

# Arts Instruction: Music



## HISD Fine Arts Operational Framework



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**Music is about communication, creativity and cooperation.  
By studying music in school, students have the opportunity  
to build on these skills, enrich their lives and experience  
the world from a new perspective.**

**– Bill Clinton, 42nd President of the United States of America**

## Aspects of a Quality Music Program

The Houston ISD Fine Arts Department views every student as an emerging artist. The fine arts are vital to the development of the whole child. While stimulating imagination and self-expression, the fine arts hold a significant role in the development of critical thinking, responsible decision making, and cultural awareness. “For many students, being a music program is what motivates them to come back to school. It’s where they find safety and security in an otherwise fractured world.”<sup>60</sup> Students develop abilities and habits of the mind that empower their learning across the curriculum. We strive to encourage the leader and artist in every child to help them grasp, comprehend, and appreciate the importance of creativity in our global society. HISD learners communicate ideas using all available tools; design, revise and reflect on their work to solve aesthetic problems; and analyze and respond to others’ creative efforts. Rigorous fine arts instruction produces self-motivated, adaptable, productive, competent lifelong learners equipped for the challenges of the global workforce.

All music in HISD focuses on ensuring students receive the highest level of instruction and are provided with optimal conditions to achieve the educational goals of the district and the program. The role of the teacher is to provide instruction that informs, motivates, and ensures peak performance.

The Music TEKS are organized through six learning strands, including:

- Critical thinking skills that facilitate the analysis and evaluation of problems with more than one solution;
- Processes for developing emotional awareness and growth;
- Understanding how history, culture, and society influence original creations, re-creations, and the creative thinking process;
- 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 as well as other disciplines.<sup>61</sup>

### Competent Music Teacher

A competent teacher is one who seizes every opportunity to encourage learning and believes that every student is an artist. They take the time to better themselves through professional development and workshops, never wasting an opportunity to learn a new approach or method to reaching our students. Only more recently has music education research increased examination of such concepts as:

- Using inclusive teaching techniques for teaching/conducting music classes and ensembles,
- Removing unintended barriers resulting from long-standing, traditional organizational methods or structures, and
- Raising awareness of contemporary knowledge regarding bias and discrimination within society to recognize any visible or hidden presence within school music programs.<sup>62</sup>

<sup>60</sup> Texas Music Educators Association (TMEA), *Texas Leads the Nation in Music Education for All*.

<sup>61</sup> Texas Education Agency, 19 Texas Administrative Code, Chapter 117, *Curriculum Requirements*.

<sup>62</sup> Bowers, Judy. *Reaching Underserved Populations—Creating Music Teachers for A New Reality*. Southwestern Musician. January 2019, 76.

Instructional goals shall focus on student learning and not individual performances. Performances are opportunities for students to demonstrate their mastery of the TEKS.

Sufficient time to deliver the HISD music curriculum is defined as 45 minutes per week for elementary school and 450 minutes every two weeks for secondary schools. Arrangements and allowances are made for preparation of special program performance outside of the normal school day in the form of sectionals, rehearsals, lessons and master classes. Music literacy must be a core part of the music classroom. A regular and consistent schedule will be established on each campus to ensure teachers are able to plan and follow through with plans.

Classes are to be arranged by ability level, allowing for continuity of individual and ensemble progress and learning. Class enrollment will be driven by the students' ability to progress from their assessed level to next level of performance. Students will receive formal and informal assessments on their performance ability, music theory, music literacy skills, sight-reading abilities, and understanding of musical concepts and nomenclature as outlined in the TEKS. Individual and ensemble performances will be assessed using rubrics such as the U.I.L. Concert & Sight-Reading Adjudication Rubrics.<sup>63</sup>

Grades will be assigned on pre-determined criteria surrounding content mastery. Feedback will be given in a form that students are able to use to improve performance abilities and literacy skills. Class sizes for beginner classes should not exceed 30 students. Student placement in all music classes will be determined by the director, based on the assessment of the individual student's needs and potential.

Music teachers should keep instruments and uniforms in working order. Each year, all instruments that were used by students should be assessed for necessary repairs. Each instrument should be professionally cleaned at least once every other year. Instruments needing repairs should be completed immediately. Instruments and uniforms that no longer serve their function should be removed and replaced. Only instruments that are appropriate for the ensemble will be provided. All instruments will be recorded in the district inventory.

**"After silence, that which comes closest to expressing the inexpressible is music."**

**-Aldous Huxley**

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<sup>63</sup> University Interscholastic League (U.I.L.), *Concert & Sight-Reading Adjudication Rubrics*.

## Effective Strategies for Music Teachers

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Effective music teachers should employ the following strategies:

### **Classroom Atmosphere**

Music teachers establish a safe classroom atmosphere for students. The classroom should be one that is accessible to all students in a respectful and professional manner. The classroom expectations must be clearly explained to establish rules, regulations, and classroom procedures. Musical terms, techniques, elements and methodology should be used in instruction and assessments should be administered congruently.

### **Planning and Preparation**

A teacher should be able to understand the needs of individual students in order to offer adequate instruction and demonstrate knowledge of content and pedagogy. A competent music teacher should be able to set appropriate instructional expectations and goals, understanding the balance between the musical process and the art of performing. A music teacher should create lessons that engages students in all aspects of music of various genres, both as listener and performer. A qualified music teacher will design coherent instruction, develop units and lesson plans based on the students' diverse interests and readiness, therefore a music teacher should be able to organize student assessments accordingly. A well-informed teacher seeks adequate curriculum material through myriad of resources and develops a music curriculum based on the music TEKS and the HISD music curriculum. The syllabus will clearly state the grading policy, end of the year goals, student expectations, classroom rules, general policies, and daily routines. The Music Curriculum Specialists aids the teacher in the planning and preparation phase, provides professional development opportunities such as Kodaly and Orff trainings and assist in the investment in new materials that will be beneficial for the teacher to be successful.

### **Assessing Students Individually and Collectively**

Teachers must select music that will develop the students both individually and collectively. Selecting music that is a crowd pleaser is fun, but if it does not necessarily meet the educational needs and goals of the group. Teachers must understand key questions to help select the right repertoire:

- What is the type and size of the performance ensemble?
- Does this piece stretch the students strategically?
- Is the music relevant and/or can relevance be found for the students to make a connection?
- Is the range appropriate for the performers?
- Can the piece be rehearsed in a reasonable time frame?
- Are performances driven by the anticipated crowd response or by creating opportunities for student growth?

Analyzing the selection to determine if a work is too far beyond their abilities, is stagnant, or is not challenging at all is critical for student growth. Warm-ups should focus on addressing the needs of the students' ability to perform the repertoire.

Developing a list of concepts within the literature to structure a plan helps students to understand how to apply concepts. Once a piece is selected, concepts and nomenclature within the work must be identified to develop a timeline to teach them and check for understanding. Individual performance evaluations on portions of the piece will ensure that students are not hiding within the fabric of the texture.

Developing a pacing plan to tackle all parts of the music in a timely manner is important. Every piece of literature can be expanded on. Taking too much time trying to perfect a section runs the risk of not completing the work. Going too fast and ignoring details results in a poor performance that communicates to students that minor mistakes are acceptable. Identifying reoccurring thematic material, musical concepts that create symmetry, contrast and variation is a good way to chunk sections together.

Teachers need to consistently be mindful of high-quality student performance and practice. Constantly assessing each rehearsal will help to go back and evaluate the next steps.

Based on student assessment, selection of repertoire should challenge the students even further to develop their skills more.

### **Professional Responsibilities**

An effective music teacher knows the important role the community plays in the life of the school and the students. They communicate effectively with parents and proactively address their needs and concerns. The professional teacher demonstrates ethics, integrity, and is a student advocate. A music teacher consistently reflects on their work through official teacher appraisals (TADS). The HISD Fine Arts Department created supplemental guidelines for appraising music teachers,<sup>64</sup> to allow appraiser to observe and evaluate music teachers accurately as possible.

**"Music is a discipline, and a mistress of order and good manners,  
she makes the people milder and gentler, more moral and more reasonable.**

**- Martin Luther**

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<sup>64</sup> See "Music Addendum B: Supplemental Guidelines for Appraisers of Music," 133.

## Development of the Emerging Artist in Music

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### *Igniting Creativity: The Emerging Artist in Elementary School*

It is our belief that during the elementary school years, it is important that our students are properly introduced to music through the general music program. During this introduction, the creative flame is ignited in our students. They learn many skills in the elementary school music program, including how to perform, listen, describe, sing, create, read, and write music. Musical concepts are learned through singing, chanting, dance movement, drama, and the playing instruments. Improvisation, composition, and a child's natural sense of creativity are encouraged.

It is important to distinguish the development of an elementary student's ability to read and interpret music from their ability to perform. This distinction allows teachers to differentiate their instruction to these unique needs.

The benefits of elementary music instruction include the development of:

- Communicative skills
- Interpretation and analysis skills
- High-order thinking ability

Elementary music teachers should provide students an opportunity to listen and discuss different genres and forms of music. Outside of personal performance, this could mean attending concerts by the local middle school, high school, college and professional music organization. Students should also listen to quality recordings of professionals performing on their instruments. Participating in festivals geared towards elementary students helps to build their confidence while maintaining a proper level of expectation. This transfers well into other facets of their life where they may feel anxiety or trepidation.

### *Inspiring Imagination: The Emerging Artist in Middle School*

While most students will experience music in elementary school in the form of large-ensemble performances, middle school students can now move into small ensembles and solo performances. As middle school students can develop more independently than elementary students, they are also able to use their skills to interpret more complex music literature and utilize their literacy to communicate on a deeper level.

It is important to keep in mind the holistic development of the child, both physically and emotionally. This awareness is necessary as student's bodies change both vocally and as they physically connect with an instrument.

In seventh grade, students qualify to participate in TMEA/U.I.L. activities. Getting to interact with peer groups from different parts of the city gives them a much broader view of the musical world, creates a sense of community and helps to compete in a healthy manner. Many times, seeing others operating at a higher level will push students to work harder.

### *Designing the Future: The Emerging Artist in High School*

As this is the final leg of the students' musical experience before heading into college, it is critical that they have developed a proper sound concept, a realistic view of the professional music world and understand possible career paths available to students. They should also be able to identify their own strengths as musicians. They are honing their performance skills, expanding their musical repertoire and experiencing professional musical performances with a more mature ear. Relationships with colleges take on a new



meaning as they get closer to college auditions. Interactions with professional organizations take on new meaning as potential career paths.

Students will explore music on a deeper level. Students perform music, but also understand the nuances between different interpretations of the same work, moving away from conversations about liking and disliking to critically evaluating and expressing opinions about a work. Teachers should build connections between music of different cultures in order to build a broader understanding and appreciation of the world around them.

The High School Music Program is designed to prepare our students for their future. It is our goal to mold our students for excellence as they become members of the workforce; that the tools and techniques we've taught whether they enter a career in music or not, are able to be use it successfully. Through meaningful musical experiences, positive instructors and the establishment of habits of tenacity, personal persistence, and commitment the student excels. The joy of music generates further growth and understanding of their very existence. Participation at the level of excellence is not a personal preference in music but it is a requisite. The student quickly discovers that it is not the destination, but the journey that counts. It is not the product, but the process. The basic principles of the emerging artist have been grown and cultivated through music.

**"Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness."**

**-Dr. Maya Angelou (1928-2014)**

# HISD Music Curriculum

The HISD Fine Arts Department has designed Planning Guides based on Scope and Sequences, Curriculum Maps, and VAM's, as well on the developmental level of students, their interests, needs and readiness. Planning Guides are guidelines, a general framework, that are flexible enough to allow all fine arts content teachers to tailor their units and lesson plans accordingly, allowing them for the full freedom of choosing instructional strategies, activities and materials.

The HISD Music curriculum is available on the district website in the HUB. There teachers can find vital documents to the instructional process. These documents include the Unit Planning Guides, Scope and Sequence, and the Vertical Alignment Planning Matrix and Curriculum Map. The music curriculum is designed to develop the skills necessary to promote creativity and an aesthetic response to music as performers and listeners grades K- 12. The Houston Independent School District believes that the music education curriculum can provide a diverse musical experience that enhances the understanding of various cultures and promotes opportunities for cross-curricular experiences. As a result, students cultivate skills in critical thinking, coordination, engagement, cognitive development, emotional intelligence, personal discipline, self-confidence, and teamwork. We believe that through meaningful musical experiences, students feed their intellectual curiosity and engage in a rigorous pursuit of knowledge to establish a clear understanding of collective intelligence. Students become critical and creative thinkers, collaborators, and communicators, thus becoming contributing members of their school, community and society.

## HISD Elementary Curriculum and Development

INSPIRING TEACHING. IGNITING LITERACY & LEARNING.  
2018-2019 Planning Guide  
General Music – Grade 2  
Cycle 2, Unit 3

Planning Guide User Information	
Unit 3: Cognitive development of new concept half note, a note that lasts for two beats and review and application of previously learned musical concept "Do," the tonic pitch of the pentatonic scale	Time Allocations <b>Unit 3</b> 7 lessons (45 minutes each)
<b>Unit Overview</b>	
Cognitive development of new concept half note, a note that lasts for two beats and review and application of previously learned musical concept "Do," the tonic pitch of the pentatonic scale: In this unit, the grade 2 concept of half note, a note that lasts for two beats will be taught through building repertoire, performing, using critical thinking and problem-solving skills and listening skills. The application of knowledge of "Do," the tonic pitch of the pentatonic scale will also be covered though the music literacy skills of reading, writing and improvisation.	
<b>Texas Essential Knowledge and Skills/Student Expectations (TEKS/SEs) (district clarifications/elaborations in italics)</b>	
<b>MUSIC.2.1A</b> Identify choral voices, including unison versus ensemble. <b>MUSIC.2.1C</b> Use known music terminology to explain musical examples of tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo. <b>MUSIC.2.1D</b> Identify and label simple small forms such as aaba and abac. <b>MUSIC.2.2A</b> Read, write, and reproduce rhythmic patterns using standard notation in 2/4 meter, including half note/half rest. <b>MUSIC.2.2B</b> Read, write, and reproduce pentatonic melodic patterns using standard staff notation. <b>MUSIC.2.3A</b> Sing tunefully or play classroom instruments, including rhythmic and melodic patterns, independently or in groups. <b>MUSIC.2.3B</b> Read and write music that incorporates basic rhythmic patterns in simple meters incorporating prior knowledge and skills using whole and half notes and rests in 2/4 and 4/4 time signatures both on and off a music staff. <b>MUSIC.2.3A</b> Sing tunefully or play classroom instruments, including rhythmic and melodic patterns, independently or in groups. <b>MUSIC.2.3B</b> Sing songs or play classroom instruments from diverse cultures and styles, independently or in groups. <b>MUSIC.2.3C</b> Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement. <b>MUSIC.2.4A</b> Create rhythmic phrases using known rhythms. <b>MUSIC.2.4B</b> Create melodic phrases using known pitches. <b>MUSIC.2.4C</b> Explore new musical ideas in phrases using singing voice and classroom instruments. <b>MUSIC.2.5A</b> Sing songs and play musical games, including rhymes, patriotic events, folk music, and seasonal music. <b>MUSIC.2.5B</b> Identify steady beat in short musical excerpts from various periods or times in history and diverse cultures. <b>MUSIC.2.6A</b> Begin to practice appropriate audience behavior during live or recorded performances.	
<b>Cross-Curricular Connections</b>	
<b>ELA.2.3A</b> Use ideas (e.g., illustrations, titles, topic sentences, key words, and foreshadowing) to make and confirm predictions. <b>ELA.2.Fig19D</b> Make inferences about text using textual evidence to support understanding. <b>SS.2.04C</b> Explain how people and events have influenced local community history. <b>SS.2.13D</b> Identify ways to actively practice good citizenship, including involvement in community service.	
<b>English Language Proficiency Standards (ELPS)</b>	
<b>ELPS C.2a</b> Students will distinguish sounds and intonation patterns of English with increasing ease through practice of simple chants and songs. <b>ELPS C.4b</b> Students will recognize directionality of on English reading such as left to right and top to bottom through choral reading and singing of new and known song material.	

### GLOBAL GRADUATE



State Process Standard

State Readiness Standard

Houston ISD Curriculum 2018-2019

Aligned to Upcoming State Readiness Standard

State Supporting Standard

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Updated: April 1, 2019

## Evaluation and Assessment of HISD Music Programs

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The goals of any school music programs should be clearly stated and communicated with students, parents and the administration. A music teacher should describe learning assessments in their syllabus and assessment should be administered at each phase of the process. Teachers should consider utilizing performance assessments (listed below) to diagnose a students' musical levels, follow their growth, and maintain proper technique to ensure that students are reaching the learning outcomes.

Students will be assessed based on the guidelines laid out in the HISD music curriculum through written, performance, and aural assessment. Assessments can be incorporated into each lesson to provide essential information about what the students comprehend and if teaching strategies need to be changed to accommodate the learners. The assessment must include diverse methods and strategies that encourage all students to be successful. The goal of summative assessment is to evaluate student learning at the end of an instructional unit through the growth of the student during that period.

Evaluation of the program should be based objectively on the goals and standards set by the teachers. Additionally, students may have opportunities throughout the year to be evaluated by professional adjudicators at district level events and U.I.L. sanctioned events.

### Performance Assessments

Students may participate in a number of events that allow them to be assessed by outside adjudicators, including:

- Solo & Ensemble Contest
- U.I.L. Concert and Sight-Reading Contests
- Honor Ensembles (District, Region, State)

**“Music is a higher revelation than all wisdom and philosophy.  
Music is the electrical soil in which the spirit lives, thinks and invents.”**

**-Ludwig van Beethoven**

## Music: Partnership and Collaboration

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Collaborations are an important part of the artistic community. They connect students with potential careers, mentors, and models of professionalism. Additionally, cultivating relationships with universities will create pathways for students to continue their musical education beyond high school.

The arts community in the city of Houston is vast and rich. Some of the city's greatest artists are a part of this community and HISD is no different. The HISD has partnered with many of the city's most prestigious organizations to bring the vast richness of the city's arts aficionados to our students. These partnerships include:

- AFA
- Aperio, Music of the Americas
- Da Camera, Chamber Music and Jazz
- Hobby Center for the Performing Arts
- Houston Children's Chorus
- Houston Grand Opera
- Houston Symphony
- Houston Youth Symphony
- MECA
- Mercury
- Prelude Music Foundation

These partners and others are excited to help HISD serve our student artists. These initiatives open the musical minds of students and preparing them for the success of tomorrow.

HISD music programs benefit from the support of charitable organizations, including:

- Chester Pitts Charitable Foundation
- Country Music Association Foundation
- The House of Blues
- Mr. Hollands Opus Foundation
- Music Doing Good
- VH1 Save the Music Foundation

## References and Resources

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Center for Educator Development in Fine Arts (CEDFA): Fine Arts Programs in Elementary Schools.  
([www.cedfa.org/strengthening-programs/elementary-programs/music](http://www.cedfa.org/strengthening-programs/elementary-programs/music))

Center for Educator Development in Fine Arts (CEDFA): Fine Arts Programs in High Schools.  
(<https://www.cedfa.org/strengthening-programs/high-school-programs/music>)

Center for Educator Development in Fine Arts (CEDFA): Fine Arts Programs in Middle Schools.  
(<https://www.cedfa.org/strengthening-programs/middle-school-programs/music>)

Cooper, Lynn G. (2004). *Teaching Band and Orchestra*. Chicago: Gia Publication.

Public Education Information Management System (PEIMS). (2017). *2018-2019 Texas Education Data Standards*. (<http://castro.tea.state.tx.us/tsds/teds/2019P/ds8/teds-peims-ds8.4.pdf>)

Texas Association of Mariachi Educators (TAME). ([www.tamemariachi.com](http://www.tamemariachi.com))

Texas Band Masters Association (TBMA). ([www.texasbandmasters.org](http://www.texasbandmasters.org))

Texas Education Agency. *Innovative Courses--Enrichment*.  
([https://tea.texas.gov/Academics/Learning\\_Support\\_and\\_Programs/Innovative\\_Courses/Innovative\\_Courses%E2%80%94Enrichment](https://tea.texas.gov/Academics/Learning_Support_and_Programs/Innovative_Courses/Innovative_Courses%E2%80%94Enrichment))

Texas Education Agency, 19 Texas Administrative Code, Chapter 117. *Texas Essential Knowledge and Skills for Fine Arts*. (<http://ritter.tea.state.tx.us/rules/tac/chapter117>).

Texas Guitar Directors Association (TGDA). (<https://tgda.wildapricot.org>)

Texas Jazz Educators Association (TJEA). ([www.tjea.org](http://www.tjea.org))

Texas Association of Mariachi Educators (TAME). ([www.tamemariachi.com](http://www.tamemariachi.com))

Texas Music Educators Association (TMEA). *Texas Leads the Nation in Music Education for All*.  
([www.tmea.org/musicforall](http://www.tmea.org/musicforall)).

Texas Orchestra Directors Association (TODA). ([www.todaweb.org](http://www.todaweb.org))

University Interscholastic League (U.I.L.). *Concert & Sight-Reading Adjudication Rubrics*.  
(<http://www.uiltexas.org/music/concert-sight-reading/concert-sight-reading-adjudication-rubrics>)

## Music Addendum B: Supplemental Guidelines for Appraisers of Music

### HISD | Fine Arts Department INSPIRING IMAGINATION. DESIGNING THE FUTURE.



#### Supplemental Guidelines for Music Teacher's Appraisers

##### Planning

- PL-1 Develops student learning goals: perception, creative expression/performance, historical and cultural heritage and critical evaluation. Provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire.
- PL-2 Collects, tracks and uses student data to drive instruction: administering diagnostic tests, administering pre-and post-tests, monitoring participation, participating in competitions, performances and employing music rubrics.
- PL-3 Designs effective lesson plans, units, and assessments: instructs music students through musical artistic process, instructs the music craft and art content, enabling students to: work independently, work collaboratively to creatively solve problems, critique and analyze musical works, respond and connect to music historically and/or culturally.

##### Instruction

- I-1 Facilitates organized, student centered, objective-driven lessons: meaningful warm-up and exit activities, and using the Elements of Music and musical terms.
- I-2 Checks for students' understanding and responds to students misunderstanding: perception, creative expression/performance and analyzes musical sound and demonstrate artistry.
- I-3 Differentiates instruction for student needs by employing a variety of instructional strategies:
- I-4 Engages students in work that develops higher-level thinking skills: enabling students to utilize creative process for creative expression.
- I-5 Maximizes instructional time: well-established classroom procedures, provides reflections and critiques of creative process and performances.
- I-6 Communicates content and concepts to students: implementing music rubrics and critique.
- I-7 Promotes high academic expectations for students: providing positive constructive feedback, teacher modeling, students critiquing other's, fostering self-discovery and growth.
- I-8 Students actively participating in lesson activities: appropriate time management and deadlines, creative and active participation, cooperation, collaboration, individual, small and /or large group work.
- I-9 Sets and implements discipline management procedures: well-established classroom management and procedures, demonstration of appropriate audience behavior, safety and etiquette in the classroom and performance venues.
- I-10 Builds a positive and respectful classroom environment: encourages creative expression, encourages team work, requiring appropriate behavior and safety in the classroom.

##### Professionalism

- PR-1 Complies with policies and procedures at school and district.
- PR-2 Treats colleagues with respect throughout all aspects of work.
- PR-3 Complies with teacher attendance policies.
- PR-4 Dresses professionally according to school policy.
- PR-5 Collaborates with colleagues at the school and district-wide.
- PR-6 Implements school rules.
- PR-7 Communicates with parents throughout the year.
- PR-8 Seeks feedback in order to improve performance.
- PR-9 Participates in professional development and applies learning

# HISD | Fine Arts Department

INSPIRING IMAGINATION. DESIGNING THE FUTURE.



## Observing Elementary Music Teachers Rubric:

Should See/Hear	Might See/Hear	Would Seldom See/Hear
<ul style="list-style-type: none"> <li>• Solfege</li> <li>• Staff Board</li> <li>• Singing/Movement Games</li> <li>• All students using Curwen hand signs and/or kinesthetic movement for melody</li> <li>• All students using rhythm names and kinesthetic activity to read rhythms</li> <li>• A cappella singing</li> <li>• Students reading music notation</li> <li>• Engaged teaching</li> <li>• Engaged learning</li> <li>• Teacher modeling</li> <li>• Well established routines</li> <li>• Folk Songs</li> <li>• Sequential teaching</li> </ul>	<ul style="list-style-type: none"> <li>• Examples of student work</li> <li>• Movement</li> <li>• Orff Instruments</li> <li>• Recorders</li> <li>• Keyboards</li> <li>• Guitars</li> <li>• Discussion of performance / concert etiquette</li> <li>• Singing alone and in small groups</li> <li>• Engaged listening to folk / classical literature of diverse styles, periods and cultures</li> <li>• Small group or individual instruction</li> <li>• Teacher using appropriate questioning to teach new concepts instead of "direct instruction"</li> <li>• Music composition activities</li> <li>• Music improvisation activities</li> <li>• Small group work</li> </ul>	<ul style="list-style-type: none"> <li>• Lessons without student activity or game</li> <li>• No singing within the lesson</li> <li>• Extended silence</li> <li>• Extended written work</li> <li>• Talking during teacher instruction</li> <li>• Extended playing of vocal parts on CD while students "sing along"</li> <li>• Students watching commercial videos / movies not directly linked to the TEKS</li> <li>• The same skill level taught in multiple grade levels</li> <li>• Text books used the entire period</li> </ul>

### GLOBAL GRADUATE



**NOTE:** Complete instructional planning information and supports are in the HISD Curriculum documents (Unit Planning Guide, Unit Formative Assessment). This document does not replace the HISD Planning Guides.

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2017-2018  
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# HISD | Fine Arts Department

INSPIRING IMAGINATION. DESIGNING THE FUTURE.



## Observing Secondary Music Teachers Rubric:

Should See / Hear	Might See / Hear	Shouldn't See / Hear
<ul style="list-style-type: none"> <li>• Meaningful warm-ups</li> <li>• Everyone with printed music</li> <li>• Everyone with a pencil</li> <li>• Everyone with an instrument</li> <li>• A variety of music styles / style periods / cultures</li> <li>• Constant emphasis on characteristic tone qualities</li> <li>• Constant emphasis on clarity of articulation, bowings, note lengths, etc.</li> <li>• Director(s) standing, varying their proximity during instruction</li> <li>• Engaged teaching</li> <li>• Engaged learning</li> <li>• Students seated / standing with their section</li> <li>• All students sitting upright, backs away from chairs, feet flat on the floor</li> <li>• Good posture when standing or sitting</li> <li>• Eye contact</li> <li>• Well-established routines</li> </ul>	<ul style="list-style-type: none"> <li>• Physical warm-ups</li> <li>• Singing</li> <li>• Standing &amp; sitting</li> <li>• Changing seating arrangements</li> <li>• Recording for assessments</li> <li>• Students writing notes in music</li> <li>• Listening to short performance recordings</li> <li>• Discussion of historical/cultural aspects of music being learned</li> <li>• Discussion of performance / concert etiquette</li> <li>• Analyzing music</li> <li>• Individual students utilizing technology</li> <li>• Individual / Small group / Sectional instruction with associate director</li> <li>• Teacher modeling on instrument(s)</li> <li>• Music composition activities</li> <li>• Music improvisation skills</li> </ul>	<ul style="list-style-type: none"> <li>• Extended silence</li> <li>• Extended written work</li> <li>• Talking during teacher instruction</li> <li>• No warm-ups</li> <li>• Slouching in chairs</li> <li>• Poor standing posture</li> <li>• Sitting cross-legged</li> <li>• Students w/o music</li> <li>• Students w/o pencils</li> <li>• Only "pop" music</li> <li>• Students watching commercial videos / movies</li> <li>• Director(s) sitting while teaching</li> <li>• Director(s) in office, unless it is an assistant working with students or on relevant project</li> <li>• Students doing other work</li> <li>• Chewing gum</li> <li>• Harsh, bright, strident, or other uncharacteristic tone qualities</li> <li>• Backpacks and large instrument cases in the rehearsal "set-up"</li> </ul>

### GLOBAL GRADUATE



**NOTE:** Complete instructional planning information and supports are in the HISD Curriculum documents (Unit Planning Guide, Unit Formative Assessment). This document does not replace the HISD Planning Guides.

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## Music Addendum C: Music Course List

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### High School

The following is a list of TEA-approved music courses<sup>81</sup> that are available through the HISD Master Catalog:

#### Four-Year Courses

Applied Music I-IV  
 Band I-IV  
 Choir I-IV  
 Guitar I-IV  
 Harp I-IV  
 Instrumental Ensemble I-IV  
 Jazz Ensemble I-IV  
 Jazz Improvisation I-IV  
 Mariachi I-IV  
 Orchestra I-IV  
 Piano I-IV  
 Theory I-IV  
 Vocal Ensemble I-IV

#### Two-Year Courses

Appreciation I-II  
 Business I-II  
 Composition I-II  
 Production I-II  
 Sound Engineering I-II

#### Innovative Courses<sup>82</sup>

Integration of Abilities: Exercises for Creative Growth (Grade 11-12)

#### AP Courses

AP Music Theory

#### International Baccalaureate Courses

IB Music Standard Level  
 IB Music Higher Level

#### Multi-Disciplinary Courses (Co-Taught by a Theatre and either Dance or Vocal Teacher)

Musical Theatre I-IV

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<sup>81</sup> Public Education Information Management System (PEIMS), 2018-2019 Texas Education Data Standards.

<sup>82</sup> Texas Education Agency. *Innovative Courses--Enrichment*.

## ***Middle School***

The following is a list of TEA-approved music courses that are available through the HISD Master Catalog:

- Advanced Band 1-3
- Advanced Guitar Ensemble 1-3
- Advanced Instrumental Ensemble 1-3
- Advanced Mariachi 1-3
- Advanced Orchestra 1-3
- Advanced Stage Band 1-3
- Beginning Brass
- Beginning Guitar
- Beginning Hand Bells
- Beginning Percussion
- Beginning Strings
- Beginning Woodwinds
- Choir 1-3
- Class Piano 1-3
- General Music
- Intermediate Band 1-3
- Intermediate Guitar Ensemble 1-3
- Intermediate Instrumental Ensemble 1-3
- Intermediate Mariachi 1-3
- Intermediate Orchestra 1-3
- Intermediate Stage Band 1-3
- Piano 1-3

## ***Elementary School***

The following is a list of TEA-approved music courses that are available through the HISD Master Catalog:

- Music, Kindergarten
- Music, Grade 1
- Music, Grade 2
- Music, Grade 3
- Music, Grade 4
- Music, Grade 5