Domain IV – Music Classroom Performance

Competency 8 & 9 (Vocal and Instrumental Performance) – Demonstrates knowledge of methods and techniques for singing and playing musical instruments.

• Understands performance skills and appropriate techniques for singing (e.g., tone production, sight-singing methods) and playing instruments (e.g., bowing, fingering, embouchure, rudiments) for a range of instruments (e.g., band, orchestral, classroom)

1. Name the term for rapidly moving from one note to a note one diatonic second above it.
   a. Scales
   b. Trill
   c. Octave
   d. Portamento

2. Which of the following terms is not associated with orchestral string instruments?
   a. Tuning peg
   b. Bridge
   c. Gateway
   d. “F” holes

3. The vocal warm-up exercise on the syllable “ah” shown above is primarily intended to develop which of the following skills?
   a. Learning a descending minor scale.
   b. Learning Solfege syllables while singing.
   c. Learning to loosen and drop the jaw.
   d. Starting in the “chest” voice to produce a heavier tone quality.
4. Which of the following shows the correct fingering for the written saxophone note above?
   a. Fingering “A”
   b. Fingering “B”
   c. Fingering “C”
   d. Fingering “D”

5. Under which of the following circumstances would a string player most likely play at the tip of the bow?
   a. To play light, delicate passages.
   b. To play heavy, loud passages.
   c. To play hemiola passages.
   d. To play smooth, connected passages.

6. Which of the following drum rudiments is notated above?
   a. Flam
   b. Paradiddle
   c. Five Stroke Roll
   d. Nine Stroke Roll
• Understands proper health techniques to use during vocal and instrumental rehearsals and performances (e.g., maintaining good posture, protecting the changing voice, instrument hand position, instrument maintenance)

7. Students should be careful when assembling woodwind instruments to avoid bending which of the following parts?
   a. Keys
   b. Pads
   c. Case
   d. Bell

8. Mr. Floyd has noticed that several of his middle-school boys’ voices are changing. Which of the following rehearsal strategies would best help the boys negotiate the problems commonly experienced with the changing voice?
   a. Have the boys with changing voices continue singing *falsetto* to match the other students to avoid embarrassing the students.
   b. Have the boys switch to a *cambiata* part to avoid straining their voices.
   c. Have the boys with changing voices sit out for a few months until their voices stabilize.
   d. Have the boys with changing voices sing softer to blend with the ensemble more easily.

• Selects appropriate vocal and instrumental literature to enhance technical skills and provide musical challenges

9. Which of the following is a voicing for treble chorus that might be found on the UIL *Prescribed Music List*?
   a. Soprano, alto, baritone (SAB)
   b. Soprano, soprano, soprano (SSS)
   c. Soprano, alto, tenor, bass (SATB)
   d. Soprano, soprano, alto (SSA)
10. The instrumental part shown above might be a good selection to work on which musical skill?
   a. Syncopation
   b. Legato
   c. Diction
   d. Expressive playing

- Understands standard terminology used in communicating about students’ musical skills and performances

11. Which of the following is the most effective language to use when teaching tone production to an elementary string orchestra?
   a. Instructing the ensemble that good tone starts with daily practice.
   b. Instructing the ensemble to always follow the concertmaster on bowings.
   c. Instructing the ensemble how it feels and sounds to play with long, smooth bow strokes.
   d. Instructing the ensemble that good tone quality comes from light bow pressure.
• Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g., diction, tone production, intonation, phrasing, vibrato, articulation) and understands the constructive use of criticism when evaluating musical skills or performances.

12. Mr. Floyd, a middle school band director, notices that a few of his trombonists play with an uncharacteristic muffled sound. To correct this performance problem, Mr. Floyd should instruct the students to:
   a. Increase the length of practice sessions.
   b. Increase the tension between the lips.
   c. Increase the pressure on the lips with the mouthpiece.
   d. Increase the air flow in relation to the resistance of the mouthpiece and embouchure.

RESOURCES – Competencies 8-9 (Vocal and Instrumental Performance)

• Brass, Woodwind, Strings, Percussion, and Voice techniques class notes, textbooks
• Teaching Band/Orchestra/Choir methods classes notes, textbooks
• See textbook resources on tmea.org
• Other textbooks:

Competency 10 (Conducting)

• Selects appropriate conducting techniques for small and large ensembles (e.g., basic conducting patterns, techniques for communicating expression markings, cueing techniques)
13. Which of the beat patterns shown above is NOT a standard conducting pattern for music written in 6/8 time?
   a. Pattern “A”
   b. Pattern “B”
   c. Pattern “C”
   d. All of these patterns are inappropriate for 6/8 time

14. In order to gradually move from a fast tempo to a slower tempo, it is often helpful for the conductor to make her pattern
   a. More staccato
   b. *Alla breve*
   c. Larger
   d. Smaller

- Demonstrates knowledge of appropriate vocal and instrumental performance techniques for small and large ensembles

15. In general, which of the following is the most frequent performance error made by student ensembles when performing a crescendo?
   a. A tendency to rush.
   b. A tendency to drag.
   c. A tendency to perform too legato.
   d. A tendency to perform too staccato.
• Knows how to interpret music through performance and demonstrates knowledge of musical performance styles

16. An ensemble that includes trumpet, violin, voice, and guitar might be which type of instrumental ensemble?
   a. Jazz combo
   b. Mariachi
   c. Brass choir
   d. Madrigal

• Demonstrates knowledge of a varied musical repertoire for vocal and instrumental performance

17. Hoedown, An Outdoor Overture, and Simple Gifts were written by which of the following composers?
   a. Percy Grainger
   b. Aaron Copland
   c. John Denver
   d. Michele Henry

• Understands legal and ethical issues related to the use of performance of music in an educational setting, applies knowledge of copyright laws to make appropriate decisions about the use of music in an educational setting, and knows federal and state policies and regulations concerning the use and performance of music

18. Mr. Floyd has selected a piece for UIL Concert and Sight-Reading contest that is no longer in print, so he photocopies three sets of scores for the judges. What does Mr. Floyd need to do to ensure that he is not in violation of the copyright law?
   a. Contact the UIL Region Executive Secretary to get permission to use the photocopied scores.
   b. Nothing; the copyright law does not apply to school music groups at UIL events.
   c. Provide a letter from the publisher stating that the photocopies are authorized.
   d. Copy only 10% of the score and parts.
RESOURCES – Competency 10 (Conducting)

- Conducting class notes, textbooks
- Secondary methods (Band, Orchestra, Choral) class notes, textbooks
- Teaching Band/Orchestra/Choir methods classes
- UIL website –
  - [Constitution and Contest Rules](http://www.nafme.org/my-classroom/copyright/copyright-law-what-music-teachers-need-to-know/)
  - [Prescribed Music List](http://www.nafme.org/my-classroom/copyright/)
- See textbook resources on [tmea.org](http://www.tmea.org)
- See Copyright resources on [NAfME](http://www.nafme.org/my-classroom/copyright/copyright-law-what-music-teachers-need-to-know/)
- Other textbooks:

Domain V – Music Education

Competency 11 (Planning & Implementing Music Instruction)

- Demonstrates knowledge of the content and performance standards for music that comprise the Texas Essential Knowledge and Skills (TEKS) and recognizes the significance of the TEKS in developing a music curriculum

19. Mr. Floyd has been asked by his principal to develop a list of goals and objectives for his sixth-grade music class. The most important resource that he should consult to complete this task would be:
   a. The goals and objectives outlined in the Professional Development and Appraisal System (PDAS).
   b. A wide variety of repertoire as outlined by the National Association for Music Education (NAfME).
   c. The content and performance standards for music that comprise the Texas Essential Knowledge and Skills (TEKS).
   d. The federal law as outlined in the Individuals with Disabilities Education Act (IDEA).
Knows how to use multiple forms of assessment and knowledge of the TEKS to help determine students’ progress in developing music skills and understanding, applies knowledge of the techniques and criteria for ongoing assessment of students’ musical knowledge and skills, and knows how to use assessment results to help develop instructional plans.

20. Which of the following assessment methods would a teacher use in evaluating a student’s ability to interpret rhythmic notation?
   a. Personal Interview
   b. Performance Observation
   c. Cooperative Learning
   d. Benchmark Testing

Demonstrates an understanding of appropriate sequencing of music instruction and knows how to deliver developmentally appropriate music instruction that is sequenced and delivered in ways that encourage active engagement in learning and make instructional content meaningful.

21. Which of the following interval patterns would you ask a group of first-grade students to sing?
   a. Sol-mi-sol
   b. Do-mi-te
   c. Sol-ti-la
   d. Do-sol-la

Knows how to adapt instructional methods to provide appropriate learning experiences for students with varied needs, leaning modalities, and levels of development and musical experience.

22. A plan or program developed to ensure that a child who has a disability identified under the law receives specialized instruction and related services is called an
   a. ARP
   b. IDEA
   c. ASCAP
   d. IEP
• Knows how to provide instruction that promotes students’ understanding and application of fundamental principles of music and that offers students varied opportunities to make music using instruments and voice, to respond to a wide range of musical styles and genres, and to evaluate music of various types.

23. What might be an appropriate method that enables students to evaluate their peers in class performances of small ensembles?
   a. Take pictures of their posture and hand position and compare it to professional players.
   b. Summative letter grades in the teacher’s grade book.
   c. Complete blank adjudication forms with constructive criticism to be shared with the student performers.
   d. Evaluation of these types of activates should not be completed by students’ peers and is best left for the teacher.

• Demonstrates an understanding of materials and resources available for use in music education and applies knowledge of procedures and criteria for selecting an appropriate repertoire for the music class

24. Mr. Floyd has selected a work for his full orchestra that he performed when he was a music major in college. After a few rehearsals, one of his brass players approaches him and tells him that playing the music makes his embouchure sore. Mr. Floyd realizes that he may have chosen music that:
   a. Is not interesting to the ensemble members.
   b. Will take too long to prepare for the performance.
   c. Is too difficult for the level and instrumentation of the ensemble.
   d. Does not fit the acoustic properties of the rehearsal or performance hall.

• Knows how to use varied materials, resources, and technologies to promote students’ creativity, learning, and performance, and understands the use of technology as a tool in the music class

25. One way a music teacher might use technology to spark creativity in her ensemble is to:
   a. Have the school district or booster club purchase iPads for each student.
   b. Select a state-adopted textbook that includes technology resources.
   c. Have students make sound stories using digital audio editing software.
   d. Use music software for assessing and evaluating student performances.
• Instructs students to apply skills for forming and communicating critical judgments about music and musical performance; knows strategies and benefits of promoting students' critical-thinking and problem-solving skills in relation to music; and knows how to provide students with frequent opportunities to use critical-thinking and problem-solving skills in analyzing, creating, and responding to music.

26. Which of the following examples asks students to think critically about a music selection they are rehearsing?
   a. Write a report on the history of the composer.
   b. Define all Italian musical terms (rubato, allegro, etc.) in the music before reading the piece.
   c. Draw a picture inspired by a recording of a piece of music they will be working on in the coming weeks.
   d. Use constructive criticism when correcting performance mistakes.

RESOURCES – Competency 11 (Planning & Implementing Music Instruction)

• Music TEKS (old?) - [http://ritter.tea.state.tx.us/rules/tac/chapter117/](http://ritter.tea.state.tx.us/rules/tac/chapter117/)
• Curriculum, assessment, and evaluation textbook and class notes
• Music technology class textbook and notes
• See textbook resources on tmea.org
• Other textbooks:

Competency 12 (Providing Learning Experiences in Music)

• Demonstrates awareness of the importance of helping students develop music skills that are relevant to their own lives and of providing students with a level of musical self-sufficiency that encourages lifelong enjoyment of music.

27. Which of the following is the most appropriate classroom activity to educate high school students about various career choices in music?
   a. Have the school counselor create a handout about music professions.
   b. Have each student complete a worksheet on various music professions.
   c. Have people employed in various music professions give presentations about their jobs.
   d. Have college music professors visit the classroom regularly to talk about becoming a music teacher.
• Knows how to provide students with opportunities to contribute to the music class by drawing on their personal experiences and by encouraging students to pursue musical knowledge independently

28. Which of the following is the best example of providing secondary choral students an opportunity to contribute to the class by drawing on their personal experiences?
   a. Take the students on a field trip to hear the work played at a concert by a professional chorus.
   b. Have each student bring a favorite recording to the class and give an oral report on the style of the music.
   c. Have each student in the class use information from the Internet to write a report about a different famous composer.
   d. Have each student conduct one of the pieces they are working on in class as an expressions exercise.

• Demonstrates knowledge of various music and music-related career options and knows how to promote music as an integral element in students’ lives, whether as a vocation or as an avocation

29. What are some ways a high-school band director might encourage students to continue to keep music as an integral element in their lives?
   a. Remind students of broad musical concepts that relate to all music regardless of ensemble or genre.
   b. Only play music that is competitive in interscholastic events.
   c. Remind students of the “no pass; no play” rule.
   d. Insist that students purchase instruments so that they will have an investment in their craft.

• Knows how to help students develop an understanding and appreciation of various cultures through music instruction and discussion of current events related to music and knows how to incorporate a diverse musical repertoire into instruction, including music from both Western and non-Western traditions

30. Which of the following classroom activities is the most appropriate way to help fifth-grade students understand music of diverse cultures?
   a. Have students compare and contrast musical elements in a German polka and Mexican norteño music.
   b. Have students watch a documentary on Appalachian music.
   c. Have the students write a book report on a famous eighteenth-century European composer.
   d. Have the students perform vocal solos using folk themes.
• Knows how to integrate music instruction with other subject areas and analyzes relationship among the content, concepts, and processes of music, the other fine arts, and other subjects

31. Which of the following activities best illustrates integration of music instruction with English language arts?
   a. Insisting that students’ written work is grammatically correct.
   b. Using music to help English Language Learners (ELL) students become more proficient in English.
   c. Writing a report detailing the historical background of a famous composer.
   d. Relate the concepts of musical phrasing to the parts of a sentence.

• Applies strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); knows how to manage time, instructional resources, and physical space effectively for the music class; and knows how to teach students concert etiquette

32. Mr. Floyd is challenged by off-task behavior in his 5th grade music class during large-group instruction. His greatest responsibility in solving this classroom management issue is to:
   a. Plan focused lessons with appropriate pacing.
   b. Allow students to choose the music they perform that day.
   c. Assign misbehaving students individual study packets.
   d. Send misbehaving students to the principal’s office.

• Demonstrates knowledge of techniques for effectively and efficiently managing varied resources for the music education program and applies strategies for managing and documenting the use and condition of musical instruments and other materials in the music program

33. Mr. Floyd’s principal informs him that there has been a problem with musical instruments being lost or destroyed. What is one solution that Mr. Floyd might use to address this problem?
   a. Inform the school administration immediately whenever anything is lost or destroyed.
   b. Purchase new instruments to insure that every child has something to play.
   c. Purchase only inexpensive instruments from an approved vendor.
   d. Keep accurate inventory records.
RESOURCES – Competency 12 (Providing Learning Experiences in Music)

- Teaching Band/Orchestra/Choir methods classes notes, textbooks
- Marching band techniques notes, textbooks
- See textbook resources on tmea.org
- Other textbooks:
- APPLY YOUR MUSICAL EXPERTISE AND KNOWLEDGE TO MAKE EDUCATED GUESSES