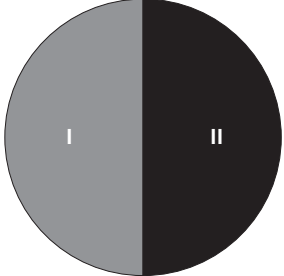


## Music: Analysis (0112)

<i>Test at a Glance</i>			
Test Name	Music: Analysis		
Test Code	0112		
Time	1 hour		
Number of Questions	Three		
Format	Short-answer constructed response		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Listening for Performance Errors II. Analyzing Musical Scores	2 1	50% 50%

## About This Test

### Questions 1 and 2: Error Detection

You will have approximately 30 minutes to answer the first two questions, which are guided by a recording. Each individual question is approximately 25% of your score. Two brief musical scores, one for instrumental chamber ensemble and the other for a choral ensemble, are printed in a Question Insert. For each score, you will hear a performance that contains errors; that is, departures from the score as written. The errors you are to identify include

- imbalance among instruments or voices
- incorrect accents
- incorrect articulation
- incorrect interpretation of dynamic or tempo markings

Do not identify errors in pitch, rhythm, or diction.

*Note: The errors heard in the recording are flagrant performance mistakes. You are not required to discern subtle nuances or judge subjective matters of interpretation.*

## Music: Analysis (0112)

Using the forms provided in your Test Book, you are to identify and describe five different errors in each performance. Write the measure number(s) where each error occurs, and write a brief description of each error. Below is a sample of how you would write the location and description of the errors in your Test Book.

### Sample Responses

Location of Error by Measure Number(s)	Description of Error
1. <u>3–4</u>	<u>winds missed slurs</u>
2. <u>7–10</u>	<u>no dynamic change</u>
3. <u>31–35</u>	<u>accompaniment out of balance</u>
4. <u>15</u>	<u>inappropriate accents (brass)</u>
5. <u>27–28</u>	<u>tempo drags</u>

You may make notes on the scores, but *only* the answers you write in the Test Book will be judged. Each performance will be played five times, with a brief pause after each of the first four playings. A longer pause will follow the final playing of each performance to allow you time to complete your answers in the Test Book. You will also be given a moment to look through the score before the first playing.

### Question 3: Analysis

After the recording is finished, you will have 30 minutes to complete the third question. This question is approximately 50% of your score. You are to choose and respond to ONE of three topics. Read the question for your chosen topic carefully before you respond. This question will, in relation to two brief excerpts from printed musical scores, require you to

- choose a suitable grade level and/or ensemble type for each musical score
- identify stylistic influences in the excerpts
- identify and describe significant performance challenges or music concepts represented by the excerpts
- describe rehearsal techniques that would assist students in meeting performance challenges, or explain how the excerpts could be used to teach music concepts

*Note: This is not a test of your writing ability. A response in an essay format is not required. You may use short descriptions or phrases, as long as your ideas are clear and you support your ideas with relevant examples and details where appropriate.*

## Music: Analysis (0112)

### Sample Test Questions

This section presents a sample score analysis question and response samples 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. The examinee does 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 guides.

### SCORING GUIDE

#### ERROR DETECTION

The score range is 0 to 5. Each error (including location and description) equals 1 point.

- If the description is an adequate explanation of an error that occurs in the measure(s) indicated, 1 point is awarded.
- If the description is not adequate or is a description of an element that is not in error, no point is awarded.

#### SCORE ANALYSIS

##### TOPICS A AND B:

##### Instrumental music or choral music

The score range is 0 to 10. Points are distributed as follows:

For each excerpt:

- 1 point: 1 point for the discussion of stylistic influences in the piece
- 2 points: 1 point for each correctly identified, accurately described, significant performance challenge. The challenge must be appropriate for the school level circled.
- 2 points: 1 point for each rehearsal technique described to assist students in meeting each challenge. The challenge must be appropriate for the school level circled.

Points for both excerpts will be added together for the total score.

##### TOPIC C: General music

The score range is 0 to 10. Points are distributed as follows:

For each piece:

- 1 point: 1 point for circling a suitable grade level for each piece and defending the selection
- 1 point: 1 point for the discussion of stylistic influences in the piece
- 3 points: 1 point for identifying each musical concept and explaining how the piece would be used to teach that concept. The concept and demonstration must be appropriate for the school level circled.

Points for both pieces will be added together for the total score.

## Music: Analysis (0112)

### Sample Question: Score Analysis

Choose and respond to one of the three topics presented below. Begin your response on the page indicated under your choice.

#### Topic A: Instrumental Music

Examine both instrumental excerpts.

For *each* piece:

- Circle the appropriate school level and ensemble type in the lists in your Test Book.
- Identify and briefly describe the stylistic influences exemplified by the piece—for example, folk, ethnic, cultural, and/or historical characteristics.
- Identify and describe *two* significant performance challenges in the piece. (Specify measure number[s].)
- Describe in detail appropriate rehearsal techniques to assist students in meeting each challenge.

#### Topic B: Choral Music

Examine both choral excerpts.

For *each* piece:

- Circle the appropriate school level and ensemble type in the lists in your Test Book.
- Identify and briefly describe the stylistic influences exemplified by the piece—for example, folk, ethnic, cultural, and/or historical characteristics.
- Identify and describe *two* significant performance challenges in the piece. (Specify measure number[s].)
- Describe in detail appropriate rehearsal techniques to assist students in meeting each challenge.

#### Topic C: General Music

Examine both general music excerpts.

For *each* piece:

- Circle the grade level in the list in your Test Book for which the piece would be appropriate for a General Music class. In your response, briefly explain your choice of grade level.
- Identify and briefly describe the stylistic influences exemplified by the piece—for example, folk, ethnic, cultural, and/or historical characteristics.
- Name *three* different musical concepts that would be most appropriately demonstrated using the piece, given the grade level you have circled. Then explain in specific terms how the piece could be successfully used to teach each concept.

Sample Question—Topic chosen: B, Choral Music

Musical Score No. 1

1 Moderately slow ( $\text{♩} = 76$ ) 2

*mp freely*  
So have I seen \_\_\_\_\_ a sil-ver swan \_\_\_\_\_

*mp freely*  
So have I seen \_\_\_\_\_ a sil-ver swan \_\_\_\_\_

*mp*  
So have I seen \_\_\_\_\_ a sil-ver

*mp*  
So have I seen \_\_\_\_\_ a sil-ver

3 4

As in a wa-ter-y look-ing glass, \_\_\_\_\_

As in a wa-ter-y look-ing glass, \_\_\_\_\_

swan \_\_\_\_\_ As in a wa-ter-y look-ing

swan \_\_\_\_\_ As in a wa-ter-y look-ing

5 6

*cresc.* *mf*  
View-ing her whit-er form, \_\_\_\_\_ and then

*cresc.* *mf*  
View-ing her whit-er form, and then

*cresc.* *mf*  
glass \_\_\_\_\_ View-ing her whit-er form, and

*cresc.* *mf*  
glass \_\_\_\_\_ View-ing her whit-er form, and

Musical Score No. 2

Allegro (♩ = ca 130)  
*mf-mp*

1 2 3  
Wade (wade) in the wa - ter, Wade in the

4 5 6  
wa - ter, chil - dren, Wade, wade in the wa - ter,

To Coda after second verse -

*mp* 7 8 9  
God's a gon - na trou - ble the wa - ter. Doo Doo

10 11 12  
chill - y and cold, fore I do, Tell

13 14 15  
*mf* *mp*  
Doo Doo Doo God's a gon - na trou - ble the

chills the bod - y but lifts the soul,  
all my friends I'm com - in' too,

The musical score is written for voice and piano in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system (measures 1-3) begins with a tempo marking of 'Allegro (♩ = ca 130)' and a dynamic of 'mf-mp'. The second system (measures 4-6) continues the vocal line. The third system (measures 7-9) includes a 'To Coda' instruction after measure 6. The fourth system (measures 10-12) features a 'Tell' instruction at the end. The fifth system (measures 13-15) concludes the piece with a 'Doo' vocal line. The piano accompaniment provides harmonic support throughout, with various textures and dynamics.

## Music: Analysis (0112)

### Sample Response That Received a Score of 10:

#### Musical Score No. 1

School level (circle one):

elementary  
middle/junior high  
high school

Ensemble type (circle one):

mixed chorus  
show choir  
madrigal/chamber choir  
girls' chorus  
boys' glee club

#### Musical Score No. 2

School level (circle one):

elementary  
middle/junior high  
high school

Ensemble type (circle one):

mixed chorus  
show choir  
madrigal/chamber choir  
girls' chorus  
boys' glee club

Musical score #1 exemplifies 20th century English or American music in not only its poetry but also smooth, yet in places *chromatic*, form. The composer that comes to mind when I see this piece is Samuel Barber. His music was ethereal (spell?) and technically very demanding. This piece too shows those qualities with its dreamy poetry, various dynamic changes that flow into each other, and the chromatic passage in measures five and six. With this kind of music, there is no way to sing it with less than all of ones energy and focus to be effective as the composer intended. In order for the effects to be continually present, the singers must remain in the intense mind set throughout the piece. The two main performance challenges I see in this example are the long, sustained notes in the middle of phrases (measures 1, 2) and the individual choral lines in measure 5, moving in different ways, with a crescendo. The way I would approach the first is to have the students mentally follow the note through as well as vocally keep their support moving the sound through to the next note. They will be concentrating on using their diaphragms while making the sound alive and moving. The second challenge would probably best be approached by working with each group individually until they were confident of the line. Then work on the soprano and alto together and tenors and bass together since each of these two groups have the same entrance and similar rhythms. Then I would put all four parts together and work on the dynamics. Finally, I would follow through the piece, working on enunciation and dynamics to polish the piece.

Musical score #2 is clearly in the style of a Negro Spiritual and was probably composed back in the early to mid 1800's. The two main challenges I see with this piece are syncopation throughout and the solo part on top of the doo-doo-doo in the verses. I would play the piece first

for them to get the feel of the different rhythms and then individually work on the rhythms by speaking and/or clapping them with each choral section. Once they are comfortable on parts alone, then put similar parts together (i.e. altos, tenors, basses together measures 8 & 9, sop. & basses and altos & tenors measures 1-8). Then when that's comfortable put all of the parts together and work on clean diction (essential for spirituals). The solo part should be approached with the sopranos on their line alone until they are confident of their music. Then add the other three parts underneath it. To polish the piece I would really zone in on diction throughout and the dynamic markings (i.e. measure 1 accent marks for tenors, altos, sopranos; *mp* for all voices in measure 7, then louder in measure 9 for sopranos only).

### Sample Response That Received a Score of 3:

#### Musical Score No. 1

School level (circle one):

elementary  
middle/junior high  
high school

Ensemble type (circle one):

mixed chorus  
show choir  
madrigal/chamber choir  
girls' chorus  
boys' glee club

#### Musical Score No. 2

School level (circle one):

elementary  
middle/junior high  
high school

Ensemble type (circle one):

mixed chorus  
show choir  
madrigal/chamber choir  
girls' chorus  
boys' glee club

#1 Discuss the beauty of a swan. Its peacefulness and gracefulness as it glides across the water.

Specific difficulty measure 3 Tenors and Basses starts on A C above the staff Piano to crescendo—It may be difficult to start that phrase soft Also at measure 4 dynamic—boys dim. after girls maybe confusing & Rhythm measures 4 & 6 now 3/4 measures—maybe difficult for choir to find downbeat. Students need to count in their heads the 3 bar until they can feel it. Dynamics—tell students to think ahead and use falsetto when unnecessary Also accidentals measures 4 5 & 6

#2 Historical characteristics—Wade in the water God will cleanse the peoples sins slurs & accents may be a problem + independence of voices—listen to own part & concentrate on it—other lines will throw off students watch teacher for cues & releases especially in ties—fast phrases have children say words in rhythm first before singing—Also have children do parts separately