Music: Content and Instruction (0114)

Test at a Glance

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About This Test

The Music Content and Instruction test measures indicators of the beginning educator’s professional readiness to teach K-12 music in each of the three major music education specialties: general, instrumental, and vocal music education. Such knowledge is typically obtained in undergraduate music education programs. Materials appearing on the test reflect the instructional and cultural diversity and inclusiveness of modern music education settings. These materials also reflect instrumental (woodwinds, brass, percussion, and strings), vocal, jazz, and general music instruction specialties across the K–12 grade range. Examinees taking this test will typically have completed, or will have nearly completed, an undergraduate music education program. The material in the test, therefore, is not appropriate for those hired in an adjunct capacity to teach a single element of the curriculum (e.g., those hired to teach only individual lessons or classes on a single instrument).
The test assesses knowledge and skills from a variety of perspectives. Approximately 50% of the test assesses content related to teaching music. The other 50% covers music content knowledge foundational to professional practice and indicative of the training expected by the field. The majority of the 84 multiple-choice questions emphasizes knowledge and skills common to all music education specialties, such as history, theory, classroom practices, professional issues, and applied technology.

This test may contain some questions that will not count toward your score.

**Topics Covered**

The nature and distribution of topics included on the test were based on the results of a national survey given to music educators. Some of the resources consulted in developing the survey include:

  http://nasm.arts-accredit.org/
- **College Music Society**
  http://www.music.org/cgi-bin/showpage.pl
- **Society for Music Teacher Education**
  http://smte.us/
- **Interstate New Teacher Assessment and Support Consortium**
  http://www.ccsso.org/content/pdfs/ArtsStandards.pdf
- **Strategies for Teaching Technology**, Carolynn A. Lindeman, ed. ©2001 The National Association for Music Education

A nationally representative panel of music educators was convened to study the survey results and assist ETS’s professional assessment staff in determining the distribution of topics on the test. Each ETS assessment specialist working on this test has extensive experience in music education. Additionally, ETS assessment specialists consult regularly with music teachers and music education professors from throughout the country to ensure the appropriateness of individual test questions and the validity of each new test edition.

The following is an outline of the topics covered on the test. Question content is based specifically on practitioners’ judgments of what a new music teacher should know in order to begin a career as a music education professional. The bulleted phrases are included as examples of representative question content one may see on the test. Additional topics may also be included as appropriate.

**I. Music History and Theory**

- Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods
  - Styles and historical periods represented in questions:
    - Medieval
    - Renaissance
    - Baroque
    - Classical
    - Romantic
    - Impressionism
    - 1901–present
    - Jazz, rock, folk, and other popular genres
  - Characteristics of music related to style and period:
    - Melody
    - Harmony
    - Rhythm and meter
    - Tempi, dynamics, and other expressive elements
    - Texture
    - Theory and compositional organization
    - Forms and genres
    - Historical contexts
    - Representative composers
    - Representative ensembles and performers
- Is familiar with the style of a variety of world musics and their function in the culture of origin
  - South America
  - North America
  - Europe
  - Africa
  - Asia
  - Australia and the Pacific
• Understands and analyzes music in aural and written forms and demonstrates aural skills through recognition of melody, harmony, and rhythm
  – Pitch organization and harmony
    ○ Chords, progressions, ornamentation
    ○ Modes, scales, tone rows, etc.
  – Theme and melody
    ○ Contour and motive
  – Rhythm, meter, and tempo
  – Form and structure
  – Texture
    ○ Monophonic
    ○ Homophonic
    ○ Polyphonic
    ○ Heterophonic
• Knows and applies basic music theory concepts when composing, orchestrating, and arranging instrumental and vocal parts
  – Chords and voice leading
  – Ranges and transpositions
    ○ Intervals
    ○ Keys
    ○ Clefs
    ○ Instruments
    ○ Voices
  – Balance
  – Instrumentation and voicing of ensembles
  – Functions of instruments and voices within a score
  – Expressive elements
• Understands how musical sounds vary
  – Timbre of instruments and voices
  – Dynamics
• Knows various sources of printed and electronic information on music history and literature
  – Books
  – Journals and periodicals
  – Web resources

II. Performance
• Demonstrates critical listening skills by identifying errors
  – Pitch
  – Intonation of instruments and voices
    ○ Tuning students on individual instruments
    ○ Tuning between two or more performers
    ○ Vowel uniformity
  – Rhythm
  – Performing as a unified section/ensemble
  – Balance and blend
  – Articulations
  – Dynamics
• Understanding basic conducting techniques
  – Beat patterns
  – Use of the baton and freehand technique
  – Eye contact and facial expressions
  – Tempo and tempo changes
  – Attacks, holds, and releases
  – Dynamics and expressive gestures
  – Cueing
• Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods
  – Interpreting musical symbols used for pitch
  – Interpreting musical symbols used for rhythm
  – Dynamic markings
  – Articulation markings
  – Tempo markings
  – Composers’ written comments
  – Timbre
• Knows a variety of strategies on how to prepare a musical score for rehearsal and performance
  – Score study
  – Score research
  – Interpretive decisions
  – Score marking
• Understands basic accompaniment techniques (e.g., on piano, guitar, voice)
  – Identifying appropriate harmonies to accompany tonal melodies
  – Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)
• Knows instrumental and choral/vocal warm-up techniques
  – Breathing
  – Physical warm-ups (e.g., stretching, posture)
  – Technical warm-ups (e.g., scales, arpeggios, chorales, vocalizes)
• Knows instrumental and choral tuning/intonation technique
  – Instrumental techniques
    ○ Tuning students on individual instruments
    ○ Tuning between two or more performers
  – Choral/Vocal techniques
    ○ Lifting the palate
    ○ Vowel uniformity
    ○ Breath support and body posture
• Understands concert etiquette for performers and audiences and effective techniques for communicating with an audience in a performance setting
  – Developing program notes and educational materials for specific purposes and audiences
  – Appropriate remarks in performance situations
  – Techniques of developing appropriate publicity for the music program and for events taking place in the music program
  – Appropriate etiquette for various types of performance venues
• Understands the practical relationship between acoustics and performance
  – Sound production
  – Tone quality
  – Rehearsal and performance space configurations and setups
  – Reverberation, sound reflection, refraction
  – Frequency
  – Amplitude, sound amplification
  – Harmonics, partials, overtones

III. Instruction, Professional Issues, and Technology

A. Instruction
• Knows instructional strategies for different class settings
  – Performance classes
    ○ Full ensemble rehearsals
    ○ Sectional and small group rehearsals
    ○ Individual lessons
    ○ Rehearsal planning
    ○ Rehearsal strategies
  – Elementary and secondary general music
    ○ Full class
    ○ Small group
    ○ Labs and independent projects
• Incorporates local, state, and national standards in planning and instruction
  – Recognizes importance of linking pedagogy to appropriate standards
  – Ability to evaluate degree to which instruction links to standards
• Understands classroom management techniques
  – Physical classroom environment
  – Rules and consequences
  – Appropriate actions to take for given situations
  – Legal implications
  – Planning and pacing
  – Procedures and routines
  – Principles of motivation applied to the music classroom
    ○ Intrinsic
    ○ Extrinsic
• Understands how to plan and differentiate instruction
  – How the distinguishing characteristics of stages of student growth and development affect music learning
    ○ Physical
    ○ Cognitive
    ○ Social
  – Scope and sequence
  – Lesson and unit planning
  – Student ability
• Knows strategies to accommodate diverse learning styles and abilities
  – Aural learners
  – Visual learners
  – Kinesthetic learners
• Understands how to modify instruction to accommodate student needs
  – Students with disabilities
    o Physical
    o Cognitive
    o Behavioral
    o Emotional
  – Other student needs
    o Culture and beliefs
    o Gifted students
    o English language learners
• Understands a variety of assessment strategies that informs the instructional process
  – Use of standardized tests for measuring aptitude and achievement
  – Portfolio assessment
  – Multiple-choice testing
  – Assessment using scoring rubrics
  – Assessing individual and group performance skills
  – Appropriate classroom assignment grading criteria
  – Appropriate course grading practices
  – Formative assessment—uses in guiding and evaluating students’ progress
  – Assessments’ role in program evaluation
  – Taxonomies of instructional/assessment objectives
  – Techniques to evaluate the effectiveness of music curricula
    o Program evaluation (e.g., goals and objectives, scope and sequence)
• Knows basic improvisational techniques and how to teach them
  – Imitation
  – Variation
  – Improvisational techniques within various styles
• Knows basic composition and arranging techniques and how to teach them
  – Activities leading to composition (e.g., improvisation, completion exercises)
  – Pitch and rhythmic organization techniques
    o Form
    o Style
    o Thematic construction
    o Harmonization, accompaniment, and imitation
    o Vocal and instrumental ranges
• Knows how to teach a variety of musical concepts through performance literature
  – Elements of music (i.e., melody, harmony, rhythm, form, timbre, texture) and expressive elements
    o Music theory
    o Music history
    o Music in relation to other subjects
    o Musical creativity and the aesthetics of music
• Is aware of approaches for fostering musically expressive experiences
  – Fostering musical expression in:
    o Performance
    o Improvisation
    o Composition
  – Techniques to teach aesthetics:
    o Guided listening
    o Analysis, reflection, evaluation
    o Modeling
• Understands how to integrate concepts used in the fine arts and other disciplines in music instruction
  – Music integrated with other subjects in the fine arts
  – Music integrated with subjects outside of the fine arts
B. Professional Issues

- Understands professional ethics and legal issues specific to teaching music (e.g., copyright laws, confidentiality, appropriate professional conduct)
- Is familiar with the music standards in the National Standards for Arts Education
- Is aware of professional organizations and resources in music education
  - Local, state, and national teacher and music teacher organizations
  - Mentors and colleagues
  - Books, journals, and periodicals
  - Reference works and Web resources
- Is aware of current trends and issues in music education
- Is aware of the major contributions to the history and philosophy of music education and their implications for curriculum
- Understands philosophical reasons for inclusion of and advocacy for music in the curriculum
  - Utilitarian (e.g., comprehensive education)
  - Aesthetic (e.g., affective education)
- Recognizes that collaboration with colleagues is important for implementing the curriculum
  - Mentoring
  - Collegiality
  - Inclusion (e.g., IEPs, students with special needs)
- Supports students’ learning through two-way communication with parents/guardians
  - Formal and informal:
    - Parent-Teacher Conferences
    - Telephone
    - Written communications, including email and departmental websites
- Understands basic administrative responsibilities in a music program
  - Budget maintenance
  - Inventory
  - Scheduling
- Is aware of the external influences that affect the music program, curriculum, and student participation
  - Scheduling
  - Mandates
  - Budget constraints
  - Advocacy groups
  - Student and community economics and demographics
- Is aware of career opportunities available in music and how to introduce them to students
  - Performance
  - Business
  - Education
  - Technology
  - Medical
- Is aware of strategies for promoting physically healthy performance practices for students and teachers
  - Hearing protection
  - Health issues specific to teachers (e.g., using the voice in the classroom, work-related stress)

C. Technology

- Understands current technologies used for performance and recording production
  - Sound reinforcement
  - Analog, digital, and MIDI equipment
  - Virtual instrument
- Is familiar with technology and instructional software and ways to incorporate them in the classroom
  - Hardware
  - Software
  - Multimedia
- Demonstrates knowledge of desktop music publishing software for pedagogical purposes
  - Input
  - Output
  - Playback
  - Posting
- Knows the appropriate, ethical, and safe uses for music software and Internet technologies
  - Educational
  - Interactive
  - Internet posts
  - Filtering software
  - Copyright
  - Health and wellness issues related to use of technology
IV. Instructional Activities

One question in each of the following areas:

- Instrumental Music Instruction
- Vocal Music Instruction
- General Music Instruction

Some of the multiple-choice questions in Sections 1 and 2A reflect content unique to each specialty and provide well-rounded examinees the opportunity to show some understanding of topics both in and outside their chosen specialties. Similarly, the three multi-part free response questions in Sect 2B allow each examinee to demonstrate understanding of basic instructional practices and materials in each music education specialty. Examinees are instructed to try to answer all three of the prompts.

The test is designed with the understanding that not all examinees will be equally prepared in all of the specialized topics represented in the free response questions. Therefore, the 0-3 scale used in scoring these prompts allows for the granting of partial credit to examinee responses where appropriate. Please see the general scoring guide below. Questions may be based on any of the content descriptors described above in Category III. Additionally, question tasks may be based on one or more of the following content descriptors.

- Understands how to select appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors
  - Selecting music with respect to
    - Diverse genres
    - Appropriate performance competencies for students’ developmental levels
      a. Primary
      b. Elementary
      c. Middle school
      d. High school
    e. Vocal ranges
  f. Instrumental ranges and transpositions
    - Cultural diversity
    - Community traditions and standards
    - State and local guidelines
    - Quality of literature

- Knows appropriate sources of student repertoire
  - List of recommended repertoire
  - Conferences
  - Colleagues and mentors
  - Publisher resources

- Is able to address common performance challenges and their causes
  - Reading pitches and rhythms
  - Balance and blend
  - Intonation
  - Technical challenges
  - Style and interpretation
  - Physical causes
  - Comprehension causes

- Understands organization and preparation of concert programming
  - Diversity of repertoire (includes consideration of vocal texts)
  - Consideration of difficulty levels with regard to available preparation and rehearsal time
  - Concert pacing and endurance issues
  - Programming considerations relative to special occasions and specific performance venues
  - Pedagogical philosophies related to programming
  - Awareness of consideration of building level and district expectations with regard to concert programming
  - Concert logistics planning (scheduling, facilities, publicity, communication with students/parents/administrators, printing programs)
• Understands strategies for developing sight-reading skills
  – Solfege and other systems
  – Audiation of pitch, interval and rhythm
  – Mental practice and scanning methods
• Knows instrumental techniques (e.g., rudiments, bowings, embouchures) and how to teach them.
  – Woodwind
  – String (includes guitar)
  – Brass
  – Percussion
  – Keyboard
  – General Classroom Instruments
  – Health and wellness issues for instrumentalists
• Knows how to teach vocal production and performance techniques with respect to a variety of factors (e.g., health and wellness issues for vocalists, changing voice, range and tessitura)
  – Vocal mechanism
  – Health and wellness issues for vocalists
  – Changing voice
  – Tessitura
• Is familiar with common pedagogical approaches (e.g., Dalcroze, Orff Schulwerk, Music Learning Theory)

**GENERAL SCORING GUIDE**

Responses to each prompt will be assessed on the following general criteria.

**Score Description**

3
The response is complete and appropriate in regard to all tasks posed by the question.

2
The response is complete and appropriate in regard to all tasks with some minor errors or omissions.

1
The response is characterized by serious omissions or errors but provides some ideas related to the tasks posed by the question.

0
The response is completely incorrect in respect to all tasks.
Sample Test Questions

The sample questions that follow represent a number of the types of questions and topics that appear on the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions. Although each of the sample questions on this page refers to a recorded excerpt, no audio file or CD is provided with this booklet. Recordings of the works referenced by these questions may be available commercially or through a library.

Directions for Section 1 (listening): In this section of the test, you will be asked questions about recorded musical excerpts that will be played for you. You will hear each question spoken by the narrator. Each question is followed by four answer choices. In each case, listen to the excerpt and choose the best answer. Base your answer only on the particular excerpt you will hear, unless the question specifically asks about the larger work from which the excerpt has been taken. Each excerpt will be played only once, unless otherwise indicated.

1. What is the scale or mode?
   (A) Major  
   (B) Minor  
   (C) Pentatonic  
   (D) Chromatic

2. What is the country of origin?
   (A) India  
   (B) Indonesia  
   (C) Peru  
   (D) Japan

3. In which measure is the rhythm played incorrectly?
   (A) Measure 2  
   (B) Measure 3  
   (C) Measure 5  
   (D) Measure 6

4. What is the style or period?
   (A) Renaissance  
   (B) Baroque  
   (C) Classical  
   (D) Romantic

5. Who is the composer?
   (A) Terry Riley  
   (B) Charles Ives  
   (C) John Corigliano  
   (D) Duke Ellington

* The recordings are identified here as part of the information provided with the sample questions. In an actual test the recordings are not usually identified.
Directions for Section 2: Each of the questions or statements below is followed by four answer choices. In each case, select the best answer and fill in the corresponding space on your answer sheet.

6. Which of the following lists the musical genres in the correct chronological order of their development?
   (A) Motet, string quartet, opera, symphonic poem
   (B) Motet, opera, string quartet, symphonic poem
   (C) Opera, motet, string quartet, symphonic poem
   (D) Opera, symphonic poem, motet, string quartet

7. The excerpt above is taken from a lied in A major by Alma Mahler. Which of the following best represents the bracketed harmony labeled X?
   (A) ii\(^7\)
   (B) vii\(^6\)
   (C) Aug. 6
   (D) V\(^7\)/V

8. Which of the following is the most likely cause of faulty intonation by singers in a high school choir?
   (A) Inadequate rehearsal time
   (B) Unsupported tone
   (C) Singing in a foreign language
   (D) Lack of an instrumental accompaniment

9. Prior to learning about meter, elementary students should be able to demonstrate their understanding of
   (A) weak and strong beats
   (B) syncopation
   (C) subdivision of the beat
   (D) tempo markings

10. Which of the following is an example of a critical-thinking skill?
    (A) Students label the parts of a chord.
    (B) Students notate rhythmic patterns in all of the common meters.
    (C) Students compare two different recordings of the same work.
    (D) Students transpose a trumpet part from written pitch to concert pitch.

11. Creating an ostinato on barred instruments to accompany a folk song is most closely associated with which of the following approaches?
    (A) Orff
    (B) Kodály
    (C) Dalcroze
    (D) Gordon

12. Under current United States copyright law, guidelines for educational uses (“fair use”) of music permit all of the following EXCEPT
    (A) emergency copying to replace a purchased copy that is lost and is not available for an imminent performance
    (B) making a single copy of recordings of performances for evaluation or rehearsal purposes
    (C) making an arrangement of a copyrighted work for a school ensemble to perform
    (D) copying for the purpose of scholarly research

13. Which of the following ballets was written by Copland?
    (A) Swan Lake
    (B) Romeo and Juliet
    (C) The Rite of Spring
    (D) Appalachian Spring

14. Which of the following modes has a major tonic triad?
    (A) Aeolian
    (B) Phrygian
    (C) Mixolydian
    (D) Dorian
15. Which of the following venues could normally be expected to have the longest reverberation time?

(A) Recital hall
(B) Coffeehouse
(C) Gothic-style cathedral
(D) Opera house

16. Which of the following is a well-known, prolific researcher in music education, author of several standard texts on music education topics, and a coeditor of *The New Handbook of Research on Music Teaching and Learning*?

(A) Lowell Mason
(B) Bennett Reimer
(C) Edwin E. Gordon
(D) Richard Colwell

17. Conducting cues are customarily given when

(A) a soloist or a section must fade out on a long note
(B) a soloist or a section enters after a long rest
(C) the articulation changes from one style to another
(D) the meter changes from simple to compound
**Answers**

1. In the excerpt heard on the CD, the main melody is based on the pentatonic scale C, D, F, G, A. The correct answer, therefore, is (C).

2. The excerpt heard on the CD features music by a characteristic Indonesian gamelan ensemble composed primarily of hanging gongs, gong-chimes, and drums. The correct answer is (B).

3. The excerpt heard on the CD contains one error in rhythm: in measure 5, the eighth-sixteenth-sixteenth figure in the bass is performed as sixteenth-sixteenth-eighth. The correct answer is (C).

4. The answer is (C). The texture, harmony, instrumentation of the accompaniment, and melodic style of the vocal line are all typical of music of the classical period. This question type commonly appears on the test. A good study idea would be to identify a work that is representative of each period. Another study idea is to create your own question with different styles, periods, date ranges, or compositional styles and to identify a representative work for each.

5. The answer is (A). Terry Riley’s In C is characterized by layering of repeated, short melodic modules and ostinatos. This question is another type commonly appearing on the test. As a study activity, one could research the biography and style of each of these leading composers and listen to works representative of each. This particular question asks about American composers. Another good study activity would be to determine other leading composers in history that might appear in test questions. Become familiar with representative examples of each of their works.

6. The motet developed in the thirteenth century; opera, in the seventeenth century; the string quartet, in the eighteenth century; the symphonic poem, in the nineteenth century. The correct answer is (C).

7. The bracketed chord consists of pitches B, D-sharp, and A (the fifth of the chord, F-sharp, is missing). This chord is best described as the dominant seventh in the key of E major, and E is V in the key of A major. Thus, the bracketed chord can best be labeled V/Ⅳ. The best answer is (D).

8. Unsupported tone is a frequent cause of faulty intonation by high school singers. Inadequate rehearsal time and singing in a foreign language can contribute to a variety of performance problems but in themselves are not primary causes of faulty intonation. The lack of an instrumental accompaniment is, at first glance, an attractive choice because adding an instrumental accompaniment or doubling the parts of an a cappella piece on the piano, for example, can often help maintain correct intonation. However, the lack of an accompaniment is not in itself a cause of faulty intonation. The best answer is (B).

9. Meter, the grouping of beats into repeated sets of two, three, or more beats, depends on the differentiation between weak and strong beats; thus, students must understand this differentiation before they learn about meter. Syncopation, a momentary contradiction of the prevailing meter, can be understood only after a student has grasped the concept of meter. Subdivision of the beat and tempo markings are not directly related to meter and thus are not essential to understand before learning about meter. The correct answer is (A).

10. In the cognitive domain, evaluation represents a high-level critical-thinking skill. When students compare two different recordings of the same work, they must use the skill of evaluation. Labeling parts of a chord, notating rhythmic patterns, and transposing a trumpet part demand knowledge and application of knowledge, but not evaluation. The correct answer is (C).

11. The singing of folk songs accompanied by improvised ostinatos on barred instruments is an important component in the curricular approach developed by Carl Orff. None of the other approaches listed—of Kodály, Dalcroze, or Gordon—include improvisation on barred instruments as a vital part of the music learning experience. The correct answer is (A).

12. According to the Music Industry Conference Guide for Music Educators, all of the choices constitute permissible educational uses of copyrighted material under current copyright law except making an arrangement of a copyrighted work for a school ensemble to perform. The correct answer is (C).

13. The correct answer is (D). Copland composed Appalachian Spring in 1944 for the choreographer Martha Graham. Swan Lake, Romeo and Juliet, and The Rite of Spring were composed by Tchaikovsky, Prokofiev, and Stravinsky, respectively.

14. The correct answer is (C). The Aeolian, Phrygian, and Dorian modes have minor tonic triads. The Mixolydian mode has a major triad.

15. The correct answer is (C). Reverberation is most noticeable in large spaces, such as cathedrals and other large stone buildings, characterized by walls and floors constructed of hard, reflective surfaces. Opera houses are large, but their interiors include curtains, soft seats, and other soft surfaces that absorb sound. Likewise, acoustically “dead” spaces such as coffeehouses and recital halls are usually quite small and have walls of nonreflective surfaces such as drywall and plaster.

16. The correct answer is (D). Richard Colwell is a prolific music education researcher and author.

17. The answer is (B). During long rests, performers may lose count and will enter with confidence if a cue is given.
Constructed Response Vocal Music Sample Prompt

Musical example for Sample CR Question

Deep river, my home is over Jordan,
Deep, deep river, home over Jordan,

Deep river, Lord, I want to cross over into camp-ground.
Deep, deep river, want to cross over into camp-ground.

Deep, deep river, home over Jordan, Deep, deep
Sample CR Question

Vocal Music

(Suggested time—10 minutes)

Examine the printed music example on the facing page.

• Based on the technical demands of the example, choose the ensemble for which the example is most appropriate:
  – Middle school mixed chorus
  – High school mixed chorus

Write your skill-level choice at the beginning of your response.

• Identify and describe a significant performance challenge in the example. Specify the location of the challenge using measure numbers.

• Describe an appropriate rehearsal technique to assist students in meeting the challenge.

Begin your response on the appropriate page of your test book.

Scored Elements:

A. The most appropriate description is selected: high school mixed chorus.

B. Identifies, describes, and specifies the location of a significant performance challenge in the example.

C. The proposed rehearsal technique addresses the identified challenge and is appropriate pedagogically.

Score Description:

3 The response appropriately satisfies all scored elements described above.

2 The response appropriately satisfies two of the scored elements described above, or responds satisfactorily to all of the elements with some minor errors.

1 Two or more responses to the elements are missing, incomplete or demonstrate serious misunderstanding of the prompt, but the response provides some ideas related to the prompt.

0 The response is completely incorrect in respect to all scored elements

BB The response is blank.

OT The response consists entirely of emotional content with no serious attempt to respond to the prompt.
Sample Response That Received a Score of 3

This example is best suited for a high school mixed chorus. One performance challenge that would be likely for a HS chorus performing this work would be the octave leap in the alto part in measure 3. (This is also found in measure 11.) This passage needs to maintain the legato phrasing marked throughout and needs to crescendo smoothly without a loss of tone and without accenting the top E-flat. Students may tend to restrict their throats in order to reach the high note. With insufficient breath support, the crescendo and legato phrasing will not be musical.

Rehearsal technique: using a set of warmup, vocalize exercises to help students maintain adequate breath support while extending the interval that students can successfully phrase. An example is to have the chorus do a series of vocalizes in which students would slowly sing the following patterns using the vowel sounds of the text, emphasizing keeping the pitches connected, legato, and well-supported.

As the students are singing the vocalizes, I would remind them to relax their jaws, keep the air flow supported, and focus on placing the higher note using their head voice.

After students have completed the vocalizes, I would have the chorus sing the passage in rhythm, first with just the vowels then with the consonants, telling them to remember to use the same techniques they used in the vocalizes.

Sample Response That Received a Score of 1

This example is best suited for a middle school vocal group. One possible performance challenge in the excerpt is the syncopated rhythm dotted quarter note- eighth note pattern in measure 11 in all vocal parts. (This rhythm is also in the alto, tenor, and bass parts in measure 3.) Because of the quick tempo of this piece, the dotted-quarter note eighth note pattern must be performed very rhythmically, with a strict subdivision of the beat.

To help students learn the rhythmic subdivisions of the beat, I would have the students do an echo-clapping exercise using the rhythm from measure 11. I would have all students follow the alto and bass parts in measure 11 while I clapped the rhythm and chanted the syllables. Then I would have all of the students clap and chant the rhythm back to me. After everyone demonstrated mastery of the rhythm, then we would sing the parts, first on a neutral syllable (la) and then singing the text. If the rhythm was still not accurate enough, I would repeat the clapping exercise.