



# **Preparation Manual**

## **Music EC–12 (177)**

**Overview and Exam Framework**  
**Sample Selected-Response Questions**  
**Sample Selected-Response Answers and Rationales**

# Preparation Manual

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## Section 3: Overview and Exam Framework Music EC–12 (177)

### Exam Overview

<b>Exam Name</b>	<b>Music EC–12</b>
<b>Exam Code</b>	177
<b>Time</b>	5 hours
<b>Number of Questions</b>	100 selected-response questions
<b>Format</b>	Computer-administered test (CAT)

The TExES Music EC–12 (177) exam is designed to assess whether an examinee has the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The 100 selected-response questions are based on the Music EC–12 exam framework, and range from grades EC–12. Your final scaled score will be based only on scored questions.

### The Standards

#### Standard I

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

#### Standard II

The music teacher sings and plays a musical instrument.

#### Standard III

The music teacher has a comprehensive knowledge of music notation.

#### Standard IV

The music teacher creates and arranges music.

#### Standard V

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

#### Standard VI

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

#### 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.

## Standard VIII

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

## Standard IX

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

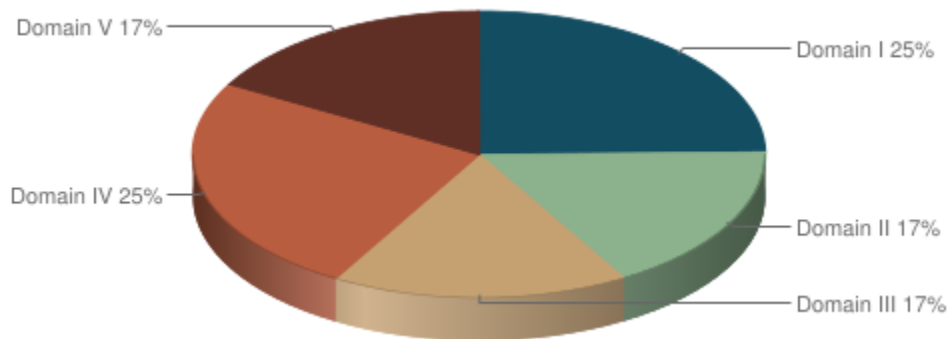
## Standard X

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

## Domains and Competencies

Domain	Domain Title	Approx. Percentage of Exam*	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

\*Percentages do not add up to 100 due to rounding.



The content covered by this exam 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.
- 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 countermelody).
- 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).

**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).
- 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.

**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.
- 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.
- 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.



# Preparation Manual

## Section 4: Sample Selected-Response Questions Music EC–12 (177)

This section presents some sample exam questions for you to review as part of your preparation for the exam. To demonstrate how each competency may be assessed, sample questions are accompanied by the competency that they measure. 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 exam.

For each sample exam question, there is a correct answer and a rationale for each answer option. The sample questions are included to illustrate the formats and types of questions you will see on the exam; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual exam.

### Domain I—Listening

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

Click to play the audio stimulus associated with this question.



1. Which THREE of the following statements accurately describe the piece?

- 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 \_\_\_\_\_

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

Click to play the audio stimulus associated with this question.



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 \_\_\_\_\_

**Questions 3 and 4 are based on a single excerpt.**

Click to play the audio stimulus associated with these questions.



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

3. What is the predominant texture of the excerpt?

- A. Homophonic
- B. Polyphonic
- C. Monophonic
- D. Heterophonic

Answer \_\_\_\_\_

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

4. Who is the composer of the work?

- A. Piotr Ilyich Tchaikovsky
- B. Gustav Mahler
- C. Francis Poulenc
- D. Alexander Scriabin

Answer \_\_\_\_\_

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

Click to play the audio stimulus associated with this question.



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 \_\_\_\_\_

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

Click to play the audio stimulus associated with these questions.



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

6. During the initial entrances, which of the following instruments enters last?

- A. Flute
- B. French horn
- C. Bassoon
- D. Clarinet

Answer \_\_\_\_\_

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

7. Who is the composer of the excerpt?

- A. Gabriel Fauré
- B. Arnold Schoenberg

C. Nikolai Rimsky-Korsakov

D. Richard Strauss

Answer \_\_\_\_\_

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

Click to play the audio stimulus associated with this question.



Allegro

Horn in F

1 2 3 4 5 6 7 8

*mp* *f*

8. Which measure is performed with errors in articulation?

A. 2

B. 3

C. 5

D. 6

Answer \_\_\_\_\_

## Domain II—Music Theory and Composition

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

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 \_\_\_\_\_

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

[Allegro agitato.]

Violino I.

Violino II.

Viola.

Violoncello.

PIANO.

*dim.*

*cantabile*

*dim.*

*pp*

*rit.*

*Solo*

*mp molto espressivo*

*cresc. sempre cantabile*

*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 \_\_\_\_\_

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

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 ii<sup>6</sup> V<sup>6</sup> I<sup>6</sup> | V<sup>6</sup>/<sub>5</sub> V<sup>7</sup>
- B. I ii<sup>6</sup> I<sup>6</sup> V<sup>6</sup>/<sub>5</sub> | vi V<sup>7</sup>/<sub>4</sub> V
- C. I V<sup>4</sup>/<sub>2</sub> I<sup>6</sup> V<sup>6</sup>/<sub>5</sub> V/V V<sup>7</sup> vi
- D. I V<sup>4</sup>/<sub>2</sub> I<sup>6</sup> V<sup>6</sup>/<sub>5</sub> | V<sup>6</sup>/<sub>5</sub>/vi vi

Answer \_\_\_\_\_

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 image shows a musical score for harpsichord, consisting of five systems of music. Each system has a treble and bass clef staff. 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 measures containing accidentals (sharps and naturals). Measure 10 includes fingering numbers (5) above notes. Measure 13 features a complex rhythmic pattern in the treble clef.

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 \_\_\_\_\_

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 image shows a musical score for four instruments: Clarinet in B $\flat$ , Alto Sax, Viola, and Horn in F. The music is in 4/4 time. The first measure of the score is shown, with the following notes:

- Clarinet in B $\flat$ : G $\flat$  (quarter), A $\flat$  (quarter), B $\flat$  (quarter), C $\flat$  (quarter), D $\flat$  (half).
- Alto Sax: G $\flat$  (quarter), A $\flat$  (quarter), B $\flat$  (quarter), C $\flat$  (quarter), D $\flat$  (half).
- Viola: G $\flat$  (quarter), A $\flat$  (quarter), B $\flat$  (quarter), C $\flat$  (quarter), D $\flat$  (half).
- Horn in F: G $\flat$  (quarter), A $\flat$  (quarter), B $\flat$  (quarter), C $\flat$  (quarter), D $\flat$  (half).

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 \_\_\_\_\_

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

## Sonata in C Major, K. 545, first movement

W. A. Mozart, arranged

The image shows the first four measures of the first movement of the Sonata in C Major, K. 545, by W. A. Mozart, arranged. The music is in 4/4 time and marked *Allegro*. The score is for Violin I, Violin II, Viola, and Cello. The first measure is a half note C $\flat$  in the bass clef. The second measure is a half note D $\flat$  in the bass clef. The third measure is a half note E $\flat$  in the bass clef. The fourth measure is a half note F $\flat$  in the bass clef. The Viola and Cello parts play a rhythmic pattern of eighth notes in the right hand and a pattern of eighth notes in the left hand. The Violin I part plays a melodic line with a trill on the fourth beat of the first measure.



14. The excerpt above, arranged for string quartet, has several flaws. Which THREE of the following statements describe flaws in the arrangement?

- 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 \_\_\_\_\_

## Domain III—Music History and Culture

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

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 \_\_\_\_\_

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

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 \_\_\_\_\_

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

*Allegro.*

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 \_\_\_\_\_

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

Question 18 refers to the excerpt below.

30

Picc. e Fl.

Ob.

Cl. (B)

Fg.

Cor. (F)

Cor. (C)

Tr. (C)

Tbi. e Of.

Timp.

Coro I

S.

A.

T.

B.

Coro II

S.

A.

T.

B.

Vl.

Vla.

Vc. e Cb.

Bassi

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 -

arco

pizz.

ff Bassi

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 \_\_\_\_\_

**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.**

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 \_\_\_\_\_

**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.**

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 \_\_\_\_\_

## **Domain IV—Music Classroom Performance**

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

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 \_\_\_\_\_

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



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 \_\_\_\_\_

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

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 \_\_\_\_\_

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

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 \_\_\_\_\_

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

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 \_\_\_\_\_

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

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 \_\_\_\_\_

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

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 \_\_\_\_\_

## Domain V—Music Education

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

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 \_\_\_\_\_**

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

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 \_\_\_\_\_**

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

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 \_\_\_\_\_**

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

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 \_\_\_\_\_**

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

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 \_\_\_\_\_**



# Preparation Manual

## Section 4: Sample Selected-Response Answers and Rationales Music EC–12 (177)

This section presents some sample exam questions for you to review as part of your preparation for the exam. To demonstrate how each competency may be assessed, sample questions are accompanied by the competency that they measure. 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 exam.

For each sample exam question, there is a correct answer and a rationale for each answer option. The sample questions are included to illustrate the formats and types of questions you will see on the exam; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual exam.

### Domain I—Listening

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

Click to play the audio stimulus associated with this question.



1. Which THREE of the following statements accurately describe the piece?

- 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

**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.

The excerpt used for the question is Bartok: *Mikrokosmos*, Volume III, No. 67.

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

Click to play the audio stimulus associated with this question.



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**

**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.

The excerpt used for the question is from *Cello Suite No. 4: Bourrée* by J. S. Bach.

**Questions 3 and 4 are based on a single excerpt.**

Click to play the audio stimulus associated with these questions.



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

3. What is the predominant texture of the excerpt?

- A. Homophonic
- B. Polyphonic
- C. Monophonic

To play an audio clip, click on the image of the media player. To deactivate/stop an audio clip, right click on the audio visualization window and then select "Disable Content". Note that the web-based preparation manual features additional audio playback capabilities.

D. Heterophonic

**Answer**

**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.

The excerpt used for the question is from *Nutcracker Suite*: “Waltz of the Flowers” by Tchaikovsky. Courtesy of Entertainment One, U.S. LP.

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

4. Who is the composer of the work?

- A. Piotr Ilyich Tchaikovsky
- B. Gustav Mahler
- C. Francis Poulenc
- D. Alexander Scriabin

**Answer**

**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.

The excerpt used for the question is from *Nutcracker Suite*: “Waltz of the Flowers” by Tchaikovsky. Courtesy of Entertainment One, U.S. LP.

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

Click to play the audio stimulus associated with this question.



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

To play an audio clip, click on the image of the media player. To deactivate/stop an audio clip, right click on the audio visualization window and then select "Disable Content". Note that the web-based preparation manual features additional audio playback capabilities.

- C. Shaping the phrase and eventual cadential arrival
- D. Delineating between the A and B sections

**Answer**

**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.

The excerpt used for the question is from William Schuman: *American Hymn*. Recording: American Hymn by American Brass Quintet from "American Visions" Summit Records (SMT 365).

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

Click to play the audio stimulus associated with these questions.



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

6. During the initial entrances, which of the following instruments enters last?

- A. Flute
- B. French horn
- C. Bassoon
- D. Clarinet

**Answer**

**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.

The excerpt used for the question is from the first movement (Schwungvoll) of the *Wind Quintet*, Op. 26, by Arnold Schoenberg. Recording: Phoenix Ensemble performs Schoenberg. (Albany Records).

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

7. Who is the composer of the excerpt?

- A. Gabriel Fauré
- B. Arnold Schoenberg
- C. Nikolai Rimsky-Korsakov
- D. Richard Strauss

**Answer**

**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.

The excerpt used for the question is from the first movement (Schwungvoll) of the *Wind Quintet*, Op. 26, by Arnold Schoenberg. Recording: Phoenix Ensemble performs Schoenberg. (Albany Records).

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

Click to play the audio stimulus associated with this question.



Allegro

Horn in F

1 2 3 4 5 6 7 8

*mp* *f*

8. Which measure is performed with errors in articulation?

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

## Answer

**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.

## Domain II—Music Theory and Composition

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

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

**Option D is correct** because the term *rubato* 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 *rubato* might impact articulations in an ancillary manner, the instruction is not directed toward articulation. **Options B and C are incorrect** because *rubato* has nothing to do with either dynamics or pitch.

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

[Allegro agitato.]

Violino I.

Violino II.

Viola.

Violincello.

PIANO.

*dim.*

*cantabile*

*dim.*

*pp*

*rit.*

*Solo*

*pp*

*pp molto espressivo*

*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**

**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.

The excerpt used for the question is from *Piano Quintet in F-sharp Minor*, Op. 67, third movement (Allegro agitato) by Amy Beach.

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

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 ii<sup>6</sup> V<sup>6</sup> I<sup>6</sup> | V<sup>6</sup><sub>5</sub>/V V<sup>7</sup>
- B. I ii<sup>6</sup> I<sup>6</sup> V<sup>6</sup><sub>5</sub> | vi V<sup>7</sup>/V V
- C. I V<sup>4</sup><sub>2</sub> I<sup>6</sup> V<sup>6</sup><sub>5</sub> V/V V<sup>7</sup> vi
- D. I V<sup>4</sup><sub>2</sub> I<sup>6</sup> V<sup>6</sup><sub>5</sub> | V<sup>6</sup><sub>5</sub>/vi vi

**Answer**

**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.

The excerpt used for the question is from *Six Minuets WoO 10*, (Minuet #2), by Ludwig van Beethoven.



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 image shows a musical score for harpsichord, consisting of five systems of two staves each (treble and bass clef). The music is in a 16th-century style, likely a lute or harpsichord piece. The key signature has one flat (B-flat). The time signature is 3/4. The score is divided into measures 1-3, 4-6, 7-9, 10-12, and 13-14. The left hand plays a repeating rhythmic pattern of eighth notes, while the right hand plays a series of two-measure variations. The piece ends with a double bar line and repeat dots at the end of measure 14.

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**

**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. **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.

The excerpt used for the question is from *My Lady Carey's Dompe*, anonymous 15th Century.

**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 image shows a musical score for four instruments: Clarinet in B $\flat$ , Alto Sax, Viola, and Horn in F. The score is in 4/4 time. The first measure contains a chord with notes G, C, B $\flat$ , and E $\flat$ . The notes are distributed across the staves: G (Clarinet), C (Viola), B $\flat$  (Alto Sax), and E $\flat$  (Horn).

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

**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 B $\flat$  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.

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

## Sonata in C Major, K. 545, first movement

W. A. Mozart, arranged

**Allegro**

The musical score is arranged for string quartet. It consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is C major and the time signature is 4/4. The tempo is marked 'Allegro'. The Violin I part has a melodic line with a trill and a slur. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern with a slur. The Cello part has a thick Alberti bass figure with many accents.

14. The excerpt above, arranged for string quartet, has several flaws. Which THREE of the following statements describe flaws in the arrangement?

- 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

**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.

## Domain III—Music History and Culture

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

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

**Option C is correct** because Messiaen wrote *Quatour pour la fin du temps* (translated as *Quartet for the End of Time*) 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 *Le Rappel des Oiseaux* and *La Poule*, but both works were for keyboard. Schumann composed a well-known piece titled *Vogel als Prophet (The Prophet Bird)* as part of *Waldszenen*, op. 82, but it is a work for solo piano. Ravel included *Oiseaux Tristes* in his collection of piano pieces titled *Miroirs*.

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

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

**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. **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.

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

*Allegro.*

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**

**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.

The excerpt used for the question is from the Trio Sonata Op. 3, No. 1, by Arcangelo Corelli.

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

Question 18 refers to the excerpt below.

30

Picc.  
e Fl.

Ob.

Cl.  
(B)

Fg.

Cor.  
(F)  
(C)

Tr.  
(C)

Tbi.  
e Of.

Timp.

Coro I

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

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

T.

B.  
ra glo - ri - a tu - a,

Coro II

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

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

T.  
oth. Ho - san - na in ex

B.  
oth. De - us Sa - ba - oth. Ho -

Vl.

Vla.

Vc.  
e Cb.  
Bassi

arco

pizz.

**ff** Bassi

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**

**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.

The excerpt used for the question is from the *Requiem* by Giuseppe Verdi.

**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.**

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**

**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.

**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.**

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**

**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.

## Domain IV—Music Classroom Performance

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

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**

**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.



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



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**

**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.

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

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**

**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.

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

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**

**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.

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

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**

**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.

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

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

**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.

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

27. A passage begins in  $\frac{2}{4}$  meter and changes to  $\frac{6}{8}$  meter. Above the initial  $\frac{6}{8}$  measure, the indication *l'istesso tempo* is given. Which of the following describes appropriate conducting of the passage at the  $\frac{6}{8}$  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  $\frac{2}{4}$  becomes equal to the dotted quarter in  $\frac{6}{8}$ , so the conductor must not change tempo.
- D. The indication means twice as fast, so the conductor must double the tempo when changing from  $\frac{2}{4}$  to  $\frac{6}{8}$ .

## Answer

**Option C is correct** because *l'istesso tempo* 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 *l'istesso tempo* does not mean that the subdivisions of the beat remain equal. **Option B is incorrect** because *l'istesso tempo* 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 *l'istesso tempo* does not mean that the tempo doubles.

## Domain V—Music Education

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

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

**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.

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

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

**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.

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

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

**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.

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

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

**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.

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

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

**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. **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.