

Music: Concepts and Processes (0111)

Test at a Glance

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| Test Name | Music: Concepts and Processes | | |
| Test Code | 0111 | | |
| Time | 1 hour | | |
| Number of Questions | 2 questions | | |
| Pacing and Special Tips | You should spend approximately 30 minutes answering Question 1 and approximately 30 minutes answering Question 2. Note that you have a choice of topics for Question 1; you should answer ONE of the topics (Instrumental or Choral). | | |
| Format | Two multi-part constructed-response questions | | |
| | Content Categories | Approximate Number of Questions | Approximate Percentage of Examination |
| | I. Instrumental/Vocal Performance Techniques II. Planning a Demonstration of a Music Concept | 1 1 | 50% 50% |

About This Test

The Music: Concepts and Processes test consists of two equally weighted 30-minute questions.

The first question is designed to assess the examinee's understanding of performance techniques. It asks the examinee to describe correct performance techniques related to a specified topic or remedial techniques appropriate for a specified performance problem. Examinees will choose one of two topics for this question; one relates to instrumental and one to choral music.

The second question, in the area of general music, assesses the examinee's ability to design and describe an instructional sequence focusing on a particular musical concept. The examinee is asked to include in his or her plan the names of appropriate musical selections, as well as a description of an appropriate participatory experience relating to the music concept.

Advice to Test Takers

Tips:

- This is not a test of your writing ability. Your responses do not have to be in a traditional essay format. You can use any format you are comfortable with, such as an outline or a list of short descriptions or phrases, as long as your ideas are clear and you support your ideas with relevant examples and details where appropriate.
- Your response does not have to fill the entire space provided in the test book. The knowledge you demonstrate and the organization of your ideas are more important than length.
- In order for your test to be scored, your responses must be written in English.

Suggested strategy:

- Since each question counts equally toward your score, you may wish to look quickly at both questions before you begin, consider their relative difficulty, and allocate your time accordingly. You may answer the questions in any order you like.
- Read each question completely before responding to it. Try to answer all parts of each question.
- Take some time to organize your thinking before you respond. You may use the space provided after each question to organize your thoughts, but anything you write in this space will not be scored. Only responses written in the designated space in your test book will be scored.

Sample Test Questions

This section presents a sample question and sample responses along with the standards used in scoring the responses. When you read these sample responses, keep in mind that they will be less polished than if they had been developed at home, edited, and carefully presented. Examinees do not know what questions will be asked and must decide, on the spot, how to respond.

Readers, the experienced music education professionals who score the responses, take these circumstances into account

Readers will assign scores based on the following scoring guide.

Scoring

The scoring of each response will be based on how well it

- demonstrates understanding of the musical concepts and processes presented by the question
- presents musical concepts and strategies for skill development in a pedagogically sound sequence
- answers all parts of the question
- cites or describes grade-level appropriate musical examples that demonstrate important aspects of the topic posed by the question and that represent a variety of cultural origins and musical traditions; use musical terms accurately and spell them correctly

SCORING GUIDE

5

- demonstrates full understanding of the musical concepts and processes presented by the question
- presents musical concepts and strategies for skill development in a sequence that is pedagogically sound
- correctly and thoroughly answers all parts of the question
- uses a sufficient number of examples, all of which are appropriate for the age or grade level cited and are representative of a variety of cultural origins and musical traditions
- uses all musical terms accurately and spells them correctly

4

- demonstrates substantial understanding of the musical concepts and processes presented by the question
- presents musical concepts and strategies for skill development in a sequence that is pedagogically sound
- answers all parts of the question
- uses a sufficient number of examples, most of which are appropriate for the age or grade level cited and are representative of a variety of cultural origins and musical traditions
- uses all musical terms accurately and spells them correctly, with few exceptions

3

- demonstrates basic understanding of the musical concepts and processes presented by the question
- presents musical concepts and strategies for skill development in a sequence that is in part pedagogically sound
- provides basically correct answers to the major parts of the question
- uses some examples, most of which are appropriate for the age or grade level cited and are representative of a variety of cultural origins and musical traditions
- uses most musical terms accurately and spells most of them correctly

2

- demonstrates limited understanding of the musical concepts and processes presented by the question
- does not present musical concepts and strategies for skill development in a sequence that is pedagogically sound
- answers only part of the question correctly
- uses some examples, few of which are appropriate for the age or grade level cited or are representative of a variety of cultural origins and musical traditions
- uses few musical terms accurately and spells few of them correctly

1

- demonstrates little or no understanding of the musical concepts and processes presented by the question
- does not present musical concepts and strategies for skill development in a sequence that is pedagogically sound
- does not answer any part of the question correctly but provides some ideas that relate to the question
- uses no examples that are appropriate for the age or grade level cited or are representative of a variety of cultural origins and musical traditions
- does not use musical terms accurately or spell them correctly

0

- demonstrates no understanding of the musical concepts and processes presented by the question
- does not present musical concepts and strategies for skill development in a sequence that is pedagogically sound
- does not answer any part of the question correctly
- uses no examples that are appropriate for the age or grade level cited or are representative of a variety of cultural origins and musical traditions
- does not use musical terms accurately or spell them correctly

Briefly describe an instructional sequence that would introduce the concept of texture to students in a general music class.

In the space provided in your test book, respond to the following THREE tasks.

Task I: Indicate the grade or grade range for which your instructional sequence is intended.

Task II: Briefly describe an appropriate and logical instructional sequence for the grade level you have indicated that would introduce the concept of texture to students in a general music class. Your instructional sequence should include:

- ONE or more participatory experiences and
- TWO musical selections. The musical selections you include should come from different cultural origins or musical traditions.

You may structure the sequence in any manner you prefer—it may, for example, be for a single class period or it may occur over a span of several class periods.

Task III: Briefly describe an additional activity that reinforces what you taught about texture in Task II.

Sample Response: Score of 5

Task I: Grade or grade range: 9–12

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

1. Outline concepts you'll cover—should have it on blackboard...

**monophonic* is only a melody by itself—as in mono + phony = “single sound”

**homophony* is a melody with accompaniment part (“accomp. in the background, not as featured”) OR everyone does block chords (“like a chorale or church hymn”), as in same + sound

**polyphony* is all of the parts have a melody—maybe the same melody but entering at different times (“like a canon or a round, all the parts are melodic and are equally important”), as in many + sounds

2. Next, play a recording of Muslim chant. Ask them to think about what the texture might be and see if someone can guess it. Pick someone (otherwise only the assertive kids participate), ask her/him to explain it to the class. Assure the student uses the right terms as you have them on the board.

3. Next play a recording of Krystler (sp?). He arranged a lot of music for violin and piano. Ask them to think about the texture. Pick a different student this time, who can explain why it is homophonic (as on the board). You could follow up with Tori Amos, she sings some unaccomp. songs, or “O Lord, won't you buy me a color TV.” That's going back to *monophony* again so they don't just follow your pattern on the board. Return to *homophony* with some Billings' (“Chester” or something else up-tempo).

4. For *polyphony*, play some Palestrina. Pick students as above and make them think the concepts through as shown on the board.

Task III: Briefly describe an additional activity that reinforces what you taught about texture in Task II.

1. Have them sing the “Are you Sleeping Brother John” melody together. Say “we have one tune and everybody is singing it—what texture is that?”
2. Sing “Are you Sleeping” with the girls singing the melody and the boys singing “row” on tonic-then-dom. on the beats. Have the boys and girls switch parts. “We have a melody and accompaniment—what kind of texture is that?”
3. Have them sing the round in the traditional way. “What texture is that? Why?” Keep referring to what you wrote on the board for definitions so they stay consistent.

Sample Response: Score of 3

Task I: Grade or grade range: 9–12

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

1. Discuss the idea of single melodic line. Play a recording of Gregorian chant or plainsong. Discuss origin and time period of monophonic music. Students could participate in singing in unison some melodic line.
2. Next cover polyphony. Examples of Medieval and Renaissance music could be played and discussed. The students could then sing a round.
3. Homophony should be covered next. Bach chorales could be played. Participation would be limited to the vocal abilities of the class. Perhaps a sustained chord could be held to give more understanding of homophonic texture. Explain the difference between polyphony and homophony.

The class should be broken up into smaller times for listening, lecture, discussion and activity.

Task III: Briefly describe an additional activity that reinforces what you taught about texture in Task II.

High school students might not be ready to go beyond these forms. Some selections of polytonalities could be played to give students an idea of the range of possibilities for texture in music.

Have them find an example for the next class period of each kind of texture. They could play the CDs they found and explain what kind of music it is, what kind of texture it is, and what they like about the music's texture.

Sample Response: Score of 1

Task I: Grade or grade range: 6–8

Task II: Briefly describe an appropriate and logical instructional sequence (include TWO musical selections from different cultural origins or musical traditions and ONE or more participatory experiences).

Address each domain:

Psychomotor

Affective

Cognitive

Begin by saying “we’re going to learn about texture.” Write the word texture on the board. Ask them about textures that are rough, smooth, thick, and thin, that they can find around the house or at school. Have them make 10 color paper labels labeled “thick” and “thin,” etc. and have them label things in the room with them. This participatory experience will address the cognitive domain.

Ask them how they feel when they touch something smooth. Play some smooth music like a Bach chorale and hear how smooth it is and soothing. Then ask them how rough feels and play “Ride of the Valkyries.” These would address the affective domain. They could then pretend they are having a rough ride and gallop around the room. This would address the psychomotor domain while emphasizing rough texture.

Task III: Briefly describe an additional activity that reinforces what you taught about texture in Task II.

Play CDs of different music—Beethoven 3rd Sym., Perotin organum, Shubert “Death and the Maiden,” West African finger piano, Sousa marches, Charlie Parker, Bruckner “Te deum,” Kabelevsky piano music, Arvo Part “Miserere,” Carter “Concerto for Orchestra,” Bartok 2nd piano concerto, the Chieftains, etc. Have the students hold up their labels when the music is thin, thick, etc. Give a test. Play more music and have the students write down the textures. Collect these and score them.



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