

PRAXIS II: MUSIC CONTENT & KNOWLEDGE

STUDY GUIDE: MUSIC LEARNING K-12 & PROFESSIONAL PRACTICES

What MUSIC LEARNING content should I expect to see on the test?

- The National Standards of Music Education
- Course offerings in music programs: e.g., General Music, Band, Choir, and Orchestra; as well as overall music program objectives
- Knowledge of basic requirements in terms of facilities, course offerings, scheduling, staffing, materials and equipment
- Curriculum planning and development
- Scope and sequence of musical behaviors as they relate to particular domains of learning: affective, cognitive, and psychomotor
- Learning sequences in music: in other words, what order of teaching for skills.
- Performance skills for each grade level
- Methods of teaching and pedagogical approaches (Orff, Kodaly, etc.)
- Evaluation and assessment practices
- Classroom management skills and equipment
- Check out <http://www.menc.org/publication/books/standards.htm> for links that will detail the above bullets.

What PROFESSIONAL PRACTICES content should I expect to see on the test?

- Philosophy of Music Education
- Be knowledgeable of professional journals in our field (*Music Educators Journal*, *The Journal of Research in Music Education*, *The Instrumentalist*, *The Choral Journal*, *NATS Journal*, *AST Journal*, *General Music*, *Teaching Music*, etc.)
- Copyright law and professional ethics
- Professional organizations such as: MENC, ASTA (American String Teachers Association), ACDA (American Choral Directors Association), ABA (American Bandmasters Association), ASBDA (American School Band Directors Association), IAJE (International Association of Jazz Educators)
- Useful websites for more information about professional practices and organizations:
 - www.acdaonline.org
 - www.americanbandmasters.org
 - www.asbda.com
 - www.astaweb.com
 - www.menc.org/information/copyright/copyr.html
 - www.iaje.org

Sample questions about Professional Practices & Music Learning (These questions typically appear in their own section on the test)*

1. Which of the following questions would be most appropriate as the basis for conceptualizing a philosophy of music education?
 - A. When will selected literature be taught?

- B. Why should students master musical skills and knowledge?
 - C. How will certain musical topics be taught?
 - D. What musical selections and other materials should be presented to students?
2. Comprehensive musicianship emphasizes the encouragement of
- A. the study of music from around the world
 - B. students to function in the various roles of performer, listener, and composer-improviser
 - C. a sequential curriculum that focuses on well-defined skill and concept hierarchies for every element of music
 - D. the integration of music skills with movement and language development
3. Which of the following organizations was responsible for promoting arts standards as a part of the national Goals 200 efforts and finally publishing the *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* (1994)?
- A. United States Department of Education
 - B. The College Music Society
 - C. Music Educators National Conference
 - D. National Association of Schools of Music
4. The Tanglewood Symposium served music education by
- A. Providing for philosophical guidelines for the role of music education in society and for the profession
 - B. Providing specific content to be taught by music educators
 - C. Providing assessment tools for music educators
 - D. Providing specific methodologies for teaching music.
5. Which scenario abides by “fair use” under copyright laws in the United States?
- A. As a fund raiser for the choral program, the high school choir records and sells CDs of their year’s performances.
 - B. The band director buys all parts and the full score to a band arrangement, but makes copies of each instrument part to use in rehearsals and performance.
 - C. The second violin has lost her original part the night of the concert. The string teacher makes one copy for the performance, and orders a new part the next day.
 - D. The local church choir buys 5 copies of a handbell piece and makes 7 more copies for the rest of the members of the handbell choir.

Answers and explanations to Professional Practice samples

1. The answer is B as it is the foundational question before answering the others in the list of answers.

2. The answer is B as this approach *comprehensively* seeks to develop a musician by having the child be a part of the music learning process as a performer, listener, and composer.
3. The answer is C. The MENC was one of the first organizations to respond to Goals 2000 publishing that document in 1994.
4. The answer is A. The Tangelwood Symposium did not specify content, methodologies, or assessment strategies in its declaration. Rather it was a focused value position on what role music should play in the lives of humans and in society.
5. The answer is C. Fair use copying can occur in an emergency (as in an upcoming performance) as long as the director orders a new part for the one that is lost.

Music Learning K-12 sample questions (These questions typically appear in their own section on the test)*

1. Beginning woodwind players often play with a closed throat and oral cavity to compensate for
 - A. inadequate breath support
 - B. a poor embouchure
 - C. a tongue that is arched too high
 - D. a poorly constructed instrument
2. Which of the following is the *MOST* appropriate sequence for teaching a musical concept in a general music class?
 - A. Preparation, extension, practice, presentation
 - B. Practice, preparation, presentation, extension
 - C. Preparation, presentation, practice, extension
 - D. Presentation, extension, preparation, practice
3. Which of the following is *NOT* considered a performance assessment?
 - A. Sight singing a melody.
 - B. Playing scales and arpeggios.
 - C. Preparing a musical solo for festival.
 - D. A written test over musical terms.
4. Which of the following is an application of Bruner's spiral curriculum theory to music instruction?
 - A. Fifth-grade students learn a song by rote; then learn using solfege by rote; then learn to read the song in notation.
 - B. Third-grade students sing song; then they add instrumental accompaniment to the song; then they add movement to the song.
 - C. First-grade students learn about up-and-down melodic motion; in third grade they learn about melodic motion by steps and skips; and in fifth grade they learn to distinguish between thirds and fifths in a melody.
 - D. Kindergarten students learn to sing songs less than a minute long; in fifth grade they learn to sing songs that are four minutes long; and in ninth

grade they learn to sing large choral works in many movements lasting more than 10 minutes.

5. Which methodology employs a eurhythmic approach to music instruction emphasizing solfege, movement, and improvisation?
 - A. Orff
 - B. Dalcroze
 - C. Kodaly
 - D. Music Learning Theory

6. Howard Gardner's theory of multiple intelligences implies:
 - A. Music is taught as a core subject in the curriculum
 - B. Music is taught to students with high aptitude
 - C. Music is taught only at the secondary level
 - D. Music is an extracurricular course offering

7. Which viewpoint best represents Reimer's Philosophy of Music Education?
 - A. Referentialism
 - B. Formalism
 - C. Pragmatism
 - D. Absolute Expressionism

Answers to sample questions of Music Learning, K-12

1. The answer is A. Beginning wind and brass players commonly close the throat and oral cavity to compensate for poor support.
2. C is the correct answer; this the logical sequence by preparing the stage of learning through experiences, presenting the concept formally (i.e., labeling) once there is enough of an experience base, practicing the concept (i.e., reinforcement), and then extending the concept in other music settings (i.e., teaching for transfer).
3. A written test is not based in real-world activities of exhibiting musical skills. The other assessments involve the student using and exhibiting musical skills. The best answer is D.
4. Bruner's spiral curriculum uses the SAME concept in different grade levels. The correct answer is C. A is not the correct answer as there are two different activities both being taught by rote. B is similar in that it has different activities for the same song at different grade levels, but not the same concept. D is not a musical behavior that is being built.
5. The answer is B. Orff is more of an elemental style and learn through experience/movement, whereas Kodaly is very structured using singing as the foundation. Music Learning Theory is an approach developed by E. Gordon.
6. The answer is A. Music is core to the education of the child, therefore it is core in the curriculum.
7. Reimer's viewpoint is D. His editions of his book, *A Philosophy of Music Education* delineate how he is not the others.