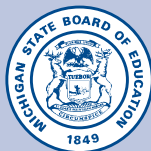




*Michigan*

TEST FOR TEACHER CERTIFICATION  
**STUDY GUIDE**

**099 Music Education**



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## **PART 1: General Information About the MTTC Program and Test Preparation**

The first section of the study guide is available in a separate PDF file. Click the link below to view or print this section.

[General Information About the MTTC Program and Test Preparation](#)

## PART 2: Test Objectives and Sample Test Questions

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### INTRODUCTION

This section includes a list of the test objectives, immediately followed by sample test questions and an answer key for the field covered by this study guide.

#### Test Objectives

As noted, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level teacher needs in order to teach effectively in a Michigan classroom. Each field's list of test objectives represents the **only** source of information about what a specific test will cover and, therefore, should be studied carefully.

The test objectives are organized into groups known as "subareas." These subareas define the major content areas of the test. You will find a list of subareas at the beginning of the test objective list. The percentages shown in the list of subareas indicate the approximate weighting of the subareas on the test.

#### Sample Multiple-Choice Test Questions

The sample multiple-choice test questions included in this section are designed to give the test-taker an introduction to the nature of the test questions included on the MTTC test for each field. The sample test questions represent the various types of test questions you may expect to see on an actual test; however, they are **not** designed to provide diagnostic information to help you identify specific areas of individual strengths and weaknesses or predict your performance on the test as a whole. Use the answer key that follows the sample test questions to check your answers.

To help you identify which test objective is being assessed, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the sample test questions, you may wish to go back and review the entire list of test objectives and descriptive statements once again.

#### Music Education (099) Field-Specific Information

The Music Education test consists of 100 multiple-choice test questions, including a listening section that requires listening to recorded passages and answering multiple-choice questions based on the passages. Examinees are not permitted to enter the testing room once the recording has begun playing.



## TEST OBJECTIVES

Subarea	Approximate Percentage of Questions on Test
Listening Skills	25%
Music Theory	16%
Music History	16%
Music Creation and Performance	16%
Music Education	25%

### LISTENING SKILLS

#### **Understand the elements of melody in a musical performance.**

Includes identifying tonalities and scale types (e.g., pentatonic, blues) and melodic patterns and intervals; and identifying melodic structures (e.g., phrases) and melodic embellishments and devices (e.g., sequence, turn).

#### **Understand the elements of harmony in a musical performance.**

Includes identifying harmonic intervals and chord types; and identifying harmonic progressions and cadences.

#### **Understand the elements of rhythm and tempo in a musical performance.**

Includes identifying meter, meter changes, and rhythmic patterns and devices; and identifying tempo and tempo changes.

#### **Understand form, structure, texture, style, and the use of expressive elements in a musical performance.**

Includes identifying types (e.g., binary, twelve-bar blues) and components of musical forms (e.g., variation, repetition); identifying textural organization (e.g., monophony, homophony, polyphony); identifying characteristics of various music styles (e.g., bluegrass, folk, Cajun, gospel, reggae, jazz); and identifying dynamics, articulation, embellishments, and other expressive terms and symbols.

#### **Understand the historical and cultural context and characteristics of a work in a musical performance.**

Includes identifying characteristics of European music from major periods (e.g., baroque, romantic); identifying characteristics of music of the United States (e.g., jazz, show tunes); and identifying origins of world musics (e.g., sub-Saharan African, Arabic, Latin, Asian).

#### **Understand the relationship between the written score and the musical performance.**

Includes recognizing pitch or rhythmic errors in an instrumental or vocal performance; and recognizing errors in dynamics, phrasing, and articulation.

MUSIC THEORY

**Understand the elements of melody.**

Includes recognizing melodic intervals and scale types (e.g., modal, minor); recognizing melodic structures (e.g., motives, phrases); and identifying melodic embellishments and devices (e.g., turn, trill).

**Understand the elements of harmony.**

Includes recognizing harmonic intervals; identifying key signatures and chords; analyzing harmonic progressions and cadences (e.g., deceptive, plagal); and identifying nonharmonic tones (e.g., suspensions, passing tones).

**Understand the elements of rhythm and tempo.**

Includes identifying note and rest values; identifying time signatures; recognizing rhythmic patterns and devices (e.g., syncopation, augmentation); identifying expressive terms and symbols; and identifying changes in tempo.

**Understand form, texture, style, and the use of expressive elements in music.**

Includes identifying types (e.g., binary, twelve-bar blues) and components of musical forms (e.g., variation, repetition); identifying characteristics of compound forms (e.g., da capo, aria, development, recapitulation, recitative); identifying textural organization (e.g., monophony, homophony, polyphony); and identifying dynamics, articulation, embellishments, and other expressive terms and symbols.

MUSIC HISTORY

**Understand the development of European music from the Middle Ages to 1750.**

Includes identifying important genres (e.g., mass, madrigal, fugue) and their characteristics (e.g., modal, polyphonic); and recognizing contributions of important composers (e.g., von Bingen, Palestrina, Bach).

**Understand the development of European music from 1750 to the present.**

Includes identifying important genres (e.g., opera, symphony, lieder) and their characteristics (impressionist, atonal); and recognizing contributions of important composers (e.g., Brahms, Debussy, C. Schumann).

**Understand the musics in the Americas, including the United States, within their cultural and historical contexts.**

Includes identifying important genres (e.g., Native American musics, spirituals, show tunes, mariachi, tango, blues); identifying instruments (e.g., maracas, steel drums); and recognizing contributions of important composers (e.g., Joplin, Copland, Villa-Lobos).

**Understand the world musics, including Africa, Asia, and Oceania, within their cultural contexts.**

Includes recognizing types, functions, and characteristics of world musics; identifying techniques and instruments of world musics; and identifying cross-cultural influences of world musics.



**MUSIC CREATION AND PERFORMANCE****Understand techniques used in composition, improvisation, arrangement, and adaptation of music.**

Includes identifying techniques for composing and music composition (e.g., invention of melodic/rhythmic idea, variation, sequence, repetition); for improvising music; recognizing methods of orchestration; and recognizing ways of arranging music to meet the needs of different instrumental and vocal ensembles.

**Understand the elements of singing and vocal performance.**

Includes identifying processes for developing singing skills; recognizing stages of healthy vocal development; and recognizing problems encountered in singing and methods for resolving them.

**Understand instruments and instrumental performance.**

Includes identifying types, characteristics, and uses of various instruments; identifying processes for teaching students to play different instruments; recognizing standard configurations of instruments for ensembles; and recognizing problems encountered in playing an instrument and methods for resolving them.

**Understand rehearsal and conducting skills for musical ensembles.**

Includes recognizing rehearsal strategies for vocal and instrumental ensembles; identifying criteria for selecting music for vocal and instrumental performance; and analyzing common beat patterns and expressive techniques used to conduct small and large ensembles.

**MUSIC EDUCATION****Understand the professional context of music education.**

Includes analyzing how music and music education function within the context of schools, communities, and society; identifying strategies for promoting the role of music in education and society to colleagues, communities, and policy leaders; and evaluating instructional practices and programs.

**Understand music pedagogy for general music and performance classes.**

Includes recognizing ways to develop units of instruction that are sequential and aligned to Michigan Content Standards and Benchmarks; identifying methods and strategies for teaching students to listen to (e.g., describe, analyze), perform (e.g., read musical notation, make artistic decisions), and create (e.g., improvise, compose, arrange) a diverse and global body of music; recognizing relationships and connections among the arts, between music and other disciplines, and between music and everyday life; recognizing ways of teaching students to work independently and collaboratively in solving a variety of musical problems; and identifying ways to articulate music's uniquely expressive qualities.

**Understand music instruction for all music learners.**

Includes identifying knowledge and skills needed to teach diverse students in developmentally appropriate ways in a variety of classroom and ensemble settings; recognizing ways to plan, deliver, and assess differentiated instruction to meet the needs of all music learners (e.g., students with disabilities, students learning English as a second language, students who are gifted and talented); and recognizing methods for communicating students' progress and achievement in music to students, their parents/guardians, and the community.

**Understand the importance of an environment conducive to the learning and performance of music.**

Includes recognizing what constitutes safe and effective facilities and environments for vocal and instrumental music instruction, rehearsal, and performance; identifying strategies for adapting facilities and environments for safe and effective vocal and instrumental music instruction, rehearsal, and performance; and identifying strategies for coordinating staffing, facilities, scheduling, and resources for the music program.

**Understand the use of technology in music and music education.**

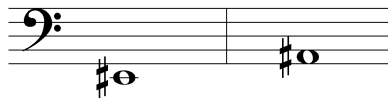
Includes recognizing uses of technology for improvisation, composition, arranging, listening, performance, and additional classroom and administrative responsibilities appropriate to music education.

**Understand careers in music and the profession of a music educator.**

Includes identifying career pathways available to students of music and music education; recognizing interrelationships among various professions and activities that constitute a musical enterprise; identifying resources and opportunities associated with membership in professional education, music, and music education organizations; and analyzing the application of ethics and laws related to music education (e.g., equity, copyright, inclusion, privacy, confidentiality, reporting suspicions of child abuse).

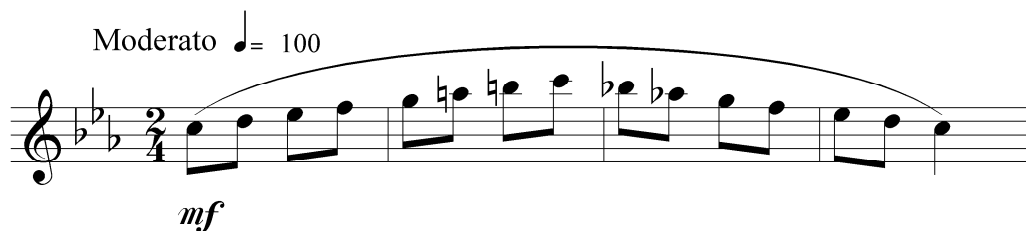
## SAMPLE MULTIPLE-CHOICE TEST QUESTIONS

1. Which of the following melodic intervals is demonstrated in this example? (The example will be played twice.)



- A. major third  
B. perfect fifth  
C. minor sixth  
D. perfect fourth
2. Which of the following scales is performed in this example? (The example will be played twice.)

Moderato ♩ = 100



*mf*

- A. blues  
B. melodic minor  
C. whole tone  
D. major

3. Which of the following embellishments is featured in this excerpt?

[Excerpt: Romantic orchestral work.  
(NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. mordent
- B. tremolo
- C. appoggiatura
- D. turn

4. Which of the following melodic intervals is an inverted minor third?

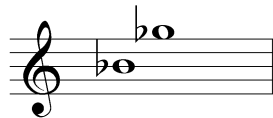
A.



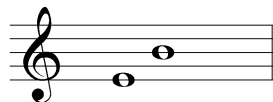
B.



C.



D.



5. When the term *molto rallentando* appears over two measures of score, it indicates that the music in those measures should be played:

- A. with a very gradual slowing of the tempo.
- B. at a somewhat moderate tempo.
- C. at a somewhat broader tempo.
- D. with a very sudden quickening of the tempo.

6. Rounds like "Row, Row, Row Your Boat" feature which of the following types of musical textures?

- A. polyphonic
- B. monophonic
- C. chordal
- D. homophonic

7. In the operas and instrumental works of the late Baroque period, which of the following gave performers an opportunity to make a substantial addition to the composer's written score?

- A. diminution
- B. cadenza
- C. arpeggio
- D. coda

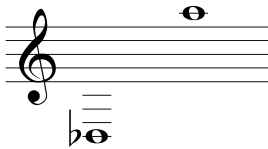
8. Composers writing instrumental program music in the Romantic period most typically sought to:
- A. produce forms with clarity and balance.
  - B. portray emotions or suggest thematic material.
  - C. create noise-like or percussive sounds.
  - D. display instrumental virtuosity.
9. Richard Rodgers and Oscar Hammerstein made their most significant contributions to the music of the United States in which of the following genres?
- A. Tin Pan Alley songs
  - B. jazz
  - C. opera
  - D. the Broadway musical
10. Which of the following musical genres originated in Trinidad and features witty and satirical lyrics that address political and social topics?
- A. samba
  - B. calypso
  - C. reggae
  - D. merengue
11. A music teacher is orchestrating an original piece for the high school full orchestra and working with a melody that requires both agility and fluidity. To which of the following instruments should the music teacher assign the melody to most effectively meet these performance requirements?
- A. French horn
  - B. cello
  - C. flute
  - D. trombone
12. A middle school music teacher distributes copies of a new song to a mixed chorus. Before playing the song on the piano, the teacher reads the lyrics aloud, explains the meanings of unfamiliar words in the text, and describes the time period in which the song was written. By taking these steps, the teacher will best enhance which of the following elements of the choir's performance of the song?
- A. expressiveness
  - B. articulation
  - C. rhythm
  - D. intonation

13. Which of the following is a key element of proper posture for a singer?

- A. relaxed lower abdomen
- B. locked knees
- C. feet placed under the hips
- D. raised shoulders

14. Which of the following is the practical range for the trumpet in a high school marching band?

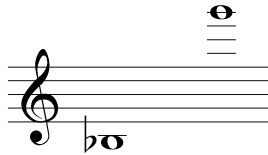
A.



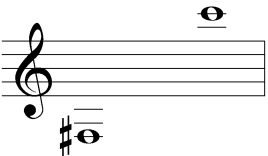
B.



C.



D.



15. A music teacher is evaluating the technical demands of choral literature for a middle school chorus with changing male voices. Which of the following elements of a choral piece would be most important for the teacher to look for?

- A. a melody with wide leaps
- B. a swift tempo
- C. sections of unison singing
- D. range of the voice parts

16. Which of the following factors provides the best foundation for music as a core academic subject?

- A. mandatory student participation
- B. a guaranteed budget
- C. a sequential curriculum
- D. broad community support

17. An elementary music teacher asks a group of fourth-grade students to map the layers of sound in a recording of a symphony orchestra. This type of lesson primarily focuses students' attention on which of the following elements of music?
- A. tempo
  - B. dynamics
  - C. form
  - D. texture
18. At the beginning of the school year, the vocal music and instrumental music teachers meet to discuss important events during the school year for their groups. After meeting, they each place dates for these events on the district-wide yearly school schedule as quickly as possible. Taking these steps will most likely benefit their program in which of the following ways?
- A. reminding administrators that music groups are important
  - B. limiting scheduling conflicts with other programs
  - C. increasing the number of students in music classes
  - D. reducing the number of times music students miss classes
19. If students use sound effects such as reverb and phaser in electronic compositions, which of the following elements of their work will be most significantly affected?
- A. tempo
  - B. form
  - C. timbre
  - D. harmony
20. For which of the following music professions would it be most important for a music student to have knowledge of the behavioral and physical sciences?
- A. sound editing
  - B. music editing
  - C. studio arranging
  - D. music therapist





## ANSWER KEY FOR THE SAMPLE MULTIPLE-CHOICE TEST QUESTIONS

Item Number	Correct Response	Objective
1.	<b>D</b>	Understand the elements of melody in a musical performance.
2.	<b>B</b>	Understand the elements of melody in a musical performance.
3.	<b>B</b>	Understand form, structure, texture, style, and the use of expressive elements in a musical performance.
4.	<b>A</b>	Understand the elements of melody.
5.	<b>A</b>	Understand the elements of rhythm and tempo.
6.	<b>A</b>	Understand form, texture, style, and the use of expressive elements in music.
7.	<b>B</b>	Understand the development of European music from the Middle Ages to 1750.
8.	<b>B</b>	Understand the development of European music from 1750 to the present.
9.	<b>D</b>	Understand the musics in the Americas, including the United States, within their cultural and historical contexts.
10.	<b>B</b>	Understand the world musics, including Africa, Asia, and Oceania, within their cultural contexts.
11.	<b>C</b>	Understand techniques used in composition, improvisation, arrangement, and adaptation of music.
12.	<b>A</b>	Understand the elements of singing and vocal performance.
13.	<b>C</b>	Understand the elements of singing and vocal performance.
14.	<b>B</b>	Understand instruments and instrumental performance.
15.	<b>D</b>	Understand rehearsal and conducting skills for musical ensembles.
16.	<b>C</b>	Understand the professional context of music education.
17.	<b>D</b>	Understand music pedagogy for general music and performance classes.
18.	<b>B</b>	Understand the importance of an environment conducive to the learning and performance of music.
19.	<b>C</b>	Understand the use of technology in music and music education.
20.	<b>D</b>	Understand careers in music and the profession of a music educator.