



# Massachusetts Tests for Educator Licensure®

# TEST INFORMATION BOOKLET

**16 Music**

MA-SG-FLD016-04

*Massachusetts Department of Education*

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*Music*  
*(Field 16)*

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**Test Overview Chart**

**Test Objectives**

**Sample Listening Directions**

**Sample Test Items**

**Answer Key and Sample Response**



***Test Overview Chart:  
Music (16)***

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Subareas	Approximate Number of Multiple-Choice Items	Number of Open-Response Items
I. Music Theory and Analysis A. Music Theory B. Aural Analysis	40–42	
II. Music History and Literature A. Music History and Literature B. Aural Analysis	40–42	
III. Music Education	17–19	
IV. Integration of Knowledge and Understanding		2

The Music test is designed to assess the candidate's knowledge of the subject matter required for the Massachusetts Music license. This subject matter knowledge is delineated in the Massachusetts Department of Education's *Regulations for Educator Licensure and Preparation Program Approval* (7/2001), 603 CMR 7.06 "Subject Matter Knowledge Requirements for Teachers."

The Music test assesses the candidate's proficiency and depth of understanding of the subject at the level required for a baccalaureate major, according to Massachusetts standards. Candidates are typically nearing completion of or have completed their undergraduate work when they take the test.

The multiple-choice items on the test cover the subareas as indicated in the chart above. The open-response items may relate to topics covered in any of the subareas and will typically require breadth of understanding of the music field and the ability to relate concepts from different aspects of the field. Responses to the open-response items are expected to be appropriate and accurate in the application of subject matter knowledge, to provide high-quality and relevant supporting evidence, and to demonstrate a soundness of argument and understanding of the music field.

***Test Objectives:***  
***Music (16)***

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**Massachusetts Tests for Educator Licensure™**

**FIELD 16: MUSIC  
TEST OBJECTIVES**

**Subarea**

	<b>Range of Objectives</b>	<b>Approximate Test Weighting</b>
Multiple-Choice		
I. Music Theory and Analysis		33%
A. Music Theory	01–05	
B. Aural Analysis	06–11	
II. Music History and Literature		33%
A. Music History and Literature	12–16	
B. Aural Analysis	17–21	
III. Music Education	22–26	<u>14%</u>
		<b>80%</b>
<b>Open-Response</b>		
IV. Integration of Knowledge and Understanding	27	<b>20%</b>

**SUBAREAS:**

MUSIC THEORY AND ANALYSIS  
MUSIC HISTORY AND LITERATURE  
MUSIC EDUCATION  
INTEGRATION OF KNOWLEDGE AND UNDERSTANDING

**MUSIC THEORY AND ANALYSIS [33%]**

**A. Music Theory**

**0001 Understand the process of reading a score.**

For example: musical notation (e.g., clefs, names of notes, key signatures); common musical symbols and embellishment symbols (e.g., repeat signs, bowings, fermata, tremolo); scoring (e.g., vocal parts, instrumentation, transpositions); expressive terms and symbols (e.g., dolce, marcato); dynamic markings (e.g., crescendo, subito piano); and articulation symbols (e.g., legato, staccato, accents).

**0002 Understand the elements of melody.**

For example: melodic intervals; types and characteristics of scales (e.g., pentatonic, modal, major, minor, chromatic, whole-tone, octatonic); melodic embellishments and devices (e.g., trill, turn, repetition, sequence); and melodic structures and characteristics (e.g., phrases, conjunct and disjunct motion, focal point).

**0003 Understand the elements of harmony.**

For example: harmonic intervals and inversions; chord types, chord inversions, and harmonic progressions (e.g., Roman numeral analysis, chord identification); types of cadences (e.g., authentic, half, deceptive, plagal); "common practice" period voice-leading (e.g., avoidance of parallel fifths and octaves, resolution of dissonance); and types of nonharmonic tones (e.g., passing tones, neighboring tones, suspensions).

**0004 Understand the elements of rhythm, meter, and tempo.**

For example: note and rest values; rhythmic devices (e.g., diminution, augmentation, syncopation); time signatures; characteristics of meter (e.g., compound, simple, duple, triple); and tempo markings (e.g., largo, andante, vivace).

**0005 Understand compositional forms and techniques.**

For example: types and characteristics of compositional forms (e.g., binary, ternary, rondo, sonata-allegro, twelve-bar blues); contrapuntal techniques and devices (e.g., fugue, imitation, subject, countersubject); other compositional techniques (e.g., exposition, cadenza, tone row); types of textures (e.g., monophonic, homophonic, polyphonic); and other textural elements (e.g., doublings, melody and countermelody, ostinato).

## **B. Aural Analysis**

### **0006 Identify elements of scoring in a musical recording.**

For example: recognizing voice parts and ensembles; recognizing instrument parts and ensembles; recognizing elements of expression and dynamics (e.g., dolce, crescendo, sforzando); and recognizing elements of articulation and special effects (e.g., legato, staccato, glissando, pizzicato).

### **0007 Identify the elements of melody in a musical recording.**

For example: recognizing types of melodic intervals, scale types (e.g., pentatonic, modal, major, minor, chromatic, whole-tone), melodic embellishments and devices (e.g., trill, turn, repetition, sequence), and melodic structures and characteristics (e.g., phrases, conjunct and disjunct motion, focal point).

### **0008 Identify the elements of harmony in a musical recording.**

For example: recognizing harmonic intervals, chords, harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal), and nonharmonic tones (e.g., passing tones, neighboring tones, suspensions).

### **0009 Identify elements of rhythm, meter, and tempo in a musical recording.**

For example: recognizing rhythmic patterns and devices (e.g., diminution, augmentation, syncopation), meter, meter changes, tempo, and tempo changes.

### **0010 Identify elements of compositional forms and techniques in a musical recording.**

For example: recognizing types of compositional forms (e.g., binary, ternary, strophic, variations, twelve-bar blues), contrapuntal techniques and devices (e.g., fugue, imitation, subject, countersubject), types of textures (e.g., polyphonic, monophonic, homophonic), and other textural elements (e.g., doublings, melody and countermelody, ostinato).

### **0011 Identify errors in a recorded vocal or instrumental performance of a written score.**

For example: recognizing pitch or rhythmic errors in a vocal or instrumental performance and deviations from suggested markings of dynamics, phrasing, and articulation.

## **MUSIC HISTORY AND LITERATURE [33%]**

### **A. Music History and Literature**

#### **0012 Demonstrate knowledge of music from the Middle Ages through 1750.**

For example: characteristics of musical styles (e.g., modal, monophony, polyphony, basso continuo); important genres (e.g., Gregorian chant, madrigal, fugue, concerto grosso); and major composers (e.g., Hildegard of Bingen, Palestrina, J. S. Bach).

#### **0013 Demonstrate knowledge of music from 1750 through 1900.**

For example: characteristics of musical styles (e.g., Alberti bass, periodic phrase structure, chromaticism, coloristic use of orchestra); important genres (e.g., sonata-allegro, symphony, lieder, opera); and major composers (e.g., Mozart, Clara Schumann, Dvořák).

**0014 Demonstrate knowledge of music from the twentieth century to the present.**

For example: characteristics of the musical styles of the twentieth century to the present (e.g., impressionism, minimalism, electronic music); important genres (e.g., ballet, opera, chamber ensembles); and major composers (e.g., Schoenberg, Stravinsky, Bartók).

**0015 Demonstrate knowledge of music from the United States from 1650 to 1900.**

For example: characteristics and origins of musical styles in the United States from 1650 to 1900 (e.g., ethnic folk, ragtime, band); important genres (e.g., spiritual, march, hymn); and major composers (e.g., Billings, Joplin, Gottschalk).

**0016 Demonstrate knowledge of music from the United States from 1900 to the present.**

For example: characteristics and origins of musical styles in the United States from 1900 to the present (e.g., jazz, Broadway, classic streams); important genres (e.g., musical, symphony); and major composers (e.g., Ives, Copland, Ellington, Bernstein, Ruth Crawford Seeger).

**B. Aural Analysis**

**0017 Recognize characteristics of music from the Middle Ages through 1750 in a musical recording.**

For example: recognizing styles (e.g., modal, monophony, polyphony, basso continuo); genres (e.g., Gregorian chant, madrigal, mass, fugue, concerto grosso); and major composers (e.g., Palestrina, Handel) of music from the Middle Ages through 1750.

**0018 Recognize characteristics of music from 1750 through 1900 in a musical recording.**

For example: recognizing styles (e.g., Alberti bass, periodic phrase structure, chromaticism, coloristic use of orchestra); genres (e.g., sonata-allegro, symphony, lieder, opera); and major composers (e.g., Haydn, Beethoven, Tchaikovsky) of music from 1750 through 1900.

**0019 Recognize characteristics of music from the twentieth century to the present in a musical recording.**

For example: recognizing styles (e.g., impressionism, minimalism, electronic music), genres (e.g., ballet, opera, chamber ensembles), and major composers (e.g., Debussy, Stravinsky, Berg, Glass) of music during the twentieth century to the present.

**0020 Recognize characteristics of music from the United States from 1650 to 1900 in a musical recording.**

For example: recognizing styles (e.g., ethnic folk, ragtime, band), genres (e.g., spiritual, march, hymn), and major composers (e.g., Foster, Sousa, MacDowell, Beach) of music from the United States from 1650 to 1900.

**0021 Demonstrate knowledge of the characteristics of music from the United States from 1900 to the present in a musical recording.**

For example: recognizing styles (e.g., jazz, Broadway, classic streams), genres (e.g., show tune, symphony), and major composers (e.g., Gershwin, Rodgers, Cage, Still, Zwilich) of music from the United States from 1900 to the present.

**MUSIC EDUCATION [14%]**

**0022 Understand choral and instrumental literature.**

For example: criteria for choosing a repertoire (e.g., appropriate levels of difficulty, skill development, range); types and characteristics of school vocal and instrumental ensembles (e.g., chorus, orchestra, band, chamber, jazz); stylistically appropriate performance practices; and legal aspects of music (e.g., copyright laws).

**0023 Understand techniques of conducting.**

For example: common beat patterns, common expressive techniques, and cuing techniques.

**0024 Understand basic vocal and instrumental techniques.**

For example: terminology (e.g., embouchure, vibrato, tessitura, pizzicato) and concepts (e.g., diaphragmatic support, vocal physiology, harmonics).

**0025 Understand the musical development of children and adolescents.**

For example: relationship between music instruction and developmentally appropriate emotional, psychomotor, and social activities (e.g., vocal health practices, materials for general music classes and ensembles) and appropriate audience behavior in different settings.

**0026 Identify methods of music education.**

For example: differences in special approaches to music education (e.g., Orff Schulwerk, Kodály, Dalcroze, Suzuki, Gordon) and ways to connect the study of music to the study of other arts and disciplines (e.g., music and math, music and art).

**INTEGRATION OF KNOWLEDGE AND UNDERSTANDING [20%]**

In addition to answering multiple-choice items, candidates will prepare written responses to questions addressing content from the preceding objectives, which are summarized in the objective and descriptive statement below.

**0027 Prepare an organized, developed analysis on a topic related to one or more of the following: music theory and analysis; music history and literature; music education.**

For example: major styles, genres, and characteristics of music from various countries and traditions (e.g., European, American, African, Asian, Middle Eastern, Latin American), including musical traditions selected by the examinee; compositional and performance characteristics (e.g., improvisation, instrumentation, vocal techniques); and philosophy and tenets of at least one special approach to music education (e.g., Orff Schulwerk, Kodály, Dalcroze, Suzuki, Gordon).

## DIRECTIONS FOR AURAL ITEMS

The first section of this test includes questions that involve the use of listening examples. Each test question will be presented in three parts. *First*, you will hear the number that identifies the question. When you hear it, you should proceed to the corresponding question in your test booklet.

*Second*, you will hear the question itself. You should follow along by reading the question in your test booklet. The question will NOT be repeated. After the question has been read, there will be a short pause. During this pause, you should scan the possible answers and prepare to listen to the recorded passage.

*Third*, you will hear the recorded passage. Passages will vary in length. Some passages consist of a single chord or phrase. In these cases, the passage will be repeated. This will be noted as the question is read. Unless the oral directions state otherwise, the passage will be played only once.

After the recorded passage, there will be a 20-second interval to give you time to select the correct response and indicate it on your answer sheet. At the end of that time, the sequence number of the next question will be announced, and you should go on to the next question.

If you have any questions, please ask them now.

The sample question below will now be presented in the same manner as the actual test questions. Please follow along and answer the sample question. Remember, you will have 20 seconds after you hear the passage to select the correct response. We will now begin.

*"The next question is the sample question."*

*"From which musical work is this excerpt taken?"*

- A. "This Land Is Your Land"
- B. "America the Beautiful"
- C. "Stars and Stripes Forever"
- D. "Hail to the Chief"

Because the correct response to this question is B, "America the Beautiful," B is the response that would be filled in on the answer form. The same procedure will be used for all of the questions in this section of your test booklet. Again, you will have 20 seconds to select your response to each question. Once the tape has begun, we cannot stop, nor can a question be repeated. If you have any questions or if you cannot hear this tape clearly, please raise your hand now.

If there are no questions, we will now begin the examination. Please turn to the next page and read each question as it is presented on the recording.

**Sample Test Items:**  
**Music (16)**

1.

Moderato

Soprano  
 And *mp* 2 3  
 I shall sing Hoo -

Alto  
 And *mp*  
 I shall sing Hoo -

Baritone  
 And *mp*  
 I shall sing Hoo -

4 5 6 7  
 ray, hey, hey, hoo - ray, hoo - ray!  
 ray, hey, hey, hoo - ray, hoo - ray!  
 ray, hey, hey, hoo - ray, hoo - ray!

(Excerpt: Original music. The alto sings an F instead of an E on the downbeat of measure 3. Errors are shaded.)

In this musical excerpt, which of the performers makes an error in pitch?  
 (The excerpt will be played twice.)

- A. the baritone in measure 2
- B. the alto in measure 3
- C. the baritone in measure 5
- D. the soprano in measure 6

(The examinee listens to a one-minute excerpt from the *Coriolan Overture*, Op. 62, by Ludwig van Beethoven.)

2. Which composer most likely wrote this excerpt?
- A. Hector Berlioz
  - B. Carl Philipp Emanuel Bach
  - C. Ludwig van Beethoven
  - D. Pyotr Ilyich Tchaikovsky

3. Use the example below to answer the question that follows.



Which of the following rests would complete this measure?

- A.
- B.
- C.
- D.

4. Which of the following did Richard Wagner develop to provide organization and continuity in his operas?
- A. Singspiel
  - B. idée fixe
  - C. da capo arias
  - D. leitmotif
5. Béla Bartók's overall style could be best described as:
- A. an experimentation with acoustic and electronic sounds.
  - B. a synthesis of art music techniques and traditional folk music.
  - C. an experimentation with free forms and indeterminate procedures.
  - D. a combination of strict twelve-tone serial techniques and pointillistic textures.
6. The American musical style known as ragtime developed primarily from:
- A. marches and African American folk traditions.
  - B. art songs.
  - C. Irish dances.
  - D. British folk songs.
7. Learning a choral work with a descant would develop which skill in an elementary/middle school choir?
- A. singing with clear articulation
  - B. using the chest voice
  - C. singing in harmony
  - D. creating dynamic contrasts
8. A middle school music teacher is introducing the topic of timbre to a general music class. Which concept from the visual arts is most closely related to this musical topic?
- A. the role of themes and symbols
  - B. the creation of perspective
  - C. the use of color
  - D. the creation of unity and contrast

Use the excerpt below to answer the two questions that follow.

The musical score is in 3/4 time, marked *Andante* and *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over measures 1, 2, 3, and 4. The bass staff contains a harmonic accompaniment. A hairpin symbol (crescendo) is placed between the staves, starting in measure 3 and ending in measure 4. The tempo *Andante* is written above the first measure, and the dynamic *mf* is written below the first measure.

9. In measure 3 of the excerpt, the symbol between the staves indicates that the music should become gradually:
- A. softer.
  - B. faster.
  - C. louder.
  - D. slower.
10. What is the chord progression of this excerpt?
- A.  $I - ii_4^6 - V^7 - I$
  - B.  $I - IV - I - V$
  - C.  $I - IV^6 - V - I$
  - D.  $I - V^6 - I - V$

11. **Use the information below to complete the exercise that follows.**

Improvisation plays an important role in many types of music (e.g., figured bass, cadenzas, jazz).

Using your knowledge of music theory, history, and performance, write an essay in which you:

- choose one genre from any musical tradition in which improvisation is a key element; and
- describe the nature of improvisation and its function within the genre you have selected.

## ***Answer Key and Sample Response: Music (16)***

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<b>Question Number</b>	<b>Correct Response</b>	<b>Test Objective</b>
1.	<b>B</b>	Identify errors in a recorded vocal or instrumental performance of a written score.
2.	<b>C</b>	Recognize characteristics of music from 1750 through 1900 in a musical recording.
3.	<b>B</b>	Understand the elements of rhythm, meter, and tempo.
4.	<b>D</b>	Demonstrate knowledge of music from 1750 through 1900.
5.	<b>B</b>	Demonstrate knowledge of music from the twentieth century to the present.
6.	<b>A</b>	Demonstrate knowledge of music from the United States from 1650 to 1900.
7.	<b>C</b>	Understand choral and instrumental literature.
8.	<b>C</b>	Identify methods of music education.
9.	<b>A</b>	Understand the process of reading a score.
10.	<b>C</b>	Understand the elements of harmony.

The sample response below reflects a strong knowledge and understanding of the subject matter.

One musical genre in which improvisation is a key element is the classical concerto. A classical concerto is an instrumental work with three movements for soloist and orchestra. The first movement of the concerto typically includes a cadenza near the end. Traditionally, the soloist improvised the cadenza. Later on, composers such as Mozart and Beethoven began to write out cadenzas for their students and other performers to play.

During the cadenza, the soloist improvises while the orchestra is silent. Toward the end of the recapitulation section of the first movement of the concerto, the orchestra pauses on a dissonant chord; then the soloist begins to improvise the cadenza. The improvisation usually includes motives and thematic material used earlier in the movement, along with rapid scalar passages and arpeggios. Themes may be varied and played in different keys. The soloist determines the length and content of the improvisations. At the end of the cadenza, the soloist plays a long trill to signal the orchestra to begin playing again.

The improvisation in a classical concerto serves two functions. The primary purpose is to give the soloist an opportunity to display virtuosic technique and skill. This purpose is similar to an aria for a vocalist in an opera. In addition, the cadenza interrupts the final cadence of the movement and therefore lengthens the overall structure of the piece.