

Component 1:
Content Knowledge



*Early and Middle Childhood/
Music*

**SAMPLE ITEMS
AND SCORING RUBRICS**

NATIONAL BOARD
for Professional Teaching Standards®

Contents

<u>EMC/Music Instrumental: Band—Overview</u>	<u>1</u>
Component 1: Content Knowledge	1
EMC/Music Instrumental: Band Component 1 Computer-Based Assessment	1
Inside This Document	3
Other Important Information	3
<u>Sample Selected Response Items and Answer Key for EMC/Music Instrumental: Band—Component 1</u>	<u>4</u>
Sample Selected Response Items.....	4
Answer Key to Sample Selected Response Items	7
<u>Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music Instrumental: Band—Component 1</u>	<u>8</u>
Sample Exercise 1 and Scoring Rubric	9
Sample Exercise 2 and Scoring Rubric	14
Sample Exercise 3 and Scoring Rubric	18
<u>EMC/Music Instrumental: Orchestra—Overview</u>	<u>22</u>
Component 1: Content Knowledge	22
EMC/Music Instrumental: Orchestra Component 1 Computer-Based Assessment	22
Inside This Document	24
Other Important Information	24
<u>Sample Selected Response Items and Answer Key for EMC/Music Instrumental: Orchestra—Component 1</u>	<u>25</u>
Sample Selected Response Items.....	25
Answer Key to Sample Selected Response Items	29
<u>Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music Instrumental: Orchestra—Component 1</u>	<u>30</u>
Sample Exercise 1 and Scoring Rubric	31
Sample Exercise 2 and Scoring Rubric	36
Sample Exercise 3 and Scoring Rubric	40

<u>EMC/Music: Vocal—Overview</u>	44
Component 1: Content Knowledge	44
EMC/Music: Vocal Component 1 Computer-Based Assessment	44
Inside This Document	46
Other Important Information	46
<u>Sample Selected Response Items and Answer Key for EMC/Music: Vocal—</u>	
<u>Component 1</u>	47
Sample Selected Response Items.....	47
Answer Key to Sample Selected Response Items	51
<u>Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music:</u>	
<u>Vocal—Component 1</u>	52
Sample Exercise 1 and Scoring Rubric	53
Sample Exercise 2 and Scoring Rubric	58
Sample Exercise 3 and Scoring Rubric	62

EMC/Music Instrumental: Band—Overview

This document provides information about the Early and Middle Childhood/Music Instrumental: Band (EMC/Music Instrumental: Band) Component 1 computer-based assessment. It includes sample assessment center selected response items and answer key, constructed response exercises, and the scoring rubric used to assess each constructed response exercise.

Component 1: Content Knowledge

Component 1: Content Knowledge is a computer-based assessment requiring candidates to demonstrate knowledge of and pedagogical practices for their teaching content area. Candidates must demonstrate knowledge of developmentally appropriate content, which is necessary for teaching across the full age range and ability level of the chosen certificate area.

EMC/Music Instrumental: Band Component 1 Computer-Based Assessment

In the EMC/Music Instrumental: Band Component 1 computer-based assessment, content knowledge is assessed through the completion of approximately 45 selected response items and three constructed response exercises.

EMC/Music Instrumental: Band Standards Measured by Selected Response Items

The EMC/Music Instrumental: Band selected response items focus on the following Standards:

Standards Content	Approximate Percentage of Selected Response Item Section*
Theory and History (Standard II) - Theory - History	25%
Facilitating Music Learning (Standard IV) - Curriculum - Instructional Strategies	17%
Specialized Skills and Knowledge (Standard IV) Path-Specific - Instrumental: Band <i>or</i> - Instrumental: Orchestra <i>or</i> - Vocal/General	33%
Performing and Repertoire (Standards II, VI) - Performing Techniques - Repertoire - Connections to Other Disciplines - Building Repertoires and Teaching Strategies that Include Music Chosen from a World Sample	25%

* These percentages are an approximation only.

For the complete EMC/Music Standards, refer to www.nbpts.org/certification/candidate-center/.

EMC/Music Instrumental: Band Constructed Response Exercises

The EMC/Music Instrumental: Band constructed response exercises assess the following:

- **Exercise 1: Diagnostic Skills**
In this exercise, you will use your aural diagnostic skills to identify and analyze performance problems, as well as their potential causes and solutions, in a recorded student performance. You will also use an on-screen musical score to anticipate and explain interpretive and/or technical challenges for a given group of students. There are two prompts in this exercise.
- **Exercise 2: Instructional Strategies**
In this exercise, you will use your knowledge of instructional strategies to identify and describe six learning activities designed to support student learning of a given music concept. There is one prompt in this exercise.
- **Exercise 3: Applied Theory/Composition**
In this exercise, you will use your knowledge of music theory and composition to create an 8-measure composition in accordance with a given set of specifications. There is one prompt in this exercise.

Each constructed response exercise will be assessed using a scoring rubric. Each EMC/Music Instrumental: Band Component 1 scoring rubric is derived from the Music Standards and defines the levels of accomplished teaching that you must demonstrate.

You should read the rubric while preparing to take Component 1 to understand how the rubric guides assessors in evaluating your responses to the constructed response exercises.

Inside This Document

This document includes the following two sections: "Sample Selected Response Items and Answer Key for EMC/Music Instrumental: Band Component 1" and "Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music Instrumental: Band Component 1."

Selected Response Section

This section includes the following:

- sample selected response items
- answer key

Constructed Response Section

This section includes the following:

- three sample constructed response exercises
- associated scoring rubric for each exercise

Other Important Information

Refer to the National Board website for the following:

- For information about scheduling and taking your test at the assessment center, please refer to the *Assessment Center Policy and Guidelines*.
- For a link to an online tutorial, please refer to the *Assessment Center Testing* page.
- For more information about how the assessment is scored, please refer to the *Scoring Guide*.

Sample Selected Response Items and Answer Key for EMC/Music Instrumental: Band—Component 1

This section includes

- **sample selected response items** to help you become familiar with the content and format of the items on an actual computer-based assessment.

Although this section illustrates some of the types of items that appear on the assessment, note that these sample items do not necessarily define the content or difficulty of an entire actual assessment.

Please note that the selected response items cover the *entire* age range of the certificate. Be aware that you are expected to demonstrate knowledge of developmentally appropriate content across the full range of your certificate.

- an **answer key**.

Sample Selected Response Items

Standard II. Knowledge of and Skills in Music

1. In a typical Classical sonata-allegro movement in minor, the secondary theme is most likely to occur in which of the following key areas?
 - A. parallel major (I)
 - B. relative major (III)
 - C. minor dominant (v)
 - D. major dominant (V)

Standard II. Knowledge of and Skills in Music

2. Which of the following sequences of jazz eras is in chronological order?
 - A. cool jazz, jazz fusion, bebop, swing
 - B. jazz fusion, swing, bebop, cool jazz
 - C. bebop, swing, jazz fusion, cool jazz
 - D. swing, bebop, cool jazz, jazz fusion

Standard IV. Facilitating Music Learning

3. Which of the following musical characteristics is most important to consider when selecting music for a band comprising second-year players?
- A. homophonic texture
 - B. compound meter
 - C. thin textures
 - D. wide dynamic range

Standard IV. Facilitating Music Learning

4. Which of the following statements best justifies the inclusion of scales in the band curriculum?
- A. Students should practice scales primarily to learn discipline and routine.
 - B. The ratios of the intervals of various scales allow for connections to mathematics.
 - C. Practicing scales develops muscle memory for playing common melodic patterns.
 - D. Past generations have all learned to play various scales at different tempos.

Standard IV. Facilitating Music Learning

5. Which musical work was the first to be written specifically for military band and inspired subsequent generations of wind band composers?
- A. *Lincolnshire Posy* by Percy Grainger
 - B. Suite no. 1 in E-flat by Gustav Holst
 - C. *An Original Suite for Military Band* by Gordon Jacob
 - D. *Toccata Marziale* by Ralph Vaughan Williams

Standard IV. Facilitating Music Learning

6. Which clarinet register best describes the span between second-line G and third-line B-flat?
- A. chalumeau
 - B. throat tones
 - C. clarion
 - D. altissimo

Standard II. Knowledge of and Skills in Music

7. A sixth-grade teacher improvises a musical question. Which of the following musical elements is most important for the student's musical answer to contain?
- A. continuation of a steady beat
 - B. slightly slower tempo
 - C. exact repeat of the rhythm
 - D. slightly faster tempo

Standard II. Knowledge of and Skills in Music

8. Which of the following music class activities would best help third-grade students better understand science?
- A. cleaning the valves of a brass instrument
 - B. counting rhythmic patterns
 - C. demonstrating perfect intervals on a monochord
 - D. singing a song about chemical elements

Answer Key to Sample Selected Response Items

Item Number	Correct Response
1	B
2	D
3	A
4	C
5	B
6	B
7	A
8	C

Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music Instrumental: Band— Component 1

This section includes

- **sample constructed response exercises** to help you become familiar with the content and format of the exercises on an actual computer-based assessment. These exercises include instructions for using the computer, stimulus materials (if applicable), and prompts requiring responses.

Although this section illustrates some of the types of exercises that appear on the assessment, note that these sample exercises do not necessarily define the content or difficulty of the exercises on an actual assessment.

Please note these constructed response exercises cover the **entire** age range of the certificate. Be aware that you are expected to demonstrate knowledge of developmentally appropriate content across the full range of your certificate.

- **scoring rubrics** that are used by assessors in evaluating your responses to help you understand how your responses are assessed.

Sample Exercise 1 and Scoring Rubric

Sample Exercise 1

Standard II. Knowledge of and Skills in Music / Standard IV. Facilitating Music Learning

Exercise 1: Diagnostic Skills - Candidate Name		 Time Remaining 29:31
Diagnostic Skills <u>Introduction</u> In this exercise, you will use your aural diagnostic skills to identify and analyze performance problems, as well as their potential causes and solutions, in a recorded student performance. You will also use an on-screen musical score to anticipate and explain interpretive and/or technical challenges for a given group of students. There are two prompts in this exercise. <u>Criteria for Scoring</u> To satisfy the highest level of the scoring rubric, your responses must provide clear, consistent, and convincing evidence of your ability to: • accurately identify and thoroughly describe three different performance problems and their musical causes and solutions; • accurately identify and insightfully describe three different interpretive and/or technical challenges presented by a given musical score; and • insightfully, logically, and appropriately explain the causes of the anticipated challenges. <u>Directions</u> There are two prompts in this exercise. You will have a total of 30 minutes to respond to both prompts combined, so plan your time accordingly. For Prompt 1, you will listen to an excerpt of a performance by a student ensemble. You may listen to the excerpt more than once. You will also view the accompanying musical score on-screen and respond to the prompt about this performance. For Prompt 2, you will examine a second musical score suitable for performance by a student ensemble. You will view the musical score on-screen and respond to the prompt about the score. After completing each prompt, click the Next button to continue. The Previous button will enable you to return to a previous prompt in order to enter or revise your response in the space provided. You may write notes on the erasable note board. These notes will not be scored as part of your responses for this exercise. You must enter your responses to this exercise in the text boxes that appear below the prompts. Your score for this exercise will be based only on what you enter in the text boxes on the computer screen.		
? Help	⦿ Navigator	Next →

Exercise 1: Diagnostic Skills - Candidate Name		 Time Remaining 29:31
This is Prompt 1 of 2. The second prompt appears on the next screen. <i>(The candidate is provided on-screen with a conductor's score and listens to a recorded student performance of that same piece. The student performance is approximately one minute in duration. The candidate can listen to the audio excerpt more than once.)</i> Locate the pages of the musical score associated with this prompt on the left-hand side of your screen.		
You must address each of the following in your response to this prompt. • Identify and describe in detail three different types of performance problems evident in this performance by early and middle childhood students. • In your response, cite the number of a specific measure in which each performance problem occurs. • Be sure to identify different types of problems (not three separate instances of flawed intonation, for example). • Thoroughly describe a possible cause and solution for each of the problems you have identified. • Address your response to the performance at the specific measures you have identified. • Focus your response on the students, not the teacher. Enter your response in the text box below.		
? Help	⦿ Navigator	Next →

Exercise 1: Diagnostic Skills - Candidate Name

 **Time Remaining**
29:31

This is Prompt 2 of 2.

(The candidate is provided on-screen with a musical score. There is no audio excerpt associated with this musical score.)

Please refer to the musical score on the left-hand side of the screen.

Note: There is **no** audio excerpt for this prompt.

You must address each of the following in your response to this prompt.

- Identify a **total** of **three** different interpretive and/or technical challenges you would expect a **fifth-grade** ensemble to experience in successfully performing this score.
- In your response, describe in detail the **three** challenges, citing the numbers of **specific measures**. Interpretive challenges may include, among others, challenges in phrasing, dynamics, or style. Technical challenges may include, among others, challenges in breathing, fingering, or intonation.
- Explain why students would likely experience **each** of these interpretive and/or technical challenges.

Enter your response in the text box below.

[? Help](#)[⦿ Navigator](#)[Next →](#)

Scoring Rubric for Exercise 1: Diagnostic Skills

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is accurate and described in detail.
- Description of each of the different performance problems' causes and solutions is thorough.
- Identification and description of specific technical and/or interpretive challenges is accurate, insightful, and well defined.
- Explanations of causes for the anticipated student challenges are insightful, logical, and appropriate.

The **LEVEL 3** response offers *clear* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is accurate and described.
- Description of each of the different performance problems' causes and solutions is appropriate.
- Identification and description of specific technical and/or interpretive challenges is accurate.
- Explanations of causes for the anticipated student challenges are logical and appropriate.

The **LEVEL 2** response offers *limited* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is incomplete/inaccurate and description is general.
- Description of the different performance problems' causes and solutions is incomplete and/or contains inaccuracies.
- Identification and description of specific technical and/or interpretive challenges are general and/or inaccurate.
- Explanations of causes for the anticipated student challenges are general and/or inappropriate.

The **LEVEL 1** response offers *little or no* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is incomplete, inaccurate, vague, or missing.
- Description of the different performance problems' causes and solutions is incomplete, global, or missing.
- Identification and description of specific technical and/or interpretive challenges includes misconceptions, are vague, or missing.
- Explanations of causes for the anticipated student challenges are misinformed or absent.

Sample Exercise 2 and Scoring Rubric

Sample Exercise 2

Standard IV. Facilitating Music Learning

Exercise 2: Instructional Strategies - Candidate Name		 Time Remaining 29:31
Instructional Strategies <u>Introduction</u> In this exercise, you will use your knowledge of instructional strategies to identify and describe six learning activities designed to support student learning of a given music concept. There is one prompt in this exercise. <u>Criteria for Scoring</u> To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of: • a broad knowledge of auditory, kinesthetic, and visual instructional strategies as demonstrated through a detailed description of six distinct learning activities for one type of class/ensemble and grade level; • an explicit description of students' roles in the learning activities; and • the ability to select appropriate instructional strategies that thoroughly support student learning of a given concept as demonstrated through rationales for each activity that are tightly connected to the concept. <u>Directions</u> There is one prompt in this exercise. You must enter your response to this exercise in the text box that appears below the prompt. Your score for this exercise will be based only on what you enter in the text box on the computer screen.		
? Help		⦿ Navigator Next →

Exercise 2: Instructional Strategies - Candidate Name		 Time Remaining 29:31
You must address <u>one</u> of the following two concepts. • intonation (or pitch matching) • dotted rhythms		
You must address each of the following in your response to this prompt. • Select and identify <u>one</u> concept from the list presented on the left. Identify the <u>grade level(s)</u> and <u>type</u> of music class or ensemble for which you will design this instruction. ○ The grade level(s) you identify must be within the age range of your certificate area (Early and Middle Childhood—ages 3–12). ○ All parts of your response must refer to the <u>same</u> class or ensemble. • Then describe a <u>total</u> of <u>six</u> distinct learning activities for teaching this concept. ○ This group of activities <u>must</u> include examples of auditory, kinesthetic, and visual learning. ○ For <u>each</u> activity, describe what the students will be doing <u>and</u> discuss how the activity will support their learning of the concept. Enter your response in the text box below.		
? Help	⦿ Navigator	Next →

Scoring Rubric for Exercise 2: Instructional Strategies

The **LEVEL 4** response provides *clear, consistent, and convincing* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, and all activities refer to the same class/ensemble and grade.
- Six distinct activities are identified and described in detail, with students' roles explicitly described.
- The activities include auditory, visual, and kinesthetic learning examples.
- The activities thoroughly support student learning of the concept.
- The rationale provided for each activity is tightly connected to the concept.

The **LEVEL 3** response provides *clear* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, and all activities refer to the same class/ensemble and grade.
- Six distinct activities are identified and described, with students' roles clearly described.
- The activities include auditory, visual, and kinesthetic learning examples.
- The activities support student learning of the concept.
- The rationale provided for each activity is logically connected to the concept.

The **LEVEL 2** response provides *limited* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, though some activities refer to different class/ensembles and/or grades.
- Several activities are identified, though they may not be distinct from one another, and the description may be incomplete, with students' roles not clearly described.
- The activities do not include auditory, visual, and/or kinesthetic learning examples.
- Some activities may not support student learning of the concept.
- The rationale provided for each activity is loosely or vaguely connected to the topic.

The **LEVEL 1** response provides *little or no* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is not identified, or all activities do not refer to the same class/ensemble and grade.
- Some activities are identified, though without description, and without a description of students' roles.
- The activities do not include auditory, visual, and kinesthetic learning examples.
- There is no connection between the activities and student learning of the concept.
- The rationale provided for each activity is unrelated to the concept, or is not provided.

Sample Exercise 3 and Scoring Rubric

Sample Exercise 3

Standard II. Knowledge of and Skills in Music

Exercise 3: Applied Theory/Composition - Candidate Name		 Time Remaining 29:31
Applied Theory/Composition		
<u>Introduction</u>		
In this exercise, you will use your knowledge of music theory and composition to create an 8-measure composition in accordance with a given set of specifications. There is one prompt in this exercise.		
<u>Criteria for Scoring</u>		
To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of your ability to:		
• use accurate key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings in a composition that includes 8 complete measures; • create a composition that is thoroughly well crafted in its musically expressive use of form, texture, rhythm, melody, and harmony; • compose music in response to curricular demands or performance situations that is at an appropriate level of difficulty for an intended ensemble; and • accurately and effectively include specified characteristics in the composition.		
<u>Directions</u>		
There is one prompt in this exercise. Please write your 8-measure composition on the staff paper in the section for Exercise 3 located in the back of the Assessment Center Response Booklet. Your score for this exercise will be based only on what you write in this section of the Assessment Center Response Booklet.		
Please note: If you have not received an Assessment Center Response Booklet, raise your hand.		
? Help	⦿ Navigator	Next →

Exercise 3: Applied Theory/Composition - Candidate Name

 **Time Remaining**
29:31

Create an 8-measure composition according to the specifications listed below. Include in your response the full range of musically appropriate signs and symbols, including tempo and dynamic markings.

Specifications

Purpose: a fanfare

Instrumentation: brass quartet: 2 trumpets, 1 French horn, 1 trombone

Performers: 10-year-old students

Key/Meter: E-flat major (in transposed score) / $\frac{3}{4}$

Characteristics: Your 8-measure composition **must** include syncopation.

Write your 8-measure composition on the staff paper in the section for **Exercise 3** located in the back of the Assessment Center Response Booklet.

[? Help](#) | [⦿ Navigator](#) | [Next →](#)

Scoring Rubric for Exercise 3: Applied Theory/Composition

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes accurate key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings, and the composition includes eight complete measures.
- The writing for all instruments and/or voices is consistently grade-level appropriate.
- The composition is thoroughly well-crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is accurately and effectively included.

The **LEVEL 3** response offers *clear* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes accurate key signature, time signature, signs and symbols, and dynamic and expressive markings, and the composition includes eight complete measures.
- The writing for all instruments and/or voices is mostly grade-level appropriate.
- The composition is mostly well-crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is accurately included.

The **LEVEL 2** response offers *limited* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes some inaccuracies in key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings; the composition may include eight measures, though some may be incomplete.
- The writing for all instruments and/or voices is somewhat appropriate for the grade level.
- The composition is weakly crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is present, though may be inaccurately used.

The **LEVEL 1** response offers *little or no* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes significant inaccuracies in key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings and the composition is missing measures or individual parts.
- The writing for instruments and/or voices is inappropriate for the grade level.
- The composition is poorly crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic may be inaccurate or missing.

EMC/Music Instrumental: Orchestra—Overview

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Component 1: Content Knowledge

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EMC/Music Instrumental: Orchestra Constructed Response Exercises

The EMC/Music Instrumental: Orchestra constructed response exercises assess the following:

- **Exercise 1: Diagnostic Skills**

In this exercise, you will use your aural diagnostic skills to identify and analyze performance problems, as well as their potential causes and solutions, in a recorded student performance. You will also use an on-screen musical score to anticipate and explain interpretive and/or technical challenges for a given group of students. There are two prompts in this exercise.

- **Exercise 2: Instructional Strategies**

In this exercise, you will use your knowledge of instructional strategies to identify and describe six learning activities designed to support student learning of a given music concept. There is one prompt in this exercise.

- **Exercise 3: Applied Theory/Composition**

In this exercise, you will use your knowledge of music theory and composition to create an 8-measure composition in accordance with a given set of specifications. There is one prompt in this exercise.

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You should read the rubric while preparing to take Component 1 to understand how the rubric guides assessors in evaluating your responses to the constructed response exercises.

Inside This Document

This document includes the following two sections: "Sample Selected Response Items and Answer Key for EMC/Music Instrumental: Orchestra Component 1" and "Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music Instrumental: Orchestra Component 1."

Selected Response Section

This section includes the following:

- sample selected response items
- answer key

Constructed Response Section

This section includes the following:

- three sample constructed response exercises
- associated scoring rubric for each exercise

Other Important Information

Refer to the National Board website for the following:

- For information about scheduling and taking your test at the assessment center, please refer to the *Assessment Center Policy and Guidelines*.
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Sample Selected Response Items and Answer Key for EMC/Music Instrumental: Orchestra—Component 1

This section includes

- **sample selected response items** to help you become familiar with the content and format of the items on an actual computer-based assessment.

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Please note that the selected response items cover the *entire* age range of the certificate. Be aware that you are expected to demonstrate knowledge of developmentally appropriate content across the full range of your certificate.

- an **answer key**.

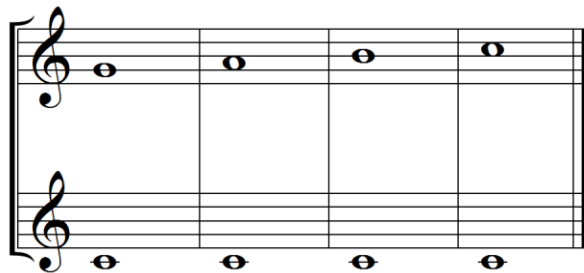
Sample Selected Response Items

Standard II. Knowledge of and Skills in Music

1. Which of the following forms consists of an exposition, a development, and a recapitulation?
 - A. concerto-rondo
 - B. composite-ternary
 - C. variation
 - D. sonata-allegro

Standard II. Knowledge of and Skills in Music

2. Use the excerpt below to answer the question that follows.



In two-voice counterpoint, such as the excerpt shown, which of the following patterns of intervallic consonances (C) and dissonances (D) is correct?

- A. C – C – C – D
- B. C – D – D – C
- C. C – C – D – C
- D. C – D – C – C

Standard IV. Facilitating Music Learning

3. Which of the following musical elements would be most appropriate to have in music for a first-year orchestra?
- A. bariolage bowing in compound meter
 - B. narrow range of pitches
 - C. double stops in thick textures
 - D. use of extensions in fingering

Standard IV. Facilitating Music Learning

4. A sixth-grade music teacher is helping an orchestra student improvise during an introductory lesson using the following tune.



Which of the following instructional strategies from the teacher is most appropriate?

- A. "When you have a third, like in m. 1, fill it in with a passing tone."
- B. "When you have a melody that goes down, like in m. 2, play a decrescendo."
- C. "When you have an ascending scale, like in m. 3, add a sharp to one of the notes."
- D. "When you have repeated notes, like in m. 4, perform a rallentando."

Standard IV. Facilitating Music Learning

5. Which of the following physical characteristics is most important to consider when helping beginning-level students select the proper viola size?

- A. height
- B. wrist flexibility
- C. arm length
- D. neck flexibility

Standard IV. Facilitating Music Learning

6. Playing sul ponticello on a viola will produce which tone qualities?

- A. rich and warm
- B. soft and resonant
- C. nasal and raspy
- D. dark and thick

Standard II. Knowledge of and Skills in Music

7. Which of the following syllables would be most appropriate to use for articulating notes on the recorder?
- A. la
 - B. lu
 - C. ka
 - D. tu

Standard II. Knowledge of and Skills in Music

8. Cello repertoire in which of the following major keys requires extension on the D string in first position?
- A. A major
 - B. D major
 - C. F major
 - D. G major

Answer Key to Sample Selected Response Items

Item Number	Correct Response
1	D
2	C
3	B
4	A
5	C
6	C
7	D
8	A

Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music Instrumental: Orchestra—Component 1

This section includes

- **sample constructed response exercises** to help you become familiar with the content and format of the exercises on an actual computer-based assessment. These exercises include instructions for using the computer, stimulus materials (if applicable), and prompts requiring responses.

Although this section illustrates some of the types of exercises that appear on the assessment, note that these sample exercises do not necessarily define the content or difficulty of the exercises on an actual assessment.

Please note these constructed response exercises cover the **entire** age range of the certificate. Be aware that you are expected to demonstrate knowledge of developmentally appropriate content across the full range of your certificate.

- **scoring rubrics** that are used by assessors in evaluating your responses to help you understand how your responses are assessed.

Sample Exercise 1 and Scoring Rubric

Sample Exercise 1

Standard II. Knowledge of and Skills in Music / Standard IV. Facilitating Music Learning

Exercise 1: Diagnostic Skills - Candidate Name		 Time Remaining 29:31
Diagnostic Skills <u>Introduction</u> In this exercise, you will use your aural diagnostic skills to identify and analyze performance problems, as well as their potential causes and solutions, in a recorded student performance. You will also use an on-screen musical score to anticipate and explain interpretive and/or technical challenges for a given group of students. There are two prompts in this exercise. <u>Criteria for Scoring</u> To satisfy the highest level of the scoring rubric, your responses must provide clear, consistent, and convincing evidence of your ability to: • accurately identify and thoroughly describe three different performance problems and their musical causes and solutions; • accurately identify and insightfully describe three different interpretive and/or technical challenges presented by a given musical score; and • insightfully, logically, and appropriately explain the causes of the anticipated challenges. <u>Directions</u> There are two prompts in this exercise. You will have a total of 30 minutes to respond to both prompts combined, so plan your time accordingly. For Prompt 1, you will listen to an excerpt of a performance by a student ensemble. You may listen to the excerpt more than once. You will also view the accompanying musical score on-screen and respond to the prompt about this performance. For Prompt 2, you will examine a second musical score suitable for performance by a student ensemble. You will view the musical score on-screen and respond to the prompt about the score. After completing each prompt, click the Next button to continue. The Previous button will enable you to return to a previous prompt in order to enter or revise your response in the space provided. You may write notes on the erasable note board. These notes will not be scored as part of your responses for this exercise. You must enter your responses to this exercise in the text boxes that appear below the prompts. Your score for this exercise will be based only on what you enter in the text boxes on the computer screen.		
? Help		⦿ Navigator Next →

Exercise 1: Diagnostic Skills - Candidate Name

 **Time Remaining**
29:31

This is Prompt 1 of 2. The second prompt appears on the next screen.

(The candidate is provided on-screen with a conductor's score and listens to a recorded student performance of that same piece. The student performance is approximately one minute in duration. The candidate can listen to the audio excerpt more than once.)

Locate the pages of the musical score associated with this prompt on the left-hand side of your screen.

You must address each of the following in your response to this prompt.

- Identify and describe in detail **three** different types of performance problems evident in this performance by **early and middle childhood** students.
- In your response, cite the number of a **specific measure** in which **each** performance problem occurs.
- Be sure to identify **different types** of problems (not three separate instances of flawed intonation, for example).
- Thoroughly describe a possible **cause** and **solution** for **each** of the problems you have identified.
- Address your response to the performance at the **specific measures** you have identified.
- Focus your response on the **students**, not the teacher.

Enter your response in the text box below.

[? Help](#)[⦿ Navigator](#)[Next →](#)

Exercise 1: Diagnostic Skills - Candidate Name		 Time Remaining 29:31
This is Prompt 2 of 2. <i>(The candidate is provided on-screen with a musical score. There is no audio excerpt associated with this musical score.)</i> Please refer to the musical score on the left-hand side of the screen. Note: There is no audio excerpt for this prompt.		
You must address each of the following in your response to this prompt. • Identify a total of three different interpretive and/or technical challenges you would expect a fifth-grade ensemble to experience in successfully performing this score. • In your response, describe in detail the three challenges, citing the numbers of specific measures. Interpretive challenges may include, among others, challenges in phrasing, dynamics, or style. Technical challenges may include, among others, challenges in bowing, fingering, or intonation. • Explain why students would likely experience each of these interpretive and/or technical challenges. Enter your response in the text box below.		
? Help	⦿ Navigator	Next →

Scoring Rubric for Exercise 1: Diagnostic Skills

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is accurate and described in detail.
- Description of each of the different performance problems' causes and solutions is thorough.
- Identification and description of specific technical and/or interpretive challenges is accurate, insightful, and well defined.
- Explanations of causes for the anticipated student challenges are insightful, logical, and appropriate.

The **LEVEL 3** response offers *clear* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is accurate and described.
- Description of each of the different performance problems' causes and solutions is appropriate.
- Identification and description of specific technical and/or interpretive challenges is accurate.
- Explanations of causes for the anticipated student challenges are logical and appropriate.

The **LEVEL 2** response offers *limited* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is incomplete/inaccurate and description is general.
- Description of the different performance problems' causes and solutions is incomplete and/or contains inaccuracies.
- Identification and description of specific technical and/or interpretive challenges are general and/or inaccurate.
- Explanations of causes for the anticipated student challenges are general and/or inappropriate.

The **LEVEL 1** response offers *little or no* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is incomplete, inaccurate, vague, or missing.
- Description of the different performance problems' causes and solutions is incomplete, global, or missing.
- Identification and description of specific technical and/or interpretive challenges includes misconceptions, are vague, or missing.
- Explanations of causes for the anticipated student challenges are misinformed or absent.

Sample Exercise 2 and Scoring Rubric

Sample Exercise 2

Standard IV. Facilitating Music Learning

Exercise 2: Instructional Strategies - Candidate Name		 Time Remaining 29:31
Instructional Strategies <u>Introduction</u> In this exercise, you will use your knowledge of instructional strategies to identify and describe six learning activities designed to support student learning of a given music concept. There is one prompt in this exercise. <u>Criteria for Scoring</u> To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of: • a broad knowledge of auditory, kinesthetic, and visual instructional strategies as demonstrated through a detailed description of six distinct learning activities for one type of class/ensemble and grade level; • an explicit description of students' roles in the learning activities; and • the ability to select appropriate instructional strategies that thoroughly support student learning of a given concept as demonstrated through rationales for each activity that are tightly connected to the concept. <u>Directions</u> There is one prompt in this exercise. You must enter your response to this exercise in the text box that appears below the prompt. Your score for this exercise will be based only on what you enter in the text box on the computer screen.		
? Help		⦿ Navigator Next →

Exercise 2: Instructional Strategies - Candidate Name		 Time Remaining 29:31
You must address <u>one</u> of the following two concepts. • intonation (or pitch matching) • dotted rhythms		
You must address each of the following in your response to this prompt. • Select and identify <u>one</u> concept from the list presented on the left. Identify the <u>grade level(s)</u> and <u>type</u> of music class or ensemble for which you will design this instruction. ○ The grade level(s) you identify must be within the age range of your certificate area (Early and Middle Childhood—ages 3–12). ○ All parts of your response must refer to the <u>same</u> class or ensemble. • Then describe a <u>total</u> of <u>six</u> distinct learning activities for teaching this concept. ○ This group of activities <u>must</u> include examples of auditory, kinesthetic, and visual learning. ○ For <u>each</u> activity, describe what the students will be doing <u>and</u> discuss how the activity will support their learning of the concept. Enter your response in the text box below.		
? Help	⦿ Navigator	Next →

Scoring Rubric for Exercise 2: Instructional Strategies

The **LEVEL 4** response provides *clear, consistent, and convincing* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, and all activities refer to the same class/ensemble and grade.
- Six distinct activities are identified and described in detail, with students' roles explicitly described.
- The activities include auditory, visual, and kinesthetic learning examples.
- The activities thoroughly support student learning of the concept.
- The rationale provided for each activity is tightly connected to the concept.

The **LEVEL 3** response provides *clear* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, and all activities refer to the same class/ensemble and grade.
- Six distinct activities are identified and described, with students' roles clearly described.
- The activities include auditory, visual, and kinesthetic learning examples.
- The activities support student learning of the concept.
- The rationale provided for each activity is logically connected to the concept.

The **LEVEL 2** response provides *limited* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, though some activities refer to different class/ensembles and/or grades.
- Several activities are identified, though they may not be distinct from one another, and the description may be incomplete, with students' roles not clearly described.
- The activities do not include auditory, visual, and/or kinesthetic learning examples.
- Some activities may not support student learning of the concept.
- The rationale provided for each activity is loosely or vaguely connected to the topic.

The **LEVEL 1** response provides *little or no* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is not identified, or all activities do not refer to the same class/ensemble and grade.
- Some activities are identified, though without description, and without a description of students' roles.
- The activities do not include auditory, visual, and kinesthetic learning examples.
- There is no connection between the activities and student learning of the concept.
- The rationale provided for each activity is unrelated to the concept, or is not provided.

Sample Exercise 3 and Scoring Rubric

Sample Exercise 3

Standard II. Knowledge of and Skills in Music

Exercise 3: Applied Theory/Composition - Candidate Name		⌚ Time Remaining 29:31
Applied Theory/Composition		
<u>Introduction</u>		
In this exercise, you will use your knowledge of music theory and composition to create an 8-measure composition in accordance with a given set of specifications. There is one prompt in this exercise.		
<u>Criteria for Scoring</u>		
To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of your ability to:		
• use accurate key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings in a composition that includes 8 complete measures; • create a composition that is thoroughly well crafted in its musically expressive use of form, texture, rhythm, melody, and harmony; • compose music in response to curricular demands or performance situations that is at an appropriate level of difficulty for an intended ensemble; and • accurately and effectively include specified characteristics in the composition.		
<u>Directions</u>		
There is one prompt in this exercise. Please write your 8-measure composition on the staff paper in the section for Exercise 3 located in the back of the Assessment Center Response Booklet. Your score for this exercise will be based only on what you write in this section of the Assessment Center Response Booklet.		
Please note: If you have not received an Assessment Center Response Booklet, raise your hand.		
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Exercise 3: Applied Theory/Composition - Candidate Name

 **Time Remaining**
29:31

Create an 8-measure composition according to the specifications listed below. Include in your response the full range of musically appropriate signs and symbols, including tempo and dynamic markings.

Specifications

Purpose: a toccata

Instrumentation: string quartet: 2 violins, 1 viola, 1 cello

Performers: 10-year-old students

Key/Meter: G major / $\frac{3}{4}$

Characteristics: Your 8-measure composition must include syncopation.

Write your 8-measure composition on the staff paper in the section for **Exercise 3** located in the back of the Assessment Center Response Booklet.

[? Help](#) | [⦿ Navigator](#) | [Next →](#)

Scoring Rubric for Exercise 3: Applied Theory/Composition

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes accurate key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings, and the composition includes eight complete measures.
- The writing for all instruments and/or voices is consistently grade-level appropriate.
- The composition is thoroughly well-crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is accurately and effectively included.

The **LEVEL 3** response offers *clear* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes accurate key signature, time signature, signs and symbols, and dynamic and expressive markings, and the composition includes eight complete measures.
- The writing for all instruments and/or voices is mostly grade-level appropriate.
- The composition is mostly well-crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is accurately included.

The **LEVEL 2** response offers *limited* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes some inaccuracies in key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings; the composition may include eight measures, though some may be incomplete.
- The writing for all instruments and/or voices is somewhat appropriate for the grade level.
- The composition is weakly crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is present, though may be inaccurately used.

The **LEVEL 1** response offers *little or no* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes significant inaccuracies in key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings and the composition is missing measures or individual parts.
- The writing for instruments and/or voices is inappropriate for the grade level.
- The composition is poorly crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic may be inaccurate or missing.

EMC/Music: Vocal—Overview

This document provides information about the Early and Middle Childhood/Music: Vocal (EMC/Music: Vocal) Component 1 computer-based assessment. It includes sample assessment center selected response items and answer key, constructed response exercises, and the scoring rubric used to assess each constructed response exercise.

Component 1: Content Knowledge

Component 1: Content Knowledge is a computer-based assessment requiring candidates to demonstrate knowledge of and pedagogical practices for their teaching content area. Candidates must demonstrate knowledge of developmentally appropriate content, which is necessary for teaching across the full age range and ability level of the chosen certificate area.

EMC/Music: Vocal Component 1 Computer-Based Assessment

In the EMC/Music: Vocal Component 1 computer-based assessment, content knowledge is assessed through the completion of approximately 45 selected response items and three constructed response exercises.

EMC/Music: Vocal Standards Measured by Selected Response Items

The EMC/Music: Vocal selected response items focus on the following Standards:

Standards Content	Approximate Percentage of Selected Response Item Section*
Theory and History (Standard II) - Theory - History	25%
Facilitating Music Learning (Standard IV) - Curriculum - Instructional Strategies	17%
Specialized Skills and Knowledge (Standard IV) Path-Specific - Instrumental: Band or - Instrumental: Orchestra or - Vocal/General	33%
Performing and Repertoire (Standards II, VI) - Performing Techniques - Repertoire - Connections to Other Disciplines - Building Repertoires and Teaching Strategies that Include Music Chosen from a World Sample	25%

* These percentages are an approximation only.

For the complete EMC/Music Standards, refer to www.nbpts.org/national-board-certification/candidate-center/.

EMC/Music: Vocal Constructed Response Exercises

The EMC/Music: Vocal constructed response exercises assess the following:

- **Exercise 1: Diagnostic Skills**

In this exercise, you will use your aural diagnostic skills to identify and analyze performance problems, as well as their potential causes and solutions, in a recorded student performance. You will also use an on-screen musical score to anticipate and explain interpretive and/or technical challenges for a given group of students. There are two prompts in this exercise.

- **Exercise 2: Instructional Strategies**

In this exercise, you will use your knowledge of instructional strategies to identify and describe six learning activities designed to support student learning of a given music concept. There is one prompt in this exercise.

- **Exercise 3: Applied Theory/Composition**

In this exercise, you will use your knowledge of music theory and composition to create an 8-measure composition in accordance with a given set of specifications. There is one prompt in this exercise.

Each constructed response exercise will be assessed using a scoring rubric. Each EMC/Music: Vocal Component 1 scoring rubric is derived from the Music Standards and defines the levels of accomplished teaching that you must demonstrate.

You should read the rubric while preparing to take Component 1 to understand how the rubric guides assessors in evaluating your responses to the constructed response exercises.

Inside This Document

This document includes the following two sections: "Sample Selected Response Items and Answer Key for EMC/Music: Vocal Component 1" and "Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music: Vocal Component 1."

Selected Response Section

This section includes the following:

- sample selected response items
- answer key

Constructed Response Section

This section includes the following:

- three sample constructed response exercises
- associated scoring rubric for each exercise

Other Important Information

Refer to the National Board website for the following:

- For information about scheduling and taking your test at the assessment center, please refer to the *Assessment Center Policy and Guidelines*.
- For a link to an online tutorial, please refer to the *Assessment Center Testing* page.
- For more information about how the assessment is scored, please refer to the *Scoring Guide*.

Sample Selected Response Items and Answer Key for EMC/Music: Vocal—Component 1

This section includes

- **sample selected response items** to help you become familiar with the content and format of the items on an actual computer-based assessment.

Although this section illustrates some of the types of items that appear on the assessment, note that these sample items do not necessarily define the content or difficulty of an entire actual assessment.

Please note that the selected response items cover the *entire* age range of the certificate. Be aware that you are expected to demonstrate knowledge of developmentally appropriate content across the full range of your certificate.

- an **answer key**.

Sample Selected Response Items

Standard II. Knowledge of and Skills in Music

1. Which of the following approaches to teaching music in the classroom is most closely associated with the use of solfège?
 - A. Suzuki
 - B. Dalcroze
 - C. Kodály
 - D. Montessori

Standard II. Knowledge of and Skills in Music

2. Which of the following statements best describes Johannes Brahms's significance in Western music history?
 - A. Brahms extended Wolfgang Amadeus Mozart's synthesis of German and Italian operatic styles.
 - B. Brahms developed Frédéric Chopin's philosophy of musical nationalism through polonaises and mazurkas.
 - C. Brahms paved the way for Pyotr Ilyich Tchaikovsky's programmatic overtures and ballet suites.
 - D. Brahms elaborated on Ludwig van Beethoven's approach to absolute music in symphonies and sonatas.

Standard IV. Facilitating Music Learning

3. The tone and breath flow of first-grade students' vocal production would best be enhanced by doing which of the following activities?
- A. creating purposeful movement while singing
 - B. breathing in, holding, and breathing out at eight-second intervals
 - C. lying flat on the back with the hands on the waist while breathing
 - D. placing the shoulders flat against the wall while singing

Standard IV. Facilitating Music Learning

4. A fourth-grade choir teacher instructs students during a warm-up to imitate a siren sound. This instructional strategy is most appropriate for improving which of the following aspects of singing?
- A. tone quality
 - B. range
 - C. breath support
 - D. intonation

Standard IV. Facilitating Music Learning

5. Which of the following musical abilities is most likely to improve in students who learn through solfège?
- A. sight-singing
 - B. rhythmic accuracy
 - C. representative timbre
 - D. dynamic understanding

Standard II. Knowledge of and Skills in Music

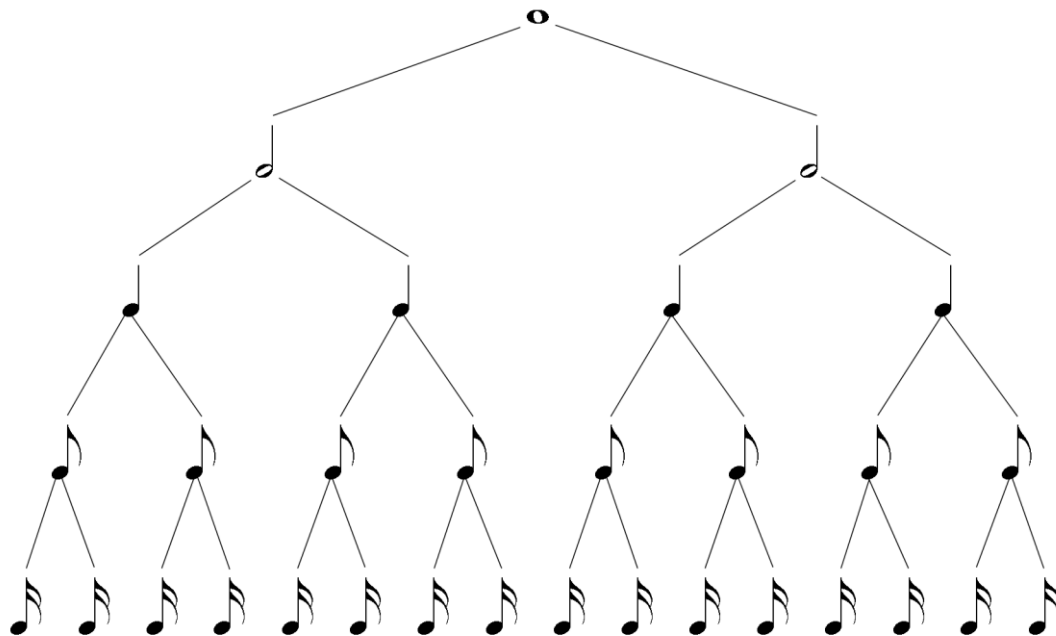
6. Which of the following musical elements is most important to consider when selecting repertoire for an elementary school chorus?
- A. changing meters
 - B. chromatic harmonies
 - C. singable melodies
 - D. thin textures

Standard II. Knowledge of and Skills in Music

7. Which of the following musical features would make a composition easiest for a fourth-grade chorus to sing?
- A. narrow range and melodic reinforcement on the keyboard
 - B. simple duple meter and syncopated rhythms
 - C. functional harmony and pianissimo dynamics
 - D. three-part texture and chromatic tunes

Standard II. Knowledge of and Skills in Music

8. Use the graphic below to answer the question that follows.



A choir teacher could use the excerpt to connect music most strongly to which of the following disciplines?

- A. science
- B. architecture
- C. visual arts
- D. mathematics

Answer Key to Sample Selected Response Items

Item Number	Correct Response
1	C
2	D
3	A
4	B
5	A
6	C
7	A
8	D

Sample Constructed Response Exercises and Scoring Rubrics for EMC/Music: Vocal—Component 1

This section includes

- **sample constructed response exercises** to help you become familiar with the content and format of the exercises on an actual computer-based assessment. These exercises include instructions for using the computer, stimulus materials (if applicable), and prompts requiring responses.

Although this section illustrates some of the types of exercises that appear on the assessment, note that these sample exercises do not necessarily define the content or difficulty of the exercises on an actual assessment.

Please note these constructed response exercises cover the **entire** age range of the certificate. Be aware that you are expected to demonstrate knowledge of developmentally appropriate content across the full range of your certificate.

- **scoring rubrics** that are used by assessors in evaluating your responses to help you understand how your responses are assessed.

Sample Exercise 1 and Scoring Rubric

Sample Exercise 1

Standard II. Knowledge of and Skills in Music / Standard IV. Facilitating Music Learning

Exercise 1: Diagnostic Skills - Candidate Name		 Time Remaining 29:31
Diagnostic Skills <u>Introduction</u> In this exercise, you will use your aural diagnostic skills to identify and analyze performance problems, as well as their potential causes and solutions, in a recorded student performance. You will also use an on-screen musical score to anticipate and explain interpretive and/or technical challenges for a given group of students. There are two prompts in this exercise. <u>Criteria for Scoring</u> To satisfy the highest level of the scoring rubric, your responses must provide clear, consistent, and convincing evidence of your ability to: • accurately identify and thoroughly describe three different performance problems and their musical causes and solutions; • accurately identify and insightfully describe three different interpretive and/or technical challenges presented by a given musical score; and • insightfully, logically, and appropriately explain the causes of the anticipated challenges. <u>Directions</u> There are two prompts in this exercise. You will have a total of 30 minutes to respond to both prompts combined, so plan your time accordingly. For Prompt 1, you will listen to an excerpt of a performance by a student ensemble. You may listen to the excerpt more than once. You will also view the accompanying musical score on-screen and respond to the prompt about this performance. For Prompt 2, you will examine a second musical score suitable for performance by a student ensemble. You will view the musical score on-screen and respond to the prompt about the score. After completing each prompt, click the Next button to continue. The Previous button will enable you to return to a previous prompt in order to enter or revise your response in the space provided. You may write notes on the erasable note board. These notes will not be scored as part of your responses for this exercise. You must enter your responses to this exercise in the text boxes that appear below the prompts. Your score for this exercise will be based only on what you enter in the text boxes on the computer screen.		
? Help	⦿ Navigator	Next →

Exercise 1: Diagnostic Skills - Candidate Name

 **Time Remaining**
29:31

This is Prompt 1 of 2. The second prompt appears on the next screen.

(The candidate is provided on-screen with a conductor's score and listens to a recorded student performance of that same piece. The student performance is approximately one minute in duration. The candidate can listen to the audio excerpt more than once.)

Locate the pages of the musical score associated with this prompt on the left-hand side of your screen.

You must address each of the following in your response to this prompt.

- Identify and describe in detail **three** different types of performance problems evident in this performance by **early and middle childhood** students.
- In your response, cite the number of a **specific measure** in which **each** performance problem occurs.
- Be sure to identify **different types** of problems (not three separate instances of flawed intonation, for example).
- Thoroughly describe a possible **cause** and **solution** for **each** of the problems you have identified.
- Address your response to the performance at the **specific measures** you have identified.
- Focus your response on the **students**, not the teacher.

Enter your response in the text box below.

[? Help](#)[⦿ Navigator](#)[Next →](#)

Exercise 1: Diagnostic Skills - Candidate Name		 Time Remaining 29:31
This is Prompt 2 of 2. <i>(The candidate is provided on-screen with a musical score. There is no audio excerpt associated with this musical score.)</i> Please refer to the musical score on the left-hand side of the screen. Note: There is no audio excerpt for this prompt.		
You must address each of the following in your response to this prompt. • Identify a total of three different interpretive and/or technical challenges you would expect a fifth-grade ensemble to experience in successfully performing this score. • In your response, describe in detail the three challenges, citing the numbers of specific measures. Interpretive challenges may include, among others, challenges in phrasing, dynamics, or style. Technical challenges may include, among others, challenges in breathing, articulation, or intonation. • Explain why students would likely experience each of these interpretive and/or technical challenges. Enter your response in the text box below.		
? Help	⦿ Navigator	Next →

Scoring Rubric for Exercise 1: Diagnostic Skills

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is accurate and described in detail.
- Description of each of the different performance problems' causes and solutions is thorough.
- Identification and description of specific technical and/or interpretive challenges is accurate, insightful, and well defined.
- Explanations of causes for the anticipated student challenges are insightful, logical, and appropriate.

The **LEVEL 3** response offers *clear* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is accurate and described.
- Description of each of the different performance problems' causes and solutions is appropriate.
- Identification and description of specific technical and/or interpretive challenges is accurate.
- Explanations of causes for the anticipated student challenges are logical and appropriate.

The **LEVEL 2** response offers *limited* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is incomplete/inaccurate and description is general.
- Description of the different performance problems' causes and solutions is incomplete and/or contains inaccuracies.
- Identification and description of specific technical and/or interpretive challenges are general and/or inaccurate.
- Explanations of causes for the anticipated student challenges are general and/or inappropriate.

The **LEVEL 1** response offers *little or no* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and/or interpretive challenges; and to logically support the rationale for such difficulties.

Characteristics:

- Identification of three different performance problems is incomplete, inaccurate, vague, or missing.
- Description of the different performance problems' causes and solutions is incomplete, global, or missing.
- Identification and description of specific technical and/or interpretive challenges includes misconceptions, are vague, or missing.
- Explanations of causes for the anticipated student challenges are misinformed or absent.

Sample Exercise 2 and Scoring Rubric

Sample Exercise 2

Standard IV. Facilitating Music Learning

Exercise 2: Instructional Strategies - Candidate Name		 Time Remaining 29:31
Instructional Strategies		
<u>Introduction</u>		
In this exercise, you will use your knowledge of instructional strategies to identify and describe six learning activities designed to support student learning of a given music concept. There is one prompt in this exercise.		
<u>Criteria for Scoring</u>		
To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of:		
• a broad knowledge of auditory, kinesthetic, and visual instructional strategies as demonstrated through a detailed description of six distinct learning activities for one type of class/ensemble and grade level; • an explicit description of students' roles in the learning activities; and • the ability to select appropriate instructional strategies that thoroughly support student learning of a given concept as demonstrated through rationales for each activity that are tightly connected to the concept.		
<u>Directions</u>		
There is one prompt in this exercise. You must enter your response to this exercise in the text box that appears below the prompt. Your score for this exercise will be based only on what you enter in the text box on the computer screen.		
? Help	⦿ Navigator	Next →

Exercise 2: Instructional Strategies - Candidate Name		 Time Remaining 29:31
You must address one of the following two concepts. • intonation (or pitch matching) • dotted rhythms		
You must address each of the following in your response to this prompt. • Select and identify one concept from the list presented on the left. Identify the grade level(s) and type of music class or ensemble for which you will design this instruction. ○ The grade level(s) you identify must be within the age range of your certificate area (Early and Middle Childhood—ages 3–12). ○ All parts of your response must refer to the same class or ensemble. • Then describe a total of six distinct learning activities for teaching this concept. ○ This group of activities must include examples of auditory, kinesthetic, and visual learning. ○ For each activity, describe what the students will be doing and discuss how the activity will support their learning of the concept. Enter your response in the text box below.		
? Help	⦿ Navigator	Next →

Scoring Rubric for Exercise 2: Instructional Strategies

The **LEVEL 4** response provides *clear, consistent, and convincing* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, and all activities refer to the same class/ensemble and grade.
- Six distinct activities are identified and described in detail, with students' roles explicitly described.
- The activities include auditory, visual, and kinesthetic learning examples.
- The activities thoroughly support student learning of the concept.
- The rationale provided for each activity is tightly connected to the concept.

The **LEVEL 3** response provides *clear* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, and all activities refer to the same class/ensemble and grade.
- Six distinct activities are identified and described, with students' roles clearly described.
- The activities include auditory, visual, and kinesthetic learning examples.
- The activities support student learning of the concept.
- The rationale provided for each activity is logically connected to the concept.

The **LEVEL 2** response provides *limited* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is identified, though some activities refer to different class/ensembles and/or grades.
- Several activities are identified, though they may not be distinct from one another, and the description may be incomplete, with students' roles not clearly described.
- The activities do not include auditory, visual, and/or kinesthetic learning examples.
- Some activities may not support student learning of the concept.
- The rationale provided for each activity is loosely or vaguely connected to the topic.

The **LEVEL 1** response provides *little or no* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

Characteristics:

- The type of music class/ensemble and grade is not identified, or all activities do not refer to the same class/ensemble and grade.
- Some activities are identified, though without description, and without a description of students' roles.
- The activities do not include auditory, visual, and kinesthetic learning examples.
- There is no connection between the activities and student learning of the concept.
- The rationale provided for each activity is unrelated to the concept, or is not provided.

Sample Exercise 3 and Scoring Rubric

Sample Exercise 3

Standard II. Knowledge of and Skills in Music

Exercise 3: Applied Theory/Composition - Candidate Name		 Time Remaining 29:31
Applied Theory/Composition		
<u>Introduction</u>		
In this exercise, you will use your knowledge of music theory and composition to create an 8-measure composition in accordance with a given set of specifications. There is one prompt in this exercise.		
<u>Criteria for Scoring</u>		
To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of your ability to:		
• use accurate key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings in a composition that includes 8 complete measures; • create a composition that is thoroughly well crafted in its musically expressive use of form, texture, rhythm, melody, and harmony; • compose music in response to curricular demands or performance situations that is at an appropriate level of difficulty for an intended ensemble; and • accurately and effectively include specified characteristics in the composition.		
<u>Directions</u>		
There is one prompt in this exercise. Please write your 8-measure composition on the staff paper in the section for Exercise 3 located in the back of the Assessment Center Response Booklet. Your score for this exercise will be based only on what you write in this section of the Assessment Center Response Booklet.		
Please note: If you have not received an Assessment Center Response Booklet, raise your hand.		
? Help	⦿ Navigator	Next →

Exercise 3: Applied Theory/Composition - Candidate Name

 **Time Remaining**
29:31

Create an 8-measure composition according to the specifications listed below. Include in your response the full range of musically appropriate signs and symbols, including tempo and dynamic markings.

Specifications

Purpose: a fanfare

Instrumentation: 2-part vocal score with 4-part classroom instrumental accompaniment, including 2 different pitched and 2 different unpitched instruments

Performers: 10-year-old students

Key/Meter: F major / $\frac{3}{4}$

Characteristics: Your 8-measure composition **must** include syncopation.

Text: You may choose to use the following text. You may vary the text as necessary for your setting, or you may create your own.

Welcome to our school;
Welcome to our school;
You must come again;
Stay and be our friend;
Welcome to our school.

Write your 8-measure composition on the staff paper in the section for **Exercise 3** located in the back of the Assessment Center Response Booklet.

[? Help](#) | [⦿ Navigator](#) | [Next →](#)

Scoring Rubric for Exercise 3: Applied Theory/Composition

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes accurate key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings, and the composition includes eight complete measures.
- The writing for all instruments and/or voices is consistently grade-level appropriate.
- The composition is thoroughly well-crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is accurately and effectively included.

The **LEVEL 3** response offers *clear* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes accurate key signature, time signature, signs and symbols, and dynamic and expressive markings, and the composition includes eight complete measures.
- The writing for all instruments and/or voices is mostly grade-level appropriate.
- The composition is mostly well-crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is accurately included.

The **LEVEL 2** response offers *limited* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes some inaccuracies in key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings; the composition may include eight measures, though some may be incomplete.
- The writing for all instruments and/or voices is somewhat appropriate for the grade level.
- The composition is weakly crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is present, though may be inaccurately used.

The **LEVEL 1** response offers *little or no* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

Characteristics:

- The composition includes significant inaccuracies in key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings and the composition is missing measures or individual parts.
- The writing for instruments and/or voices is inappropriate for the grade level.
- The composition is poorly crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic may be inaccurate or missing.

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