Originating Committee:
- Dixie Addington
- Tammy Benton
- Cora Bigwood
- Ann Burbridge
- Asa Burk
- Jo Dillard
- Eugene Dowdy
- Jimmy Edwards
- Vivian Furchill
- Cathy Fishburn
- Fred Garcia
- Jan Gaverick
- Alfred "Buzzy" Green
- Michele Henry
- Vicki Keller
- Deborah Kidwell
- Kathy Kuddes
- Jeff Laird
- Mike Lipe
- David McCullar
- Pat Paris
- Jeff Rice
- Lisa Roebuck
- Randy Talley
- Kerry Taylor
- Neal Tipton
- Darrell Umhoefer

Focus Committees:

**Elementary:**
- Cora Bigwood
- Ann Burbridge
- Vivian Furchill
- Kathy Kuddes
- Lisa Roebuck
- Neil Tipton

**Band:**
- Asa Burke
- Alfred Green
- Jeff Laird
- Mike Lipe
- Pat Paris
- Darrell Umhoefer

**Orchestra:**
- Dixie Addington
- Kathy Fishburn
- Jan Garverick
- Deborah Kidwell

**Vocal:**
- Tammy Benton
- Michele Henry
- Vicki Keller
- David McCullar

Alignment Committees:

**Elementary:**
- Cora Bigwood
- Ann Burbridge
- Kathy Kuddes
- Lisa Roebuck

**Band:**
- Alfred Green
- Jeff Laird
- Pat Paris

**Orchestra:**
- Deborah Kidwell

**Vocal:**
- Vicki Keller
- Barbara Perkins

**Project Facilitators:**
- Kerry Taylor
- Frank Coachman
**TEK: 6.1.1**

**STRAND: Perception**

The student describes and analyzes musical sound and demonstrates musical artistry.

6.1.1 (A) individually demonstrate characteristic vocal or instrumental timbre;

<table>
<thead>
<tr>
<th>Elementary</th>
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<th>Vocal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate characteristic vocal tone with long, round, tall vowels, diction and articulation with appropriate posture and breath control;</td>
<td>Demonstrate a full characteristic instrumental tone with resonance, purity and accuracy using appropriate posture and breath control within one octave for brass/oeb and two octaves for woodwinds/percussion.</td>
<td>Demonstrate characteristic arco and pizzicato techniques with a resonant tone and full sound using appropriate posture and bow control within first to third positions for violin/viola and within first to fourth positions for cello/bass.</td>
<td>Demonstrate characteristic vocal tone with long, round, tall vowels, diction and articulation with appropriate posture and breath control;</td>
</tr>
<tr>
<td>Demonstrate characteristic instrumental tone with a resonant and full sound and articulation with appropriate posture and breath control (wind instruments).</td>
<td></td>
<td></td>
<td>Demonstrate the difference between basic vocal registers (head voice, chest voice, falsetto).</td>
</tr>
</tbody>
</table>

6.1.1 (B) use standard terminology in explaining intervals, music notation, musical instruments or voices, and musical performances; and

<table>
<thead>
<tr>
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<th>Vocal</th>
</tr>
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<tbody>
<tr>
<td>Use a system for writing/reading the diatonic scales;</td>
<td>Use a system for writing/reading the diatonic scales;</td>
<td>Use a system for writing/reading the diatonic scales;</td>
<td>Use a system for writing/reading the diatonic scales;</td>
</tr>
<tr>
<td>Use rhythm syllables and/or counting system;</td>
<td>Use rhythm syllables and/or counting system;</td>
<td>Use rhythm syllables and/or counting system;</td>
<td>Use rhythm syllables and/or counting system;</td>
</tr>
<tr>
<td>Identify the components of printed music including:</td>
<td>Identify the components of printed music including:</td>
<td>Identify the components of printed music including:</td>
<td>Identify the components of printed music including:</td>
</tr>
<tr>
<td>-Staff, clef, key and meter signatures</td>
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<td>-Staff, clef, key and meter signatures</td>
<td>-Staff, clef, key and meter signatures</td>
</tr>
<tr>
<td>-Tempo, dynamic, articulation and style markings</td>
<td>-Tempo, dynamic, articulation and style markings</td>
<td>-Tempo, dynamic, articulation and style markings</td>
<td>-Tempo, dynamic, articulation and style markings</td>
</tr>
<tr>
<td>-Composer/arranger listings</td>
<td>-Composer/arranger listings</td>
<td>-Composer/arranger listings</td>
<td>-Composer/arranger listings</td>
</tr>
<tr>
<td>-Vocal/instrumental parts and/or groupings;</td>
<td>-Vocal/instrumental parts and/or groupings;</td>
<td>-Vocal/instrumental parts and/or groupings;</td>
<td>-Vocal/instrumental parts and/or groupings;</td>
</tr>
<tr>
<td>Label simple intervals from Prime to Octave;</td>
<td>Label unison, whole step; half steps and octaves.</td>
<td>Label unison, whole step; half steps and octaves.</td>
<td>Label simple intervals from prime to octave.</td>
</tr>
<tr>
<td>Recognize and label I, IV &amp; V chords.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6.1.1 (C) identify music forms presented aurally and through music notation.

<table>
<thead>
<tr>
<th>Elementary</th>
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<th>Vocal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify musical forms (theme and variations, AB, ABA, etc.); Identify phrase forms (same and different, question and answer, melodic sequence, etc.).</td>
<td>Identify musical forms (theme and variations, AB, ABA, etc.); Identify phrase forms (same and different, question and answer, melodic sequence, etc.).</td>
<td>Identify musical forms (theme and variations, AB, ABA, etc.); Identify phrase forms (same and different, question and answer, melodic sequence, etc.).</td>
<td>Identify musical forms (strophic, AB, ABA, through-composed, etc.); Identify phrase forms (same and different, question and answer, melodic sequence, etc.).</td>
</tr>
</tbody>
</table>

TMEA/TMAC Curriculum and Assessment Project
The student describes and analyzes musical sound and demonstrates musical artistry.

### 6.2.1 (A) perform independently, with accurate intonation and rhythm, demonstrating fundamental skills and basic performance techniques;

#### Elementary
- Demonstrate correct posture at all times: Sit or stand tall with head erect, shoulders back but relaxed, and both feet flat on the floor;
- Use diaphragmatic breathing and breath control;
- Demonstrate rhythmic accuracy and internalized pulse.

#### Band
- Demonstrate correct posture at all times: Sit or stand tall with head erect, shoulders back but relaxed, and both feet flat on the floor;
- Maintain correct hand position and orientation of the instrument to the body;
- Use diaphragmatic breathing as a habitual part of playing;
- Set and maintain the proper embouchure when playing;
- Recognize “in tune” and “out of tune” playing and be able to adjust pitch up or down;
- Perform standard articulation and legato articulation using proper tongue placement;
- Demonstrate rhythmic accuracy and internalized pulse.

#### Orchestra
- Demonstrate correct posture at all times: Sit or stand tall, both feet flat on the floor, body in balance with the instrument;
- Maintain correct hand position and orientation of the instrument to the body;
- The left hand position will facilitate note changes and accurate intonation and the right hand holds and guides the bow;
- Recognize “in tune” and “out of tune” playing and be able to adjust pitch up or down;
- Perform standard articulation and legato articulation using proper finger and bow technique;
- Demonstrate rhythmic accuracy and internalized pulse.

#### Vocal
- Demonstrate correct posture at all times: Sit or stand tall with head erect, shoulders back but relaxed, and both feet flat on the floor;
- Use diaphragmatic breathing and breath control;
- Demonstrate rhythmic accuracy and internalized pulse.

### 6.2.1 (B) perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures; and

#### Elementary
- Perform music of various styles and cultures using appropriate stylistic techniques (word stress vocally, note and phrase length/stress instrumentally) and expression (dynamic contrast).

#### Band
- Perform music of various styles and diverse cultures using appropriate stylistic techniques (note and phrase length/stress) and expression (dynamic contrast).

#### Orchestra
- Perform music of various styles and diverse cultures using appropriate stylistic techniques (note and phrase length/stress) and expression (dynamic contrast).

#### Vocal
- Perform music of various styles and cultures using appropriate stylistic techniques (word stress), phrasing and expression (dynamic contrast).
6.2.1 (C) demonstrate appropriate small- and large-ensemble performance techniques during formal and informal concerts.

<table>
<thead>
<tr>
<th>Elementary</th>
<th>Band</th>
<th>Orchestra</th>
<th>Vocal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate balance, blend, and intonation within section and between sections;</td>
<td>Demonstrate balance, blend, and intonation within section and between sections;</td>
<td>Demonstrate balance, blend, and intonation within section and between sections;</td>
<td>Demonstrate balance, blend, and intonation within section and between sections;</td>
</tr>
<tr>
<td>Perform with note accuracy, rhythmic accuracy and stability, appropriate style, accurate phrasing, with dynamic contrast;</td>
<td>Perform with note/pitch accuracy, rhythmic accuracy and stability, appropriate style, accurate phrasing, with dynamic contrast;</td>
<td>Perform with note/pitch accuracy, rhythmic accuracy and stability, appropriate style, accurate phrasing, with dynamic contrast;</td>
<td>Perform with note/pitch accuracy, rhythmic accuracy and stability, appropriate style, accurate phrasing, with dynamic contrast;</td>
</tr>
<tr>
<td>Use pure and unified vowel formation and strong consonant enunciation for ensemble singing;</td>
<td>Play or sing independent part within the ensemble;</td>
<td>Play or sing independent part within the ensemble;</td>
<td>Use pure and unified vowel formation and strong consonant enunciation for ensemble singing;</td>
</tr>
<tr>
<td>Play or sing independent part within the ensemble;</td>
<td>Respond to the conductor’s gestures;</td>
<td>Respond to the conductor’s gestures;</td>
<td>Play or sing independent part within the ensemble;</td>
</tr>
<tr>
<td>Dress appropriately and demonstrate proper stage etiquette in concert settings.</td>
<td>Dress appropriately and demonstrate proper stage etiquette in concert settings.</td>
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<td>Dress appropriately and demonstrate proper stage etiquette in concert settings.</td>
</tr>
</tbody>
</table>
The student reads and writes music notation.

6.2.2 (A) sight-read simple music in treble and/or other clefs in various keys and meters;

**Elementary**
- Sightread diatonic melodies in the keys of C, F, G major and a, d, e minor in 2/4, 3/4, 4/4 or 6/8 meters, using simple and dotted eighth, quarter, half, whole notes and rests;
- Sightread individual melodic lines using melodic skips within the tonic (I) and dominant (V) chords only.

**Band**
- Sightread unison and ensemble literature using appropriate clefs in the concert keys of C, F, Bb, Eb, and Ab in 4/4, 2/4, 3/4, cut time and 6/8 meters;

**Orchestra**
- Sightread unison and ensemble literature using appropriate clefs in the concert keys of C, G and D in 4/4, 2/4, 3/4, and 6/8 meters;

**Vocal**
- Sightread diatonic melodies in the key of C, F, G major in 2/4, 3/4, and 4/4 meters using simple eighth, quarter, half and whole notes;
- Introduce simple reading activities using relative minor keys of a, d, e, 6/8 meter, and dotted rhythms;
- Sightread individual melodic lines using melodic skips within the tonic (I) and dominant (V) chords only.

6.2.2 (B) use standard symbols to notate meter, rhythm, pitch, and dynamics (manuscript or computer-generated); and

**Elementary**
- Notate simple melodies and rhythms using known music symbols from 6.2.2 A and 6.2.2 C.

**Band**
- Notate simple melodies and rhythms using known music symbols from 6.2.2 A and 6.2.2 C.

**Orchestra**
- Notate simple melodies and rhythms using known music symbols from 6.2.2 A and 6.2.2 C.

**Vocal**
- Notate simple melodies and rhythms using known music symbols from 6.2.2 A and 6.2.2 C.

6.2.2 (C) identify music symbols and terms referring to dynamics, tempo, and articulation and interpret them appropriately when performing.

**Elementary**
- Identify and interpret music symbols and terms;
  - Dynamics: crescendo, decrescendo, pp through ff;
  - Tempo: presto, allegro, moderato, andante, adagio, largo;
  - Tempo modifications: ritard, accelerando, fermata;
  - Articulation: staccato, legato, slur, marcato.

**Band**
- Identify and interpret music symbols and terms;
  - Dynamics: crescendo, decrescendo, pp through ff;
  - Tempo: presto, allegro, moderato, andante, adagio, largo;
  - Tempo modifications: ritard, accelerando, fermata;
  - Articulation: staccato, legato, slur, marcato.

**Orchestra**
- Identify and interpret music symbols and terms;
  - Dynamics: crescendo, decrescendo, pp through ff;
  - Tempo: presto, allegro, moderato, andante, adagio, largo;
  - Tempo modifications: ritard, accelerando, fermata;
  - Articulation: staccato, legato, slur, marcato.

**Vocal**
- Identify and interpret music symbols and terms;
  - Dynamics: crescendo, decrescendo, pp through ff;
  - Tempo: presto, allegro, moderato, andante, adagio, largo;
  - Tempo modifications: ritard, accelerando, fermata;
  - Articulation: staccato, legato, slur, marcato.
**TEK: 6.2.3**

**STRAND: Creative performance/expression**

The student creates and arranges music within specified guidelines.

### 6.2.3 (A) create rhythmic and melodic phrases; and

<table>
<thead>
<tr>
<th>Elementary</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Improvise four measures vocally with given rhythm or other parameters;</td>
<td>Write or improvise simple four-measure melodies using eighth, quarter, half, and whole notes with corresponding rests starting and ending on tonic.</td>
<td>Write or improvise simple four-measure melodies using eighth, quarter, half, and whole notes with corresponding rests starting and ending on tonic.</td>
<td>Write or improvise simple four-measure melodies using eighth, quarter, half, and whole notes with corresponding rests starting and ending on tonic;</td>
</tr>
<tr>
<td>Improvise on chosen instrument in question/answer format and using given rhythms or other parameters;</td>
<td></td>
<td></td>
<td>Write or improvise rhythmic phrases to speech patterns;</td>
</tr>
<tr>
<td>Compose music specifically for speaking voice or for singing voice.</td>
<td></td>
<td></td>
<td>Write rhythmic ostinati to selected performance repertoire.</td>
</tr>
</tbody>
</table>

### 6.2.3 (B) arrange rhythmic and melodic phrases.

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>Arrange simple four-measure melodies using eighths, quarters, half, and whole notes and rests starting and ending on tonic.</td>
<td>Arrange simple four-measure melodies using eighth, quarter, half, and whole notes and rests starting and ending on tonic.</td>
<td>Arrange simple four-measure melodies using eighth, quarter, half, and whole notes and rests starting and ending on tonic.</td>
<td>Arrange simple four-measure melodies using eighth, quarter, half, and whole notes and rests starting and ending on tonic.</td>
</tr>
</tbody>
</table>
**TEK: 6.3.1**

**STRAND: Historical/cultural**

The student relates music to history, to society, and to culture.

### 6.3.1 (A) describe aurally-presented music representing diverse styles, periods, and cultures;

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>Compare and contrast music of at least two diverse styles, periods, and cultures.</td>
<td>Compare and contrast music of at least two diverse styles, periods, and cultures.</td>
<td>Compare and contrast music of at least two diverse styles, periods, and cultures.</td>
<td>Compare and contrast music of at least two diverse styles, periods, and cultures.</td>
</tr>
</tbody>
</table>

### 6.3.1 (B) describe music-related vocations and avocations;

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<th>Vocal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe amateur and professional music vocations and avocations including music educator, singer, instrumentalist, composer, conductor, audio and video engineer, marketing and public relations, and other music careers.</td>
<td>Describe amateur and professional music vocations and avocations including music educator, singer, instrumentalist, composer, conductor, audio and video engineer, marketing and public relations, and other music careers.</td>
<td>Describe amateur and professional music vocations and avocations including music educator, singer, instrumentalist, composer, conductor, audio and video engineer, marketing and public relations, and other music careers.</td>
<td>Describe amateur and professional music vocations and avocations including music educator, singer, instrumentalist, composer, conductor, audio and video engineer, marketing and public relations, and other music careers.</td>
</tr>
</tbody>
</table>

### 6.3.1 (C) perform music representative of diverse cultures, including American and Texas heritage; and

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<th>Vocal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing, play and move to music of a variety of cultures including North and South America, Native-American, African-American, Asian-American, and Mexican-American; Discuss the significance and background of that music.</td>
<td>Perform music from various historical periods and/or cultures; Explore and discuss the significance and background of that music.</td>
<td>Perform music from various historical periods and/or cultures; Explore and discuss the significance and background of that music.</td>
<td>Perform music from various historical periods and/or cultures; Explore and discuss the significance and background of that music.</td>
</tr>
</tbody>
</table>

### 6.3.1 (D) relate the other fine arts to music concepts.

<table>
<thead>
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<th>Vocal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify common themes or concepts between music and other arts disciplines using a variety of media.</td>
<td>Identify common themes or concepts between music and other arts disciplines using a variety of media.</td>
<td>Identify common themes or concepts between music and other arts disciplines using a variety of media.</td>
<td>Identify common themes or concepts between music and other arts disciplines using a variety of media.</td>
</tr>
</tbody>
</table>
TEK: 6.4.1
STRAND: Response/evaluation

The student responds to and evaluates music and musical performance.

### 6.4.1 (A) identify criteria for evaluating performances;

<table>
<thead>
<tr>
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<th><strong>Orchestra</strong></th>
<th><strong>Vocal</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop a list of musical (rhythm, melody, harmony, balance, blend, style, dynamics, etc.) and extra-musical (appearance, performance demeanor, etc.) criteria for evaluating the accuracy and effectiveness of individual and group performances.</td>
<td>Develop a list of musical (tone, precision, intonation, balance, style, dynamics, etc.) and extra-musical (appearance, performance demeanor, etc.) criteria for evaluating the accuracy and effectiveness of individual and group performances.</td>
<td>Develop a list of musical (tone, precision, intonation, balance, style, dynamics, etc.) and extra-musical (appearance, performance demeanor, etc.) criteria for evaluating the accuracy and effectiveness of individual and group performances.</td>
<td>Develop a list of musical (breathing, blend, balance, intonation, style, dynamics, etc.) and extra-musical (appearance, performance demeanor, etc.) criteria for evaluating the accuracy and effectiveness of individual and group performances.</td>
</tr>
</tbody>
</table>

### 6.4.1 (B) evaluate the quality and effectiveness of music and musical performances; and

<table>
<thead>
<tr>
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<th><strong>Orchestra</strong></th>
<th><strong>Vocal</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Using the list of musical criteria from 6.4.1(A), discuss the quality and effectiveness of specific musical compositions; Using the list of musical and extra-musical criteria from 6.4.1(A), discuss the accuracy and effectiveness of individual and group performances.</td>
<td>Using the list of musical criteria from 6.4.1(A), evaluate the quality and effectiveness of specific musical compositions; Using the list of musical and extra-musical criteria from 6.4.1(A), evaluate the accuracy and effectiveness of individual and group performances.</td>
<td>Using the list of musical criteria from 6.4.1(A), evaluate the quality and effectiveness of specific musical compositions; Using the list of musical and extra-musical criteria from 6.4.1(A), evaluate the accuracy and effectiveness of individual and group performances.</td>
<td>Using the list of musical criteria from 6.4.1(A), evaluate the quality and effectiveness of specific musical compositions; Using the list of musical and extra-musical criteria from 6.4.1(A), evaluate the accuracy and effectiveness of individual and group performances.</td>
</tr>
</tbody>
</table>

### 6.4.1 (C) exhibit concert etiquette as an informed, actively involved listener during varied live performances.

<table>
<thead>
<tr>
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<th><strong>Vocal</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend and participate appropriately in various performance venues both formal and informal; Demonstrate appropriate concert etiquette and attire; Provide appropriate responses with respect to the effect and quality of the performance.</td>
<td>Attend and participate appropriately in various performance venues both formal and informal; Demonstrate appropriate concert etiquette and attire; Provide appropriate responses with respect to the effect and quality of the performance.</td>
<td>Attend and participate appropriately in various performance venues both formal and informal; Demonstrate appropriate concert etiquette and attire; Provide appropriate responses with respect to the effect and quality of the performance.</td>
<td>Attend and participate appropriately in various performance venues both formal and informal; Demonstrate appropriate concert etiquette and attire; Provide appropriate responses with respect to the effect and quality of the performance.</td>
</tr>
</tbody>
</table>