Chapter 1:
Introduction to the Praxis Music tests and Suggestions for using this Study Guide

Introduction to the Praxis Music tests

The Praxis Music tests assess beginning teachers’ understanding of the essential content of undergraduate music and music education courses. Educational Testing Service (ETS) has selected the content of this test using resources such as the National Standards for Education in the Arts and the NAEP Arts Education Assessment Framework. ETS also refers to current practices as specified by national music educator institutions and organizations such as MENC: The National Association for Music Education. In developing assessment material for these tests, ETS works in collaboration with teacher educators, higher education content specialists, and accomplished practicing teachers to keep the test updated and representative of current standards.

There are currently three different Praxis Music tests:

- Music: Content Knowledge (0113)
- Music: Concepts and Processes (0111)
- Music: Analysis (0112)

This is a study guide for the Concepts and Processes test.

The Music: Concepts and Processes test (0111) consists of two questions, each of which counts for 50% of your test score. One question requires you to describe an instructional sequence focusing on a specific musical concept as it would be taught to a general music class. The other question covers teaching individual and ensemble performance techniques. Test takers may choose either instrumental or choral music topics. Test takers have one hour to complete the test, and you should take care to spend enough time on each question.

Tip: This is not a test of your writing ability. A response in an essay format is not required. You may use short descriptions or phrases, as long as your ideas are clear and you support your ideas with relevant examples and details where appropriate.

Why should you use this study guide?

This test is different from a final exam or other tests you may have taken for other courses because it is comprehensive—that is, it covers material you may have learned in several courses during your entire undergraduate program. It requires you to synthesize information you have learned from many sources and to understand the subject as a whole.

Therefore, you should review for and prepare for it, not merely practice with the question formats. A thorough review of the material covered on the test will significantly increase your likelihood of success. Moreover, studying for your licensing exam is a great opportunity to reflect on and develop a deeper understanding of musical and pedagogical knowledge and methods before you begin to teach or to reflect on previous teaching experience. As you prepare to take the test, it may be particularly helpful for you to think about how you would apply the study topics and sample exercises to your own clinical experience obtained during your teacher preparation program. Your student teaching experience will be especially relevant to your thinking about the materials in the study guide.

What's the best way to use this study guide?

Understand how constructed-response tests are scored. Read chapter 2 to understand how the scoring process works for these tests and to see specifically what the test scorers will be looking for when they evaluate your responses.

Become familiar with the test content. Learn what will be tested, as covered in this study guide.
Assess how well you know the content in each area. After you learn what topics the test contains, you should assess your knowledge in each area. How well do you know the material? In which areas do you need to learn more before you take the test? It is quite likely that you will need to brush up on most or all of the areas.

Develop a study plan. Assess what you need to study and create a realistic plan for studying. You can develop your study plan in any way that works best for you. Remember that you will need to allow time to find books, CDs and other materials, time to read and listen to the materials and take notes, and time to apply your learning to the practice questions.

Identify study materials. The material in the test is covered in standard music and music education courses and textbooks in the field. If you no longer own the texts you used in your undergraduate coursework, you may want to borrow some from friends or from a library. Use standard textbooks and other reliable, professionally prepared materials such as articles in music education periodicals. Don’t rely heavily on information provided by friends or from searching the World Wide Web. Neither of these sources is as uniformly reliable as textbooks.

Work through your study plan. You may want to work alone, or you may find it more helpful to work with a group or with a mentor. Work through the concepts, skills, rehearsal techniques, and teaching strategies listed in chapter 3. Rather than memorizing definitions from books, be able to define and discuss the topics and strategies in your own words and understand the relationships between diverse topics and concepts. If you are working with a group or mentor, you can also try informal quizzes and questioning techniques based on the format of the questions and other materials you find in this study guide.

Sharpen your skills on constructed response questions. Read chapters 2 and 3 to learn how constructed response questions are scored and how to write high-scoring responses.

Proceed to the practice questions. Once you have completed your review, you are ready to benefit from the practice test in chapter 4.

What’s the best way to use the practice-test (chapter 4)?

Answer the constructed response questions. Work on the two constructed response questions, then review the scoring materials and sample responses.

Decide whether you need more review. After you have looked at your results, decide if there are areas that you need to brush up on before taking the actual test. Go back to your textbooks and reference materials to see if the topics are covered there. You might also want to go over your questions with a friend or teacher who is familiar with the subjects.

Assess your readiness. Do you feel confident about your level of understanding in each of the subject areas? If not, where do you need more work? If you feel ready, complete the checklist in chapter 8 and double-check that you’ve thought through the details. If you need more information about registration or the testing situation itself, use appendix A.
Chapter 2:

Background Information on The Praxis Series™ Assessments

What are The Praxis Series™ Subject Assessments?

The Praxis Series Subject Assessments are designed by Educational Testing Service (ETS) to assess your knowledge of the subject area you plan to teach, and they are a part of the licensing procedure in many states. This study guide covers an assessment that tests your knowledge of the actual content you hope to be licensed to teach. Your state has adopted The Praxis Series tests because it wants to be certain that you have achieved a specified level of mastery of your subject area before it grants you a license to teach in a classroom.

The Praxis Series tests are part of a national testing program, meaning that the test covered in this study guide is used in more than one state. The advantage of taking Praxis tests is that if you want to move to another state that uses The Praxis Series tests, you can transfer your scores to that state. Passing scores are set by states, however, so if you are planning to apply for licensure in another state, you may find that passing scores are different. You can find passing scores for all states that use The Praxis Series tests in the Understanding Your Praxis Scores pamphlet, available either in your college’s School of Education or by calling (609) 771-7395.

What is licensure?

Licensure in any area—medicine, law, architecture, accounting, cosmetology— is an assurance to the public that the person holding the license has demonstrated a certain level of competence. The phrase used in licensure is that the person holding the license will do no harm. In the case of teacher licensing, a license tells the public that the person holding the license can be trusted to educate children competently and professionally.

Because a license makes such a serious claim about its holder, licensure tests are usually quite demanding. In some fields licensure tests have more than one part and last for more than one day. Candidates for licensure in all fields plan intensive study as part of their professional preparation: some join study groups, others study alone. But preparing to take a licensure test is, in all cases, a professional activity. Because it assesses your entire body of knowledge or skill for the field you want to enter, preparing for a licensure exam takes planning, discipline, and sustained effort. Studying thoroughly is highly recommended.

Why does my state require The Praxis Series™ Assessments?

Your state chose The Praxis Series™ Assessments because the tests assess the breadth and depth of content—called the “domain” of the test—that your state wants its teachers to possess before they begin to teach. The level of content knowledge, reflected in the passing score, is based on recommendations of panels of teachers and teacher educators in each subject area in each state. The state licensing agency and, in some states, the state legislature ratify the passing scores that have been recommended by panels of teachers. You can find out the passing score required for The Praxis Series Assessments in your state by looking in the pamphlet Understanding Your Praxis Scores, which is free from ETS (see above). If you look through this pamphlet, you will see that not all states use the same test modules, and even when they do, the passing scores can differ from state to state.
What kinds of tests are The Praxis Series™ Subject Assessments?

Two kinds of tests comprise The Praxis Series™ Subject Assessments: multiple choice (for which you select your answer from a list of choices) and constructed response (for which you write a response of your own). Multiple-choice tests can survey a wider domain because they can ask more questions in a limited period of time. Constructed-response tests have far fewer questions, but the questions require you to demonstrate the depth of your knowledge in the area covered.

What do the tests measure?

The Praxis Series Subject Assessments are tests of content knowledge. They measure your understanding of the subject area you want to teach. The multiple-choice tests measure a broad range of knowledge across your content area. The constructed-response tests measure your ability to explain in depth a few essential topics in your subject area. The content-specific pedagogy tests, most of which are constructed-response, measure your understanding of how to teach certain fundamental concepts in your field. The tests do not measure your actual teaching ability, however. They measure your knowledge of your subject and of how to teach it. The teachers in your field who help us design and write these tests, and the states that require these tests, do so in the belief that knowledge of subject area is the first requirement for licensing. Your teaching ability is a skill that is measured in other ways: observation, videotaped teaching, or portfolios are typically used by states to measure teaching ability. Teaching combines many complex skills, only some of which can be measured by a single test. The Praxis Series Subject Assessments are designed to measure how thoroughly you understand the material in the subject areas in which you want to be licensed to teach.

How were these tests developed?

ETS began the development of The Praxis Series Subject Assessments with a survey. For each subject, teachers around the country in various teaching situations were asked to judge which knowledge and skills a beginning teacher in that subject needs to possess. Professors in schools of education who prepare teachers were asked the same questions. These responses were ranked in order of importance and sent out to hundreds of teachers for review. All of the responses to these surveys (called "job analysis surveys") were analyzed to summarize the judgments of these professionals. From their consensus, we developed the specifications for the multiple-choice and constructed-response tests. Each subject area had a committee of practicing teachers and teacher educators who wrote these specifications (guidelines). The specifications were reviewed and eventually approved by teachers. From the test specifications, groups of teachers and professional test developers created test questions.

When your state adopted The Praxis Series Subject Assessments, local panels of practicing teachers and teacher educators in each subject area met to examine the tests question by question and evaluate each question for its relevance to beginning teachers in your state. This is called a "validity study." A test is considered "valid" for a job if it measures what people must know and be able to do on that job. For the test to be adopted in your state, teachers in your state must judge that it is valid.

These teachers and teacher educators also performed a "standard-setting study"; that is, they went through the tests question by question and decided, through a rigorous process, how many questions a beginning teacher should be able to answer correctly. From this study emerged a recommended passing score. The final passing score was approved by your state's Department of Education.
In other words, throughout the development process, practitioners in the teaching field—teachers and teacher educators—have determined what the tests would contain. The practitioners in your state determined which tests would be used for licensure in your subject area and helped decide what score would be needed to achieve licensure. This is how professional licensure works in most fields: those who are already licensed oversee the licensing of new practitioners. When you pass The Praxis Series Subject Assessments, you and the practitioners in your state can be assured that you have the knowledge required to begin practicing your profession.
Chapter 3:

Preparing for the Praxis Music: Concepts and Processes Test

The goal of this chapter is to provide you with strategies for how to read, analyze, and understand the questions on the Music: Concepts and Processes test and then how to outline and write successful responses. After you are taken through these steps, you also will see actual test-taker responses to a question from the test and an expert scorer’s explanation of why each response received the score it did.

Introduction to the question types

The Music: Concepts and Processes test consists of two equally weighted 30-minute constructed-response questions.

The first question offers a choice of two topics, one relating to instrumental music and one to choral music. The test-taker is asked to demonstrate an understanding of performance techniques either by describing remedial techniques appropriate for specified performance problems in an ensemble rehearsal setting or by describing correct performance techniques related to vocal or instrumental instruction.

The second question asks the test-taker to demonstrate an understanding of a musical concept by designing and describing a step-by-step instructional sequence to introduce a music concept in a general music classroom setting. The test-taker is asked to include participatory experiences and musical selections of different cultural origins or musical traditions that would be appropriate for the grade level indicated.

What to study

Success on this test is not simply a matter of learning more about how to respond to constructed-response questions. It also takes real knowledge of the field. As mentioned above, this test is designed to gather evidence about your knowledge of musical concepts and skills, musical development, teaching strategies and rehearsal techniques, music literature, and your ability to present appropriate instruction in a pedagogically sound sequence for experiences in the general music classroom, in individual lessons, and in rehearsal settings. Therefore, it would serve you well to consider the following areas for review.

Instrumental Concepts, Skills, and Rehearsal Techniques

Be familiar with the developmental sequence of learning to play an instrument and the common topics that should be addressed, such as the following:

- tone quality
- embouchure
- proper breathing
- posture
- playing position
- articulation
- stick grip
- bowing

Be familiar with common problems instrumental students experience, such as the following, and be able to suggest possible solutions and remedial techniques for each:

- poor tone quality
- poor intonation
- lack of balance
- lack of blend
Choral Concepts, Skills, and Rehearsal Techniques

Be familiar with the sequence of vocal development and the common topics that should be addressed, such as the following:

- tone quality
- diction
- proper breathing
- posture

Be familiar with common problems choral students experience, such as the following, and be able to suggest possible solutions and remedial techniques for each:

- poor tone quality
- poor intonation
- lack of balance
- lack of blend
- changing voice

General Music Concepts, Skills, and Teaching Strategies

Be familiar with the elements of music that provide a framework for conceptual learning about music, and review or prepare sample lessons for introducing specific aspects of each: melody, harmony, rhythm, timbre, texture, and form.

Know specific titles and genres of repertoire for different grade levels from a variety of cultural origins and musical traditions that could serve as examples for teaching musical concepts.

What the Test Scorers Are Looking For

Even if you feel confident about your knowledge of the content to be tested, you still may wonder how you will be able to tell what the test scorers want.

In fact, the Music: Concepts and Processes test questions are crafted to be as clear as possible regarding what tasks you are expected to do. No expectations are hidden in the question or expressed in code words. The music educators that ETS hires to score your responses base your score on two considerations:

- Whether you do the tasks that the question asks for
- How well you do them

So, to answer more specifically the question “what do the scorers want?” we should look at two things:

- A test question—much like one you will encounter in the test
- The general scoring guide that is followed by the music educators who score your test responses
A Sample Test Question

Briefly describe an instructional sequence that would introduce the concept of texture to students in a general music class.

In the space provided in your test book, respond to the following THREE tasks.

Task I: Indicate the grade or grade range for which your instructional sequence is intended.

Task II: Briefly describe an appropriate and logical instructional sequence for the grade level you have indicated that would introduce the concept of texture to students in a general music class. Your instructional sequence should include:

- ONE or more participatory experiences and
- TWO musical selections. The musical selections you include should come from different cultural origins or musical traditions.

You may structure the sequence in any manner you prefer—it may, for example, be for a single class period or it may occur over a span of several class periods.

Task III: Briefly describe an additional activity that reinforces what you taught about texture in Task II.

This kind of question usually appears as Question 2 in a Concepts and Processes test.

The first thing you should notice is the “set-up” sentence in the beginning. It tells you in general terms what your response should address:

- The particular musical concept you’ll teach
- The teaching goal, which is to introduce the concept to students
- The setting, a general music class

Since the question asks you to set up general music class instruction, you should not describe a rehearsal or an individual lesson. If you do, you will lose points. If you describe the concept using only university-level terms but don’t describe how you will teach it to K-12 students, you’ll lose points. If you go on at length about counterpoint or timbre but forget to talk about texture, you’ll lose points.

Focus on the question. Let the text of the question help you focus.

Next you’ll see, clearly set off in the structure of the question, the THREE major tasks you are to perform in your response. If you look at the response space in the practice test (later in this study guide), you’ll see that each task fits into a pre-formatted outline. You don’t, therefore, need to worry about responding in a particular style or format. Instead, focus your efforts on responding to the tasks.

Task I is very simple and is, in part, intended to help you “ease into” your response. Simply choose the grade or grade range of students you prefer to teach. If you choose a sensible range (e.g. K-1, 6-8, middle school, 11th grade, etc.) it will help the scorers understand your response better. Avoid choosing a range that is too broad, such as K-12 or 2-8, since it would be difficult to describe an instructional sequence that would be equally appropriate for the youngest and oldest students in such a broad range.

Task II is the main part of the question. Notice that it asks for “an instructional sequence” that is

- logical
- appropriate

Let’s consider what these two points mean.
A logical instructional sequence uses two or more activities to advance student understanding of a concept. Good instruction comes in many styles, and the scorers know that. The activities might be distinct, they might flow together seamlessly, or they might even be simultaneous. The point to worry about isn’t the style—the scorers aren’t scoring you on the style. Instead, describe a good, logical instructional sequence. That means that the activities should build and reinforce understanding of the concept in a progression. It also means that you need to describe your sequence clearly so that a total stranger, such as a scorer—an experienced music educator, one who may supervise dozens of new music teachers every semester—can understand it well enough to give you the maximum number of points it deserves.

A good instructional sequence, therefore,
- has the right content
- is in the right order
- is in a progression that builds students’ understanding of the concept.

If you describe appropriate activities, but the activities are a disconnected hodgepodge that don’t interrelate and build upon one another to create a progressive direction toward ever-greater student understanding, you won’t get as many points as you could have had. Or if you describe a brilliant lesson that has nothing at all to do with the concept the question asked you to teach, you will lose quite a few points.

An appropriate sequence
- addresses the concept—i.e. it is appropriate insofar as it relates to the concept
- uses instructional methods that are proper for the grade level of the students you are teaching
- evinces a clear connection between the activities students will perform and how they will gain understanding of the concept

These points will be discussed in greater detail below. For now, suffice it to say that if for example you are supposed to be teaching about texture, but have instructional activities that address only pitch, points will be lost. Similarly, if you try to introduce first-graders to polyphony by using the last movement of Ives’ 4th Symphony, points may be lost. If you describe an ill-defined or unfocused activity and assert “from this the students will learn texture,” points will be lost.

Notice that two bullets in the question specify what to include in your Task II sequence. If you don’t include them, or if you don’t do them properly, you’ll get fewer points. They mean exactly what they say:
- include ONE participatory activity
- and TWO musical selections.

You may include as many participatory activities as you like, but you must have at least ONE. Such an activity is one in which the students are involved in a task or action as opposed to listening to you lecture while they sit silently in their seats.

As for the musical selections, you can name specific songs or pieces, or describe a general repertoire. If you describe a general repertoire, it’s advisable to clarify the connection to the concept you are teaching—e.g., you might write, “Many New England fuguing-tunes have a mixture of polyphony and homophony.” Any kind of music is acceptable—e.g. you might write, “Certain kinds of music of other traditions (Chinese, Arab, Turkish) employ heterophony.”

Like the sequence activities themselves, the selections should ideally
- clearly exemplify the concept you are addressing
- be accessible to students in the grade level of the students you are teaching.

Of the two, exemplifying the concept is the most important. The point is not to produce a long list of musical selections, but rather that every selection you do list should be a clear example of the concept that is at the heart of the instructional sequence (in the sample question above, the concept is texture).
The scorers are trained specifically to give you the benefit of the doubt when they judge the grade-level appropriateness of your musical selections. They realize that your selections have come off the top of your head in a stressful environment, and that a selection that seems a bit too childish or sophisticated to one person might work well in a classroom with the right presentation given by another person. If your selection, however, is wildly over the heads of the grade level you have chosen (e.g., Ives’ 4th Symphony for first graders, as mentioned previously), it may bring your score down.

You don’t need to mention more than two selections, but the selections need to be significantly different culturally or stylistically. It’s best if they are very different. The selections can, for example, come from different countries, or from different periods or traditions within the same country. For example, the fugue from the first movement of Carl Nielsen’s 3rd Symphony and a Beatles tune like “Yellow Submarine” would provide your sequence with considerable diversity. A New England fuguing-tune and a Count Basie standard are both from the United States, but their performance traditions differ enough to provide the sequence with variety. A Brahms piano concerto together with a Schumann piano concerto, or a Beatles song together with a Rolling Stones song, offer virtually no discernable variety.

The issue of musical selections has been treated at some length here—even though it is a relatively minor part of the question—because some examinees seem to be disproportionately concerned with the selections. The main task of the question, however, is exactly the main thing the scorers are looking for: an appropriate and logical instructional sequence for the grade level you have indicated. Don’t spend all your time on selections and neglect to answer the main part of the question. The selections are not the most critical component of your score.

This is a “constructed response” question—meaning that you must write out a response, but it doesn’t have to be an essay. The note that appears at the bottom of Task II reminds you that you have the right to respond to the question in your own way. The scorers will read through your response and work to find every point you deserve. Remember, though, that it is also your responsibility, as well as to your great advantage, to respond as clearly as possible so that it is easy for the scorers to find your points.

**Task III** asks for an additional activity. It is left open to the examinee. It could be
- an extension or reinforcement of the previous instruction
- an assignment
- an assessment
- any other appropriate activity

It is designed to see whether you know what a reasonable additional activity might be. Whatever you choose to describe, be sure to include enough information to make it clear to the scorers that the activity relates to what you taught in Task II. Notice that the wording used for Task III reminds you to relate the additional activity in such a way.

At this point, it should be emphasized that this test is designed to assess whether you have received, understood, and retained the minimal training (or its equivalent) your state expects you have so that you may begin a career as a professional music educator, in accordance with that state’s standards. It is not a test of following directions. If you correctly and thoroughly answered all parts of the question, but wrote your participatory activity in the space for Task III instead of the space for Task II, would you lose points? No—you would receive full credit because you performed all the required tasks correctly. The scorers are trained to give you any reasonable benefit of the doubt. They are, furthermore, carefully supervised to assure that they are giving appropriate scores. They do not score in an arbitrary or punishing manner. Keep in mind, though, that any departure from the text of the questions or directions is, by its very nature, risky. This will be discussed further on in this chapter.
The structure of the question is designed specifically to make it easy for you to see what the scorers want you to do. What they are looking for is emphasized for them by the general scoring guide.

**The General Scoring Guide**

Your response is scored by at least two experienced professional educators and many of the scores are checked by a third person—the Chief Scorer—to assure that the scores are appropriate and in accordance with the scoring guides and procedures. The two scores are added together to give you the total score for your response to the question. So if two scorers gave you 5s, your score would be a 10.

Let’s look at the description of the top score your response can get from a single scorer.

**A score of 5**
- demonstrates **full understanding of the musical concepts and processes** presented by the question
- presents musical concepts and strategies for skill development in a **sequence** that is **pedagogically sound**
- **correctly and thoroughly** answers **all parts** of the question
- uses a sufficient number of examples, all of which are **appropriate for the age or grade level** cited and are **representative of a variety of cultural origins and musical traditions**
- uses **all** musical terms **accurately and spells them correctly**

The underlined words are the scored elements (what the scorers are looking at) of your response. The bold words are the **quantitative/qualitative** aspects of the scorers’ diagnosis—did you do what was asked and, if so, how well did you do it? Neither of these has anything to do with whether or not they agree with your approach, like your approach, or would teach it that way themselves. If what you do is complete, correct, and doable (within reasonable doubt allowed in your favor) you will get a 5.

If you look at each score point from 5 through 0, the elements are the same but the **quantitative/qualitative** assessment is different. Looking, as an example, at the first element of each score point description (see General Scoring Guide in chapter 2), you can see words such as the following:
- **full**—if everything is there, correct, and appropriate, you might earn a score of 5
- **substantial**—if there is a single (but not a critical) omission or an important point is a little unclear, but otherwise the response is very strong, you might earn a score of 4
- **basic**—if there are some errors or omissions, but the approach will “do no harm,” you might earn a score of 3
- **limited**—if there are critical errors and omissions, but some understanding is apparent, you might earn a score of 2
- **little or no**—if there are only tangential or remote relationships to concepts or tasks in the question, you might earn a score of 1
- **no**—if nothing is correct, or nothing in the response is even tangentially related to the concepts or tasks in the question (which rarely happens), you might earn a score of 0.

The topics for question 1 in the **Concepts and Processes** test reflect common, every-day challenges you are likely to face when running rehearsals or teaching an individual lesson. In question 1, you have a choice of topic A (instrumental) or B (vocal). (For an instrumental topic, any one of the standard instrument types—strings, percussion, brass, woodwinds—may appear on any given test. Questions asking you to deal with individual instruments will typically give you a choice of instruments in the same family. Questions focusing on ensemble problems will offer you a choice of ensembles—usually band, orchestra, or jazz ensemble. Always choose the one with which you are most comfortable.)

Question 2 topics reflect the basic concepts in music we hear every day, such as rhythm, meter, pitch, form, and texture, dynamics, and so on. The music field is full of basic topics that need to be taught to K-12 students. The students know nothing about music, so your future students are relying on you to understand all of these topics.
Setting Priorities When Taking the Examination

It’s the day of the test. You’ve found a seat and you’re feeling a bit nervous. A lot can come up on the test, and there are some really wild stories out there about the questions. On the other hand, you feel like you know your subject, and you know how the test works because you have read the materials about it in advance. They hand out the books and warn you not to break the seal until you are told to do so. The test is about to begin.

In an ideal situation, you would open the test book and see a question based on one of your favorite topics, perhaps one you recently taught. The ideas for each of the tasks would flow effortlessly onto the page in a progressive sequence. You would have plenty of time and energy to respond to all the tasks. Your knowledge of each facet of the topic would be complete and flawless. You’d be in perfect health. You’d be just nervous enough to motivate you to do well. The room would be quiet, pleasantly appointed, and smell like an herb garden.

But what should you do if this is not the case? What if

- you’re not all that solid on the topic?
- you feel as if you’re coming down with the flu?
- you can’t think of any specific examples?
- there’s an annoying rumbling noise in the ventilation system?
- you’re too nervous and having a hard time focusing?

In these less-than-ideal circumstances, you’ll need to set and concentrate on priorities. You’ll need to move methodically through the question so that you can do your best on the most important tasks. After all, no state requires a perfect score to get a license.

How should you do this? None of the topics in the Concepts and Processes test is obscure; and if you are properly trained in music and music education, you will be at least somewhat familiar with each of them. To do your best, concentrate on the following pointers.

1. **Remain calm**, positive, mature, and professional.
2. **Identify important parts** of the question. Concentrate on those first.
3. **Stay with the topic**. Start with what you know and build from there.
4. **Keep it simple**.

Think “RISK” and remember the underlined words. Saying them under your breath may even help you concentrate.

Let’s look again at the sample question and use it to illustrate the pointers above.

**Remain calm...**

The topic of the question is texture. According to the *New Harvard Dictionary of Music*, texture is the “general pattern of sound created by the elements of a work or passage. For example...a work that is perceived as consisting of the combination of several melodic lines is said to be contrapuntal or polyphonic.” Did you know and remember something like that when you saw the word “texture”? If not, you’ll have to start with what you can remember about texture. By remaining calm, positive, mature, and professional, you place yourself in the best frame of mind to focus and remember important aspects of the topic as best you can.

- Don’t pay any attention to wild rumors about the test. Instead, focus on the question.
- Don’t waste your time getting angry with the test or the topic. When you are taking an exam, getting angry wastes time and energy you could be using to get it over with. No matter how angry you are, your state will not license you to teach until you have passed the test.
- **Never** spend your valuable examination time writing a note or letter of protest to ETS. Your task during the test is to produce a response that will score as high as possible. If you have any questions to ask or comments to make about the test, do so afterward. The test-site supervisor can tell you where to send your comments.
- Don’t put sarcastic remarks into your response. It’s unprofessional and it wastes your time and energy. And although the scorers are trained to disregard such remarks, such behavior increases the risk of putting incorrect or inappropriate elements into your sequence. These could lower your score.
Identify important parts...
The question’s first sentence says “describe an instructional sequence.” This is the main task you will be scored on. Concentrate on the sequence first, making sure the topic is clearly explained. Next, formulate and clearly describe a good follow-up activity for Task III. Worry about musical examples later and spelling musical terms last. You only have an hour to answer both questions, so use it wisely.

- Don’t try to read the scorers’ minds. Your task is to answer the question so that they can give you as many points as possible. Don’t try to “read between the lines” and answer what you imagine the question is “really” asking. The questions are written in a straightforward and clear manner and have no hidden requirements.
- Don’t waste time dwelling on subjects the question wasn’t asking about. For example, addressing different learning styles in your sequence might help your score if you’ve done a good job of answering the question, but not if you write only about learning styles and fail to answer the question.
- Don’t waste time over-responding to less critical parts of the question. For question 2, for example, some examinees list dozens of works from as many cultures as they can think of—then get a low score because they neglected to describe a sequence. Give each part of the question the detail it deserves and be sure to cover all the parts.

Stay with the topic...
Perhaps all you can remember about texture is that one kind uses block chords and another kind uses phenomena like canons and fugues. You may even remember (perhaps as you craft your response) that the former is called homophony and the latter polyphony. If you handle this right, you could score well. Whenever you include any secondary issues in your response (in this example, such issues might be melody, counterpoint, voice leading, tonality, etc.), be sure you relate everything back to the topic.

- Don’t ramble on about related—or unrelated—topics and lose track of the topic in the question.
- Don’t try to change the focus of the question. Talk about the parts of the topic you really know and stick with them. Even if your recollection is somewhat imperfect, you can still make points as long as some of what you say is correct and applies to the assigned topic.
- Never change the topic—e.g., announce in your opening sentence that you know nothing about texture, so you will write about the overtone series instead. You would run a serious risk of earning a score of 0. The scorers need you to answer the assigned question so that they can give you as many points as possible. If you answer a different question, they can’t give you points.

Keep it simple...
Use a transparent, simple response style that is easy to read. The scorers suggest that it’s better to write an outline or a series of short statements or descriptions so that you can keep track of what your sequence is teaching. That way, you can track how well you have responded to the main parts of the question. It also makes it easier for the scorers to find the good things you’ve done and award you points accordingly.

- You don’t have to write an essay or waste your time on charming or clever prose. This is not an English composition test, so your writing style is not being scored. You will not get extra points for writing an essay. Use techniques that allow you to communicate information efficiently and clearly. For example, you can use a bulleted list as long as you explain and clarify how the listed materials will be used. You can also use a numbered list if you are communicating, for example, a sequence of steps you would take in response to a situation presented in the question.
- Don’t try to fill up all of the response space. The test form purposely gives you more space than you need, just in case. You are scored according to how correctly and thoroughly you answer the question, not by the number of words.
Examples of Responses and the Scores They Earned

Let’s look at three responses to the sample question on texture and see why they got the scores they did.

**Sample Response: Score of 5**

Task I: Grade or grade range: 9-12

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

1. Outline concepts you’ll cover — should have it on blackboard...
   *monophonic* is only a melody by itself—as in mono + phony = “single sound”
   *homophony* is a melody with accompaniment (“accomp. in the background, not as featured”) OR everyone does block chords (“like a chorale or church hymn”), as in same + sound
   *polyphony* is all of the parts have a melody—maybe the same melody but entering at different times (“like a canon or a round, all the parts are melodic and are equally important”), as in many + sounds

2. Next, play a recording of Muslim chant. Ask them to think about what the texture might be and see if someone can guess it. Pick someone (otherwise only the assertive kids participate), ask her/him to explain it to the class. Assure the student uses the right terms as you have them on the board.

3. Next play a recording of Krystler (sp?). He arranged a lot of music for violin and piano. Ask them to think about the texture. Pick a different student this time, who can explain why it is homophonic (as on the board). You could follow up with Tori Amos, she sings some unaccomp. songs, or “O Lord, won’t you buy me a color TV.” That’s going back to monophony again so they don’t just follow your pattern on the board. Return to homophony with some Billing’s (“Chester” or something else up-tempo).

4. For polyphony, play some Palestrina. Pick students as above and make them think the concepts through as shown on the board.

Task III: Briefly describe an additional activity that reinforces what you taught about texture in Task II.

1. Have them sing the “Are you Sleeping Brother melody together. Say “we have one tune and everybody singing it—what texture is that?”

2. Sing “Are you Sleeping” with the girls singing melody and the boys singing “row” on tonic-then-on the beats. Have the boys and girls switch parts. have a melody and accompaniment—what kind texture is that?”

3. Have them sing the round in the traditional way. “What texture is that? Why?” Keep referring to what you wrote on the board for definitions so they stay consistent.
What the test-taker earning 5 has done:

<table>
<thead>
<tr>
<th>Test-scorers’ Guidelines</th>
<th>Test-taker’s Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>demonstrates full</td>
<td>The examinee’s understanding of texture is excellent, and understanding of the musical the evidence to support that conclusion is abundant. The concepts and processes presented by the question response shows significant evidence that the examinee understands how students acquire understanding and includes details demonstrating an awareness of pitfalls that may occur in a typical instructional situation. The lesson is set in a general music class.</td>
</tr>
<tr>
<td>presents musical concepts and strategies for skill development in a sequence that is pedagogically sound</td>
<td>The instructional sequence is appropriate for the age of the students. It is energetic, focused, and enthusiastic, keeping the students engaged with the materials. It builds student understanding progressively, beginning with a simple texture and contrasting it with more complex textures. During the lecture/presentation portion, the instructor helps the students reach understanding by asking them questions (the “Socratic” approach). The activity for Task III gets the students involved in creating the textures about which they are learning using a folk song with which they are likely familiar.</td>
</tr>
<tr>
<td>correctly and thoroughly answers all parts of the question</td>
<td>All parts of the question are correctly and thoroughly answered. The extra details in the response are relevant and serve to clarify that the examinee understands the concepts and processes in the question.</td>
</tr>
<tr>
<td>uses a sufficient number of examples, all of which are appropriate for the age or grade level cited and are representative of a variety of cultural origins and musical traditions</td>
<td>Although two would have been enough (that’s all the question asks for), lots of examples were cited. The extra examples are simply part of the way the candidate conceived of the sequence and are in no way excessive. They were genuinely representative of a wide variety of traditions and would clearly demonstrate the various textures to students of this age.</td>
</tr>
<tr>
<td>uses all musical terms accurately and spells them correctly</td>
<td>Since this is not an examination to test English writing skills, the use of abbreviations (e.g. “accomp.” for accompaniment) is of no concern to the scorers. The musical terms are used correctly and they are spelled correctly.</td>
</tr>
</tbody>
</table>

What the test-taker earning 5 has not done:

- The test-taker left out heterophony and monody—but this is not a significant omission. The question asks the examinee to introduce the concept of texture to a class. Covering every kind of texture, therefore, would not be necessary. Monody and heterophony, in fact, could just as well have confused students who are encountering the concept of texture for the first time.

- The test-taker placed the participatory activity in Task III instead of Task II. Overall, however, the sequence is so complete and strong (even the lecture/presentation requires active participation by students) that giving it a score of 4 for a minor departure from the directions was not deemed fair to the candidate, nor did a score of 4 seem to accord with the overall quality of the response. Since the scorers are trained both to give the
examinee the benefit of the doubt and to give the higher score when they are “on the line,” the higher score was awarded.

- The connections between the sequence’s activities and how the students will learn the concepts were somewhat indirect. Two elements included in the response, however, were sufficient to give the benefit of the doubt to the higher score:
  1. The sequence is one that shows high potential for success.
  2. Phrases such as “assure the student uses the right terms as you have them on the board” and “keep referring to what you wrote on the board for definitions so they stay consistent” indicate that the initial explanation of texture, as written on the board, will be used to underpin such connections as necessary.

Overall assessment of performance:

The scorers know that the test-taker has only a half hour to quickly address the many tasks in the question. This response thoroughly addresses, as a whole, the critical aspect of the question (“Briefly describe an appropriate and logical instructional sequence...”).

Sample Response: Score of 3

Task I: Grade or grade range: 9-12

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

1. Discuss the idea of single melodic line. Play a recording of Gregorian chant or plainsong. Discuss origin and time period of monophonic music. Students could participate in singing in unison some melodic line.
2. Next cover polyphony. Examples of Medieval and Renaissance music could be played and discussed. The students could then sing a round.
3. Homophony should be covered next. Bach chorales could be played. Participation would be limited to the vocal abilities of the class. Perhaps a sustained chord could be held to give more understanding of homophonic texture. Explain the difference between polyphony and homophony.

The class should be broken up into smaller times for listening, lecture, discussion and activity.

Task III: Briefly describe an additional activity that reinforces what you taught about texture in Task II.

High school students might not be ready to go beyond these forms. Some selections of polytonalities could be played to give students an idea of the range of possibilities for texture in music. Have them find an example for the next class period of each kind of texture. They could play the CDs they found and explain what kind of music it is, what kind of texture it is, and what they like about the music’s texture.
What the test-taker earning 3 has done:

Test-scorers’ Guidelines
(Describing a Response That Earns a 3)

- demonstrates basic understanding of the musical concepts and processes presented by the question
- presents musical concepts and strategies for skill development in a sequence that is in part pedagogically sound
- provides basically correct answers to the major parts of the question
- uses some examples, most of which are appropriate for the age or grade level cited and are representative of a variety of cultural origins and musical traditions
- uses most musical terms accurately and spells most of them correctly

Test-taker’s Response

The examinee’s understanding of texture is basically correct. Some mistakes, however, regarding texture are present. The lesson is set in a general music class.

The response is a vague description of some more-or-less appropriate activities that are thrust forward with the hope the students will somehow acquire understanding of the concept. Although bringing historical perspectives into instruction on texture is laudable, it serves in this case to obscure the progression of the lesson.

Major parts of the question are addressed, although vaguely, perfunctorily, and, in some cases, with misleading content.

Gregorian chant and Bach chorales provide some, though not strong, contrast in musical traditions.

The musical terms are spelled correctly but are sometimes used incorrectly.

What the test-taker earning 3 has not done:

- The exercise in part 3 of Task II (“a sustained chord could be held...”) is not an appropriate example of homophony and could mislead the students. Polytonality is not a texture. It would have been better to describe briefly how homophony and polyphony differ (Task II, part 3).

- The response shows little evidence that the examinee understands how students acquire understanding. Although participatory elements are introduced into the sequence, they are vaguely defined, and there is no indication of how the activity will be used by either the teacher or the student to advance or reinforce understanding of the concept. The statement “The class should be broken up into smaller times for listening, lecture, discussion and activity” does not illuminate the examinee’s understanding of instruction.

- Task III begins ominously, then turns toward a more-or-less appropriate activity that needs more supporting instruction, structure, and definition if it is to be pedagogically viable.

- The instructional sequence is predicated on low expectations of what the students can accomplish. It is lethargic, unfocused, and unenthusiastic. For the most part, the teacher talks while the students listen.
Overall assessment of performance:

This response provides, as a whole, basically correct responses to most parts of the question.

**Sample Response: Score of 1**

Task I: Grade or grade range: 6-8

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

Address each domain.

- Psychomotor
- Affective
- Cognitive

Begin by saying “we’re going to learn about texture.”

Write the word texture on the board. Ask them about textures that are rough, smooth, thick and thin that they can find around the house or at school.

Have them make 10 color paper labels labeled “thick” and “thin” etc. and have them label things in the room with them. This participatory experience will address the cognitive domain.

Ask them how they feel when they touch something smooth. Play some smooth music like a Bach chorale and hear how smooth it is and soothing. Then ask them how rough feels and play “Ride of the Valkyries.” These would address the affective domain. They could then pretend they are having a rough ride and gallop around the room. This would address the psychomotor domain while emphasizing rough texture.

Task III: Briefly describe an additional activity that reinforces what you taught about texture in Task II.

Play CDs of different music —

Beethoven 3rd Sym., Perotin organum, Shubert “Death and the Maiden,” West African finger piano, Sousa marches, Charlie Parker, Bruckner “Te deum,” Kabelevsky piano music, Arvo Part “Miserere,” Carter “Concerto for Orchestra,” Bartok 2nd piano concerto, the Chieftains, etc. Have the students hold up their labels when the music is thin, thick, etc. Give a test. Play more music and have the students write down the textures. Collect these and score them.
What the test-taker earning 1 has done:

Test-scorers’ Guidelines  
(Describing a Response That Earns a 1)

- demonstrates little or no understanding of the musical concepts and processes presented by the question
- does not answer any part of the question correctly but provides some ideas that relate to the question
- does not present musical concepts and strategies for skill development in a sequence that is pedagogically sound
- uses no examples that are appropriate for the age or grade level cited or are representative of a variety of cultural origins and musical traditions
- does not use musical terms accurately or spell them correctly

Test-taker’s Response

The intention to address cognitive domains is commendable, and the setting is clearly that of a general music class. The understanding of texture, however, is colloquial rather than musical.

There is an attempt to create an assessment activity in Task III.

Activities at this developmental level of understanding might make sense for K-1 students but they are too infantile for 6-8 students. There is no discernable progression in the sequence.

While it can be said that many Protestant chorales are “smooth” compared to the Wagner example, the conception of “texture” in this sequence is predicated on the subjective notions of the examinee. Bach and Wagner examples provide little cultural variety, and the lengthy list in Task III does not illuminate the examinee’s understanding of texture or instructional practice.

Virtually no musical terms are used at all because the response does not discuss musical aspect of the examples.

What the test-taker earning 1 has not done:

- Although the test-taker has provided some ideas that relate very tangentially to the question, he/she has failed to respond appropriately to any part. This is partly because the conception of texture was incorrect, partly because the activities were infantile for the grade level chosen, and partly because the response was more preoccupied with addressing cognitive domains than teaching the concept in a progressive sequence.

Overall assessment of performance:

This response is characterized in too many places by little or no understanding of the musical or instructional concepts and processes presented in the question.

Notes on Responding to Questions 1A and 1B

The general scoring guidelines are designed to accommodate all question types that might appear on the test. A description of an extended instructional sequence is the main task in the general music class question (#2). That question also asks for musical examples from a variety of origins.

Questions 1A and 1B, on the other hand, as you will see in the practice test, often do not ask for musical examples. Parts of these questions involve sequence only in a limited way. If such components are not in the question, you won’t be scored on them, so you don’t need to add them. Concern yourself only with what a question asks for, and do not assume that all questions demand the same kinds of responses.
Conclusion

Now you are ready to take the practice test in chapter 4. Practice your skills in analyzing the question, planning your response, and writing your response based on your notes. In chapter 5 you will find sample responses to the practice test. You can compare your answers to those samples and gauge your performance based on the scores the sample received and the comments made by the expert scorer.
Chapter 4:
Concepts and Processes Practice Test

Now that you have studied the topics and have worked through strategies relating to answering and scoring constructed-response questions, you can try the following practice test. You might find it helpful to simulate actual testing conditions, giving yourself 60 minutes to work on the questions. If you make a photocopy of the practice test, you can have a clean copy to write on each time you try the test.

When you have finished the practice test, you can compare your responses to the sample responses in the following chapters. In those chapters, each sample response is followed by analytical remarks provided by one of the test’s chief scorers.

Keep in mind that the questions on the test you take at an actual administration will be based on different topics, although the tasks in each question will be approximately the same.
Music: Concepts and Processes

Practice Test

Time--60 Minutes
2 Questions
Choose ONE of the two topics below and respond to it in the appropriate space in this test book. Indicate your choice of topic by circling A or B at the top of page 5.

**TOPIC A: INSTRUMENTAL**

- Choose ONE of the following woodwind instruments.
  - Flute
  - Oboe
  - B-flat clarinet
  - Bassoon
  - Alto saxophone

- For the instrument you have chosen, identify and briefly describe THREE possible causes of poor tone quality. Choose a specific instrument and write your choice in the space provided on page 5.

- Briefly describe ONE specific remedial technique that can be used to correct each of the problems you identify.

**TOPIC B: CHORAL**

A beginning high school choir is flating (tending to go flat) in a chromatic section of an a cappella piece that lies in a high tessitura for all voices. The singers have learned the notes correctly, but the flating persists.

- Identify and briefly describe THREE possible causes of this flating.

- Briefly describe ONE specific remedial technique that can be used to correct each of the problems you identify.
RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument: ________________) TOPIC B

Cause 1:

_________________________________________________________

_________________________________________________________

_________________________________________________________

_________________________________________________________

_________________________________________________________

Remedial Technique for Cause 1:

_________________________________________________________

_________________________________________________________

_________________________________________________________

_________________________________________________________

_________________________________________________________

_________________________________________________________
CONTINUE TO RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Cause 2:

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

Remedial Technique for Cause 2:

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________
CONTINUE TO RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Cause 3:

Remedial Technique for Cause 3:
Question 2
(Suggested time—30 minutes)

Briefly describe an instructional sequence that would teach major and minor modes (tonalities) to students in a general music class.

In the space provided in your test book, respond to the following THREE tasks.

Task I: At the top of page 9, indicate the grade or grade range for which your instructional sequence is intended.

Task II: On pages 9 and 10, briefly describe an appropriate and logical instructional sequence for the grade level you have indicated that would teach major and minor modes to students in a general music class. Your instructional sequence should include

- ONE or more participatory experiences and
- TWO musical selections. The musical selections you include should come from different cultural origins or musical traditions.

You may structure the sequence in any manner you prefer—it may, for example, be for a single class period or it may occur over a span of several class periods.

Task III: On page 11, briefly describe an additional activity that reinforces what you taught about major and minor modes in Task II.
RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task I: Grade or grade range: ____________

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).
CONTINUE TO RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task II (instructional sequence), continued:
CONTINUE TO RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task III: Briefly describe an additional activity that reinforces what you taught about major and minor modes in Task II.
Chapter 5:
Sample Responses to Question 1A and How They Were Scored

Music: Concepts and Processes
Instrumental Topic, Question 1A

This question tests your ability to analyze a musical problem, determine three causes, and provide possible solutions that demonstrate your knowledge of instrumental teaching, tone (timbre) production, instrumental techniques, and teaching strategies.

Study the following sample responses and commentary by scorers. Note that the responses by examinee are transcribed as the examinees wrote them, with misspellings and grammar problems uncorrected. Scorers do not assess examinees' writing skills.

Score of 5

RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument: B♭ Clarinet) TOPIC B

<table>
<thead>
<tr>
<th>Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student playing clarinet may not be fully covering the holes for a</td>
</tr>
<tr>
<td>specific note or multiple notes.</td>
</tr>
<tr>
<td>Remedial Technique for Cause 1:</td>
</tr>
<tr>
<td>A quick remedy to help students learn to properly cover the tone holes</td>
</tr>
<tr>
<td>on clarinet is to have the students cover the holes on a specific note</td>
</tr>
<tr>
<td>and hold them in place. This should be an easy note for the student to</td>
</tr>
<tr>
<td>play, one that they are not usually having trouble performing. You</td>
</tr>
<tr>
<td>should check to be certain that they are fully covering the tone holes.</td>
</tr>
<tr>
<td>Then, instruct the student to play the note and then quickly look at</td>
</tr>
<tr>
<td>their fingertips. When they lift up their fingers they should see an</td>
</tr>
<tr>
<td>indentation near their fingertips where their fingers were covering the</td>
</tr>
<tr>
<td>holes. This process allows you as the teacher to check your students,</td>
</tr>
<tr>
<td>and also allows your students a method of checking themselves both</td>
</tr>
<tr>
<td>inside and outside of class.</td>
</tr>
</tbody>
</table>

Cause #1
The candidate correctly identifies a possible cause of poor tone quality.
Remedial Technique #1
The candidate demonstrates the ability to appropriately sequence learning by describing a strategy that begins on a level the students are familiar and comfortable, “an easy note for the students to play.” The strategy presents the concept of correct finger placement to the students and allows them to practice correctly on their own, as the candidate indicates.

<table>
<thead>
<tr>
<th>Cause 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student may not be using proper breath support.</td>
</tr>
</tbody>
</table>

Remedial Technique for Cause 2:
A clarinetist who is not using proper breath support typically is not putting the right type of air into the instrument. Make sure that the student is breathing correctly by first correcting improper posture. When the student is sitting up straight with both feet on the floor, have the student take in a full, deep breath without his or her shoulders raising up or his or her body otherwise becoming tense. Tell the clarinetist that he or she should put very warm “dark” air into the instrument and that his or her tone will become just like the air they put into the horn. However, avoid letting the clarinetist overblow, especially when they are “crossing the break” (between B♭ and B) or they will produce a very loud, crass sound. Instruct instead towards a constant, full breath support across all dynamic ranges.

<table>
<thead>
<tr>
<th>Cause #2</th>
</tr>
</thead>
<tbody>
<tr>
<td>The candidate correctly identifies a second possible cause of poor tone quality.</td>
</tr>
</tbody>
</table>

Remedial Technique #2
The first statement, a reference to the “right type of air” is confusing, but the candidate’s elaboration clarifies the meaning. By beginning with a reference to proper posture, the candidate demonstrates the ability to sequence learning. The directions include the basics of good breathing: posture, deep breathing, and a lack of tension. The caution against overblowing and the attention to the necessity of constant full breath support demonstrate a comprehensive understanding of the processes involved. The response’s score was not brought down because of the misspelling (“clarinetest”)—since “clarinetist” is not strictly speaking a musical term (on the same technical level as chalumeau, allegro, embouchure, passacaglia, etc.), the examinee was given the benefit of the doubt.
Cause 3:
The clarinetist may not be using the correct embouchure.

Remedial Technique for Cause 3:
The remedial technique for this problem is to check to see that the student is not taking too much or too little mouth piece into the mouth. Typically, approximated 1/3 of the mouth piece playing area should be taken in. Remind the student of how the teeth and bottom lip should be placed, and that the student should think about keeping the proper amount of tightness around the entire mouth piece. Have the student demonstrate this skill multiple times and instruct them while looking into a mirror so they can see what their embouchure looks like when shaped correctly. This is an activity which they can practice when not at school. Also, have the student correctly play a note and then have him or her describe how it felt in their embouchure.

Cause #3
The candidate correctly identifies a third possible cause of poor tone quality.

Remedial Technique #3
The candidate describes an appropriate instructional technique. While more details could be given, such as the exact position of the bottom lip over the teeth, the candidate addresses the key points of establishing a correct embouchure.

After describing correct embouchure, the candidate suggests several remedial techniques that address the needs of aural, visual, and kinesthetic learners.

This response demonstrates a full understanding of the musical concepts and processes involved and receives a score of 5.
Score of 4

RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument B♭ Clarinet) TOPIC B

Cause 1:
One possible cause could be from poor breath support. Breathing correctly is essential in producing a good sound on the B♭ clarinet. Lack of breath support effects both tone quality and intonation.

Remedial Technique for Case 1:
The first thing to look for is good posture. The student should be sitting up straight with their back off of the back of the chair. Head should be straight, making certain to not tilt to one side. A technique to use in achieving good breath support is to make sure they are breathing from their diaphragm. You can have the student lay flat on the floor and place a book on their stomach. The goal is to make the book raise when they inhale. You can also work on long tones to listen for changes in pitch. Reassure that the students blows “through the horn”, not at it. You can also have the student take a piece of paper, hold it flat against a wall and begin blowing air. Let go of other paper and your breath should keep it against the wall.

Cause #1
The candidate correctly identifies poor breath support as a cause of poor tone quality.

Remedial Technique #1
The candidate develops the concept of proper breath support by first describing good posture. Unfortunately, the concept of proper breath support is not explained as well. Students should be told more about breath support than just to breathe from the diaphragm. Because the candidate discusses three techniques that help to demonstrate and practice breath support, he does receive partial credit.
<table>
<thead>
<tr>
<th>Cause 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Another cause of poor tone quality on the clarinet is in their embouchure. A clarinet player’s embouchure should be a flat chin and tight corners of their mouth.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remedial Technique for Cause 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>One technique helpful for this problem is to play in front of a mirror. A mirror allows the player to see that his/her chin is not as tight and flat as it should be. The player can also look and see if the corners of their mouths are tight. The bottom lip should also cover the bottom teeth, and a mirror will allow the student to check this area. One thing the director can do is try to move the clarinet while the student is playing. If the student has the correct embouchure setting, the clarinet will not wiggle from side to side.</td>
</tr>
</tbody>
</table>

**Cause #2**
The candidate correctly identifies a second cause.

**Remedial Technique #2**
The correct embouchure is presented, but the candidate’s response should also include a description of how much of the mouthpiece should be in the mouth. The last suggestion weakens the response, and should be omitted: moving an instrument in the student’s mouth while the student is playing can cause injury.
### Cause 3:

The third cause of poor tone quality could be in the reed. The strength/weakness of the reed aids in tone quality. The brand and overall shape of the reed affects tone quality as well.

### Remedial Technique for Cause 3:

A technique would be to inform the students what reeds are good/bad. Some brands are okay for beginners, but reeds are available that are more suitable for students as they progress. The size of the reed should also be addressed to students. Beginners should start off on a 1 1/2 or 2 size reed. As students progress, reeds should increase in size. The ideal goal would be to play on a 2 1/2 or even size 4 clarinet reed.

Also, teach students to remove the reed after playing and store it in a reed case or some type of protector. Students should also be taught to check for chips in the reed or to identify if the reed is warped.

### Cause #3

The candidate correctly identifies a third cause of poor tone quality.

### Remedial Technique #3

The response shows a substantial knowledge of reeds. However, more specificity regarding when and why to increase a student’s reed strength could have improved the response. The additional instruction about storing the reed in a reed case and checking for cracks or chips is appropriate, although other common methods of protecting the reed, such as using the mouthpiece cap whenever the instrument is not being played, could be stressed. The candidate could also instruct the student to wet the reed before placing it on the mouthpiece.

Overall, this response demonstrates a substantial understanding of the musical concepts and processes and receives a score of 4.
Score of 3

RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument: Bb clarinet) TOPIC B

| Cause 1: |
| - Weak embouchure to support note(s) being played. |

| Remedial Technique for Cause 1: |
| I would begin by having the student play a specified note within the middle range of the instrument. I would have them hold that note for approximately ten seconds without waivering. Then I would have the student tighten up the lower lip against the teeth. I would have the student use their hand to feel the difference between how the lip felt before and how it feels when tightened. The student would then try playing the same note again with the embouchure tightened and instruct them to listen to the difference. Finally, I would have the student play a C Major scale keeping the lip in the same position to reinforce the positioning. The student will have to be reminded occasionally of this tip. |

**Cause #1**
The candidate correctly identifies a cause of poor tone quality.

**Remedial Technique #1**
The response provides evidence of only a basic understanding of a teaching strategy that would improve embouchure. The response describes improving embouchure only by the suggestion to the students to “tighten up the lower lip against the teeth.” Other important aspects are not mentioned—e.g., how much of the mouthpiece to put into the mouth, the position of the mouth and upper lips, or the importance of sealing the lips around the mouthpiece and tightening the corners of the mouth. Failing to address these aspects weakens the response. The remedial technique of comparing the sensation and sound of playing with and without incorrect embouchure is appropriate, but only after the students understand all that correct embouchure entails.

Beginning with a single note and advancing to a C major scale would be rather a drastic sequential step, but it indicates that the candidate is aware of the necessity of beginning with simple skills before advancing to more difficult skills. A better sequence would be to advance from a single note to a series of a few notes, gradually working up to playing a scale.

| Cause #2: |
| - breathing technique |
Remedial Technique for Cause 2:

I would have the student take in air and try sustaining a note for a period of about 10 seconds. Next, without using the instrument I would have the student sit tall in chair place hands around waist and breath in slowly to fill up “tire around the waist.” We would also practice letting that air out slowly with instrument we would take in the air in the same way and let it out slowly while sustaining the specified note. We would then try it using a scale, in one breath ascending & one breath descending using different note values, until the student understands that a constant flow of air improves the tone quality of the instrument.

Cause #2
The candidate identifies an “error in breathing technique” as a cause of poor tone quality but does not describe a specific error such as a lack of breath support or overblowing. Because the candidate uses a vague term without elaboration or examples, it is unclear how well the candidate understands the musical concept and processes involved.

Remedial Technique #2
The candidate instructs the student to sit tall and breathe deeply, and provides an appropriate image of filling up a “tire around the waist.” This is a good start, but the response suffers from a lack of specific details about this technique. Students need more direction than “letting that air out slowly” to understand and practice breath support. The candidate should include instruction on an even, steady exhalation by suggesting a steady stream of air. Alternatively, the candidate could continue with the imagery of the tire and describe the exhalation as a slow, steady leak and have students practice “hissing” out the air for a designated number of beats. The sequence of applying this breathing technique to a major scale, immediately following a single note, would be better if students were asked to include a series of a few notes in a single breath and eventually were asked to include an entire scale.

Just playing the scale “using different note values until the student understands” is a poor teaching strategy. The sequence of the response should be reversed. The students should first understand that a constant flow of air improves tone quality with a single note. The students will not be able to realize good tone unless the breath is controlled. Practicing scales with different note values does not develop this understanding. Scales should be practiced to strengthen the breath support rather than to teach breath support. Proper breath support must be introduced first.

The candidate uses a strategy and sequence that are almost identical to remedial technique #1, merely replacing the concept of embouchure with the concept of breathing technique. The response also, unfortunately, uses the same framework of playing a single note then advancing to a scale for two of the three solutions. Describing a different approach for each remedial technique would provide evidence that the candidate is aware of various strategies and would strengthen the response. By using the same routine, however, the candidate demonstrates limited teaching strategies and ideas.
**Cause 3:**
Saliva in instrument creating a raspy tone.

**Remedial Technique for Cause 3:**
I would explain to the student that an amount of saliva naturally ends up inside the instrument when it is played. I would show the student how the instrument needs to be cleaned following every use with a swab cloth (and sometimes during a rehearsal) depending on the student. I would also check to make sure that the student has rinsed out their mouth before playing the instrument and is not eating or chewing gum that might end up inside the instrument affecting the quality as well.

**Cause #3**
The candidate correctly identifies a cause of poor tone quality.

**Remedial Technique #3**
The response begins by appropriately addressing instrumental care and guidelines for playing instruments, including no chewing gum and no eating.

Because this response indicates, overall, a basic understanding of the music concepts and processes involved, it receives a score of 3.
Score of 2

RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument: B-flat clarinet) TOPIC B

<table>
<thead>
<tr>
<th>Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The key hole is not completely covered.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remedial Technique for Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>I want to describe about technique that we can use to correct each of the problems that I identify. First, in order to make sure to cover the key hole completely, we need to see our finger palm after we cover the holes. If we can see the circles in all of our finger palms we covered well. And also try to cover HARD so that we can have deep circle prints in our fingers.</td>
</tr>
</tbody>
</table>

**Cause #1**
The candidate has correctly identified a cause of poor tone quality but should articulate this more appropriately. A correct finger position should cover all holes (not just one key hole) completely.

**Remedial Technique #1**
The first sentence is irrelevant and could be omitted entirely. The remedial technique is acceptable, but the last statement causes concern. Covering the holes “hard” may produce tension in the fingers, wrists, and arms that would impede technical development and agility. This statement weakens the response.
Cause 2

We don’t not firm or completely cover our lips when we blow.

Remedial Technique for Cause 2:

In order to close lips and make sure it is closed right as we blow, take just the mouthpiece & blow. If we make nice sound out of just blowing mouthpiece, that means we covered our lips firmly. If not then, we have to try to covered our lips firmly until we make nice sound just by blowing mouthpiece.

Cause #2
The description of “firming the lips or completely covering the lips” is inaccurate. The proper embouchure for the clarinet would involve lips sealed around the mouthpiece. If the candidate had provided more detail, perhaps some credit could have been given.

Remedial Technique #2
This solution is inaccurate. Blowing into the mouthpiece will produce a high pitched squeal, not a good tone. Without explanation of the proper embouchure, the candidate is advocating a trial-and-error method of remediation, a poor use of time and effort. If the correct embouchure had been explained, perhaps using only the mouthpiece could be the next step in developing a good tone.
Cause #3:
All the body parts don’t fit exactly right or fit all the way in.

Remedial Technique for Cause 3:
In order to make sure all the parts are fitted all the way in, try to twist and
push down all the way in & see if there are some parts that slip or slide out
easily. Or if the parts are hard to push down, use cork greese? to make
parts slide in smoothly.

Cause #3
This cause would affect the sound production and the tone quality, but it is described poorly.

Remedial Technique #3
The solution could have addressed the steps taken to instruct the students in proper care and assembly of the
instrument. Careless twisting or pushing on parts of an assembled clarinet can have seriously negative effects on the
functionality of the instrument. Specific instructions, rather than general comments, would have strengthened the
response.

This response demonstrates a limited understanding of the musical concepts and processes and receives a score of 2.
Score of 1

RESPOND TO QUESTION 1 HERE
Circle your chosen topic: TOPIC A (specify instrument: FLUTE ) TOPIC B

<table>
<thead>
<tr>
<th>Cause #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over powered air flow</td>
</tr>
<tr>
<td>Remedial Technique for Cause 1:</td>
</tr>
<tr>
<td>Need output just so much air in to the instrument to make clear sound.</td>
</tr>
</tbody>
</table>

**Cause #1**
This cause is not articulated appropriately. The candidate could have used the common musical term, “overblowing.”

**Remedial Technique #1**
This is actually only an elaboration of the cause. It does not offer a solution. The candidate should have addressed how this would be explained to the student, and how it would be practiced.

<table>
<thead>
<tr>
<th>Cause #2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fingering mistake</td>
</tr>
<tr>
<td>Remedial Technique #2</td>
</tr>
<tr>
<td>Must use correct fingering to produce correct sound</td>
</tr>
</tbody>
</table>

**Cause #2**
The candidate incorrectly identifies a fingering mistake as a cause of poor tone quality. This would typically result in a wrong note, not poor timbre.

**Remedial Technique #2**
The candidate conveys no knowledge of how to address the problem; the cause is simply restated.
Cause 3:
Wrong direction of the air flow

Remedial Technique #3
Position lips the way that air get into mouth piece, and not outside of instrument.

Cause #3
This response is too vague to receive credit.

Remedial Technique #3
The explanation reveals that the candidate is discussing an embouchure problem, but it is too general to demonstrate the candidate’s understanding of the processes involved. The examinee should have described a specific embouchure problem.

The incorrect or vague identification of causes and the lack of appropriate solutions demonstrate little or no understanding of the musical concepts and processes. This response receives a score of 1.
Chapter 6:  Sample Responses to Question 1B and How They Were Scored

Music Concepts and Processes
Choral Topic, Question 1B

This question tests your ability to analyze a musical problem, determine three causes, and provide possible solutions that demonstrate your knowledge of choral rehearsal techniques, vocal production, vocal techniques, and teaching strategies.

Study the following sample responses and commentary by the scorers.

Score of 5

RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument: _______________ TOPIC B

<table>
<thead>
<tr>
<th>Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>When singers sing in a high tessitura, they have a tendency to not alter the vowels on the top pitches. As the pitch goes up, you must open the vowels. For instance, if you are singing an “Aw” sound in the higher registers, you must open your mouth wider &amp; sing an “Ah”</td>
</tr>
</tbody>
</table>

Remedial Technique for Cause 1:

* Put the music away for a while & practice singing different vowels in the higher register. start w/“Aw”. Have the students sing an ugly “Aw” sound, then have them slightly alter that “Aw” to an “Ah”. Check the initial pitch you gave them for the “AW” again to make sure the students are in tune. They will probably sound very flat on the “AW” sound, but the tone quality will match on the “Ah” sound.

* Sing the chromatic section again on an “Aw” sound. As the pitches get higher, have the students alter more toward the “Ah” sound. The pitch should be in tune by this point.

* Add the words. As the pitches go higher, the jaw should drop & the mouth will open wider to compensate. The same thing happens when you change from the “Aw” to the “Ah.” Check the pitches with the piano.
Cause #1
The candidate correctly identifies the need for vowel modification and provides an appropriate example.

Remedial Technique #1
The candidate provides an appropriate sequence for correcting the problem. Beginning with only vowels, the candidate demonstrates an ability to isolate the problem and recognize the initial step in correction. Moving from individual pitches to the chromatic passage while still focusing only on the modified vowel sound is an appropriate and logical transition. The candidate completes the remedial technique by putting what has been practiced in isolated drill back into the musical passage with words. This sequence demonstrates the candidate’s ability to diagnose and correct a musical problem.

Causes 2:

The students aren’t opening enough in the back of the mouth. As the pitch goes up into the higher registers, the students aren’t lifting their soft palate.

Remedial Technique for Cause 2:

* Once again, have the students put their music away. Have them do “yawn sighs” to practice keeping the back of the throat free & open. As they pretend to yawn, have the students speak with the lifted soft palate. Do the pretend yawn again & come down the scale, singing with the lifted soft palate.

OR

* Have the students sing a nasty “E” sound with their mouths in a smiling position. Have them gradually over compensate for this bright, spread tone by pretending they have an egg in the back on their mouth. Have them explain the difference between bright tone (spread vowels) & the rounded, more resonant tone. (more space in the back of the mouth/lifted soft palate).

* Return to the music & have the students sing the chromatic passage using the more rounded/egg in the back of the throat/”O” space sound. The pitch should be greatly improved.

Cause #2
The candidate correctly identifies a second possible cause.
Remedial Technique #2
The candidate supplies two solutions, although either alone would have been sufficient. By returning to the music, the candidate again demonstrates how the transition from theory into practice is achieved.

<table>
<thead>
<tr>
<th>Cause 3:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad posture - slouching causes the pitch to go flat because your ribs have to widened &amp; opened to produce the proper amount of air to keep on pitch. Your back must be straight to keep the rib cage lifted.</td>
</tr>
</tbody>
</table>

Remedial Technique for Cause 3:

* Do shoulder rolls to loosen the tension in the shoulders.
* Roll the neck to loosen tension in the neck and throat.
* Roll your head from side to side to relieve tension in the neck & throat.
* Stand on your “tippy toes” & reach for the sky. As you slowly drop your arms stop at about chest level & “hug a tree”, feeling your lungs & ribs expand outward. As you drop your arms slowly to your sides, maintain the lifted rib cage feeling & on into your singing.
* Pretend there is an “invisible string” coming out of the top of your head. Pull on the string & make sure that your head is lifted & free of tension.
* Keep your back straight. The spine should feel lifted & tall.
* Try singing the pitches in the chromatic section again, keeping the spine tall & straight, the head relaxed, & the rib cage lifted. There will be a 100% change in the intonation.

Remedial Technique #3
In the description of the solution, the candidate also suggests another aspect of poor posture: tension. The candidate addresses the proper position of the head, arms, rib cage, and spine, supplying both exercises and imagery to achieve this. Once again, the candidate ties the exercises back to the problematic passage to provide closure and to achieve success.

This response demonstrates a full understanding of the musical concepts and processes and earns a score of 5.
RESPOND TO QUESTION 1 HERE
(Note: Your are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument: _____________ TOPIC B

<table>
<thead>
<tr>
<th>Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poor posture - when singers do not have an aligned posture - they can not breath properly, thus they will flat. Proper posture simply will allow them to take in more air.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remedial Technique for Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have all of the choir members reach up above their heads and stretch as far as they can. Have them slowly lower their arms and instruct them to keep their rib cage where it is. When their arms are to the side have them relax their shoulders and this will create an open and aligned breathing posture.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cause #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>The problem of poor posture is identified and how it contributes to flatting is explained.</td>
</tr>
</tbody>
</table>

**Remedial Technique #1**

An appropriate exercise is given, but the concept of good posture is implied rather than explained. The candidate says “instruct them to keep their rib cage where it is” but should specify that the rib cage should be raised. Without a clarifying explanation of appropriate posture, students may relax the chest cavity and forfeit the benefits of the exercise if their attention to the specific positioning of the head, spine, and rib cage, is not placed in clearer context.

<table>
<thead>
<tr>
<th>Cause 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breath control - by releasing breath too quickly or not taking a breath when needed, the pitch can begin to go flat. Either of these can cause an improper air flow.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remedial Technique for Cause 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>First start by having the choir do lip buzzes, by buzzing a pitch or short scale for a small amount of time. This will allow them to get a good air flow. In connection with this have them place their hands on their lips or just above them and have them feel their diaphragms expand when breathing in for the lip buzz, telling them to envision filling up an inner tube around their mid section. This whole process will coordinate with proper posture.</td>
</tr>
</tbody>
</table>
Cause #2
The concept of inadequate breath support is explained, although not explicitly identified. The candidate provides enough detail to demonstrate an understanding of a possible problem, even though the precise musical term is not used.

Remedial Technique #2
Lip buzzing, also called “lip trills” or “motor boat,” does not actually allow students to get a “good air flow” as the candidate claims. Lip trills can be executed only if one is already exercising proper breath support. The sequence of the remedial techniques should be reversed to be effective. The students should first understand and experience diaphragmatic breathing before attempting lip trills. The exercise of lip trills would reinforce the proper breathing technique. The application of this skill to the problematic passage should follow. An unambiguous explanation of breath support would also improve this response.

Cause 3:
Sound placement - the shape of their mouth position, or soft palate and resonance chamber may cause their sound to go flat if the soft palate is down or their lips are too spread.

Remedial Technique for Cause 3:
This can very easily be fixed by having the choir hum their line a few times to get their soft palate to raise. Often the hum will bring the sound more forward and cause it to remain in pitch. After this is done have them sing the line, but raise their facial expressions to give them a visual idea of raising the pitch when it goes flat. A proper hum is done with lips barely touching and teeth apart.

Cause #3
The candidate is on the right track but does not identify the problem specifically. Using an appropriate term, rather than blurring several concepts together such as vowel placement, open throat, etc., would improve the response. Fortunately, the candidate’s elaboration indicates substantial understanding of the mechanisms at work, such as that the soft palate should be raised and that the mouth position should be addressed.

Remedial Technique #3
The remedy of humming is debatable, especially as is presented here. Humming would improve the resonance of the tone, but would not necessarily raise the soft palate or correct mouth position. More explanation on how both could be improved is warranted. An exercise focusing on raising the soft palate, such as yawn sighs or the use of imagery suggesting an “open throat,” would be more appropriate.

The candidate also mentions “raising facial expressions” to give a “visual idea of raising the pitch.” The candidate should clarify what is meant by “raising facial expressions” with examples, such as raising eyebrows. This strategy, however, would help concentration and focus, but not necessarily raise the soft palate or correct mouth position. Additional information to connect this strategy with the cause is needed.
Overall, the candidate demonstrates a substantial understanding of the musical concepts and processes and receives a score of 4.

Score of 3

RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument: ___________ TOPIC B

<table>
<thead>
<tr>
<th>Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>One cause of this flatting could be lack of breath support to sustain the sound.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remedial Technique for Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>I would talk to my students about proper breathing and would have them participate in breathing exercises to determine if they are breathing correctly. One such exercise would be to have the students pretend they are wearing inner tubes around their waists. They would inhale with their abdominal muscles (diaphragm expanding to inflate the inner tube). Then I would point to them as if to “pop” the inner tube, and the students would then exhale making a constant hissing sound. I would explain that the stomach should go down as the breath goes out, then draw the analogy to the singing voice. We should sustain the sound with the constant steady breath support. This breath support helps us remain in tune as we sing.</td>
</tr>
</tbody>
</table>

Cause #1
This response begins well. The candidate correctly identifies the lack of breath support as a cause.

Remedial Technique #1
Rather than beginning with a general statement about talking to the students about proper breathing, the candidate should strengthen the response by specifying what to explain to the students, describing what proper breathing is and how to achieve it. By describing the necessity of deep breathing with the diaphragm and maintaining slow, steady exhalation, dependent upon the length of the phrase, the candidate would have demonstrated evidence of a full understanding of the concept. Without such a description, this evidence is lacking. The lack of explanation also weakens the exercise that follows because the instruction on appropriate breathing technique was not developed. Without an understanding of correct breathing, students may do the exercise incorrectly or lack the conceptual framework necessary to apply proper breathing to their singing. The candidate should be careful to specify the processes to ensure students’ learning. The candidate should connect the breathing exercise with the intonation problem by practicing the passage while maintaining the same sensation and breathing technique of the exercise. Although the idea is basically on the right track, the process is incomplete because the candidate does not apply the new skills or concepts to the original problem.
Cause 2:

Another cause of flatting could be a lack of vibrato in the voices.

Remedial Technique for Cause 2:

One technique for enhancing vibrato in young voices is to practice humming the song. The humming gives the singer the “buzz” in the mask of the face and helps him feel the proper placement. I would practice the song on a hum, encouraging my students to hum through the musical line.

Cause #2

The candidate incorrectly identifies a lack of vibrato as a cause of flatting. While vibrato, correctly performed, may be linked to proper placement and an energized sound, the candidate does not address these issues in cause 2.

Remedial Technique #2

The response does address the issues of proper placement in the remedial technique, but the explanation fails to address how the singers should hum correctly. Merely encouraging students to hum, without addressing proper technique, is an ineffective teaching strategy. The students may not achieve proper placement, and by not addressing the correct technique, this strategy may actually encourage more flatting. Providing better context, with instruction of humming or an exercise to create the proper sound and sensation for the students, is needed. Only partial credit can be given for this response.

Cause 3:

Another cause of flatting is under-shooting the pitch as a singer moves up or down the scale. In a capella singing, there is no piano to put the choir back on pitch as they flat the notes slightly.

Remedial Technique for Cause 3:

I would practice whole step and half step scales with my choir. I would practice matching the pitches with the piano and the singing these scales a capella.

I would also practice matching pitches with my choir. I would sing a portion of the song, then have them echo it back to me. This technique helps train the ear to hear the pitch and the progression.
Cause #3
Flatting is the “undershooting of the pitch.” This third cause the candidate presents is merely a restatement of the prompt and makes no contribution to the response’s score.

Remedial Technique #3
The practice of singing scales would help address flatting by providing the singers with skill in ear-training. The candidate should also develop this exercise by discussing whether the choir should sing the scales in unison or on different pitches, and by describing how the transition from singing scales to singing the passage would be accomplished. The candidate should use the proper musical terms of whole-tone scale and chromatic scale.

The final exercise also aids listening skills. The candidate could identify this as an echo-singing experience and should indicate specifically how this exercise will “train the ear to hear the pitch and the progression.”

Because the candidate presents ideas that were basically correct, and demonstrates a basic understanding of the musical concepts and processes, the response earned a score of 3.

Score of 2

RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen TOPIC A (specify instrument: _____________ TOPIC B

<table>
<thead>
<tr>
<th>Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pitch (notes). (Correction of notes)</strong></td>
</tr>
<tr>
<td>Use piano</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remedial Technique for Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>In order to correct pitch w/in a piece (a cappella piece). It is best to listen to the students in section first. Starts w/ the sopranos then altos tenors, bass etc. The use of vocalise is important. Whenever they are going flat w/in the song, start there first &amp; make use of the piano so as they can hear their part. When separate the section it makes it easier to hear &amp; find out where the problem area is.</td>
</tr>
</tbody>
</table>

Cause #1
The candidate may not have read the prompt carefully. The prompt indicates that notes have been previously learned. The candidate attempts to address a moot point, and receives no credit.

Remedial Technique #1
The technique offered provides a solution to the problem described by the prompt. The isolation of vocal parts can aid the ability of the section to hear their part clearly and correct wrong pitches, but the prompt didn’t ask about that. The candidate also mentions the use of vocalizes but gives no example of what kind to use and no description
of how they would be used to solve the problem.

Cause 2:

Tonality (listening)

Remedial Technique for Cause 2:

Soprano tenor tend to go sharp whereas altos base tend to go flat. Make use of the piano within the altos and bass players their parts separately. Tell them to listen and focus on their individual notes within the song. Through vocalize show students the placement of the tone through use of a chart or through use of examples (singing the pitch or again play the pitches and have students sing along without the accompanist).

Cause #2

The response is too brief and provides no support or context to indicate that the concept is understood. The candidate could have meant to identify poor listening skills as a cause but the information is too vague. Clues to the intention are revealed in the solution, but failure to identify or specify a cause will cost credit. The candidate may have had the right idea, but fails to use the proper musical terms. Without additional context, this response provides little evidence that the concept is understood. The response does, however, appear to provide an inaccurate and misleading definition of tonality.

Remedial Technique #2

The candidate reveals a limited understanding of vocal techniques by making unwarranted generalizations regarding the voice types. The inability to relate the generalization to the concept weakens the response. The candidate revisits the strategy, already used in addressing cause 1, of isolating vocal parts. Because the question requires three different remedial techniques, no credit can be given for the same remedial technique cited twice. In this explanation, as in cause 1, the candidate does mention a vocalise to demonstrate placement but provides no supporting context. The mere mention of a chart and examples without a description provides little genuine evidence that the candidate understands the concept or has a definite solution in mind. The last statement of playing pitches and having the student sing along with accompaniment seems to reiterate the strategy presented earlier.

Cause 3:

Harmony

Remedial Technique for Cause 3:

Play all play using playing. 1st separately than all together. Having choir listen then give the starting pitches for each section and play along with choir 1st then with piano. 1st give pitches. Telling students to listen to there section.
Cause #3
This cause is too vague to receive credit.

Remedial Technique #3
This remedial technique is another variation of the same strategy discussed in remedial technique #1. The candidate should develop different rehearsal techniques to demonstrate knowledge of various ways to handle a common performance problem.

The candidate, having demonstrated only a limited understanding of the concepts and processes in a choral rehearsal, receives a score of 2.

Score of 1

RESPOND TO QUESTION 1 HERE
(Note: You are not required to fill all of the space provided.)

Circle your chosen topic: TOPIC A (specify instrument: __________) TOPIC B

<table>
<thead>
<tr>
<th>Cause 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The first obvious reason is that this is a “beginning” high school choir. These voices may not be mature enough to sing chromatics in an a cappella piece of music, especially if the music has a high tessitura.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remedial Technique for Cause 1:</th>
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<tr>
<td>If the music allows, I would begin the piece in a lower key so the voices would not have “strain”. I would work very intensely with these beginning voices and play the piano with them every time they sang the song until they could stay in the key that I begin them. A cappella is very difficult even for an advanced high school or even some college choirs.</td>
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<table>
<thead>
<tr>
<th>Cause #1:</th>
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<tr>
<td>An appropriate cause for the musical problem has not been identified. By addressing the vocal immaturity of the choir, the response is merely restating the prompt. This response indicates little or no understanding of vocal technique or choral rehearsal techniques.</td>
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<thead>
<tr>
<th>Remedial Technique #1</th>
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<tbody>
<tr>
<td>Lowering the pitch may be an initial step in addressing the problem, but as described here it is not an adequate solution. The candidate fails to indicate how lowering the pitch will help to prevent the flatting and makes no mention of returning to the correct pitch.</td>
</tr>
</tbody>
</table>

The candidate suggests using piano accompaniment, but this technique sidesteps the problem of poor intonation with a cappella singing. This may be used as an initial step, but the solution must be developed. The transition from singing with piano accompaniment to singing a cappella without flatting must be addressed. The last statement is
irrelevant and should be omitted.

Cause 2:

Another possible reason would be that possibly the choir is singing too much before you rehearse this piece of music. If you wait until the end of the rehearsal the students voices may be “tired”.

Remedial Technique for Cause 2:

Move this piece of music to the beginning of rehearsal and don’t dwell on the high tessitura part. Yes, you will have to work on this section, but don’t “pound” it into the students head. Work on it for a while and then put it away. Maybe have section rehearsals to vary the rehearsal time. Make it more of a pleasant thing rather than an “oh no here comes that awful part that we all hate and don’t sing very well.”

Cause #2
The second cause is given as vocal fatigue. This is an example of the candidate assuming information not contained in the prompt. The prompt will always provide the essential information. The candidate should identify substantial causes of the problem, such as a lack of energy or poor concentration skills.

Remedial Technique #2
The response fails to demonstrate knowledge of vocal technique and rehearsal technique and resorts again to merely sidestepping the problem. Psychological factors may, on a generic level, contribute to any musical problem, but the question asks for specific causes and solutions to the problem of flatting. None are provided.

Cause 3:

Another possible reason may be the weather! If you’re having a long bout with dark or gloomy weather it can cause a choir not to perform at its best and flatten most music especially that with lots of chromatics and a high tessitura.

Remedial Technique for Cause 3:

Of course you can’t wait until its bright and sunny outside to perform every piece of music. But if you start to hear the choir not be able to stay in a key you may want to think about putting off this piece of music until a later date. Then when you get some better weather bring out and work on it then, or if you don’t have that weather then try to either lift the “mud” of the rehearsal or possibly think about changing to an easier piece of music.
Cause #3
To demonstrate knowledge about vocal production and ensemble singing, the candidate should address what the students are doing, or not doing, that is causing the pitch to flat. The last cause the candidate supplies, bad weather, is a poor choice because, once again, this factor is not indicated in the prompt. Consequently, the candidate fails to discuss a performance problem genuinely related to flatting. By addressing superficial issues, the candidate demonstrates little or no knowledge of the musical concepts and processes at work in a choral rehearsal.

Remedial Technique #3
To address flatting in the performance of this a cappella piece, the responses proposes two solutions: either wait for better weather or eschew this particular piece altogether in favor of an easier one. The response reveals neither knowledge of choral rehearsal technique nor understanding of appropriate ways to improve students’ singing.

By not adhering to the information provided in the prompt, the candidate emphasizes nonmusical causes and demonstrates little or no understanding of the musical concepts and processes involved in the problem. Although the topics raised by the response are tangentially related to ensemble intonation, the solutions are undeveloped, superficial, irrelevant, or professionally irresponsible. This response receives a score of 1.
Chapter 7:
Sample Responses to Question 2 and How They Were Scored

Music Concepts and Processes
General Music
Question 2: Annotated Responses

This question tests your ability to sequence learning and demonstrate your knowledge of general music concepts, appropriate musical selections from different cultural origins and musical traditions, and teaching strategies.

Study the following sample responses and commentary by the scorers.

Score of 5

RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task I: Grade or grade range: 7th grade

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

<p>| | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>1. Have students listen as you play a major scale on the piano. Then have them listen as you play a minor scale.</td>
<td></td>
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<tr>
<td>2. Ask the students if the two scales were the same or different. See if they can describe how they were different. Expect answers such as major = happy, minor = sad.</td>
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<td>3. Provide a handout with a major and minor scale reproduced on a staff. ex. C Major or C Minor.</td>
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<tr>
<td>4. Have students in pairs locate all of the whole steps and half steps in each scale. Have pairs share answers with class.</td>
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<tr>
<td>5. Explain to students which scales are major and minor based on the half step and whole step pattern.</td>
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<tr>
<td>6. Once they have identified the pattern of a both scales have them create a major scale using a staff on the board.</td>
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<tr>
<td>7. Ask volunteers to see if they can alter the scale to make it minor. <em>Play through each of the scales throughout the lesson to familiarize the students with the tonalities</em></td>
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</tbody>
</table>
8. Play a variety of musical selections that are in both major and minor keys. Give students a call chart and have them listen and decide whether each piece is major or minor. Some selections to include may be:

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
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<tbody>
<tr>
<td>The Ashgrove</td>
<td>Scarborough Fair</td>
</tr>
<tr>
<td>The Star Spangled Banner</td>
<td>The Canoe Song</td>
</tr>
<tr>
<td>Frere Jacque</td>
<td>When Johnny Comes Marching Home</td>
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</tbody>
</table>

9. Listen to each song again giving the correct answers, or asking students to share their results.


Task III: Briefly describe an additional activity that reinforces what you taught about major and minor modes in Task II.

1. Print out the names of specific keys on slips of paper. ex. A major A minor, C major, C minor, etc.

2. Have each student draw a slip of paper and create a scale based on what key they pick.

3. Give students the opportunity to use the piano and other instruments to create a melody using only the notes on their particular scale. The melody should be a specified length 8 to 16 measures.

4. Have students hand in composition at the end of class.

5. After teacher has looked over compositions and located any errors she will return the melodies to the students.

6. Students will then have the opportunity to make any necessary changes.

7. Let students perform melodies for the class.

8. When not performing the students should decide whether the melody being played is major or minor.

This response begins with an appropriate preparatory activity wherein students are asked to listen to and compare the differences between a major and minor scale played on the piano. The instructional sequence proceeds logically and smoothly, as students identify the whole- and half-step pattern of a major and minor scale, create major and minor scales, and then identify pieces as major or minor. The candidate should have identified the order of the whole and half steps for each scale for clarity, but overall the candidate demonstrates a full understanding of the processes involved in teaching the concept. The candidate also demonstrates familiarity with various musical traditions by citing examples of folksongs of English, French, and Native American cultures, and American patriotic songs. The additional activity reinforces the concept of major and minor tonality as students first create assigned scales, then compose melodies based on those scales. Although 8 to 16 measures may be rather long for such an assignment, the assignment itself is an excellent activity to acquaint the students with the tones that constitute the major and minor scales. Sharing their compositions allows the students another opportunity to hear and identify major and minor melodies.

This response demonstrates a full understanding of the concepts and processes, and it receives a score of 5.
Score of 4

RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task I: Grade or grade range: secondary 9-12 (grades)

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

| 1. | A major mode, do re me fa sol la ti do, should be practiced with the curwen hand signals while singing. |
| 2. | Notationally, the concepts of modes should be taught, having each student know each mode (Ionian, Dorian, Phyrigian, Lydian, Mixolydian, Aeolian, and Locrian). Using the key of C for example, the students should be able to write the major scale and the pattern of half and whole steps between each scale degree. They should be able to do this for every mode. i.e., |
| 3. | To introduce the minor mode, simply state that the minor mode is the 6th mode, Aeolian. In relation to whole and half steps, explain that the Aeolian (natural minor) has a half-step lowered 3rd, 6th, and 7th scale degree. |
| 4. | The 1st musical selection to sing with solfege then in French is “Frere Jacques”. Text: Fre-re Ja-cques, Fre-re Ja-cques dor-mez vou scaledegrees: 1 2 3 1 2 3 1 3 4 5 Curwen hand signals/solfege: do re mi do do re mi do mi fa sol *This is example if the major (Ionian Mode) |
| 5. | The 2nd musical example to share with the class would be a recording of the Bach C minor prelude. Give them a copy of the piece and walk through the chords, explaining the chordal structure and compiling a work sheet designed to have the students create minor and major chord as home-work. |

Task III: Briefly describe an additional activity that reinforces what you taught about major and minor modes in Task II.

Using the piano, play random major and minor chords. Have the students raise their hands to answer, and don’t stop until every student has answered a chord correctly. You can advance this by play random musical examples of songs, concertos, sonatas, etc..., and have the students respond in the same manner.

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The lesson begins promisingly with students singing a major scale, complemented with hand signals and solfege syllables to underpin the concept of scale degrees. The pattern of whole and half steps is presented for the major and minor modes with notation examples. This demonstrates evidence of the candidate’s understanding of the musical concept. Because the candidate explains the minor mode in detail, mentioning the lowered third, sixth, and seventh scale degrees, and uses the appropriate musical terms of Aeolian mode and natural minor, the candidate provides further evidence of a substantial knowledge of the musical concepts. The error describing the interval pattern of the major scale as “Dorian” appears to be a slip of the pen, since it is corrected in step 4, where it is correctly described as “Ionian.”

The candidate introduces all the modes through notation. A more musical (and current) approach would be to sing each mode or present a piece or an excerpt in the mode, identify the notes involved, and then identify the half- and whole-step relationships. Introducing all modes at this level, especially mixed with misleading Medieval nomenclature (Glarean has Aeolian as mode 9, not 6), would be overwhelming for the students. The candidate could have limited the lesson to the introduction of only the major and minor modes.

The candidate chooses an elementary-level folk song as an example of major tonality, rather than a musical selection appropriate for this grade level. The musical selection serving as the example of the minor tonality, on the other hand, is better suited for the high school students.

The participatory experiences are weak. The candidate suggests involving the students in singing a major scale, writing the pattern of half and whole steps for each mode, and singing “Frere Jacques.” At a high school level, students should be expected to participate on a more sophisticated level. The activity mentioned in step five, guided exploration of the chordal structure of the Bach piece, would be more appropriate for high school students. The candidate, however, does not provide enough explanation to transition the students from identifying scales to identifying and creating chords. In addition, this activity is not necessarily participatory, seeming to be a work-sheet assignment.

The additional activity that reinforces major and minor chords is also weak. The identification of random major and minor chords would be better accomplished by having the students respond on a worksheet. Among other reasons, if students must wait for everyone to have a chance to answer they will lose interest and focus. The candidate could improve his response by suggesting a list of specific works for the major and minor examples that could be played.

While the candidate demonstrates a substantial knowledge of the musical concepts, the sequence of instruction contains some weaknesses and the processes are not fully developed. This response receives a score of 4.

Score of 3

RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task I: Grade or grade range: 9-12

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).
After explaining what we were about to learn I would sing two short well
known melodies one minor and major. Students would listen for minor/major
“feeling.” Next we would sing as a group a minor and a major scale while
looking at the same. Students would be shown how the scales differ in their
notation and how this effects the sound. Next we would sing The Third
Comes in two sizes from Sing Legato by Jennings. After students can sing
and recognize a minor scale, major scale, a minor third and a major third, we
would proceed to guided listening. Students would listen to Handel’s
“Halleluyah Chorus” and the Ukrainian carol Nebo č Zeiul to note the strong
major and minor modes. Next we would listen to Boutrines I feel like a
motherless child and Everytime I feel the spirit, then sing them to reinforce
the different major and minor sounds. For homework, students would be
asked to identify 2 popular tunes one major and one minor and if possible
bring in recordings. Each students examples should be played and the class
as a whole should identify the mode. Next, students should listen to a
symphonic work with major and minor passages and be asked to identify
when the piece modulates. Perhaps candy could be given as prizes or the
class could work in teams like as on a game show. At this point a thorough
review of what has been learned should occur. Students should be “quizzed”
to check for understanding. If possible scores should be provided and
students should be asked to identify whether the composition is major or
minor without hearing it. If they cannot, then the “spelling” of major and
minor chords must be taught once student’s are making “good” guesses play
the scores so they can hear and see the effect of the third on the tonality.
A closing listening can be Straus’ Thus Spoke Zarofota (theme from 2001)
with it’s bold major and minor chords. Encourage students to exalt in the
major and morn in the minor. i.e., have fun!

Task III: Briefly describe an additional activity that reinforces what you taught about major and minor modes. in
Task II.

As a more advanced activity students should be divided into 3 groups based
on their voicing (as closely as possible in a general music class): Group 1 = the
men, 2 = lower female voices; 3 = higher females. Students should practice
building major and minor chords in Root position as well as a first and second
inversions. This vocal challenge can be great fun once students get over
stage fright. Each group must have a chance to “find” the third, both major
and minor. Most likely students will find root position. The fun starts with
inversions. This activity reinforces the difference between the modes by
having the students build the modes themselves. The students must
determine the right third and “time” the mode. Additionally, students could
modulate by raising or lowering the third to instantly hear the difference.
Not all singers will have good ears or voices, so keep the lesson upbeat and
jovial. Perhaps each group could choose a champion and these three could
build triads and the class could identify their mode as quickly as possible. It
would be easy to bridge to dimished and argumented triads from this lesson.
The instructional sequence the candidate suggests appears, basically, to be appropriate and logical, but details are lacking. The candidate begins by singing a minor and a major melody but doesn’t specify the songs. The candidate loses some credibility by remaining too general. Asking the students to listen for a “minor/major feeling” is a vague activity that does not provide evidence that the candidate understands the concept or the process of explaining major and minor tonality to students.

By suggesting that the students sing and read the notation of a major and a minor scale, the candidate begins to focus the students’ learning, but then the candidate quickly returns to a vague reference, “students would be shown how the scales differ in their notation and how this affects the sound.” Instead, the candidate should discuss what steps the teacher should take in order for this learning to take place.

The candidate mentions that the student will be able to sing a major and minor scale, and a major and minor third, but does not stipulate how each of these skills is to be mastered.

The guided listening experience seems to be without structure. To simply listen to pieces without some kind of expected response—written, verbal, or group—would not hold students’ attention or interest, and the candidate fails to provide a structure for this activity.

Just singing songs in major and minor tonalities does not reinforce the difference between the tonalities. The specific instruction sequence, including steps leading to a discussion of the differences, should be presented.

Playing everyone’s recording would be impractical and would take too long, unless only an excerpt of each was played. How the “class as a whole” will identify the mode should be explained. Without clarifying context, this does not seem to be an appropriate learning experience.

Asking the students to identify when the piece modulates demonstrates some lack of understanding of the musical concepts and teaching processes. Modulation is a complex, sophisticated concept. Much more than major and minor modes would need to be taught before students could hope to identify modulations. The candidate’s idea of working in teams like a game show needs to be further developed. No credit can be given to an idea that is presented without any details to explain its purpose and how it would be executed.

Asking the students to identify whether the composition is major or minor by looking at scores is another example of a lack of understanding of process. Students cannot be expected to identify major and minor tonality in notation unless they have been taught how to do so. The candidate fails to realize the necessary processes involved in understanding this concept.

The additional activity is too advanced without additional preparation. The candidate should explain how this activity would be presented to the students.

Because the candidate has been too general in the descriptions of the learning activities and has not presented the activities in a logical sequence of instruction, only a basic understanding of the concepts and the processes is evident. This response receives a score of 3.

Score of 2

RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task I: Grade or grade range: 1st
Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

To begin I would ask the class if they knew what the word “mood” meant. After their responses I would go on to say that people can be in good, happy moods, angry moods, sad moods etc. I would ask them what mood they were in. Then I would explain that music had moods too. Music can be happy or sad and listening to music can make you feel happy or sad. I would tell them words we use for happy & music major.

I would then play “Humoreske” on a recording. I would ask them if the music sounded happy/major or sad/minor. We would discuss why they thought the music sounded happy (bouncy, lively, etc.). I would then play “Moonlight Sonata” on a recording. I would again ask them if they thought it was happy or sad. We would on a recording. I would again ask them if they thought it was happy or sad. We would discuss why they thought it was sad.

I would then go over to the piano. I would ask them listen to some more examples. I would ask them to smile if they thought the music was (happy) major or pretend to cry if we thought the music was (sad) minor. I would then play 5-8 short examples such as “If you’re happy and you know it”, “Jimmy Crack Corn” and “Swanee”. To wake up the class I would ask them to come up with some songs they were happy and sad. We would then sing some of them. I would end by asking if they remembered what words we used to describe happy and sad music.

Hopefully some of them would remember the words “major and minor”. This would take class in a single 30 minute class period.
CONTINUE TO RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task III: Briefly describe an additional activity that reinforces what you taught about major and minor modes in Task II.

In the next music class I would review the words “major” and “minor”. I would ask who remembered what they meant. After their response I would pass out the worksheets. They would have two boxes on them. I would explain to the kids that they would draw a picture of something happy while they listened to “morning” (Grieg) and then after a while they would draw a picture of something sad while they listened to “Ase’s Death”.

I would mention the titles of the pieces but put most emphasis on whether they were major or minor. This would take about twenty minutes including crayons & paper pass-out and pick-up. I would complete the class by having them think of ways to move that showed they were sad and ways to move that showed they were happy. I would play “Nobody likes me” for minor music and “Tippy Toes” (music K-8 magazine) to end with a song in “major.”

This response begins addressing major and minor modes through a comparison of “happy” and “sad” moods. While this is an understandable means of beginning an instructional sequence for students of this age, the candidate should develop the musical meaning and context to include a fundamental concept of major and minor modes. However, no development of the concept ensues. By emphasizing the mood of the music instead of the sound, this teaching sequence may promote students’ misconception of the terms major and minor: students could misconstrue the terms to refer to a description of how music makes them feel, rather than how the music actually sounds. Instruction should be given addressing the difference between the sound of a major chord or scale and a minor chord or scale. Because the instructional sequence does not lead to a musical understanding of the concepts of major and minor modes, little evidence is given that the musical concept of major and minor modes is understood. The candidate’s knowledge appears to be limited.

The candidate suggests playing “Humoresque” and “Moonlight Sonata,” both of which are classical pieces that would be too long and complex to serve as primary examples for a first grade class. Choosing musical selections more appropriate for the selected grade level would have strengthened the response.

The participatory activity of smiling or “pretending to cry” to identify happy or sad music reinforces the mood of the music rather than the appropriate tonality. Students could be easily distracted with the charades, mimic what others are doing, and benefit little from the listening experience. The folksongs the candidate suggests as examples are all in major tonalities; some examples should have been in minor.

The candidate asks students to “come up with some songs they know” to identify as happy and sad. Generally, students in first grade would have a limited background in minor modes and may experience difficulty in recalling minor-key songs.
The additional activity of drawing something happy or sad while listening to long selections of music would be inappropriate to reinforce the concept of major and minor modes. While a multi-subject approach is laudable, the candidate has not yet provided students with a deeper, musical understanding of major and minor modes. A more appropriate activity would be for the children to hear excerpts and circle the correct mode. To strengthen such a response, the candidate could provide a list of possible excerpts, including music from different cultures or historical periods.

This response demonstrates a limited knowledge about the musical concepts and processes, and it receives a score of 2.

**Score of 1**

RESPOND TO QUESTION 2 HERE
(Note: You are not required to fill all of the space provided.)

Task I: Grade or grade range: 9th

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

| This lesson would be taught over one period of instruction. I would begin the | class period with recording of the “Bridal March” from Lohengrin. I would |
|———|———|
| ask the students if they have heard the piece; show it makes them feel a | where they have heard. Many of them should know it from weddings but for |
| those who don’t I will inform. Weddings are very happy occasions and the | music is used to reflect that happy occasion. I would explain to the |
| students that music that evokes a happy feeling or its makes you feel good is | described as having a major tonality. |
| After that I would play the “Darth Vader” theme from Star Wars and ask | to describe sad bad or unhappy events is classified as having minor tonality. |
| them the same questions I asked about the “Bridal March.” I would then | To encourage class participation I would put the students into cooperative |
| show a clip of the movie where this music was used. I would then ask the | learning groups for a tonality identification game. I would go to the piano |
| students to describe that particular scene, which is of Darth Vader explaining his evil plan. I would then explain to the students that music used | and randomly play major and minor tonality chords and the would have to |
| to describe sad bad or unhappy events is classified as having minor tonality. | respond by raising the correct sign with right answer. The winning team would receive extra credit. |
| Another experience I would use is to have the students bring in a copy | of Romeo and Juliet which they read in the ninth grade. I would divide them |
| of Romeo and Juliet which they read in the ninth grade. I would divide them | into groups and give them specific scenes to pick tonalities that would best |
| reflect the emotion of that scene to someone that has never read the story before. |
Task III: Briefly describe an additional activity that reinforces what you taught about major and minor modes in Task II.

One additional activity that I would use is to have the students watch their favorite movie and try to classify the music heard in the background as major or minor according to the action taking place.

No musical concepts are presented in the lesson, and the materials presented in this response are not appropriate for the grade level the candidate has selected. At this level, students should be expected to understand differences between major and minor modes through instruction in music theory. Rather than addressing contrasting moods, the candidate could focus on the contrasting sounds of the major and minor modes and explain the differences between the scale patterns or the tonic chords of each in a logical sequence.

The musical examples do little to illuminate either mood or the musical concept. The Darth Vader theme in particular is likely to generate confusion: It begins with a descending major third and the opening motive outlines a major triad.

The candidate describes two participatory experiences, both of which are inappropriate for the age level and for the development of the musical concept. Requiring students to identify major and minor chords by raising a sign in a cooperative learning situation may be appropriate for early elementary grades, but not for ninth grade. Identifying dramatic scenes as having a major or minor tonality emphasizes a non-musical understanding of the concepts of major and minor, relegating these harmonies to be synonyms for “happy” and “sad” situations. Expecting the students to identify the different modes, without the instruction or background required to tell the two modes apart, is unrealistic and would only contribute to the students’ frustration.

The additional activity is also a poor choice because the emphasis is on developing an understanding of major and minor through dramatic situations, rather than through aural training or theoretical understanding. The activity is poorly explained and would be confusing and frustrating to the students if it were assigned as written here; students could not be expected to comment on the background music of an entire movie, or be able to simply classify the entire background music as major or minor. The candidate needs to be more specific and think through the processes involved.

This response indicates little or no understanding of the musical concepts and processes, and it received a score of 1.
Chapter 8:
Are You Ready? Last-Minute Tips

Checklist

Complete this checklist to determine whether you’re ready to take the test.

☐ Do you know the testing requirements for your field in the state(s) where you plan to teach?

☐ Have you followed all of the test registration procedures?

☐ Do you know the topics covered in each test you plan to take?

☐ Have you reviewed any textbooks, class notes, musical pieces, and course readings related to the topics covered?

☐ Do you know how long the test will take and the number of questions it contains? Have you considered how you will pace your work?

☐ Are you familiar with the test directions and the types of questions in the test?

☐ Are you familiar with the recommended test-taking strategies and tips?

☐ Have you worked through the practice test questions at a pace similar to that of an actual test?

☐ If you are repeating a Praxis Series™ Assessment, have you analyzed your previous score report to determine areas where additional study and test preparation could be useful?

The day of the test

You should end your review a day or two before the actual test date. The day of the test you should

- Be well rested
- Take photo identification with you
- Take blue or black ink pens for this constructed-response test
- Take your admission ticket, letter of authorization, mailgram or telegram with you
- Eat before you take the test, and take some food or a snack with you to keep your energy level up
- Wear layered clothing; room temperature may vary
- Be prepared to stand in line to check in or to wait while other test takers are being checked in

You can’t control the testing situation, but you can control yourself. Stay calm. The supervisors are well trained and make every effort to provide uniform testing conditions, but don’t let it bother you if the test doesn’t start exactly on time. You will have the full amount of time once it does start.

Think of preparing for this test as training for an athletic event. Once you’ve trained, prepared, and rested, give it everything you’ve got. Good luck.
Appendix A:

For More Information

Educational Testing Service offers additional information to assist you in preparing for the Praxis Series™ Assessments. Tests at a Glance booklets and the Registration Bulletin are both available without charge (see below to order). You can also obtain more information from our website: www.teachingandlearning.org.

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Fax: 609-771-7906

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