



TEXES | Texas Examinations of Educator Standards

Preparation Manual



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PREFACE

The State Board for Educator Certification (SBEC) has developed new standards for Texas educators that delineate what the beginning educator should know and be able to do. These standards, which are based on the state-required curriculum for students—the Texas Essential Knowledge and Skills (TEKS)—form the basis for new Texas Examinations of Educator Standards (TExES™). This initiative will impact all areas of Texas education—from the more than 100 approved Texas educator preparation programs to the more than 7,000 Texas school campuses. This standards-based system reflects the SBEC's commitment to help align Texas education from kindergarten through college. The SBEC's role in this K–16 initiative will ensure that newly certified Texas teachers have the essential knowledge and skills to teach the TEKS to the state's public school students.

This manual is designed to help examinees prepare for the new TExES test in this field. Its purpose is to familiarize examinees with the competencies to be tested, test item formats, and pertinent study resources. Educator preparation program staff may also find this information useful as they help examinees prepare for careers as Texas educators.

If you have any questions after reading this preparation manual or you would like additional information about the new TExES tests or the educator standards, please visit the SBEC Web site at www.sbec.state.tx.us.

KEY FEATURES OF THE MANUAL

List of competencies that will be tested

Strategies for answering test questions

Sample test items and answer key

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SECTION I

THE NEW TExES TESTS FOR TEXAS TEACHERS

As required by the Texas Education Code §21.048, successful performance on educator certification examinations is required for the issuance of a Texas educator certificate. Each TExES test is a criterion-referenced examination designed to measure the knowledge and skills delineated in the corresponding TExES test framework. Each test framework is based on standards that were developed by Texas educators and other education stakeholders.

Each newly developed TExES test is designed to measure the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The tests may include both individual, or stand-alone, test items (questions) and items that are arranged in clustered sets based on real-world situations faced by educators.

Development of the New TExES Tests

Committees of Texas educators and interested citizens guide the development of the new TExES tests by participating in each stage of the test development process. These working committees are comprised of Texas educators from public and charter schools, faculty from educator preparation programs, education service center staff, representatives from professional educator organizations, content experts, and members of the business community. The committees are balanced in terms of position, affiliation, years of experience, ethnicity, gender, and geographical location. The committee membership is rotated during the development process so that numerous Texas stakeholders may be actively involved. The steps in the process to develop the TExES tests are described below.

1. **Develop Standards.** Committees are convened to recommend what the beginning educator should know and be able to do. To ensure vertical alignment of standards across the range of instructional levels, individuals with expertise in early childhood, elementary, middle, or high school education meet jointly to articulate the critical knowledge and skills for a particular content area. Participants begin their dialogue using a "clean slate" approach with the Texas Essential Knowledge and Skills (TEKS) as the focal point. Draft standards are written to incorporate the TEKS and to expand upon that content to ensure that all beginning educators possess the appropriate level of both knowledge and skills to instruct students successfully.
2. **Review Standards.** Committees review and revise the draft standards. The revised draft standards are then placed on the SBEC Web site for public review and comment. These comments are used to prepare a final draft of the standards that will be presented to the SBEC Board for discussion, the State Board of Education (SBOE) for review and comment, and the SBEC Board for approval. Standards not based specifically on the TEKS, such as those for librarians and counselors, are proposed as rule by the SBEC Board; sent to the SBOE for its 90-day review; and, if not rejected by the SBOE, adopted by the SBEC Board.
3. **Develop Test Frameworks.** Committees review draft test frameworks that are based on the standards. These frameworks outline the specific competencies to be measured on the new TExES tests. The TExES competencies represent the critical components of the standards that can be measured with either a pencil-and-paper-based or computer-based examination, as appropriate. Draft frameworks are not finalized until after the standards are approved and the job analysis/content validation survey (see #4) is complete.

4. **Conduct Job Analysis/Content Validation Surveys.** A representative sample of Texas educators who practice in or prepare individuals for each of the fields for which an educator certificate has been proposed are surveyed to determine the relative job importance of each competency outlined in the test framework for that content area. Frameworks are revised as needed following an analysis of the survey responses.
5. **Develop and Review New Test Items.** The test contractor develops draft items that are designed to measure the competencies described in the test framework. Committees review the newly developed test items that have been written to reflect the competencies in the new test frameworks. Committee members scrutinize the draft items for appropriateness of content and difficulty; clarity; match to the competencies; and potential ethnic, gender, and regional bias.
6. **Conduct Pilot Test of New Test Items.** All of the newly developed test items that have been deemed acceptable by the item review committees are then administered to an appropriate sample of candidates for certification.
7. **Review Pilot Test Data.** Pilot test results are reviewed to ensure that the test items are valid, reliable, and free from bias.
8. **Administer New TExES Tests.** New TExES tests are constructed to reflect the competencies, and the tests are administered to candidates for certification.
9. **Set Passing Standard.** A Standard Setting Committee convenes to review performance data from the initial administration of each new TExES test and to recommend a final passing standard for that test. The SBEC considers this recommendation as it establishes a passing score on the test.

Taking the TExES Test and Receiving Scores

Please refer to the current TExES registration bulletin for information on test dates, sites, fees, registration procedures, and policies.

You will be mailed a score report approximately four weeks after each test you take. The report will indicate whether you have passed the test and will include:

- a total test *scaled* score. Scaled scores are reported to allow for the comparison of scores on the same content-area test taken on different test administration dates. The total scaled score is not the percentage of items answered correctly and is not determined by averaging the number of questions answered correctly in each domain.
 - For all TExES tests, the score scale is 100–300 with a scaled score of 240 as the minimum passing score. This score represents the minimum level of competency required to be an entry-level educator in this field in Texas public schools.
- your performance in the major content domains of the test and in the specific content competencies of the test.
 - This information may be useful in identifying strengths and weaknesses in your content preparation and can be used for further study or for preparing to retake the test.
- information to help you understand the score scale and interpret your results.

You will not receive a score report if you are absent or choose to cancel your score.

Additionally, unofficial score report information will be posted on the Internet on the score report mailing date of each test administration. Information about receiving unofficial scores via the Internet, the score scale, and other score report topics may be found on the SBEC Web site at www.sbec.state.tx.us.

Educator Standards

Complete, approved educator standards are posted on the SBEC Web site at www.sbec.state.tx.us.

SECTION II

USING THE TEST FRAMEWORK

The Texas Examination of Educator Standards (TExES) test measures the content knowledge required of an entry-level educator in this field in Texas public schools. This manual is designed to guide your preparation by helping you become familiar with the material to be covered on the test.

When preparing for this test, you should focus on the competencies and descriptive statements, which delineate the content that is eligible for testing. A portion of the content is represented in the sample items that are included in this manual. These test questions represent only a *sample* of items. Thus, your test preparation should focus on the complete content eligible for testing, as specified in the competencies and descriptive statements.

Organization of the TExES Test Framework

The test framework is based on the educator standards for this field.

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

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

The educator standards being assessed within each domain are listed for reference at the beginning of the test framework, which begins on page 8. These are then followed by a complete set of the framework's competencies and descriptive statements.

An example of a competency and its accompanying descriptive statements is provided on the next page.

Sample Competency and Descriptive Statements

Music EC–12

Competency:

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

Descriptive Statements:

The beginning teacher:

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

Studying for the TExES Test

The following steps may be helpful in preparing for the TExES test.

1. Identify the information the test will cover by reading through the test competencies (see the following pages in this section). *Within each domain* of this TExES test, each competency will receive approximately equal coverage.
2. Read each competency with its descriptive statements in order to get a more specific idea of the knowledge you will be required to demonstrate on the test. You may wish to use this review of the competencies to set priorities for your study time.
3. Review the "Preparation Resources" section of this manual for possible resources to consult. Also, compile key materials from your preparation coursework that are aligned with the competencies.
4. Study this manual for approaches to taking the TExES test.
5. When using resources, concentrate on the key ideas and important concepts that are discussed in the competencies and descriptive statements.

NOTE: This preparation manual is the only TExES test study material endorsed by the SBEC for this field. Other preparation materials may not accurately reflect the content of the test or the policies and procedures of the TExES program.

TEST FRAMEWORK FOR FIELD 177: MUSIC EC–12

- Domain I Listening**
(approximately 25% of the test)
- Standards Assessed:**
- Music EC–12 Standard I:**
The music teacher has a comprehensive visual and aural knowledge of musical perception and performance.
 - Music EC–12 Standard III:**
The music teacher has a comprehensive knowledge of music notation.
 - Music EC–12 Standard V:**
The music teacher has a comprehensive knowledge of music history and the relationship of music to history, society, and culture.
 - Music EC–12 Standard VI:**
The music teacher applies a comprehensive knowledge of music to evaluate musical compositions, performances, and experiences.
- Domain II Music Theory and Composition**
(approximately 17% of the test)
- Standards Assessed:**
- Music EC–12 Standard I:**
The music teacher has a comprehensive visual and aural knowledge of musical perception and performance.
 - Music EC–12 Standard III:**
The music teacher has a comprehensive knowledge of music notation.
 - Music EC–12 Standard IV:**
The music teacher creates and arranges music.
 - Music EC–12 Standard VI:**
The music teacher applies a comprehensive knowledge of music to evaluate musical compositions, performances, and experiences.
- Domain III Music History and Culture**
(approximately 17% of the test)
- Standards Assessed:**
- Music EC–12 Standard V:**
The music teacher has a comprehensive knowledge of music history and the relationship of music to history, society, and culture.

**Domain IV Music Classroom Performance
(approximately 25% of the test)**

Standards Assessed:

Music EC–12 Standard I:

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

Music EC–12 Standard II:

The music teacher sings and plays a musical instrument.

Music EC–12 Standard V:

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

Music EC–12 Standard VI:

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

Music EC–12 Standard VII:

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

Music EC–12 Standard IX:

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

Music EC–12 Standard X:

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

**Domain V Music Education
(approximately 17% of the test)**

Standards Assessed:

Music EC–12 Standard V:

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

Music EC–12 Standard VII:

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

Music EC–12 Standard VIII:

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

Music EC–12 Standard IX:

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

DOMAIN I—LISTENING

Competency 001

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

The beginning teacher:

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

Competency 002

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

The beginning teacher:

- Recognizes and demonstrates knowledge of major periods, styles, and individuals in the history of music and their significance (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern).
- Characterizes and classifies examples of non-Western music (e.g., Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture, or historical period.
- Recognizes and describes music that reflects the heritage of the United States and Texas (e.g., folk songs, work songs, jazz, blues, gospel, Tejano, country, bluegrass).

Competency 003

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

The beginning teacher:

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

DOMAIN II—MUSIC THEORY AND COMPOSITION

Competency 004

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

The beginning teacher:

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

Competency 005

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

The beginning teacher:

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

DOMAIN III—MUSIC HISTORY AND CULTURE

Competency 006

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

The beginning teacher:

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

Competency 007

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

The beginning teacher:

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

DOMAIN IV—MUSIC CLASSROOM PERFORMANCE

Competency 008

The teacher demonstrates knowledge of methods and techniques for singing.

The beginning teacher:

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

Competency 009

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

The beginning teacher:

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

Competency 010

The teacher knows how to conduct vocal and instrumental performances.

The beginning teacher:

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

DOMAIN V—MUSIC EDUCATION

Competency 011

The teacher knows how to plan and implement effective music instruction.

The beginning teacher:

- Demonstrates knowledge of the content and performance standards for music that comprise the Texas Essential Knowledge and Skills (TEKS) and recognizes the significance of the TEKS in developing a music curriculum.
- Knows how to use multiple forms of assessment and knowledge of the TEKS to help determine students' progress in developing music skills and understanding, applies knowledge of techniques and criteria for ongoing assessment of students' musical knowledge and skills, and knows how to use assessment results to help develop instructional plans.
- Demonstrates an understanding of appropriate sequencing of music instruction and knows how to deliver developmentally appropriate music instruction that is sequenced and delivered in ways that encourage active engagement in learning and make instructional content meaningful.
- Knows how to adapt instructional methods to provide appropriate learning experiences for students with varied needs, learning modalities, and levels of development and musical experience.
- Knows how to provide instruction that promotes students' understanding and application of fundamental principles of music and that offers students varied opportunities to make music using instruments and voice, to respond to a wide range of musical styles and genres, and to evaluate music of various types.
- Demonstrates an understanding of materials and resources available for use in music education and applies knowledge of procedures and criteria for selecting an appropriate repertoire for the music class.
- Knows how to use varied materials, resources, and technologies to promote students' creativity, learning, and performance and understands the use of technology as a tool in the music class.
- Instructs students to apply skills for forming and communicating critical judgments about music and music performance; knows strategies and benefits of promoting students' critical-thinking and problem-solving skills in relation to music; and knows how to provide students with frequent opportunities to use critical-thinking and problem-solving skills in analyzing, creating, and responding to music.

Competency 012

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

The beginning teacher:

- Demonstrates awareness of the importance of helping students develop music skills that are relevant to their own lives and of providing students with a level of musical self-sufficiency that encourages lifelong enjoyment of music.
- Knows how to provide students with opportunities to contribute to the music class by drawing on their personal experiences and by encouraging students to pursue musical knowledge independently.
- Demonstrates knowledge of various music and music-related career options and knows how to promote music as an integral element in students' lives, whether as a vocation or as an avocation.
- Knows how to help students develop an understanding and appreciation of various cultures through music instruction and discussion of current events related to music and knows how to incorporate a diverse musical repertoire into instruction, including music from both Western and non-Western traditions.
- Knows how to integrate music instruction with other subject areas and analyzes relationships among the content, concepts, and processes of music, the other fine arts, and other subjects.
- Applies strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); knows how to manage time, instructional resources, and physical space effectively for the music class; and knows how to teach students concert etiquette.
- Demonstrates knowledge of techniques for effectively and efficiently managing varied resources for the music education program and applies strategies for managing and documenting the use and condition of musical instruments and other materials in the music program.

SECTION III

APPROACHES TO ANSWERING MULTIPLE-CHOICE ITEMS

The purpose of this section is to describe multiple-choice item formats that you may see on the TExES test in this field and to suggest possible ways to approach thinking about and answering the multiple-choice items. However, these approaches are not intended to replace familiar test-taking strategies with which you are already comfortable and that work for you.

The Music EC–12 test is designed to include 80 scorable multiple-choice items and approximately 10 nonscorable items. Your final scaled score will be based only on scorable items. The nonscorable multiple-choice items are pilot tested by including them in the test in order to collect information about how these questions will perform under actual testing conditions. Nonscorable test items are not considered in calculating your score, and they are not identified on the test.

All multiple-choice questions on this test are designed to assess your knowledge of the content described in the test framework. The multiple-choice questions assess your ability to recall factual information **and** to think critically about the information, analyze it, consider it carefully, compare it with other knowledge you have, or make a judgment about it.

When you are ready to answer a multiple-choice question, you must choose one of four *answer choices* labeled A, B, C, and D. Then you must mark your choice on a separate answer sheet.

Item Formats

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

- Single items
- Items with stimulus material

You may have two or more items related to a single stimulus. This group of items is called a cluster. Following the last item of a clustered item set containing two or more items, you will see the graphic illustrated below.



This graphic is used to separate these clustered items related to specific stimulus material from other items that follow.

On the following pages, you will find descriptions of these commonly used item formats, along with suggested approaches for answering each type of item. In the actual testing situation, you may mark the test items and/or write in the margins of your test booklet, **but your final response must be indicated on the answer sheet provided.**

SINGLE ITEMS

In the single item format, a problem is presented as a direct question or an incomplete statement, and four answer choices appear below the question. The following question is an example of this type. It tests knowledge of Music EC–12 competency 010: *The teacher knows how to conduct vocal and instrumental performances.*

A music teacher records the concerts presented by his student ensembles. These concerts always include music that is copyrighted. Which of the following best describes how the teacher may legally use the recordings without obtaining permission from the copyright owners?

- A. Up to 100 copies of the recording may be made for sale to students in the ensemble.
 - B. A single copy of the recording may be made and used for evaluation purposes.
 - C. Unlimited copies of the recording may be made to sell for fundraising purposes.
 - D. One copy of the recording may be made for distribution to each student in the ensemble.
-

Suggested Approach

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

As you read this question, think about a situation in which a music teacher records concerts by student ensembles that include performances of copyrighted music. The question requires an application of copyright laws and asks for a description of when a teacher may legally use the recordings of copyrighted material without obtaining permission from the copyright owners. Now look at the options and consider which of them best describes how the teacher may legally use the recordings without obtaining copyright permission.

Option A suggests that a teacher may make up to 100 copies of the recording for sale to students in the ensemble without obtaining permission from the copyright owners. According to current copyright laws, the owner of a copyright has the exclusive right to reproduce the copyrighted work in recordings. In addition, teachers may not charge students beyond the actual cost involved in making the recordings. Thus, option A does not describe a situation in which a music teacher may legally use the recordings of student performances without obtaining permission from the copyright owners.

Option B suggests that the teacher may make a single copy of the recording to use for evaluation purposes without obtaining permission from the copyright owners. According to current copyright laws, a teacher may make a single copy of recordings of student performances for evaluation or rehearsal purposes. Therefore, option B would be the best description of a situation in which a music teacher may legally use recordings of student performances without obtaining permission from the copyright owners.

Option C suggests that the teacher may make unlimited copies of the recording to sell for fundraising purposes without obtaining permission from the copyright owners. According to current copyright laws, the owner of a copyright has the exclusive right to reproduce the copyrighted work in recordings. In addition, the music teacher must obtain a license to legally record and distribute copies of a recording of a student performance within the community. Thus, option C does not describe a situation in which a music teacher may legally use the recordings of student performances without obtaining permission from the copyright owners.

Option D suggests that the teacher may make one copy of the recording for distribution to each student in the ensemble without obtaining permission from the copyright owners. According to current copyright laws, a teacher may make a single copy of recordings of student performances for evaluation or rehearsal purposes. By making a copy to distribute to each student in the ensemble, the music teacher goes beyond the parameters of the law. In addition, the owner of a copyright has the exclusive right to reproduce the copyrighted work in recordings. Thus, option D does not describe a situation in which a music teacher may legally use the recordings of student performances without obtaining permission from the copyright owners.

Of the alternatives offered, only making a single copy of the recording to use for evaluation purposes could be considered a legal use of the recordings without obtaining permission from the copyright owners. Therefore, the correct response is option B.

ITEMS WITH STIMULUS MATERIAL

Some questions are preceded by stimulus material that relates to the item. Some types of stimulus material included on the test are reading passages, graphics, tables, or a combination of these. In such cases, you will generally be given information followed by an event to analyze, a problem to solve, or a decision to make.

One or more items may be related to a single stimulus. You can use several different approaches to answer these types of questions. Some commonly used approaches are listed below.

Strategy 1 Skim the stimulus material to understand its purpose, its arrangement, and/or its content. Then read the item and refer again to the stimulus material to verify the correct answer.

Strategy 2 Read the item *before* considering the stimulus material. The content of the item will help you identify the purpose of the stimulus material and locate the information you need to answer the question.

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

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

As you consider items set in educational contexts, try to use that teacher's point of view to answer the items that accompany the stimulus. Be sure to consider the items in terms of only the information provided in the stimulus—not in terms of specific situations or individuals you may have encountered.

Suggested Approach

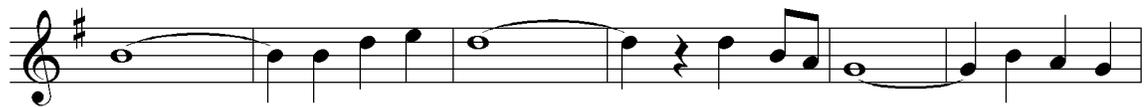
First read the stimulus (an excerpt from a folk song).

Use the excerpt below from a folk song to answer the two questions that follow.



The first line of musical notation is in treble clef, key of G major (one sharp), and 4/4 time. It consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (half), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter). There are slurs under the B4-C5 and D5-E5 pairs.

You must walk _____ that lone-some val - ley, _____ You have to



The second line of musical notation is in treble clef, key of G major, and 4/4 time. It consists of eight measures. The notes are: B4 (half), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). There are slurs under the B4-C5 and D5-E5 pairs.

walk _____ it by your - self, _____ No - bod-y else _____ can walk it



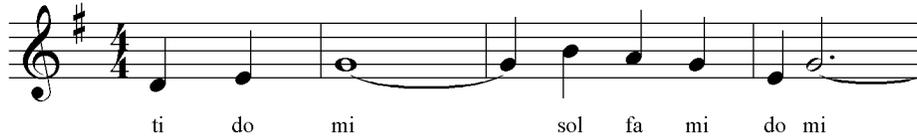
The third line of musical notation is in treble clef, key of G major, and 4/4 time. It consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter). There are slurs under the B4-C5 and D5-E5 pairs.

for you, _____ You have to walk _____ it all a - lone, _____

Now you are prepared to address the first of the two questions associated with this stimulus. The first question measures knowledge of Music EC–12 competency 008: *The teacher demonstrates knowledge of methods and techniques for singing.*

Which of the following shows the correct way to sing the beginning of this melody using movable "do" solfège?

A.



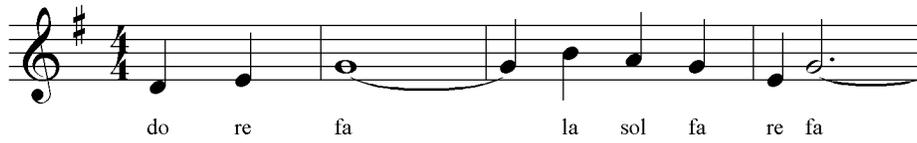
Musical notation for option A: A treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eight notes: quarter, quarter, half, quarter, quarter, quarter, quarter, and half. The lyrics are: ti do mi sol fa mi do mi.

B.



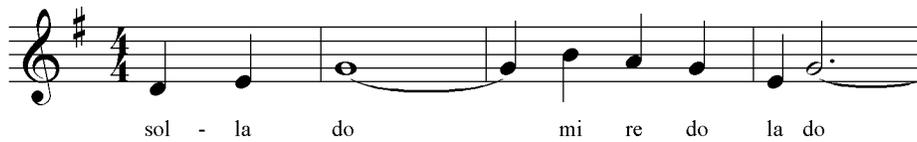
Musical notation for option B: A treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eight notes: quarter, quarter, half, quarter, quarter, quarter, quarter, and half. The lyrics are: re mi sol ti la sol mi sol.

C.



Musical notation for option C: A treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eight notes: quarter, quarter, half, quarter, quarter, quarter, quarter, and half. The lyrics are: do re fa la sol fa re fa.

D.



Musical notation for option D: A treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eight notes: quarter, quarter, half, quarter, quarter, quarter, quarter, and half. The lyrics are: sol - la do mi re do la do.

Analyze the melody that is presented in the stimulus; then read the question. Now look at the response options to determine which one shows the correct way to sing the beginning of the melody using movable "do" solfège. This melody is in the key of G Major. According to the system of movable "do" solfège, the note G (the tonic) would be sung to the syllable "do," A would be "re," B would be "mi," C would be "fa," D would be "sol," E would be "la," and F would be "ti."

Option A suggests that the note E is the tonic since "do" is sung on the note E. Therefore, option A may be eliminated.

Option B suggests that the note G is "sol." This option would be correct if the question asked how to sing the beginning of the melody using fixed "do" solfège in which C is always "do" and G is always "sol." However, this question asks how to sing the melody using movable "do" solfège. Thus option B is not the best response to this question.

Option C suggests that this melody is in the key of D Major since "do" is sung on the note D. Therefore, option C may be eliminated.

Option D suggests that the note G is the tonic of this melody since "do" is sung on the note G. The notes of the beginning of the melody are D, E, G, B, A, G, E, and G. According to the system of movable "do" solfège, the correct syllables would be sol, la, do, mi, re, do, la, and do. Thus option D accurately shows the correct way to sing the beginning of this melody using movable "do" solfège.

Of the four options offered, option D accurately shows the correct way to sing the beginning of the folk melody using movable "do" solfège. Therefore, the correct response is D.

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

A performer improvises the following variation based upon the original melody of the folk hymn.

The image displays three staves of musical notation in G major (one sharp) and 4/4 time. The first staff shows the original melody of a folk hymn: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff shows an improvisation: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), followed by a variation: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), then a rest (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The third staff shows the original melody again: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

This variation uses which of the following techniques?

- A. repetition
 - B. diminution
 - C. arpeggiation
 - D. inversion
-

First read the stimulus associated with the second item (a variation based upon the original melody of the folk hymn). Carefully compare the excerpt from the folk hymn and the variation based upon the melody of the folk hymn. Now look at the response options to determine which technique is used in the variation.

Option A suggests that the variation is based upon repetition. If the variation used repetition, then sections of the melody would be repeated. Since this variation does not have sections that are repeated, option A does not accurately describe the technique used in this variation.

Option B suggests that the variation is based upon diminution. If the variation used diminution, then the notes of the melody would be the same as in the original except that they would have smaller note values. For example, the first two notes of the variation might be eighth notes rather than quarter notes. Since this variation does not use diminution, option B does not accurately describe the technique used in this variation.

Option C suggests that the variation is based upon arpeggiation. In arpeggiation, the notes of a chord are played one after another. In the original melody, the word "walk" would most likely be sung to a G chord. This word is sung to a whole note tied to a quarter note (five beats). At this point in the variation, a G chord (G, B, D, B, G) is arpeggiated over five beats. When the original melody has a long note value, this variation uses the same arpeggiation technique with different chords. Therefore, option C accurately describes the technique used in this variation.

Option D suggests that the variation is based upon inversion. If the variation used inversion, then the notes of the melody would be presented upside down as if seen in a mirror so that the variation would go down when the original melody goes up and vice versa. At the beginning of the variation and at various points throughout, the melody of the variation uses the same notes as in the original melody. Thus option D does not accurately describe the technique used in this variation.

Of the four options offered, only arpeggiation is used in the variation. Therefore, the correct response is C.

SECTION IV

SAMPLE ITEMS

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

An answer key follows the sample items. The answer key lists the item number and correct answer for each sample test item. Please note that the answer key also lists the competency assessed by each item and that the sample items are not necessarily presented in competency order.

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

Music EC–12

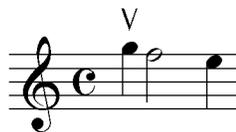
Competency 004

1. Which of the following examples includes a music symbol that indicates *diminuendo*?

A.



B.



C.



D.



Competency 004

2. Which of the following symbols indicates a compound meter?

- A. $\frac{3}{8}$
- B. $\frac{4}{8}$
- C. $\frac{12}{8}$
- D. $\frac{7}{8}$

Competency 005

3. In the evaluation of the effectiveness of a musical composition, which of the following elements would most typically be described as providing tension and release?

- A. the repetition and development of melodic motives
- B. the use of rubato or ritardando
- C. the use and resolution of nonharmonic tones
- D. the incorporation of an ostinato or ground bass

Competency 006

4. During the Baroque period, the revived interest in Greek drama contributed to the development of which of the following musical forms?

- A. oratorio
- B. villanella
- C. opera
- D. Singspiel

Competency 006

5. Which of the following twentieth-century composers incorporated elements of native folk music into compositions?
- A. Alban Berg
 - B. Béla Bartók
 - C. Samuel Barber
 - D. Pierre Boulez

Competency 007

6. Which of the following styles of music most typically features an ostinato?
- A. Chinese folk music
 - B. Spanish flamenco
 - C. Japanese theater music
 - D. Cuban salsa

Competency 007

7. Which of the following genres of music from the United States most typically incorporates ballad form?
- A. gospel
 - B. rhythm-and-blues
 - C. rap
 - D. country-western

Competency 007

8. Which of the following musical styles most typically features an alternation between $\frac{6}{8}$ and $\frac{3}{4}$ meters?
- A. mariachi
 - B. reggae
 - C. calypso
 - D. bossa nova

Competency 008

9. In vocal performance, which of the following best describes the desired outcome of the proper mixture of resonance from the pharynx, nasal cavity, and mouth?
- A. optimal balance with minimal adjustment
 - B. maximum sound with minimum effort
 - C. effective intonation with minimal adjustment
 - D. cohesive blend with minimal contrast

Competency 008

10. During the final three weeks prior to a concert, a middle school choral music teacher notices that several of the male singers whose voices are changing are no longer able to produce all the upper tones indicated in the music. Trying to balance concern for the vocal well being of the students and the choral preparations for the upcoming concert, the teacher decides not to move the boys to a lower part until after the concert. Which of the following strategies would be most appropriate for the teacher to use in preserving the contribution of these singers while protecting their changing voices?
- A. teaching the students to use head voice whenever the production of the upper tones causes tension or strain
 - B. allowing the students to sing louder to avoid tension resulting from tightening the throat
 - C. encouraging the students not to sing the upper tones to avoid creating tension in the voice
 - D. requiring the students to sing at a softer dynamic level on the upper tones to reduce strain

Competency 009

11. Ms. Ramirez, a high school band director, notices that her band's intonation is less accurate when playing crescendos. To correct this performance problem, Ms. Ramirez should instruct the students to:
- A. balance carefully and focus on the lower voices.
 - B. play louder so that each part can be heard more clearly.
 - C. play softer and listen to the players near them.
 - D. tune more carefully at the beginning of rehearsal.

Competency 010

12. Improvisation is a performance practice typically associated with which type of instrumental ensemble?
- A. jazz combo
 - B. marching band
 - C. brass choir
 - D. string orchestra

Competency 011

13. A middle school music teacher in Texas is developing a music curriculum for sixth-grade general music classes. When developing this curriculum, it would be most important for the teacher to incorporate knowledge of:
- A. federal and Texas state policies and regulations concerning the use and performance of music in an educational setting.
 - B. a wide repertoire that has been recommended by the Music Educators National Conference (MENC) for classroom instruction.
 - C. appropriate conducting and rehearsal techniques for large and small performance ensembles.
 - D. the content and performance standards for music that comprise the Texas Essential Knowledge and Skills (TEKS).

Competency 011

14. A high school music teacher would like tenth-grade students to design and apply criteria for evaluating the quality of individual instrumental music performances of their peers. The students' ability to complete this task effectively would be most influenced by their knowledge of:
- A. concert etiquette during live performances.
 - B. the elements of music (e.g., rhythm, pitch, dynamics).
 - C. the instrument being played.
 - D. specific playing techniques (e.g., slow vibrato, flutter tonguing).

Competency 011

15. An elementary school music teacher would like to develop instructional plans based upon assessments of second- and third-grade students. Which of the following forms of assessment would be most important for the teacher to use in determining the students' musical knowledge and skills?
- A. teacher-designed assessments such as classroom observations
 - B. standardized musical achievement tests
 - C. evaluation of individual performances at concerts
 - D. standardized musical aptitude tests

Competency 012

16. A general music teacher introduces the concepts of intervals, music notation, and music forms to seventh-grade students. Which of the following methods would provide the most effective use of instructional time and increase the probability of students' success through immediate feedback?
- A. programmed instruction using computers
 - B. small-group instruction provided by the teacher
 - C. individual instruction provided by the teacher
 - D. programmed instruction using audiotapes

Competency 012

17. In managing and documenting the use and condition of musical instruments and other materials in the school music program, it is most important that the music teacher:
- A. purchase new instruments to ensure their availability to students.
 - B. provide a folder for each student.
 - C. inform the school administration of any damage to equipment.
 - D. keep accurate inventory records.

There is also a Listening domain included in the Music EC–12 test. Examinees will answer multiple-choice questions about brief musical excerpts played on a compact disc player. Because of the nature of this material, there are no sample questions for the Listening domain in this preparation manual. Examinees are encouraged to review the list of competencies for the Listening domain in Section II of this preparation manual.

ANSWER KEY

Item Number	Correct Answer	Competency
1	A	004
2	C	004
3	C	005
4	C	006
5	B	006
6	D	007
7	D	007
8	A	007
9	B	008
10	A	008
11	A	009
12	A	010
13	D	011
14	B	011
15	A	011
16	A	012
17	D	012

SECTION V

PREPARATION RESOURCES

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

Journals

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

Music Educators Journal, The National Association of Music Education.

Teaching Music, The National Association of Music Education.

Teaching Music Today, The National Association of Music Education.

Other Sources

Anderson, W. M., and Campbell, P. S. (Eds.). (1996). *Multicultural Perspectives in Music Education*. Reston, VA: Music Educators National Conference.

Anderson, W. M., and Moore, M. C. (Eds.). (1998). *Making Connections: Multicultural Music and the National Standards*. Reston, VA: Music Educators National Conference.

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

Campbell, P. S., and Scott-Kassner, C. (2002). *Music in Childhood: From Preschool through the Elementary Grades*. Belmont, CA: Wadsworth Group.

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

Colwell, R. J. (1992). *The Teaching of Instrumental Music*. Englewood Cliffs, NJ: Prentice Hall, Inc.

Crawford, R. (2001). *An Introduction to America's Music*. New York, NY: W. W. Norton & Company.

Grout, D. J., and Palisca, C. V. (2001). *A History of Western Music*. New York, NY: W. W. Norton & Company.

Hackett, P., and Lindeman, C.A. (2001). *The Musical Classroom: Backgrounds, Models, and Skills for Elementary Teaching*. Upper Saddle River, NJ: Prentice Hall, Inc.

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- Hunsberger, D., and Ernst, R. E. (1992). *The Art of Conducting*. New York, NY: McGraw-Hill, Inc.
- Kostka, S., and Payne, D. (2003). *Tonal Harmony: With an Introduction to Twentieth-Century Music*. New York, NY: McGraw-Hill, Inc.
- Kostka, S., and Payne, D. (2003). *Workbook for Tonal Harmony: With an Introduction to Twentieth-Century Music*. New York, NY: McGraw-Hill, Inc.
- Palisca, C. V. (Ed.). (2001). *Norton Anthology of Western Music Volume I: Ancient to Baroque*. New York, NY: W. W. Norton & Company.
- Palisca, C. V. (Ed.). (2001). *Norton Anthology of Western Music Volume II: Classic to Modern*. New York, NY: W. W. Norton & Company.
- (1996). *Performance Standards for Music Grades PreK–12: Strategies and Benchmarks for Assessing Progress Toward the National Standards*. Reston, VA: Music Educators National Conference.
- Rozmajzl, M., and Boyer-Alexander, R. (2000). *Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher*. New York, NY: Addison Wesley Longman, Inc.
- Stauffer, S. L., and Davidson, J. (Eds.). (1996). *Strategies for Teaching K–4 General Music*. Reston, VA: Music Educators National Conference.
- Swears, L. (1985). *Teaching the Elementary School Chorus*. West Nyack, NY: Parker Publishing Company.
- Thompson, K. P., and Kiester, G. J. (Eds.). (1997). *Strategies for Teaching High School General Music*. Reston, VA: Music Educators National Conference.

Recordings

- Anderson, W. M., and Campbell, P. S. (Compilers). (1998). *Music Resources for Multicultural Perspectives*. (2 compact discs). MENC, 1-56545-112-0.
- Anderson, W. M., and Moore, M. C. (Compilers). (1998). *Making Connections: Multicultural Music and the National Standards*. (1 compact disc). MENC, 1-56545-107-4.
- Burns, K., Berkowitz, S., Botstein, S., Cuscuna, M., Miller, P., Novick, L., Olds-Neal, N., and Young, B. (Compilers). (2000). *Ken Burns's Jazz: The Story of America's Music*. (5 compact discs). Sony Music Entertainment Inc., C5K 61432.
- Crawford, R. (Compiler). (2001). *Recordings for an Introduction to America's Music*. (3 compact discs). Sony Music Entertainment Inc., A3 51512.
- Hill, W. L., and Griffin, C. (Compilers). (1997). *The Instrumental History of Jazz*. (2 compact discs). N2K Encoded Jazz, N2KE-10004.
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Online Resources

The National Association for Music Education, <http://www.menc.org>

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

