fine arts and other disciplines.

The Music TEKS introduction lists and defines the four strands that structure all of the Fine Arts TEKS:

- **Perception**—the tools of the discipline, i.e., vocabulary, elements, concepts, and principles. Students begin their music education at an awareness level and move through grade sequences building the understandings described in each course's statement of student expectations.
- **Creative expression/performance**—the “making of music” which encompasses repertoire, performing by singing and/or playing individually and in groups, reading and writing music, and creating and arranging within specified guidelines. Students progress from very basic, simple performances to complex performances that require accumulated knowledge and skills.
- **Historical/cultural heritage**—the connections students make within the discipline to gain understandings of music's roles and influences in different societies and time periods. Learners study the circumstances and events that influenced composers and musicians in order to preserve certain musical styles and traditions.
- **Response/evaluation**—criteria built over the course of studies to assess musical works. Students learn to confidently and credibly compare, contrast, synthesize, and evaluate personal works and the works of others. Teaching students to consider and to clearly articulate the reasoning behind their opinions is an important aspect of this strand.

Art . . . reacts to or  
reflects the culture it  
springs from.  
**Sonia Sanchez**

By telling the story of Maria, a student learning music in a Texas public school, we will demonstrate how the four strands work together to build a student's music knowledge and skills. Though each strand is discussed separately, Maria's teachers create curricula by coherently weaving all four strands together.

### **Perception**

Even before Maria was born, her senses were teaching her about her environment. She could hear her mother's voice and feel her mother's heart beating. As soon as she was born, her vision developed rapidly, providing her with an incredible amount of new information about her surroundings. She was exposed to new sounds, tastes, and smells. Fundamental to her future learning, she was developing an awareness of and sensitivity to the world around her. As she began recognizing the voices of her parents and sisters, she developed the skills of an open, alert, and powerful listener. Her preschool teacher, Ms. Costa, provided Maria with many opportunities to explore new sounds, including musical ones, reflect on them, and respond to her discoveries in creative ways.

As Maria's verbal expression developed, her vocabulary grew and her ability to describe complex musical qualities and ideas expanded. She used her music vocabulary to describe and produce music and interpret the feelings, thoughts, and moods evoked by experiences in music. This practice of interpreting aural environmental stimuli helped shape Maria's growing powers of recognition, description, classification, analysis, evaluation, and expression.

In order to build Maria's awareness of and sensitivity to sound and music, her parents and teachers provided her with many opportunities to:

- Observe and explore the sensory qualities of many different environmental stimuli
- Identify and apply knowledge of aural qualities to new musical experiences
- Investigate and apply knowledge of formal musical structures to sophisticated musical performances
- Examine sounds in terms of initial impressions, in-depth analyses, and interactive relationships
- Reflect on sensory information with personal responses and interpretations.

### **Creative Expression/Performance**

When Maria began kindergarten, producing musical works became the focus of her music program. Making music required her to respond to stimuli with invention, exploration, and experimentation. At home she sang both original compositions and songs she learned in school.

As she grew older, Maria's musical abilities, self-confidence, and enjoyment of playing and listening to music also grew. She started guitar lessons and began learning to sing and play Mexican folk songs like the ones her abuelita sang to her. To support and encourage Maria's musicianship, her parents and teachers gave her many opportunities to:

- Make music
- Develop organizational skills in the process of making music
- Engage in problem solving requiring creative and critical thinking
- Explore the properties and capabilities of various musical forms.

### **Historical/Cultural Heritage**

Maria's understanding and appreciation of her own and other cultures grew from her exploration of music. In studying and playing music, she began to recognize and value the diversity of musical expression. She learned to think of musical works as histories that reflect the beliefs, values, and social conditions of their cultures of

. . . [auditory] eidetic images are known to be far more common among children than among adults, many of the latter having lost their eidetic potentialities through lack of practice.

**Paul R. Farnsworth**

origin. In fifth grade, her studies focused on the roles musicians play in contemporary societies, the influence of music on culture and on her own perception of the world. She joined the school choir in sixth grade and was often a featured accompanist on guitar. Maria dreamed of becoming an architect and began to think about the role of sound and acoustics in architectural design.

To pursue her growing interest in diverse cultures and their artistic expressions, Maria needed additional opportunities to:

- Examine different styles, movements, and themes of musical works
- Identify and compare the roles of music in contemporary and past cultures
- Investigate music and music careers in terms of personal interests and goals, consumer choices, and the place of music in society.

### **Response/Evaluation**

In middle school, Maria and her classmates began to develop their own standards and criteria for evaluating music. Maria's evaluations of music informed her responses to performance and her understanding of how and why she responds as she does. Her formal education honed her ability to assess the qualities and merits of her music and the music of other students, composers, and performers. Middle school granted her many opportunities to practice sophisticated listening, analyzing, interpreting, and evaluating music. Furthermore, she used an increasingly precise music vocabulary to defend her ideas and analyses.

In order for Maria's evaluation skills to grow, her teachers gave her many opportunities to:

- Analyze and compare musical relationships, such as function and meaning
- Define evaluative criteria and apply them to performances
- Interpret, evaluate, and justify artistic decisions
- Make informed choices based on evaluative judgment processes.

Though Maria did not major in music or architecture, her music education initiated and developed her lifelong love of music. Additionally, she learned critical evaluation skills that enabled her to become an informed appreciator of music, deepening and expanding the role of music in her life.

Following is an examination of Texas music programs, similar to Maria's, that are based on the Texas Essential Knowledge and Skills for music.

I have no ear  
whatever [for  
music]; I could not  
sing an air to save  
my life; but I have  
the intensest  
delight in music  
and can detect  
good from bad.  
**Samuel Taylor  
Coleridge**



## NEW MUSIC PROGRAMS FOR TEXAS

Implementing the Music TEKS is an impetus to rethink course offerings, instructional strategies and materials, assessment, and professional development. The Texas Essential Knowledge and Skills call for music to be offered at the elementary and middle school levels with instruction in its four strands throughout. At the high school level, districts must offer courses in two of the four fine arts disciplines. Rethinking music instruction involves a shift from thinking of music strictly as a production-oriented curricular area for talented students to one that encourages the development of creative problem solving and critical thinking in all students.

### Curriculum Development

A variety of strategies can be used to prepare for curriculum development based on the TEKS. Effective curriculum development processes generally occur over time and begin with reading the TEKS and discussing them with colleagues. The curriculum development process might proceed with an evaluation of current instruction, curriculum, and program design. Consider the following questions:

- What are the current goals of the music program? How are they aligned with the TEKS? How do current goals need to be revised?
- To what extent can sequenced content be traced through grade levels: elementary to middle school to high school?
- What are the strengths of the current program? What elements should be retained in a redesigned curriculum?
- What areas of the current program need improvement? What resources are needed to make improvements?
- To what extent do current instructional strategies and materials support new goals? What components need to be retained, deleted, added, or modified?
- How are teacher and student self-assessment used in ongoing program evaluation? What other strategies can be used for assessment?

Many more questions will likely come to mind as you engage in this reflective process. It is easy to become overwhelmed, so focus on major questions, and remember that your program already has strengths to build on.

The next step in this evaluation process might involve describing in detail student expectations upon graduation and then thinking about these expectations as they apply to other grade levels. For students to fulfill exit-level expectations, what must they know and be able to do in the second, fifth, and eighth grades? Trace backwards through benchmarks to outline how students can meet your most advanced expectations of them.

An in-depth look at the scaffolding of music knowledge and skills reveals the many benefits for students who participate in a strong music program. Creativity, self-expression, collaboration, cognitive skills, music skills and knowledge, and an appreciation of music are just a few of the benefits for learners who participate in a strong instructional program based on the Music TEKS.

The following table shows how, within the strand of Perception, students learn to describe and analyze musical sound and to demonstrate musical artistry.

People always  
sound so proud  
when they  
announce they  
know nothing about  
music.  
**Lillian Hellman**

<b>Grade Level</b>	<b>Perception: Student Expectations</b>
<b>Kindergarten</b>	Identify the difference between singing and speaking voices and identify the timbre of voices and instruments.
<b>Grade 1</b>	Identify voices and selected instruments from musical families.
<b>Grade 2</b>	Identify instruments visually and aurally.
<b>Grades 3&amp;4</b>	Categorize a variety of musical sounds including children’s and adults’ voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments from other cultures.
<b>Grade 5</b>	Distinguish among a variety of musical timbres.
<b>Grade 6</b>	Demonstrate characteristic vocal timbre consistent with a chosen instrument.
<b>Grades 7 &amp; 8</b>	Demonstrate characteristic vocal or instrumental timbre, individually and in groups, with an increasing range and difficulty of music (e.g., reproduce a characteristic sound in many registers, rhythms, and tempos).
<b>Level I</b>	Add and distinguish melodic and harmonic differences while listening to or performing music.
<b>Level II</b>	Define melody, harmony, rhythm, and texture of music (e.g., identifying the melody, harmony, accompaniment, ostinato, or descant).
<b>Level III</b>	Apply what has been learned to perform literature expressively.
<b>Level IV</b>	Select appropriate literature and independently interpret music.

**Timbre** the quality of a musical sound, depending on overtones and their respective amplitudes

**Ostinato** a pattern, usually short, that repeats itself more than once and serves as an accompaniment to a melody or a related musical activity

**Descant** an optional voicing for extra-high sopranos that harmonizes with the melody. Usually the melody is the highest, but a descant is not the melody.

## Music in Kindergarten through Grade 5

Elementary music classes establish the foundation of the music program. Students learn to listen, focusing on what they are listening to, and to identify, describe, and categorize a myriad of sounds. Using correct vocabulary, elementary students identify attributes of sound such as:

- Dynamics
- Pitch
- Timbre
- The melodic and harmonic properties of notes played or sung at the same time
- Sources, identifying voice and instruments from various cultures
- Music forms
- Rhythm and beat
- Duration
- Silence, the absence of sound.

Elementary students experience music in many ways. Initially, they listen to short musical selections and distinguish between like and unlike passages. Through a carefully planned sequence of activities that includes singing, playing, and listening, students learn to look at a passage of notes and replicate it with accurate pitch, rhythm, dynamics, and tempo by singing, playing, or inner hearing. Elementary students also learn to listen to a melodic line and match it accurately with its visual representation. This exercise enables students to use both ear and eye to recognize like and unlike phrases in order to identify forms such as AB, ABA, theme, variations of a theme, and rondo. With more experience, children learn to hear the difference between two very similar phrases, e.g., those having the same melodic line but different rhythms or the same rhythm and different melodies. From simple learning processes that begin at primary levels, students advance to analyzing longer and more complicated musical works in which form is also created by harmony and texture.

Elementary school students experience music by reading, writing, arranging, speaking, chanting, singing, playing, moving, and creating. Leaving out even one element shortchanges students learning the multifaceted discipline of music. The basic elements provide a foundation for advanced development as students sing, play, compose, improvise, and evaluate music and musical performances.

Music specialists and classroom teachers who are responsible for music instruction have a challenging task. After fifth grade, many students may not have opportunities to learn music in a sequential way. Therefore, to enable all students to realize their musical potential, a solid music program based on scaffolded course content must be implemented in elementary school. Activities that involve music, but are not based on sequenced content as described by the TEKS, rarely build a foundation for musical achievement. Class musicals are enjoyable and may provide good public relations, but they are no substitute for the rich, well-rounded instruction necessary for the development of sequentially-based content knowledge and skills. Similarly, excursions to concerts and performances provide good exposure to music but do not constitute the basis for a quality music education.

**Dynamics** the words and symbols that describe the volume and volume changes in music. They also includes articulations such as staccato and legato.

**Rondo** a musical composition in which the principal theme is repeated three or more times. It often forms the last movement of a sonata.

**Variation** one of a number of repetitions of a theme in a variety of elaborate, developed, or disguised forms.

It had never occurred to me before that music and thinking could be so much alike. In fact you could say music is another way of thinking, or maybe thinking is another kind of music.

**Ursula K. LeGuin**

The notes I handle  
no better than many  
pianists. But the  
pauses between the  
notes—ah, that is  
where the art  
resides.  
**Arthur Schnabel**

The range of activities in music instruction determines specific space allocations for elementary music courses. Playing classroom instruments, movement, singing and singing games require adequate room for safety and instructional effectiveness. Other space considerations include:

- Secure storage for equipment and materials (e.g., tapes, compact discs, VCR/TV, classroom instruments, computers)
- The room needed for student use of equipment and materials during class
- The number of chairs, risers, and/or desks needed to accommodate the largest class (if classes scheduled in the room include students from kindergarten through grade five, a variety of desk and chair sizes is needed).

#### ***Grade Level Descriptions***

The following courses are described in broad terms and include suggestions that are neither definitive nor all-inclusive. These descriptions and vignettes are provided to stimulate curriculum development at the local level and to demonstrate the wide range of instructional strategies encompassed by the TEKS. This flexibility is provided so that each district and campus can implement the TEKS with the particular strengths, needs, and interests of its students and community in mind.

**Course Title: Music, Kindergarten**

Strand	Content/Processes	Vignette
<b>Overview</b>	Students experience directed and undirected interactions with sound by listening, singing, playing instruments and using body movements. The foundation for sequentially-developed musical concepts is established.	By modeling beat patterns for his students, Bryan Thomas helps his kindergartners acquire a formal understanding of the concept of beat. His students respond to the patterns he models using classroom instruments and hand and body movements. They learn to identify heavy beats by singing songs and marking the beat with a repetitive motion or sound.
<b>Perception</b>	Students recognize differences in tone and identify attributes of selected sounds, using pitched and non-pitched instruments. While singing a melody, students differentiate among pitches and relationships. Students distinguish among instruments and begin establishing a personal concept of timbre.	Mr. Thomas encourages his students to:
<b>Creative Expression/ Performance</b>	Students sing songs relevant to common childhood experiences, such as folk tunes and nursery rhymes. Finger plays, chants, and expressive movements are essential as students learn to find the recurrent beat. After learning to find the beat, they respond by keeping time.	<ul style="list-style-type: none"> <li>• Listen for environmental sounds; describe sound qualities verbally (for example, <i>loud, sharp, whirring, jerky, rumbling</i>)</li> <li>• Gather objects that make interesting and unique sounds and listen to their tonal qualities to develop aural perception</li> </ul>
<b>Historical/Cultural Heritage</b>	Selections include song literature and singing games from many traditions.	<ul style="list-style-type: none"> <li>• Find appropriate uses for these sounds in songs, stories and dramatizations</li> <li>• Create sound stories; that is, communicate an environmental setting or sequence of events through sound</li> </ul>
<b>Response/Evaluation</b>	Students identify ranges in dynamics by singing a melody and demonstrating the difference between loud and quiet phrases. By listening to familiar songs, children identify repetition and two-tone patterns. Student movements illustrate focused listening skills.	<ul style="list-style-type: none"> <li>• Identify real or simulated environmental sounds in composed music.</li> </ul>

## Course Title: Music, Grade 1

Strand	Content/Processes	Vignette
<b>Perception</b>	Children study instrument families and voice groupings by using video examples and live or recorded aural excerpts. Live performances are effective and help students build an understanding of pitch. As children's knowledge expands, they begin to establish a technical music vocabulary.	Clapping simple rhythms in speech patterns is a good way for children to begin feeling rhythm. Children love to clap their own names. Margaret Stiles teaches her first-graders rhythm with a simple chanting game. She begins the game by chanting one of her student's names. For example, she might begin chanting "Mar-tha, Mar-tha, Mar-tha". Her students clap each syllable of the name she chants. A name like Martha has two claps; Theresa would have three; and Sam would have one.
<b>Creative Expression/ Performance</b>	Repetitive melodies reinforce the concept of pitch, and games help students learn different beat patterns. After mastering the concept of one beat, students try identifying two or three more. Rhythmic concepts become more complex as children gain awareness of rhythmic patterns and recurrent beats. Teachers might have one group of students keep the beat while another keeps the rhythm. Students improvise rhythm patterns. They sing songs from diverse sources, play classroom instruments, create body instruments, and respond to live and recorded musical prompts. Students recognize sound and visual symbols and replicate designated melodies.	After practicing first names, students clap both first and last names or words such as animal names, flowers, foods, transportation vehicles, and so on.  The class uses rhythm instruments such as drums and sticks once they are skilled at clapping rhythms. Students use instruments that make one clear sound per stroke, instead of diffuse sounds as from jingle bells, to accentuate the clarity of the rhythm.
<b>Historical/Cultural Heritage</b>	Many cultural and historical periods are represented with folk and traditional music. Folk songs have thematic material that is often relevant to the experiences of early childhood. A universality of subject matter across cultures is reflected in songs about daily life.	This exercise gives Ms. Stiles' first-graders practice listening closely to sounds and feeling sound with their bodies. It is also good practice in breaking words into syllables, an important pre-reading skill.
<b>Response/Evaluation</b>	Students distinguish between beat/rhythm, higher/lower, faster/slower, and same/different in musical performances. They begin to practice appropriate audience behavior during live performances.	

## Course Title: Music, Grade 2

Strand	Content/Processes	Vignette
<b>Perception</b>	<p>Students are exposed to a variety of sounds and music with the goal of establishing their understanding of tonal concepts. They participate in singing games to reinforce these concepts. They learn to recognize patterns such as AB and ABA, incorporating the identification and development of musical phrases. Students design movements to correspond with sections A and B. Children categorize and identify instruments. Live and recorded performance expands tonal memory banks, assisting in defining sounds. Students expand musical knowledge while mastering appropriate musical vocabulary.</p>	<p>Creative movement activities help children develop gross motor skills and body awareness, provide an emotional release, and assist children in developing a feel for rhythm and mood in music. Anita Gregory plans class activities that encourage her second-graders to dramatize music, create dramatic movements to imitate familiar things in their environment, perform specific movements to rhythms, and act out stories.</p>
<b>Creative Expression/Performance</b>	<p>Children use techniques that help develop good singing habits, including using the head voice in all song materials, establishing good posture, tone matching through games and activities, and establishing and maintaining pitch and rhythm accuracy. Students match phrases with the same rhythms but different melodies and the same melodies but different rhythms.</p>	<p>Ms. Gregory's students are at a stage of development where they enjoy structured games, so dances with specific steps or movements appeal to them. One of Ms. Gregory's favorite dances to teach is the polka. Her class practices by galloping to the music, leading first with the right foot and then with the left. Next they do one three-step gallop with the right foot, then one three-step gallop with the left foot.</p>
<b>Historical/Cultural Heritage</b>	<p>Song selections represent diverse cultural heritages and historical periods.</p>	<p>To perform the polka, two children join hands and begin alternating polka steps. The partner on the right starts the polka with the right foot leading, and the one on the left starts the polka with the left foot leading. Together they polka around the room with each person alternating the lead foot.</p>
<b>Response/Evaluation</b>	<p>By listening to live and recorded performances, students practice listening and concentration skills to acquire greater endurance as audience members.</p>	<p>When the class finishes their polka, Ms. Gregory leads a discussion on pattern and rhythm in song. The class learns to differentiate between the song's A and B parts, and the students describe the various instruments in the recording.</p>

<b>Course Title: Music, Grade 3</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	As students' knowledge of instruments expands, they compare traditional and non-traditional instruments. Computers are often used to diversify instrumentation in the classroom. All instruments may be used in live performances and individual compositions. The study of forms expands to include the rondo. Students begin to identify common characteristics within designated categories.	Ms. Handelmann has just completed reading an essay by composer and artist Tilman Küntzel in which he describes how he and other children made musical instruments out of kitchen rubbish and utensils, using them to turn their own adventure stories into music.  In his essay on home-buildable instruments, Tilman describes almost two dozen different instruments children can easily make. Ms. Handelmann develops a series of centers in which students make and explore sound by building instruments in the following ways:
<b>Creative Expression/Performance</b>	Dynamics and tempo lessons are practiced in performance. Singing games become more intricate, with many of the patterns having stylized movements and rhythms. Adding ostinato or descant broadens students' experience with harmony. Scale notes used for reading may increase to include six notes and include the initial note of the scale in both octaves. Students recognize dotted half notes, enabling them to read and write music in 3/4 meter.	<ul style="list-style-type: none"> <li>• Fill a wooden or wood-like container, such as a coconut shell or walnut, with peas or rice and close the container or the two halves of the shell with tape.</li> <li>• Cover one end of a cardboard tube with aluminum or vellum paper. Sing into the other end. Variation: Cut a hole in the middle of the cardboard tube. Sing in there and cover the other holes with your hands.</li> </ul>
<b>Historical/Cultural Heritage</b>	Song literature is selected from diverse cultures, and instruments related to the selections are illustrated with recordings. Students refer to music common to specific historical periods, cultures, styles, and genres. Children use the common characteristics to analyze new musical literature.	<ul style="list-style-type: none"> <li>• Tube-trumpet: Pull one end of a rubber tube over a funnel or through a hole in the bottom of a yogurt cup. Blow with stretched lips in the tube as into a trumpet.</li> <li>• Pour different amounts of water into bottles. Blow across the edges of the bottles and you'll hear different tones. Smaller air volumes will produce higher tones than bigger volumes. To create a scale, start with bottles of the same size, and add as much water to each as you need to produce the desired tone.</li> </ul>
<b>Response/Evaluation</b>	By listening to compositions, students identify common musical elements and areas that need improvement. Students discuss and formulate criteria for concert etiquette and demonstrate such behavior at performances.	

## Course Title: Music, Grade 4

Strand	Content/Processes	Vignette
<b>Perception</b>	Students begin using standard music vocabulary to talk about music. Planning students' acquisition of a specific vocabulary eases their transition to more formal language usage. Half-steps are added to define the music scale. Students sing and play the major scale and recognize its distinctive sound. When these goals are reached, the dotted fourth and eighth notes may be added to the reading repertoire.	<p>Along the Northwest Coast of the United States, Native American mothers and fathers have traditionally sung special songs to their infant children, encouraging them to grow up to be happy, successful adults.</p> <p>Often these songs have touches of humor intended to make the child laugh. The parent might sing to the child, "I am your baby," or "I am your dog." In the Tsimshian song, <i>Lullaby for a Girl</i>, the music itself suggests laughter. The laughing refrain gives way to a different kind of music when the verse begins. The verse is pure recitative, musical talking, as in many Eskimo songs.</p>
<b>Creative Expression/ Performance</b>	Students play and sustain a two-part rhythmic accompaniment for a song. They continue dictation skills with new concepts. Students demonstrate familiarity with dynamic and tempo markings when singing and/or playing selections. Students create successful arrangements and accompaniments using the pentatonic scale. Students begin to recognize differences between major and minor scales.	<p>When singer Robert Pearl recorded this lullaby in 1927, he sang it seven times, changing the verse with each repetition. In addition, the rhythm and melody of the verse, but not of the refrain, were changed somewhat with each repetition, making for a rather long, complicated song in true Northwest Coast style.</p>
<b>Historical/Cultural Heritage</b>	Students incorporate musical material representative of Texan and American heritages. Relating works to events in the community helps establish relevancy for students. Materials are planned and selected carefully with the particular needs of the students in mind.	<p>With this background in mind, music teacher Kevin Johnston looks up <i>Lullaby for a Girl</i> and other Northwest Coast Native American songs for his class to learn and sing. He includes something of the Northwest Coast Native American history and culture in his plans. Students discuss the qualities and effects of the music after listening to it.</p>
<b>Response/Evaluation</b>	Students apply basic criteria in evaluating performances and compositions. They learn to justify their personal preferences for particular music pieces and styles, and they practice concert etiquette during live performances.	

<b>Course Title: Music, Grade 5</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	If students have access to computers or electronic keyboards, they can make banks of corresponding timbres produced by different instruments. By using a synthesizer, students select various instruments, make alterations, and then describe the changes. They evaluate the changes on the basis of effectiveness and describe how the objective is met. Theme and variations is a new musical form and is ideal to explore, describe, and apply all of the concepts previously learned. Additional terms, such as introduction, coda, da capo al fine, and dal segno al fine, can be used in compositions.	Janice Lang purchased several electronic keyboards for use in her music classes. Electronic keyboards provide her students with a good way to experience different timbres and to practice classifying them by instrument family or type. For example, a list of the sounds of any General MIDI—compatible keyboard can be displayed for the class. Students select sounds and label them by category.
<b>Creative Expression/ Performance</b>	Fifth graders identify tonality as major or minor, singing, playing, and reading the melodic patterns based on the eight notes of the scale. They also recognize key signatures in C, F, and G. Rhythmically, students understand and identify examples of an equally and unequally divided beat. Rhythmic patterns using sixteenth notes, combinations of eighth and sixteenth notes, dotted eighth and sixteenth notes, triplets, and syncopation are incorporated into reading and notation skills. Musical performance demonstrates accurate intonation and rhythm. The song repertoire consists of songs composed in unison, two-part and simple three-part songs using block rhythmic passages.	With General MIDI, the sounds are logically grouped: keyboard sounds, melodic percussion, organ, guitar, and so forth. General MIDI sounds include: <ul style="list-style-type: none"> <li>• Keyboard samples (organ, harpsichord, piano, electric piano)</li> <li>• Electric guitar/electric bass samples (slap bass, distorted guitar)</li> <li>• Synthesizer sounds</li> <li>• Instruments such as the ocarina, koto, bagpipe, sitar, and kalimba</li> <li>• Vocal sounds: choir “ahs,” synth voice</li> <li>• Sound effects such as a telephone and helicopter.</li> </ul>
<b>Historical/ Cultural Heritage</b>	Music literature consists of selections from Texas and American heritages, as well as those from a broader scope of cultural and historical musical resources. The listening repertoire includes selections representing many periods, cultures, styles, and genres.	Students rapidly become proficient in their use of the electronic keyboard and begin to create their own compositions, evaluating them and modifying them to achieve desired effects.
<b>Response/ Evaluation</b>	Students evaluate performances and compositions with the criteria they have learned in elementary school music classes. They use music terminology to talk about their personal music preferences. They exhibit concert etiquette as actively involved listeners during live performances.	

**Introduction** the opening section of a composition

**Coda** a section added at the end of a movement to round it off

**Da capo al fine** occurring at the end of a part or a piece, it signals the musician to return to the beginning and play until “fine.”

**Dal segno al fine** occurring at the end of a part or piece, it signals the musician to return to the segno symbol and continue playing until “fine.”

## Music in the Middle School

Students in middle school may select from a variety of music course listings. General music, band, choir, and orchestra are offered in grades 6, 7, and 8. Jazz band and instrumental ensemble are added for 7<sup>th</sup> and 8<sup>th</sup> graders. Each course addresses all areas of the TEKS and appropriately integrates the strands to make content relevant for students.

Appropriate materials for middle school students help them apply the concepts and skills learned in music literature. Considerations in judging the appropriateness of literature include:

- Range
- Technical difficulty
- Personal interest
- Variety of style, historical period, cultural influence, and genre.

Instructional strategies encourage students to strive for quality in every class, every day and provide support for students to develop new skills and to work on challenging tasks.

At the middle school level, teacher, peer, and self-assessments help students identify what they have done well, what they can improve, and strategies for making improvements. Thoughtful self-assessment stimulates personal achievement and encourages students to take responsibility for their education. Achievement in music instills pride and confidence.

In late elementary and middle school, beginning instrument classes should be taught separately from intermediate and advanced groups. Factors that influence scheduling for beginners include staff availability, the number of students enrolled, available facilities, and the efficacy of instruction. Orchestras can be arranged by demonstrated student proficiency rather than by grade level. Students who have had private instruction may demonstrate proficiency beyond grade level expectations. Establishing criteria for determining proficiency is a helpful tool in scheduling and instruction.

Music teachers in middle school choral programs face decisions about whether to arrange classes by voice classification, grade level, or demonstrated proficiency. Factors influencing decisions include staffing, facilities, enrollment, and educational objectives.

Strong music education relies on both group and individualized instruction. Primary considerations for determining class size include course content, expectations for demonstrated student achievement, facilities, staff availability, and the format of instructional delivery (e.g., team teaching, heterogeneous or homogeneous student groups, number of beginners in the class).

Time allotments should be adequate for students to demonstrate the expectations of the Music TEKS. Schools provide the time required for students to learn and teachers to teach with the time required for students to learn being the primary consideration in scheduling decisions. Despite a variety of options in middle school regarding length of class time and pattern of class meetings, time allocations for music courses should be commensurate with allocations for foundation subjects.

With stammering lips and  
insufficient sounds,  
I strive and struggle to  
deliver right  
the music of my nature. . . .  
**Elizabeth Barrett  
Browning**

The Hawaiian people have been from time immemorial lovers of poetry and music, and have been apt in improvising historic poems, songs of love, and chants of worship, so that praises of the living or wails over the dead were with them but the natural expression of their feelings.

**Lydia Kamekeha  
Liliuokalani**

### ***Course Descriptions***

The following courses are described in broad terms and include many suggestions, which are neither definitive nor all-inclusive. These descriptions and vignettes are provided to stimulate curriculum development at the local level and to demonstrate the wide range of instructional strategies encompassed by the TEKS. This flexibility is provided so that each district and campus can implement the TEKS with the particular strengths, needs, and interests of its students and community in mind.

## Course Title: Grade 6, General Music

Strand	Content/Processes	Vignette
<b>Perception</b>	Teachers identify comfortable ranges for student voices and select music that encourages continued participation in music. Pitched and non-pitched instruments are added to song literature. Recorders, resonator bells, and xylophones expand ranges and harmonic concepts. Clefs other than treble may be added to the musical vocabulary. Computer technology facilitates music notation. Students who have worked with both major and minor scales can learn about the modes.	Ellen Finley introduces her sixth-graders to the modern suite with a concert piece by Virgil Thompson, arranged from his score for the film <i>Louisiana Story</i> (1948). Until the time of Bach, a suite was a series of dances. The modern suite may be a series of dances or a free succession of contrasting movements. Thompson's suite uses seven songs of the Cajun river people, descendants of French settlers who migrated from Acadia in Nova Scotia to Louisiana, as the basis for the seven movements of his suite. They are "Sadness," "Papa's Tune," "A Narrative," "The Alligator and the 'Coon," "Super-Sadness," "Walking Song," and "The Squeeze Box."
<b>Creative Expression/Performance</b>	Technical performance skills are addressed whenever students perform. Students work on small group, ensemble, and whole class musical presentations, and they demonstrate basic ensemble skills in every class. They prepare written and memorized music for formal and informal performances. Structured, choreographed body movements can help maintain student interest and focus. Students apply knowledge of treble, bass clef, and the grand staff in arranging rhythmic and melodic phrases.	The class first listens to the suite without knowing the names of the movements, and each student makes up titles that they believe describe the feeling of each movement.
<b>Historical/Cultural Heritage</b>	The study of musical compositions expands to include some of the larger forms, such as overtures, suites, symphonies, concertos, oratorios, and operas. Selections should represent various cultures and historical periods.	After discussing the students' titles, the actual titles are written on the board. The class analyzes one movement in depth, discussing reasons for its title, instrumentation, form, rhythm, melody, and harmonies.
<b>Response/Evaluation</b>	Students reflect on their own and others' performances, discuss their observations and develop criteria that can be applied to both group and personal performances.	

**Overture** an orchestral piece preceding the rise of the curtain in a live musical performance, such as an opera

**Suite** an instrumental composition consisting of a set of movements, especially consisting of an allemande, courante, saraband, or gigue, sometimes in related keys

**Symphony** an elaborate instrumental composition in three or more movements, similar in form to a sonata but written for a full orchestra and usually of far grander proportions and more varied elements

**Concerto** a musical composition, usually in three movements, for a solo instrument or an orchestra

**Oratorio** a dramatic musical composition, especially on a religious theme, with arias, recitative, and choruses, and with orchestral accompaniment, performed as a concert without action, costume, or scenery

**Opera** a stage drama with orchestral accompaniment, in which music is the dominant element, with the performers singing all or most of their lines.

<b>Course Title: Grade 6, Band</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	All students read music in the treble clef, and students playing bass clef instruments learn implications of the bass clef. Literature is limited to the use of quarter, half, whole, eighth, sixteenth notes, and the corresponding rests, in addition to dotted quarters and dotted half notes. Students understand altered tones and the significance of both key and meter signatures. They can sing a major scale and recognize melodic and rhythmic patterns. Most often, students read music utilizing key signatures up to two flats.	<p>Pete Milton believes in the long-term value of memorizing scales. In their first year of band, his sixth graders memorize three to four scales. Once his students know enough notes, they practice one scale a day for a few weeks; then he tests his students' memory. Students have repeated opportunities to perform the scale until they are successful. A new scale is introduced when the class has memorized their previous scales, and it is played daily in addition to the familiar scales.</p> <p>Testing is time-consuming, but Mr. Milton is certain the results are worth it. His students read better and have better technique because of their disciplined scale work.</p>
<b>Creative Expression/ Performance</b>	Students begin putting their instruments together to produce sounds, fingering notes or finding correct slide positions on the trombone. They develop embouchure and learn correct breathing for supporting tone. Percussion students learn how to hold sticks or mallets, develop a technique for both pitched and non-pitched instruments, maintain a steady beat, and accurately replicate rhythmic notation. Many drum students also learn pitched instruments to expand their playing options in intermediate and advanced ensemble groups. Students sing difficult parts in order to address pitch and rhythm problems separate from the coordination problems that come with learning new instruments. Additionally, the class learns to play as a group by learning to work with their director and by practicing acceptable rehearsal etiquette.	
<b>Historical/ Cultural Heritage</b>	Musical literature is based on folk and traditional material. The songs are generally short with limited range, melodic and rhythmic repetitive phrases, and a simplicity of style. The historical and cultural contexts of songs are studied. Students identify composers, listen to exemplary musicians, and identify characteristic timbres. These exercises inform the development of both personal and group goals.	
<b>Response/ Evaluation</b>	Students reflect on personal and group work, which provides reasoning for practice and change. Clear objectives and evaluation criteria for each lesson stimulate the process of response and evaluation. Student participation in developing evaluation criteria encourages their independence in learning. Their ability to evaluate their own skills is particularly important for productive practice outside of class.	

**Embouchure** proper adjustment of the mouth, lips, and tongue to the mouthpiece of a wind instrument.

<b>Course Title: Grade 6, Choir</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students read music in the treble clef and identify characteristic timbres. Literature is usually limited to the use of quarter, half, whole, 8 <sup>th</sup> , 16 <sup>th</sup> , corresponding rests, and dotted quarter and dotted half notes. Students sing a major scale and recognize melodic and rhythmic patterns. They understand altered tones and the significance of key and meter signatures.	<p>After his first year of teaching middle school choir, Keith Heron is in the process of revising his instructional strategies. One of his main priorities is to find an effective way to assess what his students are learning. In his first year of teaching, the effort to plan for classes and assign grades made assessment of individual student growth seem impossible. Over the summer, Keith asked several other choir teachers to share with him their ideas on assessment. Susan Tiller, who teaches sixth-grade choir in South Texas, had this advice:</p> <p>“The key to assessment in choir is to embed it in daily instruction— not to think of it as something apart from the learning experience. Provide opportunities for individuals to demonstrate their growth and use efficient ways of documenting them. Each student could begin developing a singing portfolio in which terminology, proper posture, phonation, note reading, and other basic elements of musicianship are assessed by the student, teacher, and other class members. Part singing and interpretation can be assessed with more advanced students.”</p>
<b>Creative Expression/ Performance</b>	Students refine vocal production skills, vowel formation, singing, and breath support. They perform literature selections that enhance their sight-reading and sight-singing skills. They increase awareness of diction and accuracy when singing a song in a language other than English. They sing two- and three-part material and work with melodic patterns and sequences derived from scales.	
<b>Historical/Cultural Heritage</b>	Classes study the historical and cultural contexts of their listening and performance selections. Students learn the origins of traditional materials, their time frames and composers, and listen to exemplary models.	
<b>Response/Evaluation</b>	Establishing criteria for self-reflection enables students to practice productively outside of class. Including students in the process of developing criteria helps build self-directed learning. Evaluation of personal and group work reinforces voice technique. Developing and demonstrating daily acceptable rehearsal etiquette is part of being in a choir.	

<b>Course Title: Grade 6, Orchestra</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students can usually read and sing more notes than they can play. Singing exercises enable students to learn the rhythm and pitch of new literature without addressing the coordination challenges of playing instruments. Students read music in the treble clef and bass, or alto, clef. Beginning literature is usually limited to the use of quarter, half, whole, 8 <sup>th</sup> , and 16 <sup>th</sup> notes, corresponding rests, and dotted quarter and dotted half notes. Students play a major scale, recognize melodic and rhythmic patterns, understand altered tones and the significance of both key and meter signatures.	<p>Jamie Gere's sixth-grade orchestra students focus on learning how to hold their instruments and bows. Some of their initial class exercises involve rhythmic patterns played on open strings. In addition, students study relationships among bow pressure, speed of the bow, and placement of the bow on the strings. Students incorporate previous ear training when learning how to place their fingers to produce additional notes.</p> <p>At the end of each practice session, students pair off and evaluate themselves and their partners on the skills learned that day, using criteria for successful performance that were developed during the class period.</p>
<b>Creative Expression/Performance</b>	Students primarily play in the keys of C, D, and G major and learn to play as a group. They practice managing their instruments, playing the correct notes and rhythms at the right time, producing quality sounds, reading music, and following the director. Instruction utilizing reading, writing, singing, listening, and performing demonstrates that a student knows how to count rhythms, understands meter signature and the relation to the number of beats in the measure, and can reproduce the notes vocally, thereby establishing pitch relationships.	
<b>Historical/Cultural Heritage</b>	Literature is based on folk and traditional materials. Selections are generally short with limited ranges, melodic and rhythmic repetitive phrases, and simple styles. Historical and cultural influences are studied in the contexts of listening and performing. Students learn the origins of traditional materials, identify composers, and listen to exemplary models.	
<b>Response/Evaluation</b>	Students who are aware of the correct technique and pitch can practice productively at home. Establishing criteria for each new stage of learning assists students in assessing the quality of personal work. Reflecting on personal and group work reinforces instrumental techniques. Developing and demonstrating daily acceptable rehearsal etiquette is an important part of being in orchestra.	

<b>Course Title: Grade 7, General Music</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Seventh graders demonstrate characteristic timbres in vocal and instrumental presentations of music literature. Using criteria developed in listening and performing, students hear, analyze, and classify music from notation and from aural presentation. Students learn intervals by performing and by reading and writing music notation.	<p>Shannon Raffaelli is teaching a curriculum unit on forms of American popular music. When she introduces her seventh graders to bluegrass, she divides students into groups to research subjects such as the history of bluegrass, important bluegrass composers and musicians, and bluegrass instrumentation.</p> <p>As part of the unit, Ms. Raffaelli invites a local bluegrass group to visit the school and play several traditional songs. The musicians introduce the songs with information about the songs' origins, and they show their instruments to the class. Students have an opportunity to ask the musicians about their instruments, the music they play, and influences on their music. Students use this experience to inform their research on bluegrass and its role in American popular music.</p>
<b>Creative Expression/ Performance</b>	<p>Literature contains greater rhythmic and melodic independence and uses clefs other than the treble. It includes vocal ensemble formats and pieces that can include a variety of instruments. Recorders, guitars, pitched and non-pitched instruments, electronic keyboards, and traditional instruments add richness to music of easy to medium-level difficulty. Students perform in two and three parts and sing/play single melodic lines with a variety of accompaniments. They sight-read pieces written in two and three parts, using mostly block rhythms but with occasional independence of line, and they read the music they write and arrange.</p> <p>Students create and improvise descants and ostinati for simple songs. Exploring ways to augment harmonies, rhythmic and melodic textures, dynamics, and selective instrumentation opens up possibilities for student creations. Fundamental concepts include major, minor, and modal chord structures, relevant for creating and arranging. Students create music with computers, hearing their composition replicated with a great deal of authenticity.</p>	
<b>Historical/Cultural Heritage</b>	Through a planned sequence of composers, historical periods, and cultural heritages, students experience musical diversity. They identify characteristics that distinguish historical and cultural periods, define styles, and categorize genres of music. They examine selections and make inferences and predictions about compositions. They discuss their responses, and through research, determine the accuracy of their predictions. Students describe and categorize music-related vocations and avocations.	
<b>Response/Evaluation</b>	Students form musical opinions and justify them. They listen to individual parts and to group performances taken as a whole and analyze music with gradually increased complexity. They suggest improvements for compositions and arrangements based on criteria developed in class.	

**Modal** pertaining to mode, as distinguished from key; based on a scale other than major or minor.

<b>Course Title: Grade 7, Band</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students demonstrate characteristic timbres in the ranges of their instruments. Warm-up exercises involving melodic, harmonic, and rhythmic passages relevant to selected literature allow students to isolate problematic passages and concepts. Students may create warm-ups within specified guidelines, addressing a single section or segment. Students improve their notation and reading skills by regularly reading new material. Approaching musical problems from more than one perspective clarifies student knowledge and skills.	In order to assess student analysis of specific uses of elements of music, Jo Anne Richardson prepares aural examples representing diverse genres and cultures.  Ms. Richardson selects short works of music that contain readily discernible musical features. The excerpts she chooses may be, for example, a theme-and-variations movement from a symphony, a call-and-response African work song, and a 1920s or 30s blues song.
<b>Creative Expression/ Performance</b>	Students continue to work with scales and arpeggios, melodic and rhythmic patterns, expansion of range, meter signatures, and keys. Musical compositions have fewer sections composed of block rhythms, while parts begin to move in two and sometimes three distinct ways. Students demonstrate melodic independence. Solo lines and accompaniment lines become distinct. Students play dotted rhythms, expanded meters including 6/8 and cut time, and keys up to three flats and one sharp. Students participating in ensemble groups demonstrate effective use of rehearsal time, follow the conductor, and practice attaining precision, blend, and balance.	Ms. Richardson asks her students to identify the form of the selection and to describe how pitch, rhythm, dynamics, timbre, and harmony or texture are used. She gives the class a worksheet listing these elements to help structure what they are listening for in the excerpts.
<b>Historical/ Cultural Heritage</b>	Selections incorporate attributes and styles of past composers. Students perform samples that contemporary composers wrote in particular styles and selections arranged for young groups. They may communicate with members of the community who pursue music vocationally and avocationally. Awareness of a musician's place beyond the classroom helps establish role models for aspiring musicians.	To allow ample opportunity for students to hear and describe the defining elements and characteristics of the selection, each piece is played four times, with a brief interval of time between listenings (approximately one minute) provided for students to take notes.
<b>Response/ Evaluation</b>	Assisting students in identifying basic music concepts increases their independence, helps them establish evaluation criteria, and develops their musical insight. Student interest and focus are heightened when corrections made in one area of learning are related to other areas.	

<b>Course Title: Grade 7, Choir</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students demonstrate timbres through the extended ranges of their voices. Warm-up exercises that use melodic, harmonic, and rhythmic passages relevant to longer compositions can isolate problematic passages, address single concepts, and/or allow students to concentrate on certain, basic elements. Approaching problems from more than one perspective helps clarify knowledge and skills. Students might create their own warm-ups to address a single section or section part.	<p>As part of a unit on American spirituals and gospel music, Todd Barnes introduces his choir students to a number of traditional songs. Students explore the relationship between history and music, and they evaluate selections based on the evaluation criteria they have established as a class.</p> <p>Mr. Barnes plays Vera Hall Ward's "Travelin' Shoes" and asks his students to listen for words that have more than one note sung (melismas or slides). As a class, they discuss the differences between each repetition of the chorus.</p>
<b>Creative Expression/ Performance</b>	Students work with scales and arpeggios, melodic and rhythmic patterns, expansion of range, meter signatures and keys. Musical compositions have fewer sections composed of block rhythms, while parts begin to move in two and sometimes three distinct ways. Students demonstrate melodic independence, and solo lines and accompaniment lines become evident. Choral music incorporates altered tones in selections of both major and minor tonalities.	<p>Following this first listening, Mr. Barnes passes out copies of the lyrics to "Travelin' Shoes". Students sing along on the chorus, imitating the vocal embellishments.</p> <p>The class discusses how meaning is expressed in spirituals and identifies possible hidden meanings of desire for freedom.</p>
<b>Historical/ Cultural Heritage</b>	Students sing music representing a variety of historical periods and cultures. Many selections incorporate the styles of past composers, and students practice identifying the attributes of composers' styles. Classes perform pieces written in particular styles by contemporary composers and arrangements intended for young groups. Students seek out community members who pursue musical activities vocationally and avocationally. Realizing that there is a place for musicians beyond the classroom helps establish role models for aspiring musicians.	In conjunction with this lesson, Mr. Barnes conducts a class on gospel music in a similar fashion. After learning about gospel music, the class evaluates the differences and similarities between gospels and spirituals.
<b>Response/ Evaluation</b>	Assisting students in identifying basic music concepts increases their independence, helps them establish evaluation criteria, and develops their musical insight. Student interest and focus are heightened when corrections made in one area of learning are related to other areas.	

<b>Course Title: Grade 7, Orchestra</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students demonstrate characteristic timbres through the extended range of their instruments. Warm-up exercises that use melodic, harmonic, and rhythmic passages relevant to longer compositions isolate problematic passages, address single concepts, and allow students to concentrate on basic elements within a passage. Approaching problems from more than one perspective clarifies knowledge and skills. Students might create their own warm-ups, addressing one section or part of a section.	<p>As an introduction to program music and its composition, Cameron Berhan asks her students to listen to part of two recordings—"Kakadu" by Peter Sculthorpe and "New Journey" by Sarah Hopkins—and to respond to them with drawings.</p> <p>The objective of the activity is to help students learn the definition of program music, exploring how composers are inspired to write works and listening for the differences among timbres of various instruments.</p>
<b>Creative Expression/ Performance</b>	Students work with scales and arpeggios, melodic and rhythmic patterns, expansion of range, meter signatures and keys. Musical compositions have fewer sections composed of block rhythms while parts begin to move in two and sometimes three distinct ways. Students demonstrate melodic independence, and solo lines and accompaniment lines become evident. Students play dotted rhythms, expanded meters including 6/8 and cut time, and keys up to three sharps and two flats.	<p>Ms. Berhan gives her students large sheets of paper and drawing materials. She asks the class to draw (or describe in words) the images that come to mind while listening to the recordings. She then plays an excerpt of "Kakadu" (the first 7 minutes) and leads the class in a discussion of the images and how they relate to various instruments. Next she plays the first five minutes of "New Journey," having the students draw or write about images the excerpt evokes.</p>
<b>Historical/ Cultural Heritage</b>	Literature represents a variety of historical periods and cultures. Many selections incorporate styles of past composers, and students identify the attributes of different styles. They find examples of performance compositions written in designated styles by contemporary composers and seek out musical arrangements intended for performance by young groups. Students often communicate with people who pursue music vocationally and avocationally. Realizing that there is a place for musicians beyond the classroom helps establish role models for aspiring musicians.	<p>After the second excerpt, the class discusses how they might go about creating a piece of program music themselves.</p> <p>Working in small groups, students create a work in programmatic style of approximately 3–5 minutes. As part of the exercise, they discuss the setting out of the score, and Ms. Berhan helps them with graphic notation.</p>
<b>Response/ Evaluation</b>	Assisting students in identifying basic music concepts increases their independence, helps them establish evaluation criteria, and develops their musical insight. Student interest and focus are heightened when corrections made in one area of learning are related to other areas.	

**Program music** music intended to convey an impression of a definite series of images, scenes, or events.

**Course Title: Grade 7, Jazz Band**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students listen to live and recorded performances of jazz, describing and evaluating what they hear using specific technical terminology.	<p>When the school year begins, Paul Fergusson explains to his students that they will encounter quite a few unfamiliar words and phrases over the course of the year. He asks students to keep track of these unfamiliar terms and to write them on the board as they come across them.</p> <p>Throughout the year, Mr. Fergusson begins class by going over the list of terms the students have written on the board. He adds new terms covered in each day's lesson and briefly defines them, with the help of his students, before continuing with the day's lesson.</p> <p>At the end of each class period, students make notes in their journals, reflecting on class activities and using terminology from the board.</p>
<b>Creative Expression/ Performance</b>	Students who have knowledge and skills consistent with one year of instrumental music study learn basic jazz rhythm patterns and articulations necessary to perform beginning jazz literature. Students improvise simple non-notated phrases.	
<b>Historical/ Cultural Heritage</b>	Historical aspects of jazz as a distinct American art form are emphasized.	
<b>Response/ Evaluation</b>	Students perform for one another and evaluate performances on the basis of criteria the class uses to define and evaluate different styles of jazz.	

## Course Title: Grade 7, Instrumental Ensemble

Strand	Content/Processes	Vignette
<b>Perception</b>	The instrumental ensemble is designed for second year instrumental students. The small ensemble enables students to develop independence while working in groups, such as duets, trios, and quartets. Learning to listen attentively and make harmonic as well as melodic adjustments to pitch are emphasized.	<p>Most students in seventh-grade Instrumental Ensemble are fairly new to the practice of listening to and evaluating their own and their peers' musical performances.</p> <p>Maria Loberg wants to focus on developing her students' skills of response and evaluation. She recognizes the importance of these skills in student self-assessment, in understanding and defining the characteristics of music, and in building a sense of community and collaboration among student musicians.</p>
<b>Creative Expression/ Performance</b>	Students may be organized using like instrumentation or with mixed families in the ensemble groupings. Students may move from one kind of ensemble to another over the course of a year. Literature learned with one student on a part focuses concentration on harmonic and rhythmic accuracy as well as on precision. Each student becomes independent, even though students often perform in block rhythmic patterns and have little independence of line when performing initial literature selections. The ability to maintain a steady beat and demonstrate rhythmic cohesion without the assistance of a conductor is a key step in developing independent musicianship. Students arrange and compose small ensemble selections, possibly creating a group composition utilizing two independent parts. Guidelines can modify the level of difficulty of assignments. Expressive qualities resulting from comprehension of dynamic ranges, tempos, and articulations enhance musicianship. The focus of the class is the development of musicianship, not success in competition.	<p>Before every student performance, Ms. Loberg leads a class discussion on response and evaluation. Among other topics, they discuss the value of building criteria for judging work, methods of criticism, and the value of criticism.</p> <p>Ms. Loberg also prompts her students to consider other, related topics for their response/evaluation discussions. She asks questions such as:</p> <ul style="list-style-type: none"> <li>• Should we have different criteria for evaluating professional and student performances? Why or why not?</li> <li>• Can you list two actions you might take, as a performer, to utilize peer evaluation in the process of personal growth?</li> </ul>
<b>Historical/ Cultural Heritage</b>	Literature is varied and represents a diversity of periods, styles, and composers. Stylistic qualities of particular cultures and historical periods are discussed.	
<b>Response/ Evaluation</b>	Students perform for each other and evaluate their work. Students listen to recorded performances and establish criteria for defining and evaluating styles, periods, and genres.	

## Course Title: Grade 8, General Music

Strand	Content/Processes	Vignette
<b>Perception</b>	<p>Students build on knowledge of music theory, focusing on identifying and describing intervals. Students learn to recognize any major scale by identifying the scale's characteristics as described in intervallic progression. In addition, students are able to write a major scale beginning on any note. Students learn the forms of the natural, harmonic, and melodic minor scales, incorporating intervallic relations with the characteristics of each pattern. The difference in sound between major and minor scales is recognized by sight (in notation) and by aural discrimination. Students have an understanding of triads based on scale tones. Sight-reading vocally, in major, minor and some altered tone keys, is expected. Students read in common meter signatures and are able to:</p> <ul style="list-style-type: none"> <li>• Read at least a single line of music</li> <li>• Perform on a variety of classroom instruments including piano/keyboards and other pitched instruments</li> <li>• Sing/play music in the key of C, in 2/4, 3/4, or 4/4 time using quarter, half, whole, 8<sup>th</sup>, 16<sup>th</sup> notes, corresponding rests, and dotted half and quarter notes.</li> </ul>	<p>The importance of intervals is stressed throughout Ed Collings' year-long general music class. Students learn that a major third is one of the defining characteristics of the relation between the first and third notes in a step-wise melodic pattern consisting of eight notes. They also learn that if an interval is two whole steps, such as <i>c</i> to <i>e</i>, it is very likely the classroom is a major scale. If the interval is <i>d</i> to <i>f-natural</i>, the distance is only one and one-half steps and describes a minor third, not a major third. A step-wise series of eight notes that does not contain half steps between steps three and four and between seven and eight can become a major scale if the size of the intervallic relationships is increased or decreased, using flats or sharps to conform with the formula.</p>
<b>Creative Expression/ Performance</b>	<p>Applying music theory to the music being studied assists students in singing and playing accurately; furthermore, this reinforces students' grasp of theory and makes theoretical concepts relevant. Students create compositions of their own; individually or in groups, they may be given broad guidelines for composing a selection using forms such as ABA or rondo. Fewer guidelines are needed as students gain competence and confidence. The class prepares music for presentation. All music studied provides opportunities for students to accurately replicate rhythm, melody, harmony, and stylistic authenticity. Additionally, students demonstrate correct singing, proper diction, attention to breath support, and characteristic tone qualities in both informal and formal music performances.</p>	<p>This rigorous study of theory prepares Mr. Collings' students for more advanced study of music and music theory.</p>
<b>Historical/ Cultural Heritage</b>	<p>Interpretation of new material is supported by the study of cultural and historical influences on the development of the music. A comprehensive sequence of cultures and historical periods organizes the study of music heritage. Students select a topic (such as an historical era, a composer, musician, style or medium of performance) and prepare reports for class presentation. Students provide evidence for assertions made in reports. Format of research and report is pre-approved by the teacher, who assigns projects to correspond with curriculum units.</p>	
<b>Response/ Evaluation</b>	<p>Attendance at live performances gives students opportunities to see and hear a diverse community of musicians; reflection and evaluation of performances exercises students' developing criteria for judgment. Developing criteria to judge quality in the evaluation of assignments or of music is an ongoing process. Rationale and justification of opinions is very important. Students at this stage of learning seek detailed answers to specific inquiries. They begin to understand that product and process are intertwined in learning.</p>	

## Course Title: Grade 8, Band

Strand	Content/Processes	Vignette
<b>Perception</b>	Students continue technical studies as they work on performance literature. Through selected literature, exercises, and warm-ups, they expand ranges, refine articulations, develop and sustain breath control to support tone, work on precision in rhythmic patterns, and clarify intonation. Students learn to tune to one pitch, then learn to tune harmonically within a chord with other members of an ensemble. Focused listening skills are refined and combined with skills that enable students to make adjustments in pitch. Focused student listening builds the foundation for performance achievement.	<p>Beth Skoggins and her colleagues at DuBois Junior High School use music written with specific warm-up guidelines and exercises that address specific learning issues in their eighth-grade band, choir, and orchestra classes. Among other things, these activities help prepare students for future rhythmic and melodic dictation. DuBois music students also arrange musical selections within guidelines set by their teachers. Teacher guidelines include the following:</p> <ul style="list-style-type: none"> <li>• Use the same melodic sequence, rearranging rhythmic patterns.</li> <li>• Retain rhythmic pattern, but alter melodic line to include other notes in the chordal triad designated for each measure.</li> <li>• Arrange an accompaniment to a melodic phrase using notes from the chord sequence.</li> </ul>
<b>Creative Expression/ Performance</b>	Literature includes more difficult, more complex selections, including elements such as expanded ranges in parts, keys up to four flats and three sharps, syncopated rhythms, faster tempo, increased independence in rhythmic and melodic lines, and occasional solo passages. With increased technical proficiency, students successfully play more difficult music and perform selections that reflect a broader representation of styles, forms, cultures, and historical periods.	
<b>Historical/ Cultural Heritage</b>	Live performances and selected recordings introduce students to music representing diverse heritages. Students identify characteristics of particular time periods, styles, cultures, and/or individual composers and apply their knowledge to authentic performance. Having students prepare study guides of performance music can help students connect music with its heritage.	
<b>Response/ Evaluation</b>	Listening, analyzing, and making adjustments in exercises and in performance literature is a continual process of growth. Reflection on one's own and others' performances and application of thoughts to practice are keys to success. By sharing the process of evaluation and commentary, teachers guide students in the development of individual evaluation processes. Teachers demonstrate exemplary technique, helping students learn the characteristics of exemplary performance. Students evaluate specific performances and learn to make constructive criticism based on musical concepts. Students may keep journals documenting growth that include tapes of performances. Appropriate rehearsal and performance etiquette is developed over time.	

## Course Title: Grade 8, Choir

Strand	Content/Processes	Vignette
<b>Perception</b>	Students continue technical studies as they work on performance literature. Through selected literature, exercises, and warm-ups, they expand ranges, refine articulations, develop and sustain breath control to support tone, work on precision in rhythmic patterns, and clarify intonation. Focused listening skills are refined and combined with skills that enable students to make adjustments in pitch. Students continue developing sight-reading skills to include materials written in keys such as C, F, and G, including both treble and bass clefs. Development of sight-reading skills is a continual process of adding intricate rhythmic patterns, melodic passages, and expanded meters.	Two times during a semester, Brett Veit records an excerpt of each of his students' individual performances during rehearsal or class. In addition, two times during the semester, he records each student singing alone. The music may include solos or excerpts from the ensemble repertoire. The works vary in style, represent two different historical periods, and are associated with two different cultural groups. The solos and excerpts are at least sixteen measures long and are moderately difficult. Two of the four works are in three or more parts.  Mr. Veit asks each student to identify the composers of the works performed during the semester and to briefly describe the works, incorporating what they have learned of music terminology.
<b>Creative Expression/ Performance</b>	Students may be assigned to classes for treble voices, changed male voice, or mixed voice. Students continue developing individual vocal technique, refined listening skills, and expressive singing. Literature includes music written in two, three, and four parts. Expressive interpretations, replicating the period, style, or cultural influence of literature are standard performance expectations. With increased technical proficiency, students can successfully play more difficult music and perform selections that reflect a broader representation of styles, forms, cultures, and historical periods.	
<b>Historical/Cultural Heritage</b>	Literature includes songs in foreign languages. In addition, live performances and selected recordings introduce students to music representing diverse heritages. Students identify characteristics of particular time periods, styles, cultures, and/or individual composers and apply their knowledge to authentic performance. Having students prepare study guides of performance music can help them connect music with its cultural and historical heritage.	
<b>Response/Evaluation</b>	Listening, analyzing, and making adjustments in exercises and in performance literature is a continual process of growth. Reflection on one's own and others' performance and application of one's thoughts to one's performance practice are the keys to success. Teachers demonstrate exemplary technique, helping students learn the characteristics of exemplary performance. Students evaluate specific performances and learn to make constructive criticism based on musical concepts. Students may keep journals that include tapes of performances. Appropriate rehearsal and performance etiquette is developed over time.	

## Course Title: Grade 8, Orchestra

Strand	Content/Processes	Vignette
<b>Perception</b>	Students continue technical studies as they work on performance literature. Through selected literature, exercises, and warm-ups, they expand ranges, refine and teach articulations, develop and sustain breath control to support tone, work on precision in rhythmic patterns, and clarify intonation. Students learn to tune to one pitch, then learn to tune harmonically within a chord with other members of an ensemble. Focused listening skills are refined and combined with skills that enable students to make adjustments in pitch.	The ability to improvise simple harmonic accompaniment is an important goal in Elizabeth Carrey's eighth-grade orchestra. Towards the end of the year, Ms. Carrey prepares her students for an assessment of improvisation skills.
<b>Creative Expression/ Performance</b>	Ranges are expanded to necessitate the use of expanded positions for all instruments. Typically violins become proficient in 1/2 to 3 <sup>rd</sup> positions and are possibly acquainted with 5 <sup>th</sup> position; violas: 1/2 to 2 <sup>nd</sup> positions and possibly 3 <sup>rd</sup> ; and cellos and string basses: 1/2 to 4 <sup>th</sup> positions. Music is more technically and musically demanding. Students read in major keys and their relative minors (C, G, D, F, B-flat, A minor, E minor, B minor, and G minor) and in meters including 2/2, 12/8, and 9/8. They perform articulations such as spiccato and hooked bowing. The development of the vibrato is an essential technical skill that enhances the expressive qualities of the music and results in increased personal satisfaction for students.	Ms. Carrey asks each student to improvise an accompaniment on a fretted instrument, a keyboard instrument, a mallet percussion instrument, or a chorded zither (e.g., Autoharp or Chromaharp) while the class sings a familiar song containing simple chords (e.g., I, IV, V).  The student being assessed improvises an appropriate accompaniment using traditional chords. Ms. Carrey identifies the tonic chord and suggests chords that would be appropriate, but she does not tell the student when or in what order to play them. She gives the student 3–5 minutes to prepare.
<b>Historical/Cultural Heritage</b>	With increased technical proficiency, students successfully play more difficult music and perform selections that reflect a broader representation of styles, forms, cultures, and historical periods. In addition, live performances and selected recordings introduce students to new music representing diverse heritages. Students identify characteristics of particular time periods, styles, cultures, and/or individual composers and apply their knowledge to performance. Having students prepare study guides of performance music helps students connect music with its heritage. Teachers might also select listening material that can be usefully compared and contrasted with performance selections.	
<b>Response/Evaluation</b>	Listening, analyzing, and making adjustments in exercises and in performance literature is a continual process of growth. Reflecting on one's own and others' performances and applying thoughts to performance practice are the keys to success. Teachers demonstrate exemplary technique, helping students learn the characteristics of exemplary performance. Students evaluate specific performances and learn to make constructive criticism based on musical concepts. Students may keep journals that include tapes of performances. Appropriate rehearsal and performance etiquette is developed over time.	

**Course Title: Grade 8, Jazz Band**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Grade 8 Jazz Band is intended for students who have had two previous years of study on an instrument. Students continue the development of jazz-related rhythms and articulations. They study rhythmic notation and terminology. Tone quality, intonation, balance, and blend are stressed.	<p>Student expectation (8.4) of the Music TEKS for Grade 8 states that:</p> <p>“The student is expected to: (A) create complex rhythmic and melodic phrases; and (B) arrange complex rhythmic and melodic phrases.”</p> <p>The following exercise is an example of how students in Lee Reinhold’s eighth-grade jazz band demonstrate this student expectation:</p>
<b>Creative Expression/ Performance</b>	Students learn basic chord progressions improvising eight-, sixteen-, and thirty-two-measure solos based on specific chord structure and progressions.	Mr. Reinhold assigns an eight-measure melodic line in 4/4 meter in a designated key. The melody is based on a chord progression such as I, II, IV, I, IV, VI, V, I. Students write three other parts for their ensemble, checking to be sure each measure has four beats, the notes within the measure are selected from the chord triad designated for that measure, and the notation accurately communicates the group’s intent. The students learn their compositions and share them with the class.
<b>Historical/ Cultural Heritage</b>	Students learn the difference between jazz and standard styles. Characteristics of the several stylistic eras in the development of American jazz are presented and studied in live and recorded performances. Students chart the characteristics of each style studied in a well-organized format.	Prior to this exercise, Mr. Reinhold gives his students a tonic chord in the key of C and asks them to create a measure scored for four instruments using the notes in the triad. Mr. Reinhold also prepares many short assignments covering other chords given aurally and later supplemented with short assignments to be written in notation to make composition and arrangement exercises easy and fun for his students.
<b>Response/ Evaluation</b>	Students critically and reflectively evaluate music through listening, and justify their opinions with illustrations based on their music studies.	Student-composed warm-ups incorporate chordal guidelines and other specifications, giving students practice solving musical problems with musical knowledge and skills that are acquired over a period of time.

## Course Title: Grade 8, Instrumental Ensemble

Strand	Content/Processes	Vignette
<b>Perception</b>	<p>Grade 8 Instrumental Ensemble may be composed of students who have taken one year of instrumental ensemble in addition to the larger organization class which may have some students taking instrumental ensemble for the first time. All students must have played their instrument one full year before taking this class, with two years preferred. Class materials are different from those used in orchestra and band. Classes study chamber music and the educational values that accompany such instruction. Students learn about transposing instruments when writing for a variety of wind instruments, deepening their insight, and increasing their musical knowledge. Difficulty of performance materials varies according to the abilities of each ensemble. Students progress to meet higher expectations while maintaining performance standards.</p>	<p>Ben Whitney helps his eighth graders learn to compose music by setting specific guidelines for their work. As part of the composition process, Mr. Whitney asks his students to demonstrate how the elements of music are used in their compositions to achieve unity and variety, tension and release, and balance.</p> <p>To assess their progress, Mr. Whitney asks each student to compose a work in ABA, AABA, ABACA, or theme-and-variations form; to perform it as a solo or with a group of students; and to explain to the class how they have used the elements of music to achieve their musical goals. Any melodic, harmonic, rhythmic, or electronic instruments may be used. Each student writes out his or her piece using sufficiently precise notation to allow the same performance group to reproduce the piece accurately in subsequent performances.</p>
<b>Creative Expression/ Performance</b>	<p>Students play different music in groups of duets, trios, quartets, quintets, and sextets. Students develop individual leadership by performing music in which the parts are not duplicated. Each student has responsibility for the success of a composition. A variety of music is available for study, with many instrumental configurations. Students work in groups with different instrument combinations and perform a diverse selection of music. They perform increasingly challenging material and demonstrate competent technical skills, improving personal achievement while contributing to the success of the group. Students apply creativity and originality to the composition of small ensemble selections. They may also arrange material for a specific ensemble with specific instrumentation. The objectives of this class always focus on fostering the musicianship of students, not on success in competitive contest.</p>	
<b>Historical/ Cultural Heritage</b>	<p>Students demonstrate stylistic authenticity. They add to their repertoire by attending live performances and by listening to recorded works performed by chamber groups. Insight and knowledge of historical periods, styles, genres, and composers increase student awareness of personal performance abilities and expectations.</p>	
<b>Response/ Evaluation</b>	<p>Students use reflective evaluation and critiques in assessing personal progress. They also reflectively evaluate the progress of the ensemble as a whole. Critically listening to characteristic timbres, blend, and balance increases students' interpretation skills and builds their criteria for musical judgment.</p>	

## **Music in the High School**

Level I, II, III, and IV music courses may be selected to fulfill the fine arts requirement for graduation. Level numbers represent achievement levels, not student classification. For example, a student in high school choir for the first time is enrolled in Choir I, regardless of his or her grade level. Likewise, a senior in Band IV taking instrumental ensemble for the first time earns credit for Instrumental Ensemble I. Because students in secondary level performance classes often have differing skill and experience levels, student expectations are individualized.

Materials used in performance groups change from year to year. For example, each of the four levels of choir has its own lesson plans and materials. As teachers analyze and choose literature, they consider the skills and techniques needed to build student proficiency and make selections that represent a broad range of cultures, time periods, and genres.

Because TEKS achievement standards are rigorous and classroom space is limited, class size decisions are important. Safety, levels of student development, and range of course activities (e.g., whole class discussions, individual and/or group projects) are essential considerations. Additional factors affecting class size are course content, available staff, and facilities. The following questions might be useful in the decision-making process. Will teachers be team teaching? Do students' development levels vary significantly? Will beginners need lots of individualized instruction? There are multiple influences on scheduling and class size decisions, but strong student achievement should always be the main priority.

Time allotment decisions are also critical in building a quality music program. Teachers need adequate time to teach the TEKS, and students need adequate time to learn. This should be the primary scheduling consideration. High school schedule configurations vary in length of class time and in pattern of class meetings; however, time allocations and credits given for music courses should be commensurate with allocations for foundation subjects. A course taken to satisfy a high school graduation requirement must be a full credit course. Two partial courses do not satisfy the requirement of one full fine arts credit.

### ***Graduation Requirements***

One fine arts credit is required in both the Recommended High School Program and the Distinguished Achievement Program. These requirements may be satisfied by any of the following courses from 19 TAC Chapter 17.

### ***Course Descriptions***

The following courses are described in broad terms and include many suggestions, which are neither definitive nor all-inclusive. The descriptions and vignettes are provided to stimulate curriculum development at the local level and to demonstrate the wide range of instructional strategies encompassed by the TEKS. This flexibility is provided so that each district and campus can implement the TEKS with the particular strengths, needs, and interests of its students and community in mind.

. . . teachers say that if we don't learn to play musical instruments as children we will never be able to learn as adults . . . not so. Of course it is nice, if we come freely to music, come to it young, but if we don't come to it then, we can later. It is never too late.

**John Holt**

**Course Title: Band I**  
**Course Sequence: Introductory**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students receive formal instruction in music theory with emphasis on understanding chord structure. In live and recorded music, students identify melodic and harmonic parts. Directors use patterns inherent in melodic and harmonic sequencing to communicate expressive musical qualities, and students are able to define these concepts using standard terminology.	John Miller realized that many of his new Band I students would not know one another. Because of the importance of working together in Band, John designed a simple activity to foster dialogue among the band members and himself.
<b>Creative Expression/ Performance</b>	Students learn to read music literature and apply their knowledge and skills to developing proficiency on a chosen instrument. Students independently read new materials and sing and/or play them. Technical expectations include performing scales from memory; reading and playing music with dotted eighth and sixteenth notes, syncopation, compound and asymmetrical meters; and performing assigned parts in moderately easy to moderately difficult literature.	In brief structured periods, students discuss in pairs or small groups topics such as favorite composers and literature selections they had listened to in class. Mr. Miller encourages students to provide support for their preferences, thus helping them develop and understand criteria for evaluating performances.  The dialogues seemed not only to build a rapport within the class but also to help students appreciate similarities and differences in their thinking, so Mr. Miller decides to continue the discussions throughout the school year, adding topics related to new areas of study.
<b>Historical/ Cultural Heritage</b>	As students listen to and perform compositions selected from a variety of cultures, periods, styles and composers, they develop an understanding of the characteristics used to categorize music literature. They begin to define the relationships between music and the other fine arts, and they begin to understand the roles of music in society.	
<b>Response/ Evaluation</b>	Students formulate personal criteria for evaluating their own study, performance, goals, and the performance of others by comparing performances to exemplary models.	

**Course Title: Orchestra I**  
**Course Sequence: Introductory**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students identify and distinguish between melody and harmony while listening and playing. They study and define the concepts of performance, intervals, chord structure, and music notation. Students use standard notation.	Students in Sandra Jones' Orchestra I class write in journals at least once a week, and Ms. Jones reads a portion of the student journal entries each week, responding to them in writing. In their journals, students keep written self-evaluations, document progress on assignments, and keep their practice cards.  Because a significant aspect of Orchestra I involves learning music literature from a variety of periods and composers, students also respond to pieces that they listen to in the music department's listening laboratory. Though students may select particular areas of personal interest from the lab's tapes, they respond in their journals to selected questions designated for Orchestra I in the accompanying guide, especially noting how what they listen to can help them learn new techniques on their instruments.
<b>Creative Expression/ Performance</b>	Students sight-read ensemble parts and interpret symbols and terms that define dynamics, tempo, and articulation during solo and group performances. They create and arrange a variety of phrases and can perform from memory as well as from the page. Technical expectations include refinement of vibrato; key expansion to encompass E-flat major, C minor, A major, and F-sharp minor; bow articulations adding tremolo; and the ability to sustain legato passages.	
<b>Historical/ Cultural Heritage</b>	As students perform and listen to compositions selected from a variety of periods, cultures, styles, and composers, they develop an understanding of characteristics used to categorize music literature. They identify music-related vocations and avocations and explore these roles within the community.	
<b>Response/ Evaluation</b>	Students begin to formulate personal criteria for evaluating their own study, performance, goals, and the performance of others by comparing performances to exemplary models.	

**Course Title: Choir I**  
**Course Sequence: Introductory**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students receive formal instruction with emphasis on understanding chord structure. In live and recorded music, students identify both melodic and harmonic parts. Directors use patterns inherent in melodic and harmonic sequencing to communicate expressive musical qualities.	<p>Choir I students in Danielle Rodriguez’s class study the history of choral music through an examination of its function in the ceremonies of many cultures and time periods. By listening to modern renditions of ancient choral compositions, students learn how choral music has adapted to its historical context and explore how choral music has evolved into its current forms.</p> <p>At the end of the unit, students are assessed on original medleys that reflect the history of choral music. In addition to performing the original scores in small groups, each student writes a rationale for the selections they incorporated into their medleys.</p>
<b>Creative Expression/ Performance</b>	Students learn music literature and apply knowledge and skills to developing proficiency in choir. Students sing new material that they have read independently. Technical expectations include expansion of reading material to the major keys of C, F, G, D, B-flat and relative minors; reading simple and compact meters and asymmetric rhythms including sixteenth notes; listening to and performing three-part and four-part literature; developing vocal and choral techniques such as vowel production, expansion of vocal range, intonation awareness, balance, and blend; and expressive singing and stylistic representation.	
<b>Historical/ Cultural Heritage</b>	As students perform and listen to compositions selected from a variety of periods, cultures, styles, and composers, they become familiar with the characteristics used to categorize music literature.	
<b>Response/ Evaluation</b>	Students begin to formulate personal criteria for evaluating their own study, performance, expectations, and the performance of others.	

**Course Title: Jazz Band I**  
**Course Sequence: Introductory**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Jazz Band I students learn a variety of rhythms, articulations, and terminology in order to prepare and perform basic jazz literature. Concepts related to specific styles of jazz idioms such as blues, Dixieland, swing, and rock are learned and used in performance.	Students in Terry Marshall's Jazz Band I class study how early jazz bands formed in New Orleans and played what would later come to be known as Dixieland jazz. Students listen to and play the works of some of the most popular musicians and groups of the time such as King Oliver, Kid Ory, and Louis Armstrong's Hot Five. Students also learn the value of the recording industry, especially Okeh Records, in documenting this era of jazz, and they listen to selections on CD reissues. They also listen to contemporary Dixieland jazz, evaluating its evolution as a musical form and its influence on other jazz forms.
<b>Creative Expression/Performance</b>	Fundamental playing skills, including range development, are addressed. Students work to understand the differences between creative group expression and solo work with an emphasis on accurate intonation, rhythm, and dynamics. They perform from memory as well as by sight-reading.	
<b>Historical/Cultural Heritage</b>	Students study an overview of the unique history of jazz, its roots in the blues, and its early development in the Southern United States. The role of slavery, especially as it relates to the mix of African, Caribbean, and western European dance and music cultures, is explored as a foundation for the historical development of jazz worldwide. Students formulate their own questions to structure their discovery process. For example, students may begin to ask such questions as: What social environment prompted the creation of a new and independent genre of music? How did this new music differ from the established music scene and its role in everyday life?	
<b>Response/Evaluation</b>	Improvisation is encouraged and developed by listening, analysis, and evaluation of professional, personal, and student performance.	

<b>Course Title: Instrumental Ensemble I</b> <b>Course Sequence: Introductory</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students identify, and distinguish between, melody and harmony while listening and playing. They define concepts of intervals, chord structure, and music notation. They use standard notation and study and define concepts of performance.	Students in the Central High School Instrumental Ensemble I class visit the fine arts department of a nearby community college. The college has an ensemble that specializes in late 18 <sup>th</sup> -century chamber music. Students attend a performance of the ensemble and afterwards have an opportunity to meet with the performers and examine their instruments.
<b>Creative Expression/ Performance</b>	<p>Students perform literature composed for a variety of instrumental and vocal combinations including trios, quartets, quintets, sextets, septets, mariachi, and ensemble. They build a repertoire that reflects the diversity of literature. They develop independence and leadership skills that are not as easily attained in larger groups. Participation in a variety of different instrumental chamber groups expands students' musical horizons.</p> <p>Focusing on the content of the course rather than on preparation for solo and ensemble competition, performance and performance theory is essential to understanding the workings of ensembles. For example, balancing and blending sound requires different problem-solving skills in a string quartet than in a symphonic setting. Ensembles perform student compositions. Playing reinforces aspects of musicianship such as establishing precision without the presence of an adult director; leading and responding in a small group format; and listening and tuning horizontally and vertically.</p>	<p>When the students return to school, they discuss the similarities and differences among the instruments. They talk about why each instrument has evolved as it has and how modifications have changed or improved the sound of instruments. Students also discuss the quality of the performance, noting the balance and blend of the instruments.</p> <p>Additionally, students evaluate the performance according to evaluation criteria they have established as a class. When they recognize features of the performance that are not addressed by their criteria, they modify the criteria.</p>
<b>Historical/ Cultural Heritage</b>	Classes discuss the history and cultural origins of compositions, composers, and musicians. Students examine the historical and cultural conventions and the stylistic demands of the genres they study.	
<b>Response/ Evaluation</b>	Students perform for teachers and for each other. Audience members listen attentively and give constructive, critical feedback to performers.	

<b>Course Title: Vocal Ensemble I</b> <b>Course Sequence: Introductory</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Instruction focuses on understanding chord structure. In live and recorded music, students identify melodic and harmonic parts. Students acquire independence and leadership skills often not learned in larger-format music classes.	<p>Recently, Gregorian chants have enjoyed a resurgence of popularity in the United States. Andrea Michael's Vocal Ensemble I class listens to a number of modern recordings of Gregorian chants before learning several in different ensemble groupings.</p> <p>As a class, the students and Ms. Michael talk about the cultural functions of ceremonial chants in the past and discuss how the Gregorian chants differ from the secular choral music they have studied.</p>
<b>Creative Expression/ Performance</b>	Students perform literature composed for a variety of instrumental and vocal combinations including trios, quartets, quintets, sextets, septets, madrigal, and show choirs. They build a repertoire that reflects the diversity of chamber literature. Although ensemble groups focus on course content rather than on preparation for solo and/or ensemble competition, performance and performance theory is still essential to understanding the workings of ensembles. For example, the skill of balancing and blending sounds varies from one ensemble format to another. Ensemble singing reinforces such aspects of musicianship as establishing precision without the presence of a director, leading and responding within the small group format, and listening horizontally and vertically.	
<b>Historical/ Cultural Heritage</b>	Classes discuss the history and cultural origins of compositions, composers, and musicians. Students examine the historical and cultural conventions and the stylistic demands of the genres they study.	
<b>Response/ Evaluation</b>	Students perform for teachers and for each other. Audience members listen attentively and give constructive, critical feedback to performers.	

<b>Course Title: Music History I</b> <b>Course Sequence: Introductory</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students trace the development of elements such as the Grand Staff and the modern system of notation. Listening to music from designated historical periods, students examine the manner in which music has been preserved through the years.	<p>In addition to studying the history of Western music, Tom Ballantine's Music History I class also studies music from the Middle East, India, and the South Pacific.</p> <p>Mr. Ballantine's students explore the influence of non-Western music on Western composers and research how political and economic events in history have influenced the arts.</p>
<b>Creative Expression/ Performance</b>	Students perform (vocally and instrumentally) some of the music studied. They use pitched classroom instruments, traditional instruments, and keyboards.	<p>As part of a curriculum unit on East Indian music, a group of three students research the impact of 19<sup>th</sup> century colonialism on the popular music of Great Britain and India and present their findings to the class.</p>
<b>Historical/Cultural Heritage</b>	Music literature reflects many cultural and historical characteristics of the time period in which it was written. Students learn to identify and to examine these historically-based characteristics. In-depth study of specific composers and compositions is a large part of course content.	<p>The students begin their presentation by challenging the audience to find similarities in two brief selections. The rest of their presentation effectively demonstrates the impact of Indian music on British compositions of the time and reflects on reasons for this change and long-term impact.</p>
<b>Response/ Evaluation</b>	Students apply knowledge of music reading, notation, and theory to the analysis of performances and scores. Students learn to distinguish between professional and student performances. Works are evaluated on the basis of criteria developed during class discussions and presentations. Students learn to justify their opinions with arguments supported by research and/or knowledge gained from class study.	

<b>Course Title: Music Theory I</b> <b>Course Sequence: Introductory</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	<p>Music Theory I enables students to develop an understanding of the theoretical elements of music and their relevance to music composition. Common student expectations include reading and writing music in treble and bass clefs; knowledge of C clefs; identifying chords in major, minor, and modal scales; and accurately taking rhythmic and melodic dictation.</p>	<p>Mark Ramirez asks his Music Theory I class to listen to recorded melodies and to follow along with written notation of the melodies. However, the notations are not identical representations of the recordings. Mr. Ramirez asks his students to mark their copies of the melody notations where the recording deviates from the written notation.</p>
<b>Creative Expression/Performance</b>	<p>Students work with the components of sight reading, melodic and rhythmic dictation, ear training, scales and modes, intervalic relationships, chord structure, cadences, and initial harmonic sequences. Students use common cadences in creative composition assignments, compose short musical works, demonstrate an understanding of basic sequences of chord progressions, and perform compositions.</p>	<p>In addition to this exercise in reading notation, Mr. Ramirez plans exercises that build his students' abilities to identify the following:</p> <ul style="list-style-type: none"> <li>• Major and minor scales, aurally and in notation</li> <li>• Intervalic relationships of two tones, aurally and in notation</li> <li>• Chord progressions in short sequence, aurally</li> <li>• Cadence chord progression, aurally and in notation.</li> </ul>
<b>Historical/Cultural Heritage</b>	<p>Students relate specific theoretical style conventions to historical periods and examine how various composers incorporated accepted styles into compositions.</p>	<p>Mr. Ramirez's students also learn to analyze a melodic line in order to identify chordal notes and passing tones. Given a chordal analysis, students identify suspension and anticipation in melodic line.</p>
<b>Response/Evaluation</b>	<p>Students evaluate work using appropriate criteria and support their evaluations with well-organized arguments.</p>	

<b>Course Title: Band II</b> <b>Course Sequence: Follows Band I</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students continue to develop and refine technical skills and increase their music knowledge with performance and listening literature. These listening experiences refine melodic and harmonic pitch.	<p>George Gershwin combined the popular band music of the 1920s with the sophistication of the orchestra, resulting in the development of a new, distinctly American musical form. Band II students in Eliza Wheeler's class are learning a Gershwin medley for performance.</p> <p>As part of their performance preparation, the students research the history behind Gershwin's creative decision-making process. The class compiles a list of questions to structure their research. Among their guiding questions are the following:</p> <ul style="list-style-type: none"> <li>• In what context did Gershwin become familiar with orchestral music? With popular band music?</li> <li>• Did Gershwin consider his audience when composing his new, hybrid musical form?</li> <li>• Was he writing for the orchestra appreciators, the fans of popular band music, or both?</li> <li>• How did the musical elements of each genre affect the other?</li> <li>• What were the specific techniques Gershwin used to create his new work?</li> </ul>
<b>Creative Expression/Performance</b>	<p>The class focus is on student performance as part of a band. As students gain greater independence in lines of their score, they recognize that an increased understanding of the complexity of rhythmic and harmonic concepts is necessary. They understand each part separately and as an integral component of the whole composition.</p> <p>Technical expectations for musicians in Band II include:</p> <ul style="list-style-type: none"> <li>• Range expansions</li> <li>• Increased independence with pitch and rhythm</li> <li>• Memorization of increasingly difficult selections</li> <li>• Interpretations of articulations, expressive symbols, and terms</li> <li>• The performance of approximately one-third of all major and minor scales from memory.</li> </ul>	
<b>Historical/Cultural Heritage</b>	Music reading, notation, and theory assist students in studying and performing literature of various cultures, styles, genres, and historical periods. Students work together and individually to discover ways of accessing the music of selected historical eras and cultures. Research involves exploring the music of other cultures and music's roles in both everyday life and special ceremonies.	
<b>Response/Evaluation</b>	Students develop criteria for evaluating performances. Thoughtful response is important for individual achievement and for the progress of the group as a whole.	

<b>Course Title: Orchestra II</b> <b>Course Sequence: Follows Orchestra I</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students continue to develop and refine technical skills and increase their music knowledge with performance and listening material. Listening experiences refine melodic and harmonic pitch.	Wang Lung's Orchestra II students start the year with an exercise they practiced toward the end of Orchestra I.
<b>Creative Expression/ Performance</b>	<p>Classes focus on student performance as part of an orchestra. As students gain greater independence in lines of their score, they recognize that a more complete understanding of the complexity of rhythmic and harmonic concepts is essential. They understand each part separately and as integral components of the composition as a whole. Students are comfortable writing and arranging their own compositions. Technical expectations in Orchestra II include:</p> <ul style="list-style-type: none"> <li>• Advanced bowing technique and off-the-string articulations</li> <li>• Familiarity with additional types of vibrato</li> <li>• Familiarity with additional key signatures, including A major, F# minor, and C minor</li> <li>• A working understanding of treble clef, harmonics, tenor clef, and bass clef</li> <li>• Increased independence in the preparation of assignments with pitch, rhythmic accuracy, and good intonation</li> <li>• Memorization of increasingly difficult selections</li> <li>• Keen interpretations of articulations, expressive symbols, and terms.</li> </ul>	<p>Mr. Lung writes a chordal sequence on the board, such as I, IV, V, I. Each chord covers a measure in 4/4 meter signature. The students play a given rhythmic pattern such as quarter, quarter, eighth, eighth, quarter. Students select any note of the triad of the given chord and play the rhythmic pattern in every measure.</p> <p>Students then play specified parts with different rhythmic patterns in each part. For example: Top note of the triad, (1<sup>st</sup> tenors, flutes, clarinet, trumpets, violins) quarter, eighth, eighth, quarter, quarter, rest; middle note of the triad, (2<sup>nd</sup> tenor, saxophones, oboes, French horns, violas) half, quarter, quarter; root of the triad, (bass, bassoons, trombone, tuba, mallets, cello) quarter, quarter rest, quarter rest, quarter.</p> <p>The rhythmic pattern is repeated in each measure except the last. All instruments then play a whole note.</p>
<b>Historical/Cultural Heritage</b>	Music reading, notation, and theory assist students in studying and performing literature of many styles, genres, cultures, and historical periods. Students work together and individually to discover ways of accessing historical eras and cultures. Research involves exploring the music of other cultures and music's role in everyday life and special ceremonies.	
<b>Response/Evaluation</b>	Students develop criteria for evaluating performances. Thoughtful response is important for individual achievements and for the progress of the group.	

<b>Course Title: Choir II</b> <b>Course Sequence: Follows Choir I</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students develop and refine technical skills and increase their knowledge with performance and listening literature. Listening experiences refine melodic and harmonic pitch.	The Harlem Boys Choir is a successful example of a skilled musical organization with particular social value. When attending a performance of the Choir, students in Bethany Williams' Choir II class take note of the technical expertise exhibited by the Harlem Boys Choir.
<b>Creative Expression/Performance</b>	<p>Classes focus on student vocal performance as part of an ensemble. As students gain greater independence in lines of their score, they recognize that a greater understanding of the complexity of rhythmic and harmonic concepts is essential. They understand each part separately and as integral components of the composition as a whole.</p> <p>Students become more comfortable writing and arranging their own compositions. Technical expectations for students in Choir II include:</p> <ul style="list-style-type: none"> <li>• Individually sight-singing selections in major and minor keys</li> <li>• Memorization of increasingly difficult selections</li> <li>• A demonstration of their understanding of articulations, expressive symbols, and terms</li> <li>• Increased singing in languages other than English</li> <li>• Precise diction.</li> </ul>	<p>When they return to school, the class discusses how the development of technical skills helps the group build a sense of community. They ask questions and explore answers that delve into social as well as musical issues, such as:</p> <ul style="list-style-type: none"> <li>• How does the formation of a strong sense of community help give the boys goals and direction that extend beyond the boundaries of the choir?</li> <li>• What are the historical relationships, if any, among the performance selections?</li> <li>• Are performance selections closely related to the history of Harlem? What criteria can we use to answer this question?</li> </ul>
<b>Historical/Cultural Heritage</b>	Music reading, notation, and theory assist students in studying and performing literature representing many cultures, genres, styles and historical periods. Students work together and individually to discover ways to access historical eras and their cultures. Research involves exploring the music of other cultures and the role of music in everyday life and traditional ceremonies.	
<b>Response/Evaluation</b>	Students continue developing criteria for evaluating performances. Thoughtful critiques are important for individual achievement and for the progress of the choir as a whole.	

<b>Course Title: Jazz Band II</b> <b>Course Sequence: Follows Jazz Band I</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students learn variations of notation, articulation, rhythm, and terminology needed to prepare and perform jazz literature with acceptable proficiency and style.	<p>Jazz Band students at Booker T. Washington High School have performed a spring concert for their school and community every year for the past four years. The concerts and the brief concert introductions are designed to represent the content and quality of Booker T. Washington's music program.</p> <p>Each concert represents the results of second year students' research on a specific era of American jazz. A description of the performers and styles of the selected era in jazz history is always included in the introduction to the student performance.</p> <p>Last year's concert focused on jazz of the 1940s and '50s and featured the works of Dizzy Gillespie. Students explored the Cuban influence on Gillespie's music in the 1950s. Through their research, they discovered how Gillespie encountered popular Cuban music in New York City and incorporated aspects of the Cuban style into his own music. The class chose to prepare one traditional Cuban jazz tune to play following the historical introduction to their concert.</p>
<b>Creative Expression/ Performance</b>	Students are introduced to variations of tone production related to particular effects used in jazz performance. They learn chord recognition and notation. They perform improvised solos with ensemble accompaniment as well as composing and performing simple pieces. Improvisation and its place in the genre are emphasized, and students are encouraged to write their own solos, maintaining the theme of the composition.	
<b>Historical/ Cultural Heritage</b>	Continuing from Jazz Band I, students trace the development of jazz and blues to the East and West Coasts and up the Mississippi River to the Central U.S. Students study the role of the emerging vaudeville scene and music houses in the formation of jazz protocol. Questions of authenticity, origins, and identity are explored. Creativity is developed by encouraging students to form their own questions throughout their discovery of jazz. Students may ask questions such as: How did new music scenes affect various cultures? How and why did the "jazz scene" differentiate itself from society at large? How did the media represent (or come to transform/create) the identities and stereotypes of jazz and its musicians? Were there differences between the roles of men and women in jazz?	
<b>Response/ Evaluation</b>	Students critique personal compositions as well as their peers' writing and performances. Students develop evaluation criteria by listening to performances and analyzing critical aspects of both the performance and the composition.	

<b>Course Title: Instrumental Ensemble II</b> <b>Course Sequence: Follows Instrumental Ensemble I</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students continue to develop and refine technical skills and increase their music knowledge with their performance and listening selections. Listening experiences refine melodic and harmonic pitch.	<p>The Kronos Quartet has successfully adapted many musical styles for recording and live performance. In listening to and performing a selection of the Quartet's compositions, students in Lamar High School's Instrumental Ensemble II class examine how the Kronos Quartet has adapted contemporary popular, classical, and world music compositions for the string quartet.</p> <p>One of the most valuable outcomes of their study is a deeper understanding of the string quartet format. The class learns a great deal about traditional repertoire for string quartet and discovers that the format has far more flexibility than they had previously realized.</p>
<b>Creative Expression/Performance</b>	<p>Within the class format, students perform music by memory and notation, and they are part of more than one ensemble group. Students' individualism and independence are demonstrated through their preparation (writing and arrangement) of music for performance. Students gain greater depth of knowledge, independence, and personal and musical skills. In preparation for a performance, students may:</p> <ul style="list-style-type: none"> <li>• Write program notes</li> <li>• Create personal journals reflecting the thought processes used in rehearsal and presentation</li> <li>• Develop inventories of technical skills</li> <li>• Develop and discover technical exercises that assist in the refinement of performance skills</li> <li>• Make recommendations for the completion of projects.</li> </ul>	
<b>Historical/Cultural Heritage</b>	Students learn a repertoire selected from different cultures, historical periods, genres, and styles. They might study a composer's musical influences to place the music in a broader social context. Interpretive information in the score and characteristics of similar works from the same time period help students replicate past performances.	
<b>Response/Evaluation</b>	Teachers help students isolate and define performance problems and concerns. Students practice thoughtful, constructive criticism of ensemble works-in-progress.	

<b>Course Title: Vocal Ensemble II</b> <b>Course Sequence: Follows Vocal Ensemble I</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students continue to develop and refine technical skills and increase their music knowledge with literature selected for performance and listening. These listening experiences refine melodic and harmonic pitch.	<p>Paul Simon's Grammy Award–winning album, <i>Graceland</i>, features Ladysmith Black Mambazo from South Africa. Jeannine Harvey's Vocal Ensemble II class is learning some of the songs from this album for performance.</p> <p>In the context of learning the songs, Ms. Harvey's class investigates the roots of Ladysmith Black Mambazo's singing. Ms. Harvey directs the class's inquiry by choosing several topics for student research.</p> <p>Ms. Harvey writes the following questions on the board and asks for student volunteers to research answers and report back to the class. Her questions are:</p> <ul style="list-style-type: none"> <li>• Is Ladysmith Black Mambazo's singing representative of a particular musical style, genre, or culture in Africa? Describe its cultural roots.</li> <li>• What are the political implications of Ladysmith's collaboration with Paul Simon?</li> <li>• Look up the English translation of Zulu phrases Ladysmith sings in their songs.</li> </ul> <p>Students who conduct the research fulfill one of three requirements for in-class presentations.</p>
<b>Creative Expression/ Performance</b>	<p>Within the class format, students perform from memory and notation and are part of more than one ensemble group. Individuality and independence are encouraged in student preparation (writing and arrangement) of compositions. Students gain greater music knowledge, independence, and skills. In preparation for a performance, students may:</p> <ul style="list-style-type: none"> <li>• Write program notes</li> <li>• Keep personal journals reflecting their thought processes in rehearsal and presentation</li> <li>• Develop inventories of technical skills</li> <li>• Develop and discover technical exercises that assist in refining performance skills</li> <li>• Make recommendations for the completion of projects.</li> </ul>	
<b>Historical/ Cultural Heritage</b>	Students learn a repertoire representative of different cultures, historical periods, genres, and styles. They explore the historical and cultural influences affecting composers of their performance and listening literature. Characteristics of similar compositions from the same period and culture and interpretive data in scores help students accurately interpret the pieces they perform.	
<b>Response/ Evaluation</b>	Teachers help students isolate and define performance problems and concerns. Students practice constructive criticism of ensemble works-in-progress.	

<b>Course Title: Music Theory II</b> <b>Course Sequence: Follows Music Theory I</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students study pitch and rhythmic notation, scale and chord structure, intervals, and part writing. The course includes introductions to new studies, such as learning the implications of harmonic overtones and the impact on timbre or tone color. Students begin to take four-part dictation: they listen to a chord progression in block rhythm, then identify tones, confirm the selection, make appropriate changes, and notate the base line. To gain proficiency in these skills, students acquire and label chord progressions and sequences.	<p>Music is sound. To better understand this concept, Linda Jamison's Music Theory II class examines how the common 12-note scale corresponds to sound wave frequencies. Among the questions and exercises the class explores are the following:</p> <ul style="list-style-type: none"> <li>• How do these frequencies relate to tone and harmony?</li> <li>• Using an oscilloscope, show how certain notes or frequencies are actually wave forms.</li> <li>• What happens on the oscilloscope when you play more than one note or chord?</li> </ul>
<b>Creative Expression/ Performance</b>	Students compose and perform works that reflect their knowledge and understanding of the more theoretical aspects of music. Their compositions include examples of recently learned material and/or address current class topics.	
<b>Historical/ Cultural Heritage</b>	By listening to and analyzing music from diverse cultures and historical periods, students learn to discuss music theory and the relationships among music theories from various cultures.	
<b>Response/ Evaluation</b>	Students analyze and evaluate performances using criteria developed during the course. They reflect on their own work and respond to the work and critiques of their peers.	

<b>Course Title: Band III</b> <b>Course Sequence: Follows Band II</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	The study of selected compositions can include a variety of activities such as score study, analysis of thematic material, identification of counter melodies, and the identification of solo and accompaniment lines in each selection. Students recognize that music selections utilizing modes of the scales are found in contemporary music as well as in compositions from the past. Advanced students hear and play new sounds and harmonies as they learn contemporary pieces.	<p>Film scores are one of the few contemporary visual media that use full band and orchestral arrangements. Cooperative groups of Tammy Roper's Band III students choose a film clip and experiment with its score. The students discuss the contribution of the score to the dramatic effect of the film, and they discuss how changes in the score affect the mood of the film clip.</p> <p>The students then compose a different score to play along with the muted film clip to illustrate to their class how the score contributes to the overall impact of the film.</p>
<b>Creative Expression/ Performance</b>	<p>Students illustrate harmonic texture and complexity in more advanced rhythm and meter. Chordal structure is expanded with music that includes atonality and freely composed segments representative of diverse styles of modern composition. Technical expectations include:</p> <ul style="list-style-type: none"> <li>• Demonstrating individuality</li> <li>• Preparing and executing leadership skills</li> <li>• Extending range and tone control</li> <li>• Performing all scales from memory</li> <li>• Performing literature that incorporates modal scales</li> <li>• Identifying complex rhythms and meters</li> <li>• Improvising within specific guidelines</li> <li>• Composing, scoring, and performing short selections for two or more instruments.</li> </ul>	
<b>Historical/ Cultural Heritage</b>	Students classify music by style, culture, and historical period and justify their classifications. They describe cultural and technological influences on developments in music. Students recognize, identify, and describe the harmonic textures of music from different cultures, historical periods, styles, and genres. They relate elements of music study to those of other disciplines. Students research vocational and avocational opportunities in music.	
<b>Response/ Evaluation</b>	Students analyze the strengths and weaknesses of their own and others' performances. This practice informs the creative process. Some students might prepare study guides for specific compositions. Writing program notes more fully involves students in structuring learning experiences.	

<b>Course Title: Orchestra III</b> <b>Course Sequence: Follows Orchestra II</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	The study of selected compositions includes a variety of activities such as score study, analysis of thematic material, identification of counter melodies, and identification of solo and accompaniment lines in designated compositions. Students recognize that music selections utilizing modes of the scales are found in contemporary music as well as in compositions of the past. Advanced students hear and play new sounds and harmonies as they begin performing contemporary music.	<p>Orchestra III students in Susan Vaughn's class research and report on specific vocational and avocational opportunities of interest to their class. Once a month, Ms. Vaughn and her students choose one vocational or avocational opportunity available to students upon graduation from high school. Then, two students research the chosen a/vocational opportunity.</p> <p>Areas of research include:</p> <ul style="list-style-type: none"> <li>• Educational requirements</li> <li>• Professional opportunities</li> <li>• Interviews with music professionals or members of the music community</li> <li>• Audition criteria.</li> </ul>
<b>Creative Expression/ Performance</b>	<p>Students illustrate harmonic texture and complexity in more advanced rhythms and meters. Chord structure is expanded with music that includes atonality and freely composed segments representative of diverse styles of modern composition.</p> <p>Technical expectations include:</p> <ul style="list-style-type: none"> <li>• Demonstrating individuality</li> <li>• Demonstrating performance technique using appropriate bowing style, vibrato, and extended playing positions</li> <li>• Preparing and executing parts with accurate intonation and rhythm</li> <li>• Exhibiting leadership qualities</li> <li>• Demonstrating proficiency in musical comprehension</li> <li>• Performing all scales from memory</li> <li>• Identifying complex rhythms and meters</li> <li>• Improvising</li> <li>• Composing and arranging simple compositions for more than one medium.</li> </ul>	
<b>Historical/ Cultural Heritage</b>	Students recognize, identify, and describe the harmonic texture of music from different cultures, time periods, styles and genres. They classify music by style and historical period and justify their classifications. They discuss the impact of society on the development of music, compare music to other disciplines, and research vocational and avocational music opportunities.	
<b>Response/ Evaluation</b>	Students consider the strengths and weaknesses of their own and others' performances and apply the results of their analysis to their creative work. Students prepare study guides for specific compositions. Participating in activities such as writing program notes for concerts more fully engages students in the process of structuring learning experiences.	

**Course Title: Choir III**  
**Course Sequence: Follows Choir II**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	The study of selected compositions includes, among other possibilities, score study, analysis of thematic material, identification of countermelodies, and the identification of solo and accompaniment lines in designated compositions. Students recognize that music selections utilizing modes of the scales are found in contemporary music as well as in compositions of the past. Advanced students hear and play new sounds and harmonies as they begin performing contemporary music.	One of Tom Lowry's goals for Choir III is to strengthen his students' ensemble skills. Towards the end of the year, Mr. Lowry prepares his students for an assessment designed specifically to determine how well the class demonstrates ensemble skills. His assessment strategy consists of two group tasks.  First, Mr. Lowry asks the choir to sing three diverse works. The works vary in level of difficulty from moderate to difficult, and all works have been rehearsed prior to the assessment.
<b>Creative Expression/ Performance</b>	Students illustrate harmonic texture and complexity in more advanced rhythm and meter. Chordal structure is expanded with music that includes atonality and freely composed segments representative of diverse modern composition styles. Technical expectations include: <ul style="list-style-type: none"> <li>• Demonstrating individuality</li> <li>• Demonstrating performance technique</li> <li>• Preparing and executing parts with accurate intonation and rhythm</li> <li>• Exhibiting leadership qualities</li> <li>• Demonstrating proficiency in the comprehension of musical elements</li> <li>• Reading in major and minor keys</li> <li>• Singing all types of intervals and triads</li> <li>• Performing literature incorporating modal scales</li> <li>• Identifying complex rhythms and meters</li> <li>• Improvising</li> <li>• Composing and arranging simple compositions for more than one medium.</li> </ul>	After this task is complete, the students are organized into small ensembles with one student on a part, and each ensemble is asked to sing three different works without a conductor. The works vary in level of difficulty from moderate to difficult, and all works have been previously rehearsed.  Mr. Lowry develops very specific assessment criteria and shares the criteria with his class over the course of the year in order to prepare them for the assessment.
<b>Historical/ Cultural Heritage</b>	Students recognize, identify, and describe the harmonic texture of music representative of different cultures, time periods, styles, and genres. They classify compositions by style and historical period and justify their classifications. They discuss the impact of culture on music, define the relationships between music and other disciplines, and explore a/vocational music opportunities.	
<b>Response/ Evaluation</b>	Students consider the strengths and weaknesses of their own and others' performances and incorporate their learning into creative work. Students prepare study guides for particular compositions. Activities such as writing program notes for concerts allow students to be more fully involved in structuring learning experiences.	

<b>Course Title: Jazz Band III</b> <b>Course Sequence: Follows Jazz Band II</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students learn the advanced notation, articulation, rhythm, and terminology necessary to be proficient in preparing various styles of jazz literature. They define performances, intervals, notation, rhythm/meter, and harmonic texture using standard terminology and identify the musical forms of their repertoire.	Students in Jackie Johnson's jazz band work with Louisa Phelps, a jazz singer from their community, to arrange and play <i>Polkadots and Moonbeams</i> .  In rehearsal, students listen to a number of versions of the song by different performers. They then play the song with Ms. Phelps as part of a public concert. After the performance, the class compares the experience of playing with a singer to playing only with instruments.
<b>Creative Expression/ Performance</b>	Students perform in ensembles varying in size and instrumentation. They exhibit accurate intonation and rhythm, fundamental skills, and advanced techniques in performance of moderately difficult to difficult literature. They demonstrate understanding of diverse styles by choosing appropriate literature for performance and expressively perform their choices from memory and notation. Students create and arrange music within specified guidelines. They are expected to exhibit competency in both ensemble and solo performance. Some students may begin studying second instruments.	In addition to the musical experience, rehearsing and performing with Ms. Phelps gives students an opportunity to find out what life is like for a working jazz musician. Many of the class members ask her questions about who her influences are, how she learned music, and how she earns her living.
<b>Historical/ Cultural Heritage</b>	Students perform a repertoire representing styles and genres of diverse cultures. They classify compositions by style, culture, and historical period and justify their classifications. They discuss the relationship of culture to music and of music to other educational disciplines. They identify and describe career and avocational opportunities in music.	Some students want to know whether Ms. Phelps had an opportunity to play an instrument when she started her career as a woman in jazz. Others want her to talk about the role jazz played in her community when she was growing up. Ms. Phelps enjoys the experience and answers the students' questions fully and patiently.
<b>Response/ Evaluation</b>	Students evaluate performances by comparing them with exemplary models and offer constructive suggestions for improvement. They compose, describe, and teach a piece of music in the style of their choice and are evaluated and critiqued by their classmates and teachers.	

**Course Title: Instrumental Ensemble III**  
**Course Sequence: Follows Instrumental Ensemble II**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture using standard terminology. They identify the music forms of their performance and listening repertoires.	Marti Springfield has recently obtained music software for her school's computer lab. The software assists her students in composing, recording, and editing. After the class becomes familiar with the software, she issues the following challenge: Make a small ensemble sound like an orchestra. Her students are surprised to discover how they can abstract musical ideas with the aid of software, and they are pleased to see how this exercise informs and improves their own performance.
<b>Creative Expression/ Performance</b>	Students exhibit accurate intonation and rhythm, fundamental skills, and advanced techniques using literature ranging from moderately difficult to difficult, performing alone and in ensemble. They demonstrate comprehension of musical styles by seeking appropriate literature for performance. They expressively perform, from memory and notation, a varied repertoire representing styles of diverse cultures. They are familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters; and interpret symbols and terms referring to dynamics, tempo, and articulation when performing. They improvise musical melodies and compose or arrange segments of instrumental pieces.	
<b>Historical/ Cultural Heritage</b>	Students select and perform literature from several historical periods, representing a range of genres, styles, and cultural influences. They classify music by style, culture, and historical period and justify their classifications. They discuss the relationship between society and music, and between music and other disciplines. They consider possible career and avocational opportunities in music.	
<b>Response/ Evaluation</b>	Students take leadership roles in selecting, rehearsing, and critiquing ensemble literature. Discussion and coaching help address common performance problems, providing additional instruction and developing critical techniques. Students give input into the scheduling process, evaluation, and constructive problem solving—intrinsic components of ensemble classes.	

**Course Title: Vocal Ensemble III**  
**Course Sequence: Follows Vocal Ensemble II**  
**Credit: 1**

Strand	Content/Processes	Vignette
<b>Perception</b>	Students define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture using standard terminology. They identify the musical forms of their listening and performance repertoires and expressively perform selected literature.	Vocal Ensemble III students at Texas High School spend several class periods listening to the recordings of contemporary vocal groups and artists such as Manhattan Transfer, Bobby McFerrin, and Sweet Honey in the Rock.
<b>Creative Expression/ Performance</b>	Students exhibit accurate intonation and rhythm, fundamental skills and advanced techniques using literature ranging from moderately difficult to difficult. They perform independently and in ensemble. They demonstrate comprehension of musical styles by seeking appropriate literature for performance. They perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures. They become familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music incorporating complex rhythmic patterns in simple, compound, and asymmetric meters; and interpret music symbols and terms referring to dynamics, tempo, and articulation when performing. Students are expected to improvise melodies and compose or arrange segments of vocal pieces.	The students pay particular attention to how voices are used in a cappella music. They hear how voices can simulate different instruments, and they particularly enjoy hearing voices imitate instruments with very distinct timbres, such as Bobby McFerrin's percussive singing.  After listening to and examining music without instrumental accompaniment, the class chooses several popular tunes to perform a cappella. Each member of the ensemble takes an instrumental part to transform with his or her voice. Bass, guitar, and drums are all represented with voices.
<b>Historical/ Cultural Heritage</b>	Students select and perform musical literature from several historical periods, representing a wide range of genres, styles, and cultural influences. They classify compositions by style, culture, and historical period. They discuss the relationship between music and society, and between music and other educational disciplines. They explore career and avocational music opportunities.	
<b>Response/ Evaluation</b>	Students perform assignments with different ability ranges, voice groupings, and instrumental components. They take leadership roles in selecting, rehearsing, and critiquing ensemble literature. Discussion and coaching help in addressing common problems, in providing additional instruction, and in developing critical techniques. Students give input into the scheduling process, reflective evaluation, and constructive problem solving--intrinsic components of ensemble classes.	

<b>Course Title: Band IV</b> <b>Course Sequence: Follows Band III</b> <b>Credit: 1</b>		
<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students demonstrate independence in interpreting music through the performance of selected literature. They analyze musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture using standard terminology. They also analyze the musical forms of their performance and listening repertoires.	To assess her Band IV students' knowledge of the diverse styles of music they have studied over the course of four years in band, Pam Reno gives her class a simple test.
<b>Creative Expression/ Performance</b>	Students perform independently, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques. Literature ranges from moderately difficult to difficult. Comprehension of musical styles is demonstrated by the appropriateness of literature selected for performance. Students perform expressively, from memory and notation, a repertoire representing styles from diverse cultures. They become familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music; and interpret music symbols and terms. They improvise melodies and compose or arrange compositions.	Periodically, Ms. Reno gives students a list of compositions, possibly unfamiliar to students, but nonetheless clearly representative of particular musical periods, styles, genres, and cultures studied in Band I–IV. Students classify the examples by style and by historical period and/or culture and justify their classifications.  Though Ms. Reno grades the assessments, this is not the primary purpose of the exercise. She uses the tests to draw students' attention to the variety of works studied over a period of four years and to emphasize to students the importance of contextualizing performance literature with knowledge of its historical/cultural heritage.
<b>Historical/ Cultural Heritage</b>	Students classify music by style, culture, and historical period and learn to justify their classifications. They describe the relationship between music and society and discuss the relationships between music and other disciplines. Some students explore career and avocational opportunities in music by meeting and talking with members of the local music community.	
<b>Response/ Evaluation</b>	Students evaluate their own and others' performances and compositions by comparing them to exemplary models and learn to practice constructive criticism. Students are familiar with and practice proper concert etiquette.	

**Course Title: Orchestra IV**  
**Course Sequence: Follows Orchestra III**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students demonstrate independence in interpreting music through the performance of selected literature. They analyze musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture using standard terminology and analyze the music forms of their performance and listening repertoires.	Exploring the many possibilities in the various disciplines of music is the key to helping advanced students develop individual styles. Students in Haines High School Jazz Band IV and Orchestra IV study many examples of music that combine jazz with orchestral arrangements. Students listen to a broad range of literature—from the early works of Miles Davis to the experiments of Ornette Coleman and John McLaughlin in the 1970s—and use the listening repertoire as a basis for their own experimentation.  After the two classes have had an opportunity to experiment separately, they work together to develop an orchestral accompaniment to a standard jazz tune, helping both groups expand their musical horizons.
<b>Creative Expression/ Performance</b>	Students perform independently, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques. Literature ranges from moderately difficult to difficult. Understanding of musical styles is demonstrated by the appropriateness of literature selected for performance. Students perform expressively, from memory and notation, a repertoire representing styles from diverse cultures. They become familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music; and interpret music symbols and terms. They improvise melodies and compose or arrange compositions.	
<b>Historical/ Cultural Heritage</b>	Students classify music by style, culture, and historical period and learn to justify their classifications. They describe the relationship between music and society and discuss the relationships between music and other disciplines. Some students explore career and avocational opportunities in music by meeting and talking with members of the local music community.	
<b>Response/ Evaluation</b>	Students evaluate their own and others' performances and compositions by comparing them to exemplary models, and they learn to practice constructive criticism. Students are familiar with and practice proper concert etiquette.	

**Course Title: Choir IV**  
**Course Sequence: Follows Choir III**  
**Credit: 1**

Strand	Content/Processes	Vignette
<b>Perception</b>	Students demonstrate independence in interpreting music through the performance of selected literature. They analyze musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture using standard terminology and analyze the musical forms of their performance and listening repertoires.	Margaret Lapham's approach to warm-ups is very straightforward. Her Choir IV students warm up before all performances and performance preparation. She does not try to fit any other goals into the time allocated for warm-up exercises. Some of her favorite, simple warm-ups are listed below:
<b>Creative Expression/ Performance</b>	Students perform independently, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques. Literature ranges from moderately difficult to difficult. Comprehension of musical styles is demonstrated by the appropriateness of literature selected for performance. Students perform expressively, from memory and notation, a repertoire representing styles from diverse cultures. They become familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music; and interpret music symbols and terms. They improvise melodies and compose or arrange compositions.	<ul style="list-style-type: none"> <li>• Loose lips buzz on 5 tone descending scale (so fa mi re do) and tongue trills (as forward on the tongue as possible) using the same descending 5 tones. An alternative to this exercise is doing ascending and descending 5-tone scales using 8<sup>th</sup> note rhythms.</li> <li>• Octave drops on oo-ee (with the oo on high 'do' as a grace note to the ee on low 'do' on beat one), then continuing the ee vowel on quarter notes (as the beat) on re, mi, re (up and back down), then do, mi, so, do, ti, so, fa, re, do (16<sup>th</sup> note rhythms). So, the count is uh 1234 1e&amp;a 2e&amp;a 3 rest (change keys). Repeat.</li> </ul>
<b>Historical/ Cultural Heritage</b>	Students classify music by style, culture, and historical period and justify their classifications. They describe the relationship between music and society and discuss the relationships between music and other disciplines. Some students explore career and avocational opportunities in music by meeting and talking with members of the local music community.	<ul style="list-style-type: none"> <li>• u l—ea ea a (IPA) or</li> <li>• u l—eo eo e.</li> </ul>
<b>Response/ Evaluation</b>	Students evaluate their own and others' performances and compositions by comparing them to exemplary models, and they practice constructive criticism. Students are familiar with and practice established concert etiquette.	

**Course Title: Jazz Band IV**  
**Course Sequence: Follows Jazz Band III**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students learn the chord symbols, advanced rhythms, articulations, and terminology necessary to prepare and perform various styles of jazz literature. They analyze the musical forms of their performance and listening repertoires and demonstrate independence in interpreting music through the performance of selected literature.	Toni Manguson invites a local jazz musician to a jam session with her advanced jazz band students. Not only do they play together, but the guest musician gives the class rationales for the musical decisions he makes. He also discusses how he writes original compositions, reworks old ones, and selects improvisation techniques.
<b>Creative Expression/ Performance</b>	Students sing or play instruments individually and in groups, performing a varied repertoire of music. Some students study second and/or third instruments. Current trends in the jazz idiom are analyzed, demonstrated, and evaluated. Students read and write music notation. They create and arrange music within specified guidelines, composing works for at least two media.	After the session winds down, Ms. Manguson's students question their guest at great length about his musical influences and career choices. The students enjoy the session and suggest to Ms. Manguson that their guest perform several songs with them during their spring concert.
<b>Historical/ Cultural Heritage</b>	Jazz compositions are classified by style, culture, and historical period, and students explain and support their classifications. They describe the relationship between jazz and American society. They define the relationships between the content, concepts, and processes of jazz and those of other fine arts media. Some students research the career and avocational opportunities for jazz musicians.	
<b>Response/ Evaluation</b>	Students critique their own and others' work and seek out and integrate criticism from teachers and members of the jazz community. They discuss their process of composing. All students exhibit proper concert etiquette during all performances.	

**Course Title: Instrumental Ensemble IV**  
**Course Sequence: Follows Instrumental Ensemble III**  
**Credit: 1**

Strand	Content/Processes	Vignette
<b>Perception</b>	Students demonstrate independence in interpreting music through the performance of selected literature. They analyze musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture using standard terminology and analyze the musical forms of their performance and listening repertoires.	<p>Some of the advanced music students at Mount Arden High School participate in the World Band Project via the Internet. The World Band Project is an international student music project that involves creating and performing music electronically, both locally and via the Internet. Participating schools are equipped with a MIDI synthesizer studio that enables the transmission of compositions to other World Band Project sites. Participating students learn, compose, and perform music collaboratively.</p> <p>The project began in 1993 when four schools collaboratively performed <i>The Conversation</i> by John Williams. The live performance was transmitted to the I/ITSEC conference in Orlando.</p> <p>In addition to studying and learning music for performance and practicing skills of improvisation and composition, students often take part in the research and planning necessary to make the projects a success.</p>
<b>Creative Expression/ Performance</b>	Students perform independently, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques. Literature ranges from moderately difficult to difficult. Comprehension of musical styles is demonstrated by the appropriateness of literature selected for performance. Students perform expressively, from memory and notation, a repertoire representing styles from diverse cultures. They become familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music; and interpret music symbols and terms. They improvise melodies and compose or arrange compositions.	
<b>Historical/ Cultural Heritage</b>	Literature selections represent diverse styles, genres, cultures, and historical periods. Performances illustrate students' understanding of how music grows out of specific traditions. Students describe the relationships among music, technology, and society, and discuss the relationship of music to other fine arts media. Students research music and music-related career opportunities.	
<b>Response/ Evaluation</b>	Students compose ensemble selections for more than one medium. Critique and evaluation of these compositions involve self-reflection and constructive response from classmates, teachers, and professional musicians. In rehearsing and conducting medium-sized ensembles for performances, student leadership roles are emphasized.	

**Course Title: Vocal Ensemble IV**  
**Course Sequence: Follows Vocal Ensemble III**  
**Credit: 1**

<b>Strand</b>	<b>Content/Processes</b>	<b>Vignette</b>
<b>Perception</b>	Students demonstrate independence in interpreting music through the performance of selected literature. They analyze musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture using standard terminology, and analyze the musical forms of their performance and listening repertoires.	Vocal Ensemble IV students begin the semester with a discussion of what it means to keep a journal in an advanced music class. Mr. Valdez asks students to brainstorm about what a journal is and how it can be used. As students call out their ideas, he writes the ideas on the board. Students mention:
<b>Creative Expression/ Performance</b>	Students perform independently and as a group, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques. Literature ranges from moderately difficult to difficult. Comprehension of musical styles is demonstrated by the appropriateness of the literature selected for performance. Students perform expressively, from memory and notation, a repertoire representing styles from diverse cultures. They become familiar with small- and large-ensemble performance techniques. They sight-read major, minor, modal, and chromatic melodies; read and write music; and interpret music symbols and terms. They improvise melodies and compose or arrange compositions.	<ul style="list-style-type: none"> <li>• Tracking the preparation for a performance</li> <li>• Evaluating areas of difficulty in a performance selection</li> <li>• Suggesting exercises to help with difficulties in performance.</li> </ul> <p>Several students suggest using journals to respond to and evaluate selections the class is working on:</p> <ul style="list-style-type: none"> <li>• What do students like or not like about a selection?</li> <li>• What are the reasons they respond to a selection as they do?</li> </ul> <p>Other students remark that journals are a good channel of communication between themselves and Mr. Valdez. After the students present their ideas, Mr. Valdez mentions several other things.</p>
<b>Historical/ Cultural Heritage</b>	Literature represents diverse styles, genres, cultures, and historical periods. Students interpret selections with a solid understanding of the music's cultural and historical traditions. They discuss how music and society interact and how music is related to other fine arts media. Students have the chance to explore career and avocational opportunities in music.	Journals can be used to explore many ideas and topics that come up in class. Mr. Valdez asks his class to visit the music library once a week for half an hour. He asks his students to use the time to explore an idea or interest that came up in class and to use their journals to describe their findings.
<b>Response/ Evaluation</b>	Students compose ensemble selections for more than one medium. Critique and evaluation of their compositions involve self-reflection and constructive response from classmates, teachers, and professional musicians. In rehearsing and conducting medium-sized ensembles, leadership roles are emphasized.	Mr. Valdez gives the class a journal "idea list" following their discussion. He asks the class to write in their journals for five minutes every day and to spend thirty minutes a week on an entry based on library research.

## APPLIED MUSIC I AND II

The Applied Music I and II courses allow students in grades 9-12 to advance their development of proficiency in instrumental or vocal performance. The courses address the specific needs of each student and provide individualized instruction through challenging literature for study and performance. The courses are based upon the Fine Arts Texas Essential Knowledge and Skills (TEKS) in Music, Levels I and II, as specified in the Texas Administrative Code, Title 19, Part II, Chapters 117.60 and 117.61. Students may satisfy fine arts and elective requirements for high school graduation by successfully completing the Applied Music I and II courses.

### Private Study Programs

Local school districts may implement the Applied Music I and II courses by contracting with private instructors to serve as consultant resources for enrichment under the supervision of the campus music director as the teacher of record. School districts have the authority to offer private study programs in accordance with the following guidelines from the Texas Education Agency:

- The use of school facilities for private study is according to local school district policy.
- Both the school district and the students benefit from the private study program.
- The school district puts in place adequate safeguards to ensure that the school district and its students receive the full range of the intended benefits of the private study program.
- Although school districts as an entity may not charge students a fee for participation in a private study program, a private teacher may charge a fee in a manner as approved by the local school board of trustees.
- A district cannot require students to participate in a private study program as part of the curriculum and instruction of a course or for participation in any school activity.

School districts should consult with attorneys and/or insurance agents concerning any potential liability issues related to private study programs. To ensure equal access to this enrichment opportunity, school districts are encouraged to make local scholarship funds available to students whose families' income status may prohibit participation in the private study program.

As with all academic disciplines and subject areas, school districts are responsible for the development of local curricula for Applied Music I and II that are aligned with the Music TEKS. Because of the unique characteristics of the Applied Music I and II courses, however, the following procedures are suggested for the implementation of these courses.

### Administration

To receive fine arts or elective credit for high school graduation, students must enroll in the Applied Music I or II courses as listed in the Public Education Information Management System (PEIMS), as shown below. (The full one-credit courses must be successfully completed in their entirety for state graduation requirements.)

Course Title: Applied Music I (Music, Level I)  
Academic Achievement Record (AAR) Abbreviation: (MUS1APL)  
Course PEIMS Code: 03152500  
Unit of Credit: One

Course Title: Applied Music II (Music, Level II)  
Academic Achievement Record (AAR) Abbreviation: (MUS2APL)  
Course PEIMS Code: 03152600  
Unit of Credit: One

Music takes us out of  
the actual and  
whispers to us dim  
secrets that startle our  
wonder as to who we  
are, and for what,  
whence, and whereto.  
**Ralph Waldo Emerson**

Music is the sole domain in which man realizes the present.  
**Igor Stravinsky**

## Course Requirements

Outlined below are suggested course requirements that may be used as guidelines for the implementation of Applied Music I and II, instrumental and vocal. The University Interscholastic League (UIL) Prescribed Music List is suggested for solo repertoire.

### *Applied Music I*

- The student will perform two juried solo recitals—one during the fall semester and one during the spring semester.
- At each recital, the student will present a minimum of two solo selections that represent contrasting periods and styles and that are the equivalent to UIL Class I or II repertoire.
- Instrumental and vocal students will memorize the solo selections for both recitals, regardless of classification.
- Performances will be accompanied by piano if accompaniments are written.
- The recitals will be juried by a minimum of three music educators, including the music director of the student's school.
- For each recital, the student will develop a printed program that includes program notes about the solo selections and composers.
- Equally important as the solo selections are the warm-up routines, scale and interval studies, sightreading exercises, and method book literature studied by the student. Scales by instrumental and vocal students will include all twelve major and pure minor scales, two octaves. Vocal music students will be trained in a variety of languages, including English, Latin, and Italian. The student will demonstrate all, or a portion of, these Applied Music course components at the recitals.

### *Applied Music II*

- The student will perform two juried solo recitals—one during the fall semester and one during the spring semester.
- At each recital, the student will perform a minimum of two solo selections that represent contrasting periods and styles and that are the equivalent to UIL Class I repertoire.
- Instrumental and vocal students will memorize the solo selections for both recitals.
- Performances will be accompanied by piano if accompaniments are written.
- The recitals will be juried by a minimum of three music educators, including the music director of the student's school.
- For each recital, the student will develop a printed program that includes program notes about the solo selections and composers.
- Equally important as the solo selections are the warm-up routines, scale and interval studies, sightreading exercises, and method book literature to be studied by the student. In addition to all twelve major and pure minor scales (from Applied Music I), instrumental and vocal students will study all twelve harmonic and melodic minor scales, two octaves. In addition to English, Latin, and Italian (from Applied Music I), vocal music students' repertoires will include German and French. The student will demonstrate all, or a portion, of the Applied Music course components at the recitals.

As with any course, school districts must develop and implement local curricula to meet the goals and objectives of state-approved Music TEKS. Districts, however, may use these guidelines for the Applied Music I and II courses in the Music Curriculum Framework as a basis for offering this valuable music performance opportunity.

### ***Advanced Courses***

Advanced courses consist of:

- College Board advanced placement courses (e.g., Music Theory) and International Baccalaureate courses in the discipline (e.g., IB Music SL, IB Music HL). These courses are recommended to be taken as Level III or IV courses.
- High school/college concurrent enrollment classes that are included in the *Community College General Academic Course Guide Manual (Part I)*
- Level IV music courses.

### ***Credit by Examination***

A school district provides six days per year when examinations for acceleration will be administered. A school district may not charge for these examinations. If a student in Grades 6–12 scores 90% on a criterion-referenced test for the applicable course in which he or she has no prior instruction, the student must be given credit. If a student earns credit in a subject based on the examination, the school district enters the examination score on the student's transcript.

### ***Distinguished Achievement Program (DAP)—Advanced Measures***

A student wishing to complete an advanced high school program (Distinguished Achievement Program) must take the courses outlined in the Texas Administrative Code, §74.13, and also satisfy the requirements of four of the following advanced measures, in any combination. Original research/projects may not be used for more than two of the four measures. The measures specify demonstrated student performance at the college or professional level, and student performance must be assessed through an external review process. The advanced measures and their requirements are as follows:

Original research/project:

- Judged by a panel of professionals in the field of the project's focus, or
- Conducted under the direction of a mentor(s) and reported to an appropriate audience, or
- Related to the required curriculum set forth in 19 TAC §74.1 (relating to Essential Knowledge and Skills).

Test data:

- A score of three or above on a College Board Advanced Placement examination
- A score of four or above on an International Baccalaureate examination
- A score on the Preliminary Scholastic Assessment Test (PSAT) that qualifies a student for recognition as a Commended Scholar or higher by the National Merit Scholarship Corporation; as part of the National Hispanic Scholar Program of The College Board; or as part of the National Achievement Scholarship Program for Outstanding Negro Students of the National Merit Scholarship Corporation. The PSAT may count as only one advanced measure regardless of the number of honors received by the student.

College courses:

- A grade of 3.0 or higher on courses that count for one college credit, including tech-prep programs.

The Distinguished Achievement Program gives students the opportunity to gain recognition for outstanding achievement in the field of music by producing individual projects. Each participating student independently designs a proposal, conducts in-depth research, prepares products, performances, and/or findings of professional quality, and presents the work to invited audiences. Students are encouraged to work with mentors who are recognized experts in their areas of study.

What answer to the meaning of existence should one require beyond the right to exercise one's gifts?

**W.H. Auden**

Proposals should include the names and brief biographical sketches of mentors, and mentors must be approved by each student’s advising teacher and review committee.

The four strands of the Music TEKS provide a broad, unifying structure for organizing the knowledge and skills that students acquire in the program. Among the skills gained, students demonstrate original thought, communicate expressively and insightfully, and demonstrate college- or professional-level technical skills and knowledge in their performances and presentations. Over the course of their projects, students demonstrate the ability to:

- Work with a mentor and teacher to design a project, develop a time line, and produce a presentation and performance
- Analyze pertinent aspects of historical and cultural heritages
- Research recognized musicians from the past and present
- Investigate and develop technical skills in various media unique to the discipline
- Synthesize all facets of a project in an original, formal presentation
- Reflect on both the process and product(s) to make recommendations for future personal work and to assist future DAP participants.

The following account of a DAP project describes how the best programs successfully extend learning beyond the classroom and recognize exceptional student work.

**Project description:**

Brian played the alto saxophone in his high school’s jazz band for the last three years. His involvement in the music program, combined with his family’s East Texas heritage, inspired him to design a DAP project reflecting the history of East Texas blues. Brian wanted to research and write a composition for quartet. The first four weeks of his senior year, he wrote a detailed proposal outlining the project, which he planned to work on the entire school year. The proposal included an explanation of the assessment criteria for the final performance and presentation. Brian, his mentor, Beth Johnson, and the project’s advising teacher, Mr. Tatum, developed the criteria. In order to be awarded a measure of distinguished achievement, Brian’s final product would have to be of professional- or college-level quality. Brian understood from the early stages of the project that the quality of his presentation and the merits of his original composition would be assessed by a panel of experts, using the pre-determined criteria as a guide, on the night of his final performance.

Requirements for Brian’s project included:

- Written intent of the original composition
- Theme books, depicting the development of form and melodic, rhythmic, harmonic, and textural complexities
- An original composition of sufficient length to present, develop, and complete thematic material
- A final form that could be replicated by others (e.g., MIDI-file/written score and parts)
- Tapes of rehearsals, rehearsal schedules, and a description of the composer’s role
- Performance of the composition
- A presentation on the development of the composition
- Critique, response, justification, and recommendations after the final performance
- Evaluation and assessment of the performance by a pre-designated panel of experts.

Working with his mentor, Beth Johnson, a music historian and jazz pianist, Brian outlined his project on a time line. After thorough research, he developed the

The history of a  
people is found in  
its songs.  
**George Jellinek**

conceptual basis for his composition by synthesizing information he gathered from music history books, old recordings, and interviews with East Texas residents and blues artists. Throughout the year, Brian worked on his research and composition and regularly discussed and evaluated his progress with Beth and his teacher, Mr. Tatum. Brian's research included analyses of the stylistic and historical precedents of his piece and specific theoretical justifications for his harmonic, melodic, rhythmic, textural, and thematic choices.

In the spring, Brian prepared to perform his composition and make the accompanying presentation on the project's development. He discussed the influence of his research on his composition and the rationales supporting his ideas and theoretical positions. He included recordings of early blues musicians, such as Muddy Waters and John Lee Hooker, in the presentation and discussed their influence on East Texas blues and on his own music. Finally, in the few weeks before the show, Brian took care of last-minute details. He finished his presentation, wrote program notes, invited guests, and confirmed attendance of the panel of experts.

On the night of the big performance, Brian, his family, friends, teachers, and fellow musicians assembled in a small performance hall near the school. His family and friends beamed while Mr. Tatum, Beth, and the panel members took careful notes on how Brian communicated his intent, the depth of his reflections, and the clarity of his recommendations for future work. After the presentation, the panel questioned Brian on his plans for the future, and then everyone enjoyed a performance of the Brian Davis Quartet. The final response and evaluation, based on the pre-determined assessment criteria, included both Brian's reflections and assessments and the panel's critique. After a thorough investigation of Brian's process and a careful evaluation of the quality of his final work, Mr. Tatum recommended that Brian be awarded a measure of distinguished achievement.

Music is your own  
experience, your own  
thoughts, your wisdom. If  
you don't live it, it won't  
come out of your horn.  
They teach you there's a  
boundary line to music.  
But, man, there's no  
boundary line to art.  
**Charlie Parker**



## INSTRUCTION

A successful music curriculum, horizontally and vertically aligned according to the TEKS, is built on careful selection of instructional materials, the professional development of music educators, and good strategies of instructional delivery. Additionally, the student expectations articulated by the TEKS provide a framework for performance-based assessment, a strategy long used by music educators to analyze student achievement in course content. The integration of instruction and assessment and the interdependence of the four strands of the TEKS help make music concepts more relevant to students as teachers help them make essential musical connections.

### Motivation

One goal of public education, in every discipline, is to make students lifelong learners motivated by internal drives to know, do, and accomplish. School motivation techniques greatly influence students' desire to be self-directed learners in school and out. Two types of motivational strategies are common in school:

- **Extrinsic motivation**, such as grades and rewards, which are often successful in the short run but may have negative effects on long-term student self-direction
- **Intrinsic motivation**, cultivated by the use of choice, collaboration, and meaningful content, which fosters long-term self-direction and achievement.

Too often, motivation is based solely on extrinsic rewards and/or gimmicks that only temporarily boost student achievement. Unless learning is made relevant to students' lives through the use of intrinsic motivation techniques, formal education will not foster long-term knowledge retention or continued creative and intellectual growth.

The right motivation stimulates student response to and desire for expression and lays the groundwork for learning. One of the best motivators for any student is the feeling of success that comes from meeting a challenging goal. There is no euphoria greater than a student's, or teacher's, at the realization that a difficult goal has been reached through commitment and effort. Once a student feels this exhilaration, the experience will be sought time and time again. This reward, an intrinsic motivator, is more deeply satisfying than stickers or free time could ever be. It builds a solid foundation for future educational pursuits.

Kindergartners who have many experiences of "the light bulb coming on" are building confidence and motivation skills to face more complex learning situations in the future. However, if students reach middle school or high school without this base of successful learning, it is not too late to introduce them to these experiences. Success in learning motivates students in many ways, including inspiring them to stay in school and in music classes. Parents, peers, and communities all contribute to a student's drive and direction, but students who have a series of triumphs in learning situations and who can identify the reasons for their successes strive for additional learning. Here are some questions teachers might ask themselves or discuss with their students to develop intrinsic motivation in class and to build self-direction of class members:

- In the last several weeks, what concept-based activity did students like best? Why did they like it best?
- What skills or concepts did students learn through the activity, and how does it affect their technique?
- How could activities with similar qualities be used to teach other content, skills, or techniques?

Nothing can stop the man with the right mental attitude from achieving his goal; nothing on earth can help the man with the wrong mental attitude.  
**Thomas Jefferson**

## Strategies for Teaching the Music TEKS

### *Critical Thinking*

Whether or not a student has formally discussed sound and music, everyone, even kindergartners, comes to school with a history and understanding of his or her own sensory perception. Teachers draw on this knowledge base to begin teaching sound identification. Composing, performing, and analyzing music all require strong critical thinking skills. Students develop cognitive skills by examining and analyzing how and what they hear. Below are some activities and questions teachers can use to stimulate creative and critical thinking:

- Close your eyes and describe what you hear.
- How are the following sounds alike: a faucet dripping, a waterfall, and the ocean's waves hitting the beach?
- What are some differences between the sound of thunder and the sound that comes from a television?
- How are the sounds of a person sleeping and the wind blowing the same? Different?
- Is music a sound? Why, or why not?
- List some sounds that your voice can make.
- What is the difference between a speaking voice and a singing voice?
- Listen to these two instruments and compare their tones.
- Listen to the recording of the song we just sang. What sounded good? What could be better? How can we change or improve things?

High school students use similar, though more sophisticated, prompts to strengthen their critical thinking skills. It takes time and guided practice to develop and maintain these skills, but once students establish good habits of mind, their education will extend beyond the limits of their teachers, textbooks, and schools. Students with strong critical thinking skills have the ability to gather information, incorporate new learning, evaluate results, seek new challenges, and accomplish their goals.

When I am working on a  
problem I never think  
about beauty. I only  
think about how to solve  
the problem. But when I  
have finished, if the  
solution is not beautiful,  
I know it is wrong.  
**Buckminster Fuller**

### *Problem Solving*

By exploring complex auditory relationships, interacting with peers, and solving musical dilemmas, music students develop sophisticated problem-solving skills. Following is a list of steps, included in a number of different theoretical models, for successful problem solving:

1. Identify the problem.
2. Analyze the cause and scope of the problem.
3. Brainstorm a variety of solutions.
4. Evaluate the proposed solutions.
5. Come to consensus on the most viable approach.
6. Implement the solution.
7. Evaluate its effects.

When students seem to be at a loss in generating solutions to a problem, provide them with this framework, or a similar model appropriate for their developmental level, to help them arrive at their own solutions.

### *Creativity*

With the new Music TEKS, Texas public schools have the potential to create music environments that foster imagination and creative expression in student demonstration of knowledge and skills. Music teachers who actively explore and develop their own ideas of what it means to be creative will, in turn, model their beliefs and practices for their students. The following teaching strategies and suggestions are intended to help students develop emergent creativity.

A music classroom that fosters creativity may have the following characteristics:

- Natural light, harmonious colors, and comfortable work areas
- Climates that encourage risk-taking and expressive freedom within the structure of the Music TEKS
- Long-term, open-ended projects that utilize collaborative modes of work and study
- Revisiting earlier compositions and revising original ideas
- A variety of materials, including inexpensive, found, or recycled materials incorporated into projects.

I criticize by creation, not by finding fault.  
**Cicero**

Creative teaching and learning strategies can have the following results:

- Providing concrete sources of inspiration for creative student work
- Students who form and express their own ideas
- In-depth exploration and research
- Students who share and understand others' perspectives.

### ***Individualized Instruction***

Music classes, especially at the beginning levels, potentially have a wide range of student knowledge and skill levels. Students may exceed or fall short of a course's general student expectations for a number of reasons, such as music studies outside of school or newness to a school's music program. Additionally, the learning environments of music classes support diverse approaches to exploring ideas and media. The combination of different experience levels and diverse learning styles makes individualizing instruction an important music teaching strategy. Here are a few ideas on individualizing instruction in the music classroom:

- Within a larger group, individualizing instruction allows each student to progress through the curriculum at his or her own pace.
- If the diversity of student needs is considered in the design of teaching strategies and curricula, advanced students can move ahead while others work on the basics.
- One basic means of individualizing instruction is to explain a lesson or demonstrate a technique to small groups of students at a time.

Other strategies music teachers might use include:

- Contracts for independent learning
- Learning centers
- Computer-aided instruction.

### ***Cooperative Learning***

Research shows that students who complete cooperative group tasks tend to have higher academic tests scores, higher self-esteem, stronger social skills, and greater content knowledge and skills. When cooperative learning is used well, teachers ensure that tasks completed in small groups truly result in learning for all group members. Though this strategy may not be extremely common in music classes, here are some useful guidelines for teachers wishing to incorporate cooperative learning into their curriculum:

- Clarify specific student learning outcomes.
- Give students opportunities to "buy into" the targeted outcome.
- State instructions clearly before students begin their group efforts.
- Use heterogeneous groups.
- Make sure each group has an equal opportunity for success.
- Structure tasks so students must rely on one another to complete the task and learn new content and skills (e.g., assign specific roles to individuals).
- Seat students face-to-face so they can use "12-inch voices".
- Expect positive social interactions.
- Provide access to resource materials.

You can't make it alone; you have to have loyalty and commitment from others to play this music.  
**Marcus Roberts**

- Provide sufficient time for working in groups.
- Make sure each student is held accountable for individual learning, and
- Provide time during and after project completion for reflection and/or debriefing.

There is a consensus among many writers, trainers, and researchers that these are the essential strategies for learning and achieving through cooperative group tasks.

### ***Technology***

Technology provides the world with a set of powerful tools for thinking, working, and communicating. Synthesizers, drum machines, electronic instruments, and a range of recording and editing equipment are used to compose everything from popular dance music to esoteric sound art. Technology is not the heart of music education; nor are these ideas on using technology to teach music intended to direct learning in music classes. However, new technologies can support learning of the Music Texas Essential Knowledge and Skills (TEKS) as well as offer students the opportunity to learn new technological tools.

The implementation of technology into the music classroom must be well-planned, organized, and carried out in a comprehensive manner. If you are uncertain about which technologies are available to you in your school or district, ask school administration about your options. If there is not yet a school or district-wide technology plan in place, consider initiating the discussion with administrators, specialists, and faculty.

The following ideas are intended to help teachers in the process of implementing technology in public school music programs. These thoughts and strategies are not exhaustive; rather, they are intended to inspire new ideas for using technology in the arts. Technology supports traditional learning goals in music by:

- Offering additional means for teachers to accommodate different learning styles and paces. For example, interactive technology enables students to learn at their own pace, making decisions within the structure of the program about what, and how, they learn.
- Motivating students to learn in new ways. The excitement of exploring the Internet can spark new interest in the music.
- Encouraging students' self-direction. Students can make the choices of what and how to research online and how to plan and create online music performances.
- Giving special-needs students more opportunities to collaborate with peers. Internet and interactive technologies can be a rich source of peer coaching and cooperation among students. Learners take on different tasks in working towards common research, production, or presentation goals.

Technology provides new learning tools in music by:

- Providing students with valuable, new creative tools, such as MIDI in music classes
- Offering students efficient, exploratory ways to research musicians and their contributions, music history, trends, and styles with the Internet's network of library catalogs, campus information systems, directories, data bases, archives, and other interactive media technology
- Enabling students to communicate with musicians, teachers, and students around the world in on-line discussion groups, list serves, bulletin boards, and e-mail
- Providing a new way for students to document and assess their learning. Students can save their compositions digitally and practice basic keyboarding and computer skills.

Music was my  
refuge. I could crawl  
into the spaces  
between the notes  
and curl my back to  
loneliness.  
**Maya Angelou**

Schools must develop comprehensive plans for integrating technology into their curricula. An effective plan is based on the shared vision of teachers, administrators, parents, community members, and technology experts. Technology should strengthen a district's curricula and strategies for teaching the Music TEKS, providing another means of engaging students in learning. When a technology plan is in place, teachers might consider the following strategies for making the most of these new learning tools.

If a plan is not yet in place, many of these strategies can prepare teachers and students for future use of technology.

- Create an atmosphere that emphasizes collaboration.
- Develop music activities that incorporate challenging, authentic tasks with technological tools used as supports when they add significant value to the learning experience. Learning the content of the Music TEKS should be the primary goal. Incorporating technology is secondary.
- Develop assessment procedures to monitor and learn from each student's progress.
- Seek opportunities to collaborate with other music teachers; work in teams to design and implement technology-supported projects.
- Join students in learning new technology that expands their understanding of music, demonstrating problem-solving and thinking skills that show students positive ways to approach new learning challenges.
- Design activities so that every student has something to offer. Draw from your knowledge base of students' strengths and weaknesses to foster success and to bolster specific areas of learning.

### ***Competition***

When music groups participate in competitive events, the events are considered extracurricular activities. Extracurricular activities are not recognized as course content in the TEKS or in state graduation plans and are governed, in large part, by the University Interscholastic League (UIL).

Used constructively, competition can improve a student's enthusiasm and motivation. Entering competitions has the potential to stimulate students to try their best; however, the thoughtfulness and quality of student work will suffer if competition is valued above all else, without emphasis on the importance of individual growth and personal goals in the context of learning the Music TEKS. The following questions can be used by music educators and program developers as guidelines to evaluate different types of competition.

- Is student learning the activity's primary goal?
- Are the rules and criteria for judging aligned with the standards outlined in the TEKS and the local curriculum?
- Will the competition challenge students too far beyond their current range of skill and understanding, causing them to neglect their process of creative development?

Ultimately, each teacher's approach to competition determines the value of competitive experiences. Competition can be a tool for engaging students in learning if teachers take time to choose activities and events that support the goals and skill levels of their students.

Awarding credit for curricular and extracurricular courses, such as band, is often confusing. Marching band is not a course. It takes place outside of the school day and is extracurricular. However, students who complete one year of band with content based on the TEKS may receive one fine arts credit. Students receive a grade in Band I, II, III, and IV based on their demonstrated proficiency in course content as

I love the music of the traditional aspect of our community. Conjunto music, the ballads, and the romantic singer/songwriter songs—the older music from Mexico that my parents like a lot—made a very positive impression. There's a sense of the guitar and the voice. I guess it ties in the folk element, which really excites me.

**Tish Hinojosa**

outlined by the TEKS. Additionally, students who participate in marching band may have one-half credit of physical education waived during the fall semester. Students assigned to band classes who are flag bearers, who do not play instruments or do not demonstrate proficiency in course content as defined by the TEKS may not receive fine arts credit.

### ***Study Trips***

Carefully planned field trips reinforce and broaden students' music education, but they cannot replace classroom instruction of carefully scaffolded course content. After establishing solid music courses for all grades, teachers might use outside presentations to demonstrate specific concepts. All outside activities and projects should relate to planned course content. Students can have difficulty processing events unrelated to their studies, and the experiences are less likely to contribute to the students' growing understanding of music.

[Speaking of musician Tish Hinojosa:] Her art is deeply rooted in the traditions of her ancestors. In her songs, the spirit of our people is given voice.  
**Americo Paredes**

Study guides can help students connect concepts studied in class to live performances. Drawing on earlier course content, older students attending professional performances can research productions and create their own study guides. Designing evaluation criteria based on course content enables students to form opinions and make judgments supported by specific production details. It is important for study guides to be aligned with class instruction. Study guides prepared by outside companies are only beneficial if content is aligned with the students' curricula and methods of learning.

### ***Safety***

In order to avoid potential hazards inherent in music programs, music teachers must encourage student attitudes that support safe practices in the classroom. It is imperative that teachers model and discuss safety procedures and regulations. Safe practices help to ensure the welfare of students and teachers and can help prevent damage to equipment and facilities. Music teachers must also ensure that the facilities they use are accessible to everyone. Adjustments may be required to make facilities barrier-free. The following recommendations for teachers suggest ways to keep a classroom environment safe and healthy:

- Plan and carry out regular inspections of equipment, risers, platforms, and choral shells to prevent accidents. Specific hazards to watch for include:
  - Lights that are not working or dark areas
  - Frayed or loose electrical cords
  - Open traps, unusable platforms, or step units
  - Disorderly work areas, storage areas, stage areas, or dressing rooms
  - Flashlights that are not working.
- Ensure that students do not share mouthpieces or reeds without adequate sterilization.
- Establish safety procedures and make sure that students understand and observe them.
- Use emergency procedures established by the school, such as evacuation plans for classrooms and other school environments, and make it clear to students what to do in case of an emergency.
- Telephone access is important for production, rehearsals, and performance activities both during and outside of regularly scheduled school hours.
- Emergency numbers and procedures should be permanently posted, legible, and accurate.
- Inspect facilities regularly.
- Use posters and bulletin boards to emphasize potential dangers and safety procedures.
- Demonstrate and model safe behavior.

The following recommendations for school administrators suggest ways to support a safe classroom environment:

- Schedule regular inspection and maintenance of equipment and facilities.
- Install a direct outside line and post a list of emergency telephone numbers.
- Provide teachers with current information on accident liability and insurance.
- Ensure that students are given and tested on safety guides.
- Maintain fully-stocked first-aid kits and working fire extinguishers in each music classroom.

### **Special Considerations**

Texas public schools are responsible for helping all students develop to their full potential. The content and structure of music curricula naturally provides opportunities to involve all students in the learning process, regardless of their language, cultural background, disabilities, or familiarity with course content. Music classes can be designed to recognize and utilize students' abilities, rather than their disabilities. Teachers can modify instructional methods, pacing, and materials to meet the individual needs of their students.

### ***Special Education***

Teachers of students receiving special education services should participate in the development of each student's Individualized Educational Plan (IEP) and take part in students' Admission, Review, and Dismissal (ARD) committee meetings. By getting involved in IEP and ARD consultations, music teachers can share students' progress and achievements with parents and other educators. The following considerations and classroom strategies are provided to help teachers unaccustomed to modifying their instruction for special education students:

- Students who receive special education services are not a homogeneous group. Each individual has unique strengths, needs, and interests.
- Despite the presence of a disability, every student can learn skills in music classes that enable him or her to participate more fully in school, recreation, and career preparation.
- Students with severe disabilities require the greatest support and individual attention. Special education teachers, sign language interpreters, orientation and mobility instructors, or instructional aides may provide support in the context of the class.
- Students with moderate disabilities may need to have materials and activities adapted to meet their individual strengths and needs.
- Some students may have disabilities that require only slight modifications in the classroom—such as special seating or assistance with reading.

Educators may be daunted by the challenge of teaching a classroom of students with diverse, individual needs. The following suggestions should help teachers establish the full participation of every learner:

- Align the content with the developmental level of the learner.
- Give instructions through several modalities (e.g., visual and aural).
- Summarize key content points before moving to new topics.
- Ask leading questions to encourage self-assessment as work progresses.
- Establish a peer tutoring system to assist students with disabilities and to allow them to help others.
- Assign appropriate roles for cooperative learning activities.
- Use adaptive devices and technology.
- Provide recorded or braille directions, music, and textbooks.
- Adjust pacing and time requirements for work completion.
- Allow students to demonstrate proficiency using their best means of expression.

I learned that along  
with the towering  
achievements of  
the cultures of  
ancient Greece and  
China there stood  
the culture of  
Africa.  
**Paul Robeson**

### ***Multicultural Perspectives***

Music classes are ideal environments for building multicultural understanding. Activities based on personal experience give students opportunities to share their individual and cultural ethics, goals, and forms of expression. When given the chance, students love to explore new ideas and interests and to discover the many gifts and abilities of students from diverse backgrounds.

As students learn about the musical contributions of the world's societies, they find that in many societies, such as the United States, the cultural roots of art and music run broad and deep. Studying music expands multicultural understanding and encourages cross-cultural connections by helping students to:

- Transcend verbal language barriers by expressing perceptions and ideas through music or other fine arts media
- Understand the importance of music and the arts in conveying a society's hopes, desires, values, beliefs, and rituals
- Develop a broad music vocabulary to describe the musical contributions of many cultures
- Apply evaluative judgment to contemporary and traditional musical forms
- Discover how music serves as enduring cultural and historical records, documenting the progression of people's thoughts and emotions over time
- Examine an idea from multiple and diverse viewpoints.

### **Assessment**

Music students demonstrate their acquired knowledge and skills in various ways. They make presentations and performances, document works-in-progress with audio and video logs, and use pen/paper and many other tools of communication. Though educators often think the primary purpose of assessment is grading, meaningful assessment simultaneously facilitates learning by:

- Aiding teachers in planning (e.g., by indicating when to reteach and when to move ahead)
- Documenting student performance
- Serving as tools for student self-assessment
- Evaluating overall teaching performance.

Finally a little music  
trickles out of the horn. I  
always say something  
good, then offer  
constructive criticism.  
Young musicians are  
very sensitive. You  
have to be a good judge  
of character to levy  
criticism, and even if  
you are, sometimes you  
make a mistake.  
**Wynton Marsalis**

Following is a list of guidelines to aid teachers in the process of formulating their own methods of assessment:

- Provide regular, formative student evaluations based on the integration of instruction and assessment.
- Assess students only on the content/skills they have had adequate opportunity to learn.
- Base student assessments on multiple sources of evidence of student performance, whenever possible.
- Clarify the criteria for satisfactory performance before beginning tasks.
- Teach students strategies for self-assessment and for explaining their thinking processes.
- Communicate student performance clearly to students, parents, and other professionals.
- Give targeted feedback, in addition to praise, to improve student performance.
- Include students' growth in self-evaluation in final project grades.
- Provide descriptive evaluations and avoid rigid numerical or alphabetical grading systems.

### ***Rubrics***

One way of implementing effective assessment is by using rubrics that clearly communicate acceptable levels of student performance and aid students in assessing their own progress. Though rubrics can take many forms, they are often represented in tables. To develop a rubric, first determine the critical dimensions of the performance to be assessed. Place these dimensions in the left-hand column of a table. Next, decide on the number of performance levels to be described. This number determines the number of additional columns.

Now describe the differences in performance levels along a continuum. This is easiest if a sample of performances is already available. The sample can be separated into groups by common characteristics and by level of performance. Without a sample, teachers have to make their best prediction of levels. Involving students in this process really encourages them to “buy into” the structure of their education and assessment.

Once a rubric has been set up, it can be revised for further use. Keep performance samples that illustrate desirable achievement levels on hand for future classes. Having many examples of strong performances shows learners that there are multiple creative ways to demonstrate knowledge and skills.

Effective scoring rubrics might include the following characteristics:

- A scale of assessment criteria that accurately reflects the learning outcomes demonstrated by the task
- Specific information about learning that helps the teacher make instructional decisions and communicates to students what they have learned and what they still need to learn
- Descriptors that are clear and easy to understand
- Ease and efficiency of use
- Examples of student performances
- Reliable scores (i.e., ratings of various scorers are fairly consistent).

Educators learning to use rubrics may get frustrated. Consider these cautions when integrating rubrics for the first time:

- Don't expect to get the rubric exactly right the first time. Like all assessment tools, a rubric must be field tested and revised based on actual use.
- A rubric is not a checklist. The descriptors for each level are taken as a whole.
- A performance may not fall neatly into one level. It may have characteristics of more than one level of performance. In this model of scoring, the score assigned should be the one that most closely resembles the overall performance.



## CAMPUS/DISTRICT-LEVEL CONSIDERATIONS

### **Scheduling and Time**

Quality music education relies on students and teachers having sufficient time to achieve the knowledge and skills outlined in the Music TEKS. Below are the guidelines for ensuring that districts provide adequate time for their music program.

#### *Elementary*

All elementary students receive at least 55 minutes of music instruction weekly. Instruction in music concepts and skills, completion of work, and distribution and collection of materials are included in this time allotment. Additionally, elementary school scheduling should remain flexible enough to allow for special events, such as demonstrations and class trips.

When a music specialist is available, the specialist should have no more than six classes per day and a total of no more than 150 students. Specialists should have one duty-free planning and preparation period per day with at least five-minute intervals between scheduled classes. Classroom teachers escort students to and from the classroom, providing security for the students and time for the music specialist to set up for the following class. Specialists may require additional assistance when a class contains students with special needs. Specialists assigned to multiple campuses require one additional period for travel, record keeping, materials management, and preparation of multiple music laboratories. One benefit of having a music specialist on the faculty is the added flexibility in scheduling teacher conference periods.

Without music, I  
may feel blind,  
atrophied.  
**Duke Ellington**

#### *Middle and High School*

Middle school class periods should be at least 45 minutes long, and high school periods should be at least 55 minutes. The number of classes and the number of students taught per day should be comparable to the student load in other disciplines. On campuses that use block scheduling (e.g., four periods per day), music teachers should have three classes and one conference/planning period per day.

It is recommended that secondary school classes not exceed 25 students per class. Furthermore, the needs of all learners, i.e., advanced studies students, students with identified special needs, and those who are not fluent English speakers, should be considered in all scheduling decisions.

### **Staffing**

The skill of a program's music educators is one of the primary determinants of student achievement.

#### *Music Supervisors*

Trained, experienced music supervisors and consultants are valuable resources for central office administrators, principals, teachers, and communities. Supervisors are an organizing, motivating force for the development of coherent, concept-based music programs. Consultants and supervisors coordinate stimulating programs by providing the following services:

- Defining the components of an effective, comprehensive music program to meet the TEKS
- Providing ongoing leadership in planning, implementing, and evaluating K–12 music programs
- Organizing professional development opportunities for music teachers and specialists

- Serving as advocates for quality music instruction (e.g., ensuring that adequate time is allotted for instruction; suggesting quality resources that support instruction in the TEKS)
- Communicating standards for and safe use of music facilities, classrooms, tools, and materials
- Facilitating efficient ordering of music supplies and equipment (e.g., providing guidelines, bulk purchasing)
- Coordinating school music programs with community activities
- Attending professional meetings to keep informed about current music instruction practices.

Districts with exemplary music programs depend on highly skilled consultants and supervisors to assist and guide teachers, administrators, and communities. Although specialists are an invaluable part of every district’s music program, full-time leadership is critical for districts with 14,000 or more students. To ensure meaningful assistance and strong, comprehensive instruction in music, supervisors and consultants should have formal music training and teaching experience in music.

### ***Music Teachers***

As important as supervisors and consultants are, teachers are the single most influential part of any music program. In everyday classroom activities, teachers communicate knowledge of music in ways that challenge each of their students to learn.

Effective teachers help students see that the study of music transcends the making of music and that the study of music history extends beyond an isolated subject. Through music, students develop their own insights into ways of thinking, learning, communicating, and preparing for the future.

A teacher’s education, background, and training in music and music education profoundly influence the musical achievement of his or her students. To ensure teaching competency, the state requires beginning music teachers to have academic preparation in the TEKS.

Certified elementary music specialists receive a minimum of four years’ study in music and music education. In the classroom, they plan and deliver comprehensive, sequential music instruction based on their own knowledge and skills, the growth and development of their students, and the TEKS.

Music content should ensure the comprehension and synthesis of information and skills related to sensory awareness, creative expression, technical proficiency, cultural appreciation, and critical judgment. Music teachers for grades 6–12 have knowledge, training, and facility in a variety of music media and processes, pedagogy, music history, and music criticism. The number of teachers per building should be sufficient to develop each student’s potential for creative and critical thinking and to individualize instruction for students at different levels of musical development.

### **Professional Development**

Professional development is a continual process of helping teachers define direction and implement change in their music programs. It is essential for setting and achieving new goals, such as those outlined by the Music TEKS. Some professional development activities relate to all teachers, but music teachers benefit from additional seminars and programs that specifically address music content and the particular concerns of music educators.

I have always  
felt that the  
true textbook  
for the pupil is  
his teacher.  
**Mohandas K.  
Gandhi**

Though workshops and presentations are still the predominant mode of professional development for teachers, the definition of professional development has expanded to include activities other than workshops and college courses. Teachers have found great benefit from writing curricula, mentoring beginning teachers, scoring student or teacher performance assessments, and serving on district and/or state standards committees. Administrators and teachers should strive to incorporate this broader definition of professional development into their programs.

The Appendix contains a checklist to assist in designing staff development sessions that meet the needs of music teachers and help them effectively teach the TEKS. The checklist is also designed to help educators choose and present workshops for maximizing student learning.

Effective professional development programs contain practical knowledge that directly impacts student learning and provide specific models and approaches for teaching the TEKS. Professional growth activities should be carefully developed to emphasize scaffolded curricula targeting specific music content at each grade level. Professional development should also provide ongoing assessment strategies that emphasize student achievement and critical and creative thinking processes. Models of excellence inspire music teachers to try new ideas and to grow professionally. Ideally, master teachers with expertise in the teaching areas of their audience share and teach their effective techniques.

The future enters into us, in order to transform itself in us, long before it happens.  
**Rainer Maria Rilke**

Professional development is critical for the growth and development of curricula and instruction in Texas schools. School districts, regional educational service centers, universities, and state and national music associations may plan and conduct music workshops and seminars, often for advanced academic credit. Districts and campuses support continuing professional development by providing release time and funding for teachers to build their knowledge and skills.

### **Program Evaluation**

The development and growth of a quality music program, capable of preparing all students to demonstrate the Texas Essential Knowledge and Skills (TEKS) in music, depends on a comprehensive process of evaluating program effectiveness. Music teachers, supervisors, coordinators, principals, and other campus and district administrators should participate in the process of program evaluation. Information from this process can be used to develop a plan for strengthening music programs.

- Are music classes regularly scheduled and available to every student?
- Are the Music TEKS the foundation of classroom activities, instruction, and student assessment? Describe how teachers use the TEKS in planning and implementing instruction.
- Are music curricula aligned with the Music TEKS at each grade and course level?
- Are instructional materials, classroom activities, and teaching strategies aligned with the Music TEKS and local curriculum?
- How does student assessment in music measure or demonstrate the student expectations outlined in the TEKS?
- Describe how current course offerings meet the needs and interests of students. How do they achieve the goals of the Music TEKS?
- How does the music program's structure and content help retain students in music?
- How are tools of technology used to increase student learning of content in music?
- How do physical classroom facilities support quality teaching and learning in each of the music areas?



## **APPENDIX**

### **Checklist for Quality Professional Development**



## CHECKLIST FOR QUALITY PROFESSIONAL DEVELOPMENT

### *Curriculum/Content*

- How will the teacher's new learning impact student learning (e.g., providing teachers with multiple models and approaches for teaching the TEKS)?
- Are professional growth activities carefully structured to reflect the scaffolded music curricula with specific music content targeted for each grade or course level?
- Will participants have opportunities to experience new ideas and curricula that extend beyond the requirements of the TEKS?
- Will multiple examples of student performance be discussed?
- How will connections be made between teachers' current knowledge and new learning?
- Will connections be made to other subject areas? If so, how?
- Will the instruction be experiential?
- How will follow-up be provided to participants as they apply new skills or strategies?

### *Assessment*

- Will a variety of assessment models be shared?
- Will models for oral and written critiques be given? Practiced?
- How will the new methods or strategies help students reflect on their own learning and performing processes?

### *Thinking Processes*

- How will creative thinking processes be encouraged in participants? In their students?
- How will these strategies/methods facilitate critical thinking in participants? In their students?
- How will these strategies/methods encourage participants to think divergently? Their students?

### *Presenters*

- How does the presenter model exemplary teaching practices?
- Will a facilitator and a resource person be available to assist the presenter?
- How will the facility and equipment enhance the quality of the session?
- How can younger teachers be encouraged to present professional development sessions early in their careers?

### *Audiences*

- How is content tailored to teachers of specific developmental levels (e.g., primary and middle school)?
- How will the special needs of classroom teachers who teach music among many other subjects be addressed?

### *Alternative Formats*

- Are beginning teachers and teachers new to the district paired with experienced mentor teachers in the same discipline?
- Are teachers provided opportunities to observe or team-teach with master teachers on other campuses or in other districts?
- Are music teachers funded to attend and make presentations at state and national professional conferences?
- Do music teachers have access to the Internet?
- Do music teachers have opportunities to participate in conferences via satellite with teachers on other campuses, with musicians, and/or with professional performers?
- Are satellite conferences provided for music teachers who share common interests, such as advanced studies?