| **Required Course Numbers** |
| --- |
| **Test Content Categories** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Music History and Literature
 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Listening** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| A. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Styles and historical periodsa. Medievalb. Renaissancec. Baroqued. Classicale. Romanticf. Impressionistg. Early 20th Centuryh. Mid-20th Century to presenti. Jazz, rock, folk, and other popular genres |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Characteristics of music related to style and perioda. melodyb. harmonyc. rhythm and meterd. tempi, dynamics, and other expressive elementse. texturef. theory and compositional organizationg. forms and genresh. historical contextsi. representative composersj. representative ensembles and performers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Is familiar with the style of a variety of world musics and their function in the culture of origin**a. North Americab. South Americac. Europed. Africae. Australia and the Pacificf. Asia |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Non-listening** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Styles and historical periodsa. Medievalb. Renaissancec. Baroqued. Classicale. Romanticf. Impressionistg. Early 20th Centuryh. Mid-20th Century to present i. Jazz, rock, folk, and other popular genres |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Characteristics of music related to style and perioda. melodyb. harmonyc. rhythm and meterd. tempi, dynamics, and other expressive elementse. texturef. theory and compositional organizationg. forms and genresh. historical contextsi. representative composersj. representative ensembles and composers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Is familiar with the style of a variety of world musics and their function in the culture of origin** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. North America |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. South America |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Europe |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Africa |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Australia and the Pacific |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Asia |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| II. Music Theory and Composition |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Listening** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Understands and analyzes music in aural form and demonstrates aural skills through recognition of melody, harmony, and rhythm** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Pitch organization and harmonya. Intervals, chords, progressions, embellishmentsb. Modes, scales, tone rows |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Theme and melodya. Contour and motive |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Rhythm, meter, and tempo |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Form and structure |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Texture |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Understands how musical sounds vary** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Timbre of instruments and voices |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Dynamics |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Non-listening** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| C. Understands, interprets, analyzes music in written form |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Pitch organization and harmonya. intervals, chords, progressions, embellishmentsb. modes, scales, tone rows |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Theme and melodya. contour and motive |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Rhythm, meter, and tempo |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Form and structure |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Texture |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. How musical sounds varya. timbre of instruments and voicesb. dynamics |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Knows and applies basic music theory concepts when composing, orchestrating, and arranging instrumental and vocal parts** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Chords and voice leading |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Ranges and transpositionsa. intervalsb. keysc. clefsd. instrumentse. voices |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Balance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Orchestration |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Voice leading |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Functions of instruments and voices within a score |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Expressive elements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| III. Music Performance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Listening** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Demonstrates critical listening skills by identifying errors in vocal and keyboard music performance** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Pitch |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Intonation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Rhythm |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Performing as a unified section/ensemble |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Balance and blend |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Articulations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Dynamics |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Tone quality |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Understands basic conducting techniques** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Beat patterns |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Use of the baton and freehand technique |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Eye contact and facial expressions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Tempo and tempo changes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Attacks, holds, and releases |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Dynamics and expressive gestures |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Cueing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Interpreting symbols used for pitch |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Interpreting symbols used for rhythm |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Dynamic markings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Articulation markings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Tempo markings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Composers’ written comments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Timbre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| D. Understands basic accompaniment techniques (e.g., on piano, guitar) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Identifying appropriate harmonies to accompany tonal melodies |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Non-listening** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **E. Understands basic conducting techniques** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Beat patterns |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Use of the baton and freehand technique |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Eye contact and facial expressions |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Tempo and tempo changes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Attacks, holds, and releases |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Dynamics and expressive gestures |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Cueing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **F. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Interpreting symbols used for pitch |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Interpreting musical symbols used for rhythm |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Dynamic markings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Articulation markings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Tempo markings |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Composers’ written comments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Timbre |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **G. Knows vocal/choral warmup techniques** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Breathing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Physical warm-ups (e.g, stretching, posture) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Technical warmups (e.g., vocalises) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Aural warmups (e.g., listening, singing, tuning, pitch matching) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **H. Knows vocal/choral tuning/intonation techniques** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Tuning students individually |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Tuning between two or more performers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Understands basic accompaniment** techniques |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Tuning students individually |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Tuning between two or more performers |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Understands basic accompaniment techniques** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Identifying appropriate harmonies to accompany tonal melodies |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **J. Understands the practical relationship between acoustics and performance** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Sound production |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Tone quality |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Rehearsal and performance space configurations and setups |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Reverberation, sound reflection, refraction |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Frequency |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Amplitude, sound amplification |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Harmonics, partials, overtones |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| IV. Music Pedagogy and Instructional Practices |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Vocal** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Knows instructional strategies for different choral class settings** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Performance classesa. full-ensemble rehearsalsb. sectional and small-group rehearsalsc. individual lessonsd. rehearsal planninge. rehearsal strategies |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Incorporates local, state, and national standards in planning and instruction** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Recognizes importance of linking pedagogy to instruction |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Able to evaluate the degree to which instruction links to standards |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Understands classroom management techniques** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Physical classroom environment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Rules and consequences |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Appropriate actions to take for given situations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Legal implications |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Planning and pacing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Procedures and routines |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Principles of motivation applied to the music classrooma. intrinsicb. extrinsic |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Understands how to plan and differentiate instruction** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. How the distinguishing characteristics of stages of student growth and development affect music learninga. physicalb. cognitivec. social |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Scope and sequence |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Lesson and unit planning |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Student ability |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| E. Knows strategies to accommodate diverse learning styles |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Aural learners |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Kinesthetic learners |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Tactile learners |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Visual learners |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| F. Understands how to modify instruction to accommodate student needs |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Students with disabilitiesa. behavioralb. cognitivec. emotionald. physical |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Other student needsa. culture and beliefsb. English-language learnersc. gifted students |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| G. Understands a variety of assessment strategies that inform the instructional process |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Use of standardized tests for measuring aptitude and achievement |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Portfolio assessment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Multiple-choice testing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Assessment using scoring rubrics |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Assessing individual and group performance skills |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Appropriate classroom assignment grading criteria |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Appropriate course grading practices |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Formative assessment used in guiding and evaluating students’ progress |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Assessments’ role in program evaluation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10. Taxonomies of instructional/assessment objectives |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 11. Techniques to evaluate the effectiveness of music curriculaa. program evaluation (e.g., goals and objectives, scope and sequence) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **H. Understands how to select repertoire for the classroom and for performance ensembles with respect to a variety of factors** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Selecting music with respect to |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Diverse genres |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Appropriate performance competencies for students’ developmental levelsa. primaryb. elementaryc. middle schoold. high schoole. vocal ranges |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Cultural diversity |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Community traditions and standards |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. State and local guidelines |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Quality of literature |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Knows appropriate sources of student repertoirea. lists of recommended repertoireb. conferencesc. colleagues and mentorsd. publisher resources |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Knows how to teach vocal production and performance techniques with respect to a variety of factors** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Vocal mechanism |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Vocal diction |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Vocal tone |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Changing voice |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Tessitura |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Health and wellness issues for vocalists |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **J. Is able to address common vocal performance challenges and their causes** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Reading pitches and rhythms |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Balance and blend |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Intonation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Technical challenges |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Style and interpretation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Physical causes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Comprehension causes |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **K. Understands organization and preparation of concert programming** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Diversity of repertoire (includes consideration of vocal texts) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Consideration of difficulty levels with regard to available preparation and rehearsal time |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Concert pacing and endurance issues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Programming considerations relative to special occasions and specific performance venues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Pedagogical philosophies related to programming |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Awareness of consideration of building level and district expectations with regard to concert programming |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Concert logistics planning (scheduling, facilities, publicity, communication with students/parents/administrators, printing programs) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **L. Understands strategies for developing sight-reading skills** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Audiation of pitches, intervals, and rhythms |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Mental practice and scanning methods |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Solfège and other systems |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **M. Knows basic improvisational techniques and how to teach them** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Imitation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Improvisational techniques within various styles |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Variation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **N. Knows how to teach a variety of musical concepts through performance literature** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Elements of music (e.g., melody, harmony, rhythm, form, timbre texture) and expressive elements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Music theory |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Music history |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Music in relation to other subjects |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Musical creativity and the aesthetics of music |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **O. Is aware of approaches for fostering musically expressive experiences** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Fostering musically expressive experiences ina. performanceb. improvisationc. composition |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Techniques to teach aestheticsa. guided listeningb. analysis reflection, evaluationc. modeling |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **General Music** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Knows instructional strategies for elementary and secondary general music classes** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Full class |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Small group |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Labs and individual projects |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Incorporates local, state, and national standards in planning and instruction** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Recognizes importance of linking pedagogy to instruction |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Able to evaluate the degree to which instruction links to standards |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Understands classroom management techniques** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Physical classroom environment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Rules and consequences |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Appropriate actions to take for given situations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Legal implications |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Planning and pacing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Procedures and routines |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Principles of motivation applied to the music classrooma. intrinsicb. extrinsic |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Understands how to plan and** **differentiate instruction** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. How the distinguishing characteristics of stages of student growth and development affect music learninga. physicalb. cognitivec. social |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Scope and sequence |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Lesson and unit planning |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Student ability |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| E. Knows strategies to accommodate diverse learning styles |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Aural learners |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Kinesthetic learners |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Tactile learners |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Visual learners |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **F. Understands how to modify instruction to accommodate student needs** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Students with disabilitiesa. behavioralb. cognitivec. emotionald. physical |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Other student needsa. culture and beliefsb. English-language learnersc. gifted students |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **G. Understands a variety of assessment strategies that inform the instructional process** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Use of standardized tests for measuring aptitude and achievement |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Portfolio assessment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Multiple-choice testing |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Assessment using scoring rubrics |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Assessing individual and group performance skills |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Appropriate classroom assignment grading criteria |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Appropriate course grading practices |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Formative assessment used in guiding and evaluating students’ progress |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. Assessments’ role in program evaluation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10. Taxonomies of instructional/assessment objectives |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 11. Techniques to evaluate the effectiveness of music curriculaa. program evaluation (e.g., goals and objectives, scope and sequence) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **H. Understands how to select appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Selecting music with respect to |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Diverse genres |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Appropriate performance competencies for students’ developmental levelsa. primaryb. elementaryc. middle schoold. high schoole. vocal ranges |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Cultural diversity |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Community traditions and standards |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. State and local guidelines |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Quality of literature |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Knows appropriate sources of student repertoirea. lists of recommended repertoireb. conferencesc. colleagues and mentorsd. publisher resources |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Knows basic keyboard and general music instrumental techniques and how to teach them** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. General classroom instruments |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Keyboard |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **J. Knows and promotes care and maintenance of instruments and materials** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Care of instrumentsa. keyboardsb. general music classroom instruments (e.g., Orff and rhythm instruments, recorders) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Care of materialsa. printed material (books, music, scores)b. recorded material (CDs, electronic files such as MP3s)c. risers and standsd. audiovisual and computer equipment |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| K. Is familiar with common pedagogical approaches |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Comprehensive Musicianship |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Dalcroze |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Edwin Gordon’s Music Learning Theory |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Feierabend |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Kodály |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Laban |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Orff Schulwerk |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8. Suzuki |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **L. Understands strategies for developing sight-reading skills** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Audiation of pitches, intervals, and rhythms |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Mental practice and scanning methods |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Solfège and other systems |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **M. Knows basic improvisational techniques and how to teach them** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Imitation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Improvisational techniques within various styles |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Variation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **N. Knows basic composition and arranging techniques and how to teach them** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Activities leading to composition (e.g., improvisation, completion exercises) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Form |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Harmonization, accompaniment, and imitation |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Pitch and rhythmic organization techniques |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Style |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6. Thematic construction |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. Vocal and instrumental ranges |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **O. Knows how to teach a variety of musical concepts through performance literature** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Elements of music (e.g., melody, harmony, rhythm, form, timbre texture) and expressive elements |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Music theory |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Music history |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Music in relation to other subjects |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Musical creativity and the aesthetics of music |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **P. Is aware of approaches for fostering musically expressive experiences** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Fostering musically expressive experiences ina. performanceb. improvisationc. composition |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Techniques to teach aestheticsa. guided listeningb. analysis, reflection, evaluationc. modeling |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Q. Understands how to integrate concepts used in the fine arts and other disciplines in music education** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Music integrated with other subjects in the fine arts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Music integrated with subjects outside of the fine arts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| V. Professional Issues and Music Technology |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **A. Understands professional ethics and legal issues specific to teaching music** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Appropriate professional conduct |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Confidentiality |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Copyright laws |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **B. Is familiar with State and National Music standards** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **C. Is aware of professional organizations and resources in music education** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Local, state, and national teacher and music teacher organizations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Mentors and colleagues |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Books, journals, and periodicals |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Reference works and Web resources |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **D. Is aware of current trends and issues in music education** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **E. Understands philosophical reasons for inclusion of and advocacy for music in the curriculum** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Utilitarian (e.g., comprehensive education) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Aesthetic (e.g., affective education) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **F. Recognizes that collaboration with colleagues is important for implementing the curriculum** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Collegiality |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Inclusion (e.g., Individual Education programs [IEP], 504 plans) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Mentoring |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **G. Supports students’ learning through two-way communication with parent/guardians** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Parent-Teacher Conferences |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Telephone |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Written communications, including e-mail and departmental Web sites |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **H. Understands basic administrative responsibilities in a music program** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Budget maintenance |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Inventory |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Scheduling |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **I. Is aware of the external influences that affect the music program, curriculum, and student participation** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Advocacy groups |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Budget constraints |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Mandates |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Scheduling |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Student and community economics and demographics |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **J. Is aware of strategies for promoting physically healthy performance practices for students and teachers** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Health issues specific to teachers (e.g., using the voice in the classroom, work-related stress) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Hearing protection |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **K. Is familiar with technology and instructional software and ways to incorporate them in the classroom** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Hardwarea. cables and audio interfacesb. microphonesc. music storage devicesd. speakers and monitorse. tablets |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Softwarea. cloud-based storageb. music assessment softwarec. music digital audio workstation softwared. music streaming applicationse. presentation software |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Multimedia |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **L. Demonstrates knowledge of music notation publishing software for pedagogical purposes** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Import and input |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Export and output |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Playback |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4. Posting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. Document formatting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **M. Knows the appropriate, ethical, and safe uses for music software and internet technologies** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Copyright |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2. Health and wellness issues related to the use of technology |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3. Social Media |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |