

# Fine Arts Scope and Sequence

## Music III/IV

Subject	Grade	6 Weeks	Estimated Time Frame
Music III/IV – Lads and Lassies, Park Version	10 (rare), 11, 12	6 <sup>th</sup>	Continuous
<b>TEKS / Student Expectations:</b>		<b>Examples / Specifications:</b>	
(III.1A) perform appropriate literature expressively (IV.1A) demonstrate independence in interpreting music through the performance of appropriate literature (III.2A) exhibit accurate intonation and rhythm, fundamental skills, and advanced techniques, using literature ranging from moderately difficult to difficult, while performing independently and in ensemble (IV.2A) perform independently, demonstrating accurate intonation and rhythm, fundamental skills, and advanced techniques, and using literature ranging from moderately difficult to difficult (III.2C, IV.2C) perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures (III.6B, IV.6B) exhibit concert etiquette during live performances in a variety of settings		In-class recording evaluations; Spring Concert	
(III.1B, IV.1B) define (III) and analyze (IV) musical performances, intervals, music notation, chordal structure, rhythm/meter, and harmonic texture, using standard terminology (III.1C, IV.1C) identify (III), analyze (IV) music forms of performance and listening repertoire.		Choral Rehearsal - Identify individual part role in harmonic structure; analyze music for elements of imitation, repetition; Continuous development of musical vocabulary	
(III. 2B, IV.2B) demonstrate comprehension of musical styles by selecting appropriate literature for performances (III.5A, IV.5A) classify representative examples of music by style and by historical period or culture, justifying the classifications (III.5B, IV.5B) describe the effects of music on society, culture, and technology (III.5D, IV.5D) define the relationships between the content, the concepts, and the processes of the other fine arts and those of music		Spring Concert program sequencing; Examination of poetry and composer bias when setting text to music; Examine hallmark characteristics of performance literature and classify	

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<p>(III.2D, IV.2D) exhibit, describe, and critique small- and large-ensemble performance techniques experienced and observed during formal and informal concerts</p> <p>(III.6A, IV.6A) evaluate musical performances and compositions by comparing them to similar or exemplary models and offering constructive suggestions for improvement</p>	<p>Listen to concert audio recording; performances of selected works by college and professional choral ensembles; Oral and written evaluation</p>
<p><b>Language of Instruction:</b></p> <p>Solfege Syllables  Rhythm Syllables  Standard Music Notation elements of articulation, phrasing, dynamics, and tempo  Historical Periods (Renaissance, Baroque, etc.)</p>	<p><b>Instructional Resources / Textbook Correlations:</b></p> <p>Spring Concert Repertoire  <i>Experiencing Choral Music</i>, Advanced Level  <i>90 Days to Sightreading Success</i>  Various Sightreading Series (Jensen, Oxford, Melodia, DeWitt)</p> <p><b>Weblinks / Other Resources:</b></p> <p>Choral Public Domain Website (<a href="http://www.cpd.org">www.cpd.org</a>)  Choralnet (<a href="http://www.choralnet.org">www.choralnet.org</a>)  CEDFA</p>
<p><b>External Assessment:</b></p>	<p><b>Local Assessment:</b></p>
<p>Public Performance</p>	<p>Consistent authentic assessment of individual student performance and corporate choral performance  Individual Sightreading Performance Assessment</p>
<p><b>Best Instruction:</b></p>	
<p>Warm-ups and vocalizes with direct correlation to performance literature  Solfege exercises to enhance proficiency, agility  Program repertoire to reflect meaningful thematic units  Efficient Choral Rehearsal</p>	