

Test #177

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**STUDY OUTLINES, WORKSHEETS,
LISTENING LISTS, STUDY TECHNIQUES,
AND A STUDY MODULE ON CD!**

Pass the TExES Music

EC-12

First Edition

FOR TEXAS TEACHERS.

**A test prep manual for the TExES Music
exam #177 for grades EC-12. SEMINAR AVAILABLE!**

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Pass the TExES PPR

6. Western Music

Competency 6:

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

A strong understanding of the history of music from its earliest beginning to the present day provides a basis for musical comprehension. The Texas Essential Knowledge and Skills (TEKS), on which schools must base their music curriculum, devotes an entire strand to the "Historical and Cultural Heritage" of music.

Knowledge of the composers, genres, styles, and cultural influences of each era of music history forms the foundation for analyzing and interpreting the musical score. A working knowledge and understanding of the historical aspects of music impacts the teacher from both a theoretical and performance practice perspective.

A. Middle Ages Music (c. 500-1400)

- Moves in free chant rhythm; beat groupings of threes (13th century); beat groupings of twos (14th century)
- Stepwise, melodic movement; limited vocal ranges; use of the church modes
- Monophonic; polyphony for 2-4 voices; consonant intervals (unisons, 4ths, 5ths, and octaves)
- Plainchant; organum; songs with verses; hymns; free and fixed poetic forms in secular music
- Small choirs (monophonic chant); soloists (polyphonic music); instrumental music (generally improvised)
- 13th century known as the *Ars Antiqua*; 14th century known as the *Ars Nova*
- Types of compositions include: Mass; plainchant settings of parts of Mass; isorhythmic motet; secular songs; instrumental dances (*estampie*)
- Significant composers include: Pope Gregory; Leonin; Perotin; de Vitry; Machaut; Landini; Dunstable; Dufay

B. Renaissance Music (1400-1600)

- Beat groupings of twos; more complex rhythms; some syncopation
- Moves mostly in steps; expanded vocal ranges
- Use of imitation (points of imitation); 4 parts; dissonance at the cadence points; text painting
- Fixed poetic forms replaced by imitation; songs with verses; hymns
- Homophony; polyphony; 5 or more voices in the 16th century; music for specific instruments
- Types of compositions include: Polyphonic settings of parts of the Mass; motet; madrigal; secular songs; instrumental pieces
- Significant composers include: Josquin des Prez; Palestrina; Vittoria; the Gabriellis; Gesualdo; Monteverdi; Tallis; Morley

Continued

6. Western Music, cont'd.

C. Baroque Music (1600-1750)

- Free (recitative); steady, clear meters
- Moves in steps and skips; use of contrapuntal techniques; sequencing; use of ornamentation
- Major and minor scales; polyphony; homophony
- Equal-tempered tuning (replaced mean-tone); terrace dynamics
- Forms include: AB; ABA; fugue; development of multi-movement compositions
- Small choral groups; soloists; small orchestras (strings, winds, continuo)
- Types of compositions include: Mass and motet with instrumental accompaniment; opera; oratorio; cantata; sonata; concerto; fugue; suite
- Significant composers include: Schutz; Frescobaldi; Lully; Buxtehude; Corelli; Purcell; Vivaldi; Rameau; J. S. Bach; Handel; Domenico Scarlatti

D. Classical Music (c.1750-c.1820)

- Free (recitative); clearly defined meters; rhythmic variety
- Thematic (motivic) in nature; 8 bar phrase structure
- Major-minor tonality; use of modulation; change of key within a movement; use of principal triads (primarily triadic chord structures)
- Sonata-Allegro; rondo; theme and variations; multi-movement compositions
- Absolute music with no extramusical association most common
- Instruments more prominent than the voice; larger orchestras without use of continuo
- Types of compositions include: Mass; opera; oratorio; unaccompanied sonata; symphony; concerto; string quartet
- Significant composers include: Gluck; C.P.E. Bach; Billings; Haydn; Mozart; Beethoven

E. Romantic Music (c.1820-1900)

- Variety of meters; variety of rhythmic patterns; meter changes within movements
- Lyrical; longer phrases; phrases less regular
- Major-minor tonality; expanded use of modulation and chromaticism; counterpoint; greater use of dissonance; 7th and 9th chords more prominent
- Wider range of dynamic levels
- Classical forms are expanded; multi-movement works; miniatures (character piece for piano, art song for voice); symphonic poem (programmatic)
- Growth of orchestra; large choruses; solo voice and piano; opera
- Types of compositions include: Solo song cycle; character pieces; symphonic poem (tone poem); symphony; string quartet; opera; oratorio; Requiem Mass
- Significant composers include: Schubert, Schumann, Brahms, Wolf, Berlioz, Liszt; Mendelssohn; Chopin; Rossini; Donizetti; Bellini; Wagner; Verdi; Puccini; Saint-Saens; Tchaikovsky; Mussorgsky; Rimsky-Korsakov; Strauss; Mahler

6. Western Music, cont'd.

F. Modern Music (1900-Present)

- Shifting meters; asymmetrical meters; non-metric; multi-metric; displaced barline; primitivism
- Extreme chromaticism; twelve-tone technique; angularity of melodic structure; dissonant leaps; disjunct progressions
- Breakdown of tonality; harsh dissonance; atonality; polytonality; new methods of tonal structure; use of 9th, 11th, 13th chords; neo-modality; open chord structures; parallelism; whole-tone mode; less prominence of barline regularity; wide spacing; extreme registers
- Neoclassicism (used older forms from Renaissance and Baroque while using 20th century rhythms, melodies, harmonies, timbres); freer forms were developed
- Emphasis on percussive sounds; synthesized sounds; extreme ranges and colors
- Types of compositions: Impressionism; Expressionism; Aleatory music; Musique concrete; Minimalism
- Significant composers include: Debussy; Ravel; Schoenberg; Ives; Stravinsky; Bartok; Kodaly; Orff; Barber; Copland; Britten; Berg; Webern; Gershwin; Joplin; Ellington; Bernstein; Poulenc; Messiaen; Boulez; Xenakis; Varese; Stockhausen; Chavez; Villa-Lobos; Cage; Glass

Recommended Classical Listening List

Domain I: Listening

These listening selections are strongly recommended for those preparing for the TExES exam. While examinees should be thoroughly familiar with these particular pieces, composers, and representative styles, this is not an inclusive list of listening material that may be encountered on the actual TExES test.

Middle Ages/Renaissance

Anonymous	Selected Gregorian Chants
Machaut	Agnus Dei Mass
Josquin des Prez	Pange Lingua Mass
Palestrina	Pope Marcellus Mass
Palestrina	Selected motets
Vittoria	Selected motets
Gesualdo, Monteverdi	Selected madrigals (early)

Baroque

Monteverdi	Orfeo; L'Incoronazione di Poppea
Gabrieli, G.	Symphonie sacrae; Sonata pian e forte; In ecclesiis (motet)
Purcell	Dido and Aeneas
Vivaldi	Gloria; The Seasons
Handel	Messiah
Bach	Brandenburg Concertos; Keyboard pieces; Cantatas; Passions; Mass in B Minor

Classical

Haydn	String Quartets; Symphonies
Mozart	Symphonies; Operas; Requiem
Beethoven	Symphonies; Piano Sonatas; String Quartets

Romantic

Schubert	Art Songs; Symphonies; Piano pieces
Schumann	Art Songs; Symphonies; Piano pieces
Berlioz	Symphonie Fantastique
Chopin	Piano Pieces
Mendelssohn	Symphonies; Overtures; Piano Pieces

Continued

Recommended Classical Listening List

Domain I: Listening

Romantic, continued

Liszt	Piano pieces; Les Preludes
Verdi	Operas; Requiem
Wagner	Tristan und Isolde (prelude); Other Music Dramas
Brahms	Symphonies; Piano Pieces; Requiem
Tchaikovsky	Ballets; Piano concertos
Strauss	Art Songs; Tone Poems
Mahler	Symphonies; Das Lied von der Erde
Mussorgsky	Pictures at an Exhibition (piano and orchestral)
Saint-Saens	Carnival of the Animals; Danse Macabre

Modern

Debussy	La Mer; Prelude a l'apres-midi d'un faune; Piano pieces
Puccini	Operas
Ives	Variations on America; Concord Sonata
Schoenberg	Pierrot Lunaire
Berg	Wozzeck
Webern	Symphony, Op. 21
Stravinsky	Ballets; Symphony of Psalms
Prokofiev	Peter and the Wolf
Gershwin	Rhapsody in Blue; American in Paris; Porgy and Bess; Piano pieces
Copland	Appalachian Spring; Ballets
Varese	Ionisation
Bartok	Music for Strings, Percussion, and Celesta
Orff	Carmina Burana
Britten	War Requiem; Ceremony of Carols; Operas
Cage	Music of Changes; Prepared piano pieces
Messiaen	Quartet for the End of Time
Bernstein	West Side Story; Chichester Psalms
Crumb	Ancient Voices of Children
Glass	Einstein on the Beach
Babbitt	Concerto for Piano and Orchestra
Adams	Phrygian Gates; Nixon in China

Non-Western/American Music Styles

Domain I: Listening

Listening examples from the following styles are strongly recommended in preparing for the listening portion of the TExES exam. This is not an inclusive list of listening material that may be encountered on the actual TExES test.

See the References by Domain section in this manual for suggested CD sets.

Non-Western Music

American Music

Indonesian gamelan	Native American	Gospel
African drumming	American folk-songs	Country Western
Indian raga	American work songs	Bluegrass
Cuban salsa	Spirituals	Tejano
Oriental/Asian influence	Jazz	Mariachi
Celtic influence	Blues	
Caribbean/Calypso influence	Ragtime	

Aural Skills - Domain I: Listening

The following list represents types of aural skills that participants may be asked to identify on the listening portion of the music TExES exam. This is not an inclusive list of all aural skills that may be encountered on the actual TExES exam.

For practicing these skills, participants should find a partner to play examples from the list below or review these skills using technology software programs suggested in the Reference by Domain section of this manual.

Aural Skills Categories

Rhythmic Patterns (syncopation, hemiola, augmentation, diminution, contour, sequence, repetition)

Intervals (ascending and descending)

Scales (including pentatonic, whole-tone, modes, blues)

Cadences (PAC, IAC, Plagal, Half, Deceptive)

Chordal Structures (Major, Minor, Augmented, Diminished, Dominant 7th, Diminished 7th)

Textures (ostinato, doublings, melody and counter melody, monophonic, homophonic, Polyphonic)

Symbols and Terms (dynamic, embellishments, tempo markings, articulation markings)

Rhythmic and Melodic Error Detection (unison, two-three-and four parts or more in choral, band, and orchestral scores)

Genres and Styles

Domain III: Music History and Culture

Middle Ages/Renaissance

Modality
Troubadours/Trouveres
Plainchant
Organum
Ars Antiqua
Ars Nova
Mass (Ordinary)
Motet
Chanson
Madrigal
Roman School
Venetian School
Florentine Camerata
(into Baroque)

Baroque

Major/Minor Tonality
Terraced Dynamics
Concertato Principle
Da Capo Aria
Ornamentation
Opera
Ricercar
Canzona
Fugue

Classical

Absolute Music
Major/Minor Tonality
Symphonic Development
Growth of Orchestra
Role of Conductor
Sonata Allegro Form
Earliest Song Cycle
(Beethoven)
Oratorio Developed
String Quartet

Romantic

Programmatic Music
Tone Poem/Symphonic Poem
Art Song/Song Cycle
Opera
Character Pieces (Piano)
String Quartet
Virtuoso Performers
Breakdown of
Tonality/Chromaticism

Modern

Impressionism
Expressionism
Pointillism
Nationalism
Neo-Classicism
12-Tone Technique/
Serialism/Dodecaphony
Primitivism
Aleatory/Chance
Music/Indeterminacy
Minimalism
Electronic Music
Musique Concrete

Non-Western Music

Indonesian gamelan
African drumming
Indian raga
Cuban salsa
Oriental/Asian influence
Celtic influence
Caribbean/Calypso influence

American Music

Native American songs
Folk songs
Work songs
Spirituals
Jazz
Blues
Ragtime
Gospel
Country Western
Bluegrass
Tejano
Mariachi
Barbershop Quartet
Musical Theater