



TEXAS EDUCATION AGENCY

TEXAS EDUCATOR CERTIFICATION

TEXES

TexMaT

TASC/TASC-ASL

Texas Examinations of Educator Standards™ (TEXES™) Program

Preparation Manual

Music EC–12 (177)



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About The Test

Test Name	Music EC-12
Test Code	177
Time	5 hours
Number of Questions	100 multiple-choice questions
Format	Computer-administered test (CAT)

The TExES Music EC-12 (177) test is designed to assess whether a test taker has the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The 100 multiple-choice questions are based on the Music EC-12 test framework, and range from grades EC-12.

The test will contain pilot test questions that do not count toward the score. Your final scaled score will be based only on scored questions.

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The Domains

Domain	Domain Title	Approx. Percentage of Test	Standards Assessed
I.	Listening	25%	Music EC-12 I, III, V-VI
II.	Music Theory and Composition	17%	Music EC-12 I, III, IV, VI
III.	Music History and Culture	17%	Music EC-12 V
IV.	Music Classroom Performance	25%	Music EC-12 I-II, V-VII, IX-X
V.	Music Education	17%	Music EC-12 V, VII-IX

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The Standards

Music EC–12 Standard I

The music teacher has a comprehensive visual and aural knowledge of musical perception and performance.

Music EC–12 Standard II

The music teacher sings and plays a musical instrument.

Music EC–12 Standard III

The music teacher has a comprehensive knowledge of music notation.

Music EC–12 Standard IV

The music teacher creates and arranges music.

Music EC–12 Standard V

The music teacher has a comprehensive knowledge of music history and the relationship of music to history, society and culture.

Music EC–12 Standard VI

The music teacher applies a comprehensive knowledge of music to evaluate musical compositions, performances and experiences.

Music EC–12 Standard VII

The music teacher understands how to plan and implement effective music instruction and provides students with learning experiences that enhance their musical knowledge, skills and appreciation.

Music EC–12 Standard VIII

The music teacher understands and applies appropriate management and discipline strategies for the music class.

Music EC–12 Standard IX

The music teacher understands student assessment and uses assessment results to design instruction and promote student progress.

Music EC–12 Standard X

The music teacher understands professional responsibilities and interactions relevant to music instruction and the school music program.

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Domains and Competencies

The content covered by this test is organized into broad areas of content called **domains**. Each domain covers one or more of the educator standards for this field. Within each domain, the content is further defined by a set of **competencies**. Each competency is composed of two major parts:

- The **competency statement**, which broadly defines what an entry-level educator in this field in Texas public schools should know and be able to do.
- The **descriptive statements**, which describe in greater detail the knowledge and skills eligible for testing.

Domain I – Listening

Competency 001: *The teacher applies standard terminology to describe and analyze various elements in a musical recording.*

The beginning teacher:

- A. Interprets music symbols and terms aurally (e.g., dynamics, embellishments, articulation, tempo markings), identifies specific melodic and harmonic intervals and recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone).
- B. Identifies different rhythms and meters and interprets rhythmic and melodic phrases aurally (e.g., syncopation, hemiola, augmentation, contour, sequence, repetition).
- C. Recognizes and describes the melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and countermelody).
- D. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic).

Competency 002: *The teacher recognizes and describes music of diverse genres, styles and cultures in a musical recording.*

The beginning teacher:

- A. Recognizes and demonstrates knowledge of major periods, styles and individuals in the history of music and their significance (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern).
- B. Characterizes and classifies examples of non-Western music (e.g., Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture or historical period.

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- C. Recognizes and describes music that reflects the heritage of the United States and Texas (e.g., folk songs, work songs, jazz, blues, gospel, Tejano, country, bluegrass).

Competency 003: *The teacher evaluates and critiques musical compositions and performances in a musical recording.*

The beginning teacher:

- A. Identifies vocal and instrumental sounds and distinguishes among timbres (e.g., voice and instrument types and ensembles).
- B. Recognizes accurate pitch, intonation, rhythm and characteristic tone quality; recognizes and diagnoses performance problems; and detects errors accurately.
- C. Identifies and analyzes musical forms in performance and listening repertoire (e.g., twelve-bar blues, binary, ternary) and characteristics of style and expression in musical performance (e.g., dynamics, tempo, articulation, embellishments).

Domain II – Music Theory and Composition

Competency 004: *The teacher knows how to read, write and interpret standard music notation.*

The beginning teacher:

- A. Knows standard music terminology and identifies and interprets music symbols and terms from notation (e.g., dynamics, embellishments, articulation markings, tempo markings).
- B. Recognizes clefs, keys and meters; recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone); identifies specific melodic and harmonic intervals; and identifies different rhythms and meters.
- C. Reads melodies in various modes and tonalities; interprets rhythmic and melodic phrases from notation; and reads music that incorporates complex rhythmic patterns in simple, compound and asymmetric meters.
- D. Recognizes and describes melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and counter melody).
- E. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic).

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Competency 005: *The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.*

The beginning teacher:

- A. Knows how to compose and arrange simple vocal and instrumental music for specific purposes and settings (e.g., scoring techniques, transpositions, ranges).
- B. Analyzes compositional devices (e.g., repetition/contrast, delayed resolution, augmentation/diminution, fugue, tone row, ostinato) and applies knowledge of music forms (e.g., binary, ternary, rondo, concerto, opera, twelve-bar blues).
- C. Knows how to improvise melodically, rhythmically and harmonically (e.g., question and answer, variation, twelve-bar blues).
- D. Applies criteria for evaluating and critiquing musical compositions, evaluates specific musical works and styles using appropriate music terminology and knows how to offer constructive suggestions for the improvement of a musical composition.

Domain III – Music History and Culture

Competency 006: *The teacher demonstrates a comprehensive knowledge of the history of Western music.*

The beginning teacher:

- A. Recognizes and describes major periods (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern), styles and individuals in the history of Western music and their significance.
- B. Characterizes and classifies examples of Western music by genre, style, culture or historical period.

Competency 007: *The teacher understands music of diverse genres, styles and cultures and knows how music can reflect elements of a specific society or culture.*

The beginning teacher:

- A. Characterizes and classifies examples of non-Western music (e.g., Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture or historical period.
- B. Recognizes and describes music that reflects the heritage of the United States and Texas (e.g., folk songs, work songs, jazz, blues, gospel, Tejano, country, bluegrass).

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- C. Analyzes the purposes and roles of music in society and culture and analyzes relationships between music and society, culture and technology.

Domain IV – Music Classroom Performance

Competency 008: *The teacher demonstrates knowledge of methods and techniques for singing.*

The beginning teacher:

- A. Understands performance skills and appropriate techniques for singing (e.g., tone production, sight-singing methods).
- B. Understands proper health techniques to use during vocal rehearsals and performances (e.g., maintaining good posture, protecting the changing voice).
- C. Selects appropriate vocal literature to enhance technical skills and provide musical challenges.
- D. Understands standard terminology used in communicating about students' musical skills and performances.
- E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g., diction, tone production, intonation, phrasing) and understands the constructive use of criticism when evaluating musical skills or performances.

Competency 009: *The teacher demonstrates knowledge of methods and techniques for playing musical instruments.*

The beginning teacher:

- A. Understands performance skills and appropriate playing techniques (e.g., bowing, fingering, embouchure, rudiments) for a range of instruments (e.g., band, orchestral, classroom).
- B. Understands proper health techniques to use during instrumental rehearsals and performances (e.g., posture, hand position, instrument maintenance).
- C. Selects appropriate instrumental literature to enhance technical skills and provide musical challenges.
- D. Understands standard terminology used in communicating about students' musical skills and performances.
- E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g., intonation, vibrato, articulation, tone production) and understands the constructive use of criticism when evaluating musical skills or performances.

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Competency 010: *The teacher knows how to conduct vocal and instrumental performances.*

The beginning teacher:

- A. Selects appropriate conducting techniques for small and large ensembles (e.g., basic conducting patterns, techniques for communicating expression markings, cuing techniques).
- B. Demonstrates knowledge of appropriate vocal and instrumental performance techniques for small and large ensembles.
- C. Knows how to interpret music through performance and demonstrates knowledge of musical performance styles.
- D. Demonstrates knowledge of a varied musical repertoire for vocal and instrumental performance.
- E. Understands legal and ethical issues related to the use or performance of music in an educational setting, applies knowledge of copyright laws to make appropriate decisions about the use of music in an educational setting and knows federal and state policies and regulations concerning the use and performance of music.

Domain V – Music Education

Competency 011: *The teacher knows how to plan and implement effective music instruction.*

The beginning teacher:

- A. Demonstrates knowledge of the content and performance standards for music that comprise the Texas Essential Knowledge and Skills (TEKS) and recognizes the significance of the TEKS in developing a music curriculum.
- B. Knows how to use multiple forms of assessment and knowledge of the TEKS to help determine students' progress in developing music skills and understanding, applies knowledge of techniques and criteria for ongoing assessment of students' musical knowledge and skills and knows how to use assessment results to help develop instructional plans.
- C. Demonstrates an understanding of appropriate sequencing of music instruction and knows how to deliver developmentally appropriate music instruction that is sequenced and delivered in ways that encourage active engagement in learning and make instructional content meaningful.
- D. Knows how to adapt instructional methods to provide appropriate learning experiences for students with varied needs, learning modalities and levels of development and musical experience.

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- E. Knows how to provide instruction that promotes students' understanding and application of fundamental principles of music and that offers students varied opportunities to make music using instruments and voice, to respond to a wide range of musical styles and genres and to evaluate music of various types.
 - F. Demonstrates an understanding of materials and resources available for use in music education and applies knowledge of procedures and criteria for selecting an appropriate repertoire for the music class.
 - G. Knows how to use varied materials, resources and technologies to promote students' creativity, learning and performance and understands the use of technology as a tool in the music class.
 - H. Instructs students to apply skills for forming and communicating critical judgments about music and music performance; knows strategies and benefits of promoting students' critical-thinking and problem-solving skills in relation to music; and knows how to provide students with frequent opportunities to use critical-thinking and problem-solving skills in analyzing, creating and responding to music.

Competency 012: *The teacher knows how to provide students with learning experiences that enhance their musical knowledge, skills and appreciation.*

The beginning teacher:

- A. Demonstrates awareness of the importance of helping students develop music skills that are relevant to their own lives and of providing students with a level of musical self-sufficiency that encourages lifelong enjoyment of music.
- B. Knows how to provide students with opportunities to contribute to the music class by drawing on their personal experiences and by encouraging students to pursue musical knowledge independently.
- C. Demonstrates knowledge of various music and music-related career options and knows how to promote music as an integral element in students' lives, whether as a vocation or as an avocation.
- D. Knows how to help students develop an understanding and appreciation of various cultures through music instruction and discussion of current events related to music and knows how to incorporate a diverse musical repertoire into instruction, including music from both Western and non-Western traditions.
- E. Knows how to integrate music instruction with other subject areas and analyzes relationships among the content, concepts and processes of music, the other fine arts and other subjects.

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- F. Applies strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); knows how to manage time, instructional resources and physical space effectively for the music class; and knows how to teach students concert etiquette.
 - G. Demonstrates knowledge of techniques for effectively and efficiently managing varied resources for the music education program and applies strategies for managing and documenting the use and condition of musical instruments and other materials in the music program.

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Approaches to Answering Multiple-Choice Questions

The purpose of this section is to describe multiple-choice question formats that you will typically see on the Music EC–12 test and to suggest possible ways to approach thinking about and answering them. These approaches are intended to supplement and complement familiar test-taking strategies with which you may already be comfortable and that work for you. Fundamentally, the most important component in assuring your success on the test is knowing the content described in the test framework. This content has been carefully selected to align with the knowledge required to begin a career as a Music EC–12 teacher.

The multiple-choice questions on this test are designed to assess your knowledge of the content described in the test framework. In most cases, you are expected to demonstrate more than just your ability to recall factual information. You may be asked to think critically about the information, to analyze it, consider it carefully, and compare it with other knowledge you have or make a judgment about it.

When you are ready to respond to a multiple-choice question, you must choose one or more answer options. Leave no questions unanswered. Questions for which you mark no answer are counted as incorrect. Your score will be determined by the number of questions for which you select the correct answer.

The Music EC–12 test is designed to include a total of 100 multiple-choice questions. The questions that are not scored are being pilot tested to collect information about how these questions will perform under actual testing conditions. These pilot questions are not identified on the test. Your final scaled score will be based only on the scored questions.

How to Approach Unfamiliar Question Formats

Some questions include introductory information such as a map, music score, graph or reading passage (often called a stimulus) that provides the information the question asks for. New formats for presenting information are developed from time to time. Tests may include audio and video stimulus materials such as a movie clip or some kind of animation, instead of a map or reading passage.

Tests may also include interactive types of questions. These questions take advantage of technology to assess knowledge and skills that go beyond what can be assessed using standard single-selection multiple-choice questions. If you see a format you are not familiar with, **read the directions carefully**. The directions always give clear instructions on how you are expected to respond.

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For most questions, you will respond by clicking an oval to choose a single answer choice from a list of options. Other questions may ask you to respond by:

- **Selecting all that apply.** In some questions, you will be asked to choose all the options that answer the question correctly.
- **Typing in an entry box.** You may be asked to enter a text or numeric answer. Some questions may have more than one place to enter a response.
- **Clicking check boxes.** You may be asked to click check boxes instead of an oval when more than one choice within a set of answers can be selected.
- **Clicking parts of a graphic.** In some questions, you will choose your answer by clicking on location(s) on a graphic such as a map or chart, as opposed to choosing from a list.
- **Clicking on sentences.** In questions with reading passages, you may be asked to choose your answer by clicking on a sentence or sentences within the reading passage.
- **Dragging and dropping answer choices into “targets” on the screen.** You may be asked to choose an answer from a list and drag it into the appropriate location in a table, paragraph of text or graphic.
- **Selecting options from a drop-down menu.** This type of question will ask you to select the appropriate answer or answers by selecting options from a drop-down menu (e.g., to complete a sentence).

Remember that with every question, you will get clear instructions on how to respond.

Question Formats

You may see the following types of multiple-choice questions on the test:

- Single Questions
- Clustered Questions

On the following pages, you will find descriptions of these commonly used question formats, along with suggested approaches for responding to each type.

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Single Questions

The single-question format presents a direct question or an incomplete statement. It can also include a reading passage, music score, graphic, table or a combination of these. Four or more answer options appear below the question.

The following question is an example of the single-question format. It tests knowledge of Music EC–12 Competency 011: *The teacher knows how to plan and implement effective music instruction.*

Example

A fifth-grade class is learning about styles of music. Which of the following will help the students understand the fundamental principles of calypso style?

- A. Watching a video that explains the origin and making of steel drums
- B. Creating and performing rhythmic ostinatos to accompany a recording of a steel drum band
- C. Discussing the history of calypso music in Trinidad and Tobago
- D. Making a steel drum from a coffee can

Suggested Approach

Read the question carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answers, select the correct answer choice and mark your answer.

As you read this question, note that it is asking about an activity appropriate for fifth-grade students and that the activity should help students understand a particular style of music—in this case, calypso music, which has its roots in Trinidad and Tobago.

Option A describes an activity related to calypso music because the activity features steel drums, which are integral to the music of Trinidad and Tobago and integral to calypso music in general. However, watching a video that explains the origin and making of steel drums does not provide students with any insight as to the style of music, only the historical context of its origins.

Option B describes an activity that is grade-level appropriate. Creating and performing rhythmic ostinatos will help the students perceive the unique rhythms that are important to the style of calypso music, which often features steel drum bands. As students create ostinatos, the teacher can help students develop mastery of syncopation, which is important to calypso style.

Option C describes an activity that is appropriate and relevant to the context in which calypso music first developed. However, discussing the history of calypso music is an activity that more appropriately helps students connect music with

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other disciplines, such as history or social studies, and is less helpful for developing knowledge of a particular musical style.

Option D describes an activity that is based on the importance of steel drums in calypso music, but the activity fails to provide any connection between the making a homemade instrument and the style of calypso music.

Of the alternatives offered, only option B describes an activity that is designed to help students understand the style of calypso music. Therefore, **the correct response is option B.**

Clustered Questions

Clustered questions are made up of a stimulus and two or more questions relating to the stimulus. The stimulus material can be a reading passage, music score, graphic, table or any other information necessary to answer the questions that follow.

You can use several different approaches to respond to clustered questions. Some commonly used strategies are listed below.

Strategy 1 Skim the stimulus material to understand its purpose, its arrangement and/or its content. Then read the questions and refer again to the stimulus material to obtain the specific information you need to answer the questions.

Strategy 2 Read the questions *before* considering the stimulus material. The theory behind this strategy is that the content of the questions will help you identify the purpose of the stimulus material and locate the information you need to answer the questions.

Strategy 3 Use a combination of both strategies. Apply the “read the stimulus first” strategy with shorter, more familiar stimuli and the “read the questions first” strategy with longer, more complex or less familiar stimuli. You can experiment with the sample questions in this manual and then use the strategy with which you are most comfortable when you take the actual test.

Whether you read the stimulus before or after you read the questions, you should read it carefully and critically. You may want to note its important points to help you answer the questions.

As you consider questions set in educational contexts, try to enter into the identified teacher’s frame of mind and use that teacher’s point of view to answer the questions that accompany the stimulus. Be sure to consider the questions only in terms of the information provided in the stimulus — not in terms of your own experiences or individuals you may have known.

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Example

Read the stimulus (an excerpt from Mozart's Quintet K. 452).

Questions 1-2 refer to the excerpt below.

The image displays a musical score for an excerpt from Mozart's Quintet K. 452, marked *Largo*. The score is arranged in two systems. The first system includes staves for Oboe, Clarinet in Si^b/B, Corno in Mi^b/Es, Fagotto, and Klavier. The second system includes staves for the four woodwinds and the Klavier. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score features various dynamics such as *f* (forte), *p* (piano), *ten.* (tenuto), *dolce* (dolce), and *tr.* (trill). The woodwinds play sustained notes with tenuto marks, while the Klavier provides harmonic support with chords and moving lines.

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Now you are prepared to respond to the first of the two questions associated with this stimulus. The first question tests your knowledge of Music EC–12 Competency 004: *The teacher knows how to read, write and interpret standard music notation.*

1. In measure 7, which simple equivalent interval is sounded between the bassoon and the clarinet?
 - A. A major sixth
 - B. A major seventh
 - C. A minor second
 - D. A diminished fifth

Suggested Approach

Review the entire score to become familiar with its features. Recall that the staves' labels refer to parts for the oboe, the clarinet in B-flat, the horn in E-flat, the bassoon, and the piano. Measure 4 is labeled above the second set of staves. Note that the question asks for an analysis of measure 7. Be sure to analyze the interval indicated in the question.

Before you consider each of the options, note the transpositions used for the B-flat clarinet and bassoon parts. B-flat clarinet parts are written a major second above concert pitch. Bassoon parts are written at concert pitch. In measure 7, observe that the clarinet has a written F-sharp⁵ that would sound as E⁵. The bassoon has a written G³ that would sound at concert pitch. The interval from G³ in the bassoon to E⁵ in the clarinet is a major thirteenth. This interval is a compound interval. To determine the equivalent simple interval, one would subtract seven from the compound interval. Therefore the simple interval is a major sixth.

Option A provides the simple equivalent interval that one would determine by transposing the clarinet note to concert pitch and reducing the compound interval to the equivalent simple interval. Therefore, **Option A is correct.**

Option B provides what would be written, not what would be sounded as the simple equivalent interval. Therefore, **Option B is incorrect.**

Option C provides what would be the result if one failed to transpose the clarinet note down from F-sharp to E, and the option incorporates the error of incorrectly transposing the clarinet part into bass clef. Therefore, **Option C is incorrect.**

Option D is the simple equivalent interval between the bassoon and the oboe, not between the bassoon and the clarinet. Therefore, **Option D is incorrect.**

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Now you are ready to answer the next question. The second question measures Music EC–12 Competency 005: *The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.*

2. Which of the following instruments is able to play the concert pitches so that they would sound in the same octave transposition as in the bassoon part?
- A. Violin
 - B. Flute
 - C. Xylophone
 - D. Alto saxophone

Suggested Approach

This question asks you to focus on a wider range of the stimulus than the previous question asked you to consider. To answer this question correctly, you must determine the full range of the bassoon part and consider the normal ranges and transpositions of the four instruments offered as option choices. Note that the question is based on only the excerpt of the score shown, not on the entire work.

First, one should determine the range of the bassoon part in the excerpt. The lowest pitch in the bassoon part is the E-flat³ that occurs in measure 5. The highest pitch in the bassoon part is G⁴.

The lowest pitch normally possible on a violin is G³, and the bassoon part goes below that pitch, down to F³ and E-flat³. Therefore, **Option A is incorrect.**

The lowest pitch normally possible on a student model flute is C⁴, and the lowest pitch normally possible on a professional model flute is B³. Several pitches in the bassoon part are below the range of the flute. Therefore, **Option B is incorrect.**

The xylophone's lowest pitch is typically written F³; the instrument sounds an octave higher than is written. Most of the pitches of the bassoon part are below the sounding range of the xylophone. Therefore, **Option C is incorrect.**

The lowest notated pitch on the alto saxophone is written B-flat³, which sounds as D-flat³. The lowest sounding pitch in the bassoon part, E-flat³, is therefore within the range of the alto saxophone. The highest pitch in the bassoon part, G⁴, is also within the sounding range of the alto saxophone. Therefore, **Option D is correct.**

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Multiple-Choice Practice Questions

This section presents some sample test questions for you to review as part of your preparation for the test. To demonstrate how each competency may be assessed, each sample question is accompanied by the competency that it measures. While studying, you may wish to read the competency before and after you consider each sample question. Please note that the competency statements do not appear on the actual test.

For each sample test question, there is at least one correct answer and a rationale for each answer option. Please note that the sample questions are not necessarily presented in competency order.

The sample questions are included to illustrate the formats and types of questions you will see on the test; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual test.

On the actual test, for listening questions using a single question format, each recorded example will be played twice, unless otherwise indicated. The directions for clustered listening questions will indicate the total number of times the excerpt will be played to answer all of the questions in the cluster.

Sample questions 1 through 8 are based on audio stimuli in .mp3 format. Sample questions 9 through 32 have no audio stimuli.

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COMPETENCY 001



1. Which THREE of the following statements accurately describe the piece? Click on your choices.
 - A. It is primarily Aeolian.
 - B. It is primarily Mixolydian.
 - C. It features antiphonal voicing.
 - D. It ends in unison.
 - E. The harmonies most often used are tertian.

Answer and Rationale

COMPETENCY 001



2. Which of the following compositional devices are heard in the excerpt?
 - A. Hemiola and anacrusis
 - B. Diminution and hemiola
 - C. Sequence and diminution
 - D. Sequence and anacrusis

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Questions 3 and 4 are based on a single excerpt.



COMPETENCY 001

3. What is the predominant texture of the excerpt?
- A. Homophonic
 - B. Polyphonic
 - C. Monophonic
 - D. Heterophonic

Answer and Rationale

COMPETENCY 002

4. Who is the composer of the work?
- A. Piotr Ilyich Tchaikovsky
 - B. Gustav Mahler
 - C. Francis Poulenc
 - D. Alexander Scriabin

Answer and Rationale

COMPETENCY 003



5. The excerpt features dynamic variation as a means of expression. The changes in dynamics most clearly serve which of the following purposes?
- A. Contrasting an initial theme with a variation
 - B. Emphasizing dominant-to-tonic resolution
 - C. Shaping the phrase and eventual cadential arrival
 - D. Delineating between the A and B sections

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Questions 6 and 7 are based on an excerpt for woodwind quintet.



COMPETENCY 003

6. During the initial entrances, which of the following instruments enters last?
- A. Flute
 - B. French horn
 - C. Bassoon
 - D. Clarinet

Answer and Rationale

COMPETENCY 002

7. Who is the composer of the excerpt?
- A. Gabriel Fauré
 - B. Arnold Schoenberg
 - C. Nikolai Rimsky-Korsakov
 - D. Richard Strauss

Answer and Rationale

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COMPETENCY 003



Horn in F

Allegro

mp *f*

8. Which measure is performed with errors in articulation?

- A. 2
- B. 3
- C. 5
- D. 6

Answer and Rationale

COMPETENCY 004

9. A score passage marked *rubato* suggests to the performer that the most significant change occurs in which of the following?

- A. Articulations
- B. Dynamics
- C. Pitch
- D. Tempo

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 004

[Allegro agitato.]

Violino I.
Violino II.
Viola.
Violincello.
PIANO.

dim.
cantabile
dim.
p
p
dim.
p
pp
Solo
mp molto espressivo
pp
rit.
rit.
rit.
cresc. sempre cantabile
rit.
pp rit.

10. The score excerpt is an example of which of the following types of meter?

- A. Simple duple
- B. Compound duple
- C. Simple triple
- D. Compound triple

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 004

Piano

11. Which of the following Roman numeral analyses best represents the harmonic progression in the excerpt through the first beat of measure 6 ?

- A. I ii⁶ V⁶ I⁶ I V⁶₅/V V⁷
- B. I ii⁶ I⁶ V⁶₅ I vi V⁷/V V
- C. I V⁴₂ I⁶ V⁶₅ V/V V⁷ vi
- D. I V⁴₂ I⁶ V⁶₅ I V⁶₅/vi vi

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 005

The image shows a musical score for harpsichord, consisting of five systems of two staves each (treble and bass clef). The music is in a 3/4 time signature and features a repeating rhythmic pattern in the bass line. The melody in the treble clef changes across measures, with some chromaticism and a key signature change from one flat to two flats. Measure numbers 4, 7, 10, and 13 are indicated at the start of their respective systems.

12. Which of the following compositional devices are used throughout the excerpt for harpsichord shown above?

- A. Isorhythm and fragmentation
- B. Ostinato and variation
- C. Fugato and inversion
- D. Enharmonic modulation and augmentation

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 005

Clarinet in B \flat

Alto Sax

Viola

Horn in F

13. What is the quality and inversion of the chord on the fourth beat of the first measure?
- A. An F dominant seventh in third inversion
 - B. A B-flat major triad in second inversion
 - C. An E-flat major triad in root position
 - D. A C minor seventh in first inversion

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Sonata in C Major, K. 545, first movement

W. A. Mozart, arranged

Allegro

The musical score shows four staves: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro'. The Violin I part features a melodic line with slurs and a trill. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola part has a melodic line with slurs. The Cello part has a rhythmic accompaniment of eighth notes with accents.

14. The excerpt above, arranged for string quartet, has several flaws. Which THREE of the following statements describe flaws in the arrangement? Click on your choices.
- A. The second violin part has notated pitches not otherwise found in the harmony.
 - B. The accents in the cello will render the part too loud.
 - C. The viola part is written in the incorrect clef.
 - D. The slurring indications for first violin and viola are, for the most part, too long for practical playing in the style.
 - E. The overall thickness of the scoring might create balance problems between the accompanying parts and the melody in the first violin part.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 006

15. Which of the following composers wrote the chamber work *Quartet for the End of Time*, which includes imitations of bird calls?

- A. Jean-Philippe Rameau
- B. Robert Schumann
- C. Olivier Messiaen
- D. Maurice Ravel

Answer and Rationale

COMPETENCY 006

16. The keyboard études of which of the following composers are widely recognized as the first to combine technical demands with artistic merit and have become part of the core concert repertoire for professional performers?

- A. Carl Czerny
- B. Frédéric Chopin
- C. Muzio Clementi
- D. Béla Bartók

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 006



17. The excerpt above is taken from which of the following genres?

- A. A trio sonata
- B. A piano trio
- C. A serenade
- D. A motet

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question 18 refers to the excerpt below.

30

Pic. e Fl.

Ob.

Cl. (B)

Fg.

(F) Cor.

(C) Cor.

Tr. (C)

Tbi. e Of.

Timp.

S.

A.

T.

B.

Coro I

S.

A.

T.

B.

Coro II

Vi.

Vla.

Vc. e Cb.

Bassi

pizz.

arco

ff Bassi

1. *stacc.*

2.

3. Solo

mf

f

ff

ter - ra glo - ri - a tu - a,

Ple - ni sunt coe - li et ter - ra,

a,

ra glo - ri - a tu - a,

Sa - ba - oth Ple - ni sunt coe - li et ter - ra, Ho

San - ctus, san - ctus, san - ctus Dom - mi - nus De - us Sa - ba - oth.

oth.

Ho - san - na in ex

oth.

De - us Sa - ba - oth. Ho -

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 006

18. The excerpt is from the

- A. Classical era and is based on a secular text.
- B. Post-Tonal era and is based on a secular text.
- C. Baroque era and is based on a sacred text.
- D. Romantic era and is based on a sacred text.

Answer and Rationale

COMPETENCY 007

19. Ensembles performing which of the following music styles characteristically include vocals, piano, bass and brass as well as polyrhythms played using congas, bongos, timbales and cowbell?

- A. Swing
- B. Rock
- C. Bebop
- D. Salsa

Answer and Rationale

COMPETENCY 007

20. Which of the following types of music was first produced for African American audiences by African American musicians, then became popular with White teenagers and subsequently played a part in ending segregation in the United States?

- A. Rhythm and blues
- B. Punk rock
- C. Fusion
- D. World beat

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 008

21. A choral director has chosen a piece of music for an eighth-grade mixed choir. The piece is appealing to the students and is appropriate for the group. The girls' parts include a wide range, but the girls are able to sing the parts. The boys' parts are occasionally out of their comfortable range. The best strategy for the director to use to resolve the range issue for the boys is to
- A. choose another piece.
 - B. transpose the piece to a different key so that the boys' parts are in a higher range.
 - C. have the boys' sing the girls' parts an octave lower throughout the entire piece.
 - D. have the boys move between different voice parts to accommodate their comfortable range.

Answer and Rationale

COMPETENCY 009



22. The notation on beats two and four in the measures above indicates which drum-set parts, starting from the note underneath the staff?
- A. Snare drum, hi-hat, bass drum, ride cymbal
 - B. Ride cymbal, bass drum, snare drum, hi-hat
 - C. Hi-hat, bass drum, snare drum, ride cymbal
 - D. Bass drum, hi-hat, ride cymbal, snare drum

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 009

23. Proper right-hand position for the flute involves

- A. positioning the tips of the fingers so that they point straight down toward the keys.
- B. positioning the fingers in a natural curve so that the fingertip pads contact the keys.
- C. extending the fingers beyond the keys to ensure closure.
- D. extending the thumb beyond the flute body for students with large hands.

Answer and Rationale

COMPETENCY 010

24. What is the standard tempo for American marches, such as John Philip Sousa's "The Stars and Stripes Forever"?

- A. MM = 84
- B. MM = 100
- C. MM = 120
- D. MM = 160

Answer and Rationale

COMPETENCY 010

25. In a da capo aria, it is stylistically appropriate to do which of the following when performing the return of the A section?

- A. Change the harmonization
- B. Slow the tempo
- C. Change metrical emphasis
- D. Add ornamentation to the melody

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 010

26. The choral conductor for a public high school is preparing an ensemble for an upcoming concert and has chosen a sacred work for the program. Appropriate discussion topics during rehearsal include
- A. the work's historical context, rhythmic qualities, and harmonic modulations.
 - B. the work's dynamic contrasts, the need for students to embrace the messages of the text, and the formal structure of the work.
 - C. diction guidelines, meter changes, and the teacher's convictions regarding the messages in the text.
 - D. a defense of the beliefs expressed in the text, information about the composer, and instruction regarding balance between vocal lines.

Answer and Rationale

COMPETENCY 010

27. A passage begins in 2/4 meter and changes to 6/8 meter. Above the initial 6/8 measure, the indication *l'istesso tempo* is given. Which of the following describes appropriate conducting of the passage at the 6/8 section?
- A. The eighth note remains equal, so the conductor must indicate a slower tempo.
 - B. The eighth note remains equal, so the conductor must indicate a faster tempo.
 - C. The quarter note in 2/4 becomes equal to the dotted quarter in 6/8, so the conductor must not change tempo.
 - D. The indication means twice as fast, so the conductor must double the tempo when changing from 2/4 to 6/8.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 011

28. Which of the following software programs is designed primarily for instruction in ear-training skills?
- A. Sibelius
 - B. Auralia
 - C. Finale
 - D. Pro Tools

Answer and Rationale

COMPETENCY 011

29. Which of the following is the most complex activity for young students to complete in a lesson sequence that is teaching the concept of steady beat?
- A. Showing a steady beat with movements while singing "Johnny Works with One Hammer"
 - B. Marching around the room to the song "Seventy-Six Trombones"
 - C. Listening to two examples of music with a steady beat and one example of music with no beat and describing the qualities heard
 - D. Playing a steady beat on rhythm sticks while singing "Yankee Doodle"

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 011

30. In preparation for a contest for soloists and ensembles, a high school teacher has students perform each week for their peers. Which of the following assignments will best help the students provide constructive feedback to each other and lead to improved performances?
- A. Giving students forms that list the facets of music performance (such as tone quality, articulation, dynamics and phrasing) and then asking students to rate the facets of each performance as either positive or negative and to give each completed form to the appropriate performer
 - B. Asking students to complete a form for each performance describing a particular musical attribute of the performance that they thought was especially successful and then offering a specific suggestion for how to improve the overall quality of the performance
 - C. Asking students to write comments comparing students' performances during the current week to their performances during previous weeks and then to give the comments to each performer, who will compile them in a portfolio
 - D. Asking students to rank all the performances, from strongest to weakest, and providing all participants at the end of each session with a summary of how they ranked

Answer and Rationale

COMPETENCY 012

31. Which of the following approaches is most appropriate for an ensemble director who wishes to dispose of music from the school's libraries that is dated or unlikely to be used?
- A. Disposing of any music determined by the director to be unusable based on educational rationales and professional judgment
 - B. Disposing of only music that is not copyright protected
 - C. Checking the district's policies regarding the disposal of classroom materials
 - D. Posting a notice on the school's Web site offering unwanted music to other schools

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 012

32. A high school teacher is working with two music students who love music and who want to work in music-related fields. One of the students is also interested in medicine, and the other is also interested in law. Which of the following career fields is most appropriate for the teacher to recommend to the students, respectively?
- A. Music-software programming and recording engineering
 - B. Music retailing and music education
 - C. Music therapy and music management
 - D. Concert promotion and music editing

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Answer Key and Rationales

Question Number	Competency Number	Correct Answer	Rationales
1	001	A, C, E	<p>Option A is correct because the work is clearly Aeolian. Option C is correct because the alternation of melodic movement between the right-hand and left-hand parts is antiphonal. Option E is correct because most of the harmonies are dyadic and are written exclusively in thirds. Option B is incorrect because the work is not Mixolydian. A single use of the raised sixth in the left hand does not change the overall mode. Option D is incorrect because the work ends in an octave, not in a unison.</p> <p>The excerpt used for the question is Bartok: <i>Mikrokosmos</i>, Volume III, No. 67.</p> <p>Back to Question</p>
2	001	D	<p>Option D is correct because the excerpt starts on a characteristic anacrusis, and except for movement to cadences, the excerpt is built almost exclusively on sequential repetition. Option A is incorrect because, although there is an anacrusis, there is no hemiola, a technique especially unlikely in this meter. Option B is incorrect because there is no clear use of diminution of a figure or motive and because there is no hemiola. Option C is incorrect because although there is sequence, there is no clear use of diminution of a figure or motive.</p> <p>The excerpt used for the question is from <i>Cello Suite No. 4: Bourrée</i> by J. S. Bach.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
3	001	A	<p>Option A is correct because the overall texture is primarily instruments playing chorale style in the same rhythm. The occasional harp statements do not change the fact that the predominant texture is homophonic. Option B is incorrect because there is no temporal separation of multiple lines. Option C is incorrect because there are numerous lines in chorale style. Monophonic music features only one line. Option D is incorrect because there are no variations on a single melodic line that occur simultaneously.</p> <p>The excerpt used for the question is from <i>Nutcracker Suite</i>: “Waltz of the Flowers” by Tchaikovsky. Courtesy of Entertainment One, U.S. LP.</p> <p>Back to Question</p>
4	002	A	<p>Option A is correct because the excerpt contains melodic and harmonic material that is typical of Tchaikovsky’s orchestral writing. Options B, C and D are incorrect because Mahler, Poulenc and Scriabin all composed orchestral works, but each wrote in a unique style that is different from that of the excerpt played.</p> <p>The excerpt used for the question is from <i>Nutcracker Suite</i>: “Waltz of the Flowers” by Tchaikovsky. Courtesy of Entertainment One, U.S. LP.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
5	003	C	<p>Option C is correct because the primary change in dynamics delineates the peak of the phrase, and the subsequent diminuendo, arriving at the quietest point in the excerpt, serves to reinforce the cadence. Option A is incorrect because the excerpt does not use theme and variation form. Option B is incorrect because there is no use of the traditional dominant-tonic relationship in the excerpt. Option D is incorrect because the dynamic change takes place within a section, and there is no movement to a contrasting section.</p> <p>The excerpt used for the question is from William Schuman: <i>American Hymn</i>. Recording: American Hymn by American Brass Quintet from "American Visions" Summit Records (SMT 365).</p> <p>Back to Question</p>
6	003	C	<p>Option C is correct because the range and timbre help to identify the bassoon's entrance, about eight seconds into the excerpt. Option A is incorrect because the flute enters before the bassoon. Option B is incorrect because the French horn is the first instrument heard. Option D is incorrect because the clarinet enters before the bassoon.</p> <p>The excerpt used for the question is from the first movement (Schwungvoll) of the <i>Wind Quintet</i>, Op. 26, by Arnold Schoenberg. Recording: Phoenix Ensemble performs Schoenberg. (Albany Records).</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
7	002	B	<p>Option B is correct because the harmonic language and style of writing are characteristic of Schoenberg’s twelve-tone style of composition. Option A is incorrect because Fauré’s works are characteristic of the Romantic style. Option C is incorrect because Rimsky-Korsakov wrote in the late Romantic style. Option D is incorrect because Strauss’s works are characteristic of the late Romantic style.</p> <p>The excerpt used for the question is from the first movement (Schwungvoll) of the <i>Wind Quintet</i>, Op. 26, by Arnold Schoenberg. Recording: Phoenix Ensemble performs Schoenberg. (Albany Records).</p> <p>Back to Question</p>
8	003	A	<p>Option A is correct because all of the notes in measure 2 are performed as slurred, rather than with the articulations marked. Options B, C and D are incorrect because the articulations provided in measures 3, 5 and 6 are performed correctly.</p> <p>Back to Question</p>
9	004	D	<p>Option D is correct because the term <i>rubato</i> suggests robbing of some time in one part of a phrase to be given back elsewhere. For example, a broadening of tempo at one moment might suggest a quickening of tempo later on. Option A is incorrect because, although <i>rubato</i> might impact articulations in an ancillary manner, the instruction is not directed toward articulation. Options B and C are incorrect because <i>rubato</i> has nothing to do with either dynamics or pitch.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
10	004	B	<p>Option B is correct because the grouping of the notes indicates two beats per measure (a duple meter) and that each beat is divided into three parts (compound). Options A, C and D are incorrect because these provide incorrect combinations of the number of beats per measure and the types of divisions of the beat.</p> <p>The excerpt used for the question is from <i>Piano Quintet in F-sharp Minor, Op. 67</i>, third movement (Allegro agitato) by Amy Beach.</p> <p>Back to Question</p>
11	004	D	<p>Option D is correct because the harmonic rhythm and main bass-line motion occur on the downbeats until measure five, where a hemiola occurs and the harmony on beat three becomes significant. Options A, B and C are incorrect because each of these options lists a number of incorrect harmonies and/or inversions.</p> <p>The excerpt used for the question is from <i>Six Minuets WoO 10, (Minuet #2)</i>, by Ludwig van Beethoven.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
12	005	B	<p>Option B is correct because the excerpt contains a very clear example of ostinato since the left-hand material repeats every two measures, and it contains an example of variation because the right hand plays a series of two-measure variations. Option A is incorrect because isorhythm is used, but it is used inconsistently with the meter and not in the fourteenth-century style by which it is most often identified. There is no clear motivic fragmentation.</p> <p>Option C is incorrect because neither fugato nor inversion is present in the excerpt. Option D is incorrect because there is no modulation in the excerpt. Enharmonic modulation is used in a completely different style of music and era. Augmentation might be seen between measures 4 and 5, but it is not used consistently throughout the excerpt.</p> <p>The excerpt used for the question is from <i>My Lady Carey's Dompe</i>, anonymous 15th Century.</p> <p>Back to Question</p>
13	005	D	<p>Option D is correct because the chord indicated is the supertonic 7 (C minor 7) chord in B-flat major, which occurs in a typical place in the progression. From the lowest staff to the highest staff, the concert pitches are E-flat (horn), C (viola), B-flat (alto saxophone) and G (clarinet). The E-flat bass pitch occurs in the horn part. Because this pitch is the third of the chord, it is in first inversion. Option A is incorrect because only two of the concert pitches in the excerpt are in the F dominant 7 chord. Option B is incorrect because the pitches written do not constitute a Bb major chord. Option C is incorrect because the three pitches needed for an E-flat major chord are present, and E-flat is in the bass voice, but the concert C sounding in the viola is not a pitch in an E-flat triad.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
14	005	B, D, E	<p>Option B is correct because there is no need for the accents in the cello. They are stylistically inappropriate and will create ensemble and balance problems. Option D is correct because the slurs in the first violin and viola parts look more like phrasing markings found in piano music. It would be difficult and unnecessarily confining for performers to play these figures in one bow. Option E is correct because the scoring of the Alberti bass figure is far thicker than it needs to be. The players would need to work hard to balance the melody. Option A is incorrect because the second violin pitches are all consistent with the harmony. Option C is incorrect because the viola is written in the correct clef.</p> <p>Back to Question</p>
15	006	C	<p>Option C is correct because Messiaen wrote <i>Quatour pour la fin du temps</i> (translated as <i>Quartet for the End of Time</i>) while he was a prisoner of war during the Second World War. The work includes imitations of bird calls in the figures played by the violin and the clarinet. Options A, B and D are incorrect because Rameau, Schumann and Ravel also wrote works that reference birds, but they did not write the chamber work indicated. Rameau wrote <i>Le Rappel des Oiseaux</i> and <i>La Poule</i>, but both works were for keyboard. Schumann composed a well-known piece titled <i>Vogel als Prophet (The Prophet Bird)</i> as part of <i>Waldszenen</i>, op. 82, but it is a work for solo piano. Ravel included <i>Oiseaux Tristes</i> in his collection of piano pieces titled <i>Miroirs</i>.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
16	006	B	<p>Option B is correct because Chopin’s études for piano, some of which were first published in 1833, represent a historically significant combination of technical demands in pieces with artistic merit. The études are widely performed.</p> <p>Options A and C are incorrect because Czerny and Clementi wrote many keyboard études. Their exercises are popular as teaching tools but do not constitute a part of the core repertoire for concert performance. Option D is incorrect because Bartók’s works include études of significance, but his were not written until the early 1900s.</p> <p>Back to Question</p>
17	006	A	<p>Option A is correct because this is a standard example of a trio sonata, which has parts for two solo instruments and a continuo. Option B is incorrect because a piano trio typically features violin, cello (which would be written in bass clef) and piano. In addition, the presence of a figured bass is unusual in such a work. Option C is incorrect because a serenade is an instrumental genre for any variety of combinations. Serenades are typically found in the Classical era, during which time the use of a figured bass was becoming increasingly rare. Option D is incorrect because a motet is typically a vocal genre.</p> <p>The excerpt used for the question is from the Trio Sonata Op. 3, No. 1, by Arcangelo Corelli.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
18	006	D	<p>Option D is correct because the text is from the Roman Mass liturgy (Sanctus), and the size of the orchestra, the instruments used, the double chorus and harmonic language mark the text as being from the Romantic era. Option A is incorrect because the text is sacred, and the forces are far too large for any work from the Classical era. Option B is incorrect because the text is sacred, and the language is tonal. Option C is incorrect because the size and nature of the orchestra is not consistent with that seen in the Baroque era.</p> <p>The excerpt used for the question is from the <i>Requiem</i> by Giuseppe Verdi.</p> <p>Back to Question</p>
19	007	D	<p>Option D is correct because salsa ensembles typically include vocals, brass, a piano, bass and a variety of Cuban percussion instruments. A polyrhythmic context is created by layering individual rhythms. Option A is incorrect because swing bands typically use vocals, brass, woodwinds and rhythm sections but do not characteristically have the percussion instruments listed. The rhythm sections of swing bands do not normally perform polyrhythms. Option B is incorrect because rock music is usually performed by singers and using electric guitars, bass, keyboards and drums. Polyrhythms are used infrequently in rock music and are not characteristic of a rock ensemble. Option C is incorrect because bebop is a style of jazz that reflects the influence of swing. Improvisation and virtuosity are important aspects of the style. Bebop bands usually include a rhythm section consisting of piano, bass and drums.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
20	007	A	<p>Option A is correct because the early development of rhythm and blues music was largely centered in the African American community. The popularity of rhythm and blues music among White teenagers led to increased interaction between individuals of different races in many facets of society, which helped end segregation. Option B is incorrect because the early development of punk rock was not centered in the African American community, and it occurred largely after significant progress had already been made to address segregation during the period from the 1950s through the early 1970s. Option C is incorrect because fusion is a 1970s development in jazz. Option D is incorrect because world beat became popular in the 1980s. Historically, it has not been connected with progress made in the Civil Rights movement in the United States.</p> <p>Back to Question</p>
21	008	D	<p>Option D is correct because choral music is frequently out of the limited range of boys' changing voices. Many choral educators suggest using a voice pivoting approach for boys so that their parts are comfortably within their range. Option A is incorrect because choosing another piece is not the best option if the original piece is one that is desirable and can be performed as long as adjustments are made for the boys. Option B is incorrect because the parts use a large range for the girls. Transposition would likely put the girls' parts out of their comfortable range. Option C is incorrect because the range for the girls' parts is large. When boys' voices are changing, they frequently have a much smaller range than girls have.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
22	009	C	<p>Option C is correct because it indicates a logical notation for drum set. The two lowest notated pitches are played with the feet, and the two highest notated pitches are played with the hands. Snare drum notes and bass drum notes are typically indicated with standard note heads. Cymbals are normally indicated with the symbol "x" as a note head. Options A, B and D are incorrect because they do not follow normal methods of indicating drum-set notation.</p> <p>Back to Question</p>
23	009	B	<p>Option B is correct because any unnatural shape in the fingers will cause unnecessary tension, and flat fingertip pads are necessary for open-hole instruments. Options A, C and D are incorrect because they will result in technical deficiencies.</p> <p>Back to Question</p>
24	010	C	<p>Option C is correct because many American marches, such as Sousa's "Stars and Stripes," are performed at MM = 120. Conductors may choose to adjust this tempo as an interpretive decision. Options A, B and D are incorrect because they indicate unusual variances from march tempo.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
25	010	D	<p>Option D is correct because it describes standard performance practice for da capo arias, which were particularly popular in the Baroque era. Option A is incorrect because neither the continuo nor the other accompaniment changes in the return to the A section. Option B is incorrect because this is not standard practice. Option C is incorrect because such a change would be stylistically inappropriate. The musical notation itself does not change.</p> <p>Back to Question</p>
26	010	A	<p>Option A is correct because a teacher may choose to use a sacred piece if it meets instructional goals and has educational value. Discussions about the historical context of a work and about its musical elements, such as harmony and rhythm, are appropriate. Option B is incorrect because although discussions about the dynamics and the formal structure of the work are appropriate, the teacher may not endeavor to persuade the students to embrace a particular religion. Option C is incorrect because although discussions about diction and meter are appropriate, the teacher should not focus a discussion on personal convictions regarding religion. Option D is incorrect because although discussions about the composer and about balance between vocal lines are appropriate, the teacher should not use the rehearsal setting to defend a personal religious view to students.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
27	010	C	<p>Option C is correct because <i>l'istesso tempo</i> means that the tempo will remain the same, and because tempo is determined by the rate of the beat, the beat stays the same while the subdivisions become faster. Option A is incorrect because <i>l'istesso tempo</i> does not mean that the subdivisions of the beat remain equal. Option B is incorrect because <i>l'istesso tempo</i> does not mean that the subdivisions of the beat remain equal. In addition, if they did remain equal, the tempo would be slower, not faster. Option D is incorrect because <i>l'istesso tempo</i> does not mean that the tempo doubles.</p> <p>Back to Question</p>
28	011	B	<p>Option B is correct because Auralia is an ear-training program. Options A and C are incorrect because Sibelius and Finale are primarily designed for notation. Option D is incorrect because Pro Tools is a professional studio-recording, editing and sequencing program.</p> <p>Back to Question</p>
29	011	C	<p>Option C is correct because students are only able to describe a concept such as a steady beat after they have experienced it kinesthetically in various ways. Concepts are not learned by memorizing rules or definitions but through experience. Options A, B and D are incorrect because the activities described are precursors used to help students develop the ability to describe music verbally.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
30	011	B	<p>Option B is correct because each student is required to listen critically for what makes the performance successful and to practice communicating problem-solving techniques. Option A is incorrect because the teacher is identifying important elements of a satisfying musical performance, but the student does not have to do anything except make a judgment about each item listed on the form. Option C is incorrect because this method may allow some students to make valid contributions, but without specific guidelines for evaluation, it is unlikely that the majority of students will offer the other performers useful information or suggestions. Option D is incorrect because this exercise is unlikely to be successful. Forcing comparisons in this way is unlikely to encourage developing performers. Additionally, there is no problem-solving component or opportunity to practice communicating suggestions that would lead to better performances.</p> <p>Back to Question</p>
31	012	C	<p>Option C is correct because each district has different policies. In some districts the music might be considered school property, and there would be specific guidelines for the disposal of dated or unusable materials. In other districts, the music may be considered consumable, and there may be less strict rules for disposal. Options A and D are incorrect because school policy must be considered. Option B is incorrect because school policy must be considered and because copyright law does not deal with the disposal of copyrighted materials.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
32	012	C	<p>Option C is correct because music therapy combines the study of medicine, psychology and music; a career in music management requires a person to have knowledge of the laws regarding copyrights, contract negotiation, ethics, etc.</p> <p>Options A, B and D are incorrect because they describe career choices that are less related to medicine and law than are the fields of music therapy and music management.</p> <p>Back to Question</p>

Preparation Resources

The resources listed below may help you prepare for the TExES test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

JOURNALS

Journal of Research in Music Education, National Association for Music Education.

Music Educators Journal, National Association for Music Education.

Southwestern Musician, Texas Music Educators Association.

Teaching Music, National Association for Music Education.

General Music Today, National Association for Music Education.

OTHER RESOURCES

Anderson, W. M., and Campbell, P. S. (Eds.). (2011). *Multicultural Perspectives in Music Education*, vols. 1-3. Lanham, Md.: R&L Education.

Bourne, P. (2009). *Inside the Elementary School Chorus: Instructional Techniques for the Non-Select Children's Chorus*. Dayton, Ohio: Heritage Music Press.

Boyer, R., and Rozmajzl, M. (2011). *Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher*. Boston, Mass.: Pearson.

Burkholder, J. P., Grout, D. J., and Palisca, C. V. (2014). *A History of Western Music*. New York, N.Y.: W. W. Norton & Company.

Burkholder, J.P., and Palisca, C. V. (Ed.). (2014). *Norton Anthology of Western Music Volume I: Ancient to Baroque*. New York, N.Y.: W. W. Norton & Company.

Burkholder, J.P., and Palisca, C. V. (Ed.). (2014). *Norton Anthology of Western Music Volume II: Classic to Romantic*. New York, N.Y.: W. W. Norton & Company.

Burkholder, J.P., and Palisca, C.V. (Ed.) (2014). *Norton Anthology of Western Music Volume III: Twentieth Century and After*. New York, N.Y.: W. W. Norton & Company.

Campbell, P. S. (1996). *Music in Cultural Context: Eight Views on World Music Education*. Reston, Va.: Music Educators National Conference.

Campbell, P. S., and Scott-Kassner, C. (2013). *Music in Childhood: From Preschool through the Elementary Grades*. Boston, Mass.: Cengage Learning.

Choksy, L., Abramson, R. M., Gillespie, A. E., Woods, D., and York, F. (2001). *Teaching Music in the Twenty-First Century*. Upper Saddle River, N.J.: Prentice Hall.

Colson, J.F. (2012). *Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire*. Lanham, Md.: Scarecrow Press.

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- Colwell, R. J., and Hewitt, M.P. (2010). *The Teaching of Instrumental Music*. Upper Saddle River, N.J.: Pearson.
- Crawford, R., and Hamberlin, L. (2013). *An Introduction to America's Music*. New York, N.Y.: W. W. Norton & Company.
- Frankel, J. (2009). *The Teacher's Guide to Music, Media, and Copyright Law*. Milwaukee, Wis.: Hal Leonard.
- Holt, M., and Jordan, J. (2008). *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*. Chicago, Ill.: GIA Publications.
- Kostka, S., Payne, D., and Almén, B. (2012). *Workbook for Tonal Harmony: With an Introduction to Twentieth-Century Music*. New York, N.Y.: McGraw-Hill, Inc.
- Kostka, S., Payne, D., and Almén, B. (2012). *Tonal Harmony: With an Introduction to Twentieth-Century Music*. New York, N.Y.: McGraw-Hill, Inc.
- Lindeman, C.A., and Hackett, P. (2009). *The Musical Classroom: Backgrounds, Models, and Skills for Elementary Teaching*. Upper Saddle River, N.J.: Pearson.
- McAnally, E.A. (2009). *Middle School General Music: The Best Part of Your Day*. Lanham, Md.: R&L Education.
- Miller, T.E., and Shahriari, A. (2012). *World Music: A Global Journey*. New York, N.Y.: Routledge.
- Thompson, K. P., and Kiester, G. J. (Eds.). (1997). *Strategies for Teaching High School General Music*. Reston, Va.: Music Educators National Conference.

RECORDINGS

- Burns, K., Berkowitz, S., Botstein, S., Cuscuna, M., Miller, P., Novick, L., Olds-Neal, N., and Young, B. (Compilers). (2000). *Ken Burns Jazz: The Story of America's Music*. (5 compact discs). Sony Music Entertainment Inc., C5K 61432.
- Crawford, R, and Hamberlin, L. (Compilers). (2013). *Recordings for An Introduction to America's Music*. (4 compact discs). New York, N.Y.: W. W. Norton. 978-0393921403.
- Hill, W. L., and Griffin, C. (Compilers). (1997). *The Instrumental History of Jazz*. (2 compact discs). Encoded Music, N2KE-10004.
- Miller, T.E., and Shahriari, A. (Compilers). (2012). *Recordings for World Music: A Global Journey*. (3 compact discs). New York, N.Y. ISBN 978-0-415-89402-9.
- Norton Anthology of Recorded Western Music, Ancient to Baroque* (2009). (6 compact discs) New York, N.Y.: W. W. Norton. 978-0393113099.
- Norton Anthology of Recorded Western Music, Classic to Romantic* (2009). (5 compact discs) New York, N.Y.: W. W. Norton. 978-0393113105.
- Norton Anthology of Recorded Western Music, Twentieth Century* (2009). (3 compact discs) New York, N.Y.: W. W. Norton. 978-0393113112.

ONLINE RESOURCES

The National Association for Music Education — <http://www.nafme.org>

Texas Music Educators Association — <http://www.tmea.org>