

Massachusetts Tests for Educator Licensure™

FIELD 16: MUSIC TEST OBJECTIVES

Subarea

	Multiple-Choice	Range of Objectives	Approximate Test Weighting
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>
			80%
	Open-Response		
IV.	Integration of Knowledge and Understanding	27	20%

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**Massachusetts Tests for Educator Licensure™
Test Objectives
Field 16: Music**

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).

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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).

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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).

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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.

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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).

**Field 16: Music
Test Objectives**

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).