
Texas 11 Music / Band / Choir / Orchestra

FREE PREVIEW

Full-Year Teacher Planner, Blank Editable Planner & School-Submission Binder

This preview shows the real structure and a genuine sample of the completed planner. The full product contains 9 units, 36 weekly plans and 180 daily plans, plus blank editable versions of every form.

State	Texas
Grade	11 (High)
Subject	Music / Band / Choir / Orchestra
Course category	Fine Arts
Standards family	Fine Arts
Framework	Texas Essential Knowledge and Skills (TEKS), 19 TAC Chapter 117 -- Fine Arts
Issuing agency	Texas Education Agency
Scope	36 instructional weeks · 180 instructional days · 9 units

Exact TEKS section and course code must be verified in the current TEA web/PDF standards. District course offerings and sequencing vary.

What you get

Folder	Contents
01 START HERE	Read-me, contents, printing and digital instructions, standards verification guide, this preview
02 FILLED FULL YEAR	Completed planner in colour and ink-friendly PDF, plus editable DOCX
03 BLANK EDITABLE	Blank planner in colour, ink-friendly and fillable PDF, plus editable DOCX
04 ASSESSMENTS AND DATA	Baseline observation, quarterly rubrics, anecdotal forms, portfolio checklist
05 SCHOOL SUBMISSION	Submission covers, alignment summary, evidence checklist, observation, reflection, signature page
06 LICENSE AND CREDITS	Terms of use, credits and licences, copyright notice

The pages that follow are reproduced **exactly** as they appear in the full completed planner.

Week 9 — The Adjustable Elements

Unit 3: Interpretation Is Made of Elements · Month 3 · Quarter 1 · Semester 1 · Instructional Days 41–45

Essential question	What exactly can be changed about how a passage sounds?
Standards	Performing / Analyze -> §117.312(c)(3)(E), §117.312(c)(3)(F), §117.312(c)(4)(A), §117.312(c)(4)(B) — 4 standards; full text in the standards table
Learning target	"I can name the elements a performer can adjust and what each does."
Local dates	_____ (enter your school dates)

Measurable objectives

- Students will examine and explain how adjusting musical elements enhances interpretation.
- Students will identify the elements available for adjustment in performance.

Success criteria (student-friendly)

- "I name the adjustable elements precisely."
- "I explain what changing each one does to the effect."
- "I identify which element is doing the work in a passage."

Academic vocabulary

tempo, rubato, dynamics, articulation, phrasing, timbre, balance, vibrato, agogic, inflection

Materials and technology

- Parts and instruments
- Rehearsal space
- Supplied analysis frame

Differentiation and supports

Support area	This week's plan
Special education / IEP	Reduce group size; pair visual cue cards with all verbal directions; allow gesture or picture response in place of speech; pre-teach the week's target in a 1:1 warm-up.
Section 504	Provide the child's documented accommodations throughout; permit movement breaks and alternative seating at any point in the sequence.
Multilingual learners	Introduce each vocabulary word with an object or image; accept home-language responses; send the vocabulary list home where a translation is available; pair with a peer who shares the home language.
Advanced / extension	Ask the learner to teach the skill to a peer, extend the task, or record a demonstration for the class reference wall.
Intervention / reteach	Reteach the target in a short small group using the same materials; split the day's check for understanding into two smaller steps.
Enrichment	Extend into an open-ended centre or project connected to the essential question.

Assessment and evidence

Student identifies adjustable elements and explains the effect of changing each.

Family communication

Ask your child which element they changed in rehearsal and what it did.

Day 41 — Beyond the Notes and Rhythms

Week 9, Day 1 • Unit 3 • Standards: §117.312(c)(3)(E), §117.312(c)(3)(F), §117.312(c)(4)(A), §117.312(c)(4)(B)

Focus	Opening this week's standard.
Learning target	"I can name the elements a performer can adjust and what each does."
Vocabulary in use	tempo, rubato, dynamics, articulation, phrasing, timbre, balance, vibrato, agogic, inflection
Local date	_____

Learning sequence

Teach: name the elements a performer actually controls, because 'be more musical' is not an instruction. TEMPO, including whether it is steady and where it moves. DYNAMICS, including the shape within a note and across a phrase rather than only the marked level. ARTICULATION, meaning how notes begin and end and how much space is between them. PHRASING, meaning where the line breathes and where it points. TIMBRE, the colour of the sound and how it changes. BALANCE, from Week 3. And AGOGIC inflection, the small lengthening that gives a note weight without a dynamic change. Teach that these interact and that most expressive effects are combinations. Try: students identify which elements differ between two supplied descriptions of the same passage. Apply: students list the elements available in their own current passage. Reflect: which had you never thought of as adjustable?

Check for understanding

Student names the adjustable elements and explains what each controls.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 42 — Changing One Thing at a Time

Week 9, Day 2 · Unit 3 · Standards: §117.312(c)(3)(E), §117.312(c)(3)(F), §117.312(c)(4)(A), §117.312(c)(4)(B)

Focus	Isolating the variable.
Learning target	"I can name the elements a performer can adjust and what each does."
Vocabulary in use	tempo, rubato, dynamics, articulation, phrasing, timbre, balance, vibrato, agogic, inflection
Local date	_____

Learning sequence

Connect: to know what an element does, change only it. Teach: run the experiment as an ensemble -- play a passage as written, then change ONE element deliberately while holding the rest, and describe the effect precisely rather than judging it. Teach the discipline of description before evaluation, which is the same rule any critique needs: 'the line now arrives at the third bar instead of drifting' is usable; 'that was better' is not. Teach that some changes will be worse and that discovering the range is the point. Try: the ensemble runs a passage through single-element changes with the class describing each. Apply: students record what each element did in this specific passage. Reflect: which element had more effect than you expected?

Check for understanding

Student isolates a single element and describes its effect precisely.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 43 — What Makes a Phrase

Week 9, Day 3 · Unit 3 · Standards: §117.312(c)(3)(E), §117.312(c)(3)(F), §117.312(c)(4)(A), §117.312(c)(4)(B)

Focus	Phrasing as a decision rather than an instinct.
Learning target	"I can name the elements a performer can adjust and what each does."
Vocabulary in use	tempo, rubato, dynamics, articulation, phrasing, timbre, balance, vibrato, agogic, inflection
Local date	_____

Learning sequence

Connect: 'phrase it' is the vaguest instruction in music. Teach: a phrase has a SHAPE -- it goes somewhere and comes from somewhere -- and the performer decides where its high point is, how it is approached and left, where it breathes, and how it connects to the phrase after. Teach the analytical clues: the melodic contour, the harmonic tension and where it resolves, the rhythmic activity, the text where there is one, and the structure of the phrase against its neighbours. Teach that the decision can be argued from those clues rather than felt, which is what makes it teachable and what lets an ensemble agree. Teach that everybody in a section must make the same decision or the phrase has no shape at all. Try: students analyse a passage's phrase structure and mark a decision. Apply: sections agree and play a common shaping. Reflect: did the section agree before you talked about it?

Check for understanding

Student analyses phrase structure and justifies a shaping decision.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 44 — Articulation Carries More Than You Think

Week 9, Day 4 • Unit 3 • Standards: §117.312(c)(3)(E), §117.312(c)(3)(F), §117.312(c)(4)(A), §117.312(c)(4)(B)

Focus	The element students most underrate.
Learning target	"I can name the elements a performer can adjust and what each does."
Vocabulary in use	tempo, rubato, dynamics, articulation, phrasing, timbre, balance, vibrato, agogic, inflection
Local date	_____

Learning sequence

Connect: articulation is usually treated as a marking to obey rather than an expressive variable. Teach: the range available -- how a note STARTS (sudden or gradual, hard or soft), how it CONTINUES, how it ENDS (stopped, released, allowed to decay), and how much SPACE sits between it and the next. Teach that this is what most strongly signals style and character, that a marking such as staccato is a family of possibilities rather than a single length, and that ENDS are where ensembles are least unified and most audibly so. Teach the connection to Week 6: the performing conditions and tradition a work assumes bear directly on articulation, so the research lands here. Try: students play a passage with three different articulation treatments and describe the character each produces. Apply: the section agrees and unifies a treatment including note ends. Reflect: what did unifying the ends do?

Check for understanding

Student manipulates articulation deliberately and describes the character it produces.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 45 — Time That Is Not Metronomic

Week 9, Day 5 • Unit 3 • Standards: §117.312(c)(3)(E), §117.312(c)(3)(F), §117.312(c)(4)(A), §117.312(c)(4)(B)

Focus	Tempo flexibility, taught precisely.
Learning target	"I can name the elements a performer can adjust and what each does."
Vocabulary in use	tempo, rubato, dynamics, articulation, phrasing, timbre, balance, vibrato, agogic, inflection
Local date	_____

Learning sequence

Connect: an ensemble that never moves is mechanical and one that moves constantly is shapeless. Teach: the kinds of flexibility, named -- structural changes marked in the score; RUBATO, where time is taken and given back within a phrase; agogic lengthening of a single note for weight; and the slight relaxation at a cadence or the arrival of a new section, which is nearly universal and rarely written. Teach the ensemble problem these create: flexible time requires everybody to agree on the same flexibility, which means watching rather than listening, since sound arrives late. Teach the honest limit for a large ensemble -- less freedom is available than a soloist has, and pretending otherwise produces mess. Try: the ensemble rehearses one agreed flexibility and one cadential relaxation. Apply: students identify where in their repertoire time should and should not move. Reflect: how much freedom can this ensemble actually hold together?

Check for understanding

Student distinguishes kinds of tempo flexibility and executes an agreed one.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Important before you buy

- This is a **digital download**. Nothing is shipped.
- The planner is **calendar-neutral**: Month 1–9, Week 1–36, Day 1–180, so it fits any school calendar. You add your own dates.
- Standards were transcribed from the official source.
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Exact TEKS section and course code must be verified in the current TEA web/PDF standards. District course offerings and sequencing vary.

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Source citation

Texas Education Agency. Texas Essential Knowledge and Skills (TEKS), 19 TAC Chapter 117 -- Fine Arts. Texas also adopted English Language Proficiency Standards (19 TAC Chapter 120, Subchapter B) in 2024, implemented beginning with the 2026-2027 school year. They are cross-curricular and apply alongside the standards cited here. Retrieved 2026-07-27 from <https://tea.texas.gov/laws-and-rules/sboe-rules-tac/state-board-education-rules-texas-administrative-code>