Pass the TExES Music EC-12

Fifth Edition

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Domain II:

Music Theory and Composition

Competencies 4-5

(17% of the test)

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.
4. Notation

Key Descriptors:

- Understands interpretive symbols and terms, such as dynamics, embellishments, articulation markings, tempo markings.
- Understands the elements of rhythm and meter.
- Applies knowledge of the staff, clefs, keys, scales, and pitch collections.
- Identifies melodic and harmonic intervals.

NOTE: Refer to the bullet points under each Competency in the ETS/SBEC study guide. Analyze each bullet point, and synthesize it down to a paraphrase that is meaningful to you, using no more than 5 words. List those phrases in order on the lines above. It may help to number the bullet points and the lines above. When complete,

Key Words:

Music Symbols and Terms
Rhythm and Meter
Staff, Clefs and Key Signatures
Scales and Pitch Collections
Melodic and Harmonic Intervals
Tonalities
Chord Structures
Harmonic Progressions
Cadences

Example of "meter"

 authentic cadence
V - I

Pass the TExES Music
4. Notation

Competency 4:
The teacher knows how to read, write, and interpret standard music notation.

Understanding and interpreting elements of the musical score is a basic skill needed by all musicians. The symbols on a musical page represent the intentions of the composer or arranger for the ultimate performance product. The ability to visually recognize and accurately reproduce aspects of a musical composition is a necessary requirement for comprehensive musicianship.

A. INTERPRETIVE AND PERFORMANCE TERMINOLOGY
- Dynamics - varying degrees of loud and soft: Pianissimo, Piano, Mezzo Piano, Mezzo Forte, Forte, Fortissimo, Crescendo, Decrescendo, Sforzando
- Embellishments - musical ornamentations: Ornaments, Auxiliary Tones (Non-Harmonic Tones)
- Articulation Markings - characteristics of attack and delay of single tones or groups of tones and the means by which these are produced: Staccato, Legato, Phrasing, Bowing, Tonguing, etc.
- Tempo Markings - terms used to indicate the speed of a composition or section of a composition: Largo, Lento, Adagio, Andante, Moderato, Allegretto, Allegro, Presto, Prestissimo, Ritardando, Accelerando, Rubato

B. RHYTHMIC AND METRICAL COMPONENTS
- Beat - the temporal unit of a composition
- Tempo - the speed of a composition or section of a composition
- Simple Meter - meters multiplied by two
- Compound Meter - meters multiplied by three
- Note and Rest Values - varying lengths of sound and silence in a musical composition
- Conducting Patterns - the indication of the metric pulse through the conductor’s right hand and interpretive cues from the left hand

C. MELODIC COMPONENTS
- Staff - a series of five horizontal lines on and between which musical notes and rests are written
- Clefs - a sign given at the beginning of a staff to indicate the pitch and notes (treble, bass, alto, tenor, etc.)
- Musical Alphabet - the letter names used to indicate pitches
- Key Signatures - sharps or flats shown at the beginning of each staff to indicate the key of a composition
- Scales - the underlying tonal material of a composition arranged in the order of rising pitches (major, minor - three forms, modal, gypsy, pentatonic, whole tone, chromatic, twelve tone, blues)

D. INTERVALS - THE DISTANCE OR DIFFERENCE BETWEEN TWO PITCHES
- Major (2nds, 3rds, 6ths, 7ths)
- Minor (2nds, 3rds, 6ths, 7ths)
- Augmented - one half step larger than a perfect or major interval
- Diminished - one half step smaller than a perfect or minor interval
- Perfect (4th, 5th, Octave)
- Enharmonic Spellings - tones that are the same scale degree of the chromatic scale but which are named and written differently

E. VERTICAL SONORITY - Three or more tones sounded simultaneously; two simultaneous tones are usually designated as an interval (see above)
- Major Chords; Minor Chords; Augmented Chords; Diminished Chords; 7th; 9th; Augmented 6th Chords (Italian, French, German); Neopolitan Chord; Harmonic chord progressions

F. CADENCES - A melodic or harmonic formula that occurs at the end of a composition, a section, or a phrase, conveying the impression of a momentary or permanent conclusion
- Authentic; Plagal; Deceptive; Half

G. HARMONIC TEXTURES
- Monophonic; Homophonic; Polyphonic

H. DESCRIPTIVE CHARACTERISTICS
- Modal; Tonal; Atonal; Ostinato; Doublings; Melody; Countermelody
5. Composition

Key Descriptors:

- Understands techniques of composition and arranging of vocal and instrumental music.
- Applies knowledge of musical forms.
- Analyzes compositional devices.
- Understands how to improvise melodically, rhythmically, and harmonically.
- Evaluates and critiques musical selections effectively.
- Uses appropriate terminology to evaluate stylistic characteristics of a musical work.
- Offers constructive diagnostic and prescriptive suggestions for improving a musical composition.

Key Words:

- Scoring Techniques
- Transpositions
- Formal Structures
- Improvisation
- Evaluating Musical Works
- Critiquing Musical Works

NOTE: Refer to the bullet points under each Competency in the ETS/SBEC study guide. Analyze each bullet point, and synthesize it down to a paraphrase that is meaningful to you, using no more than 5 words. List those phrases in order on the lines above. It may help to number the bullet points and the lines above. When complete,
Domain IV:
Music Classroom Performance
Competencies 8-10
(25% of the test)

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.
8. Vocal Performance

Key Descriptors:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Key Words:

Foundations of Proper Singing
Vocal Mechanism
Vocal Classification, Ranges, Registers
Vocal Maturation
Vocal Diction
Vocal Health
Vocal Literature
Sight-Reading Methods
Choral Performance Criteria-
  Phrasing, Intonation, Blend, Balance
Correcting Vocal Faults

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Competency 8:
The teacher demonstrates knowledge of methods and techniques for singing.

A thorough knowledge and understanding of proper pedagogy for voices and instruments, along with the use of correct conducting techniques, are necessary for a teacher to be successful in the music classroom in grades EC-12. The teacher must be skilled in diagnosing problems and prescribing appropriate and correct solutions to ensure quality instruction and learning. Implementing the appropriate technical foundation is fundamental for both individual students and the overall music program to achieve the desired positive results.

A. FOUNDATIONS OF PROPER SINGING
- Posture (Seated and Standing)
- Breathing
- Open Throat
- Vertical Vowel Alignment
- Articulation

B. VOCAL MECHANISM
- Activator—Breath; diaphragmatic breathing
- Vibrator—Vocal Cords; larynx and pharynx
- Resonators—Head (mouth, nose, sinuses), Throat, and Chest
- Articulators—Lips, Tongue, Teeth, Jaw, Hard and Soft Palates

C. VOCAL CLASSIFICATION, RANGES, AND REGISTERS
(Vocal registers are generally referred to as head voice and chest voice; other terminology includes “whistle register,” falsetto, pas-saggio, and the “vocal fry”.)

- Soprano—the highest female voice type; voice types include coloratura, lyric, dramatic; the range is roughly an octave below and above b prime
- Mezzo-Soprano—the middle female voice type; the range is roughly an octave below and above g prime
- Alto—the lowest female voice type; also called contralto; the range is roughly an octave below and above e prime
- Tenor—highest male voice type; voice types include lyric and helden-tenor; the range is roughly an octave below and above a
- Baritone—the middle male voice type; the range is roughly an octave below and above f
- Bass—the lowest male voice type; profundo, cantante, buffo; the range is roughly an octave below and above d

D. VOCAL MATURATION
- Child Voice—small range; flute-like, head tone voice quality
- Cambiata—puberty; care of the changing voice; attention to appropriate voice range; frequent monitoring of the voice
- Mature Voice—more extended range; greater stability of the vocal mechanism and vocal control; production still based on head tone voice quality

E. VOCAL DICTION
- English
- Latin
- Italian
- German
- French
- Spanish

F. VOCAL HEALTH
- Hydration
- Overuse/Abuse of Speaking and Singing Voice
- Illness
- Medications
G. SIGHT-READING METHODS
- Solfege Syllables/Hand Signs (Curwen)
- Scale-Step Numbers

H. VOCAL LITERATURE
- Solo Singer
- Small Ensemble
- Large Ensemble

I. CHORAL PERFORMANCE CRITERIA
- Phrasing
- Balance
- Blend
- Intonation

J. DIAGNOSING AND CORRECTING VOCAL FAULTS
- Posture and breathing
- Range extension and flexibility
- Register changes
- Breathy, strident, tense tone production
- Vibrato
- Intonation (proper vowel formation)
- Diction
### Recommended Classical Listening List

**Domain I: Listening**

#### Romantic, continued

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

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

1. **Elements**
   Competency 1:
   The teacher applies standard terminology to describe and analyze various elements in a musical recording.

2. **Styles and Genres**
   Competency 2:
   The teacher recognizes and describes music of diverse genres, styles, and cultures in a musical recording.

3. **Evaluation**
   Competency 3:
   The teacher evaluates and critiques musical compositions and performances in a musical recording.

4. **Notation**
   Competency 4:
   The teacher knows how to read, write, and interpret standard music notation.

5. **Composition**
   Competency 5:
   The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.

6. **Western Music**
   Competency 6:
   The teacher demonstrates a comprehensive knowledge of the history of Western music.

7. **Culture and Music**
   Competency 7:
   The teacher understands music of diverse genres, styles, and cultures and knows how music can reflect elements of a specific society or culture.

8. **Vocal Performance**
   Competency 8:
   The teacher demonstrates knowledge of methods and techniques for singing.

9. **Instrumental Performance**
   Competency 9:
   The teacher demonstrates knowledge of methods and techniques for playing musical instruments.

10. **Conducting**
    Competency 10:
    The teacher knows how to conduct vocal and instrumental performances.

11. **Instruction (Planning and Implementing)**
    Competency 11:
    The teacher knows how to plan and implement effective music instruction.

12. **Learning Experiences in Music**
    Competency 12:
    The teacher knows how to provide students with learning experiences that enhance their musical knowledge, skills, and appreciation.