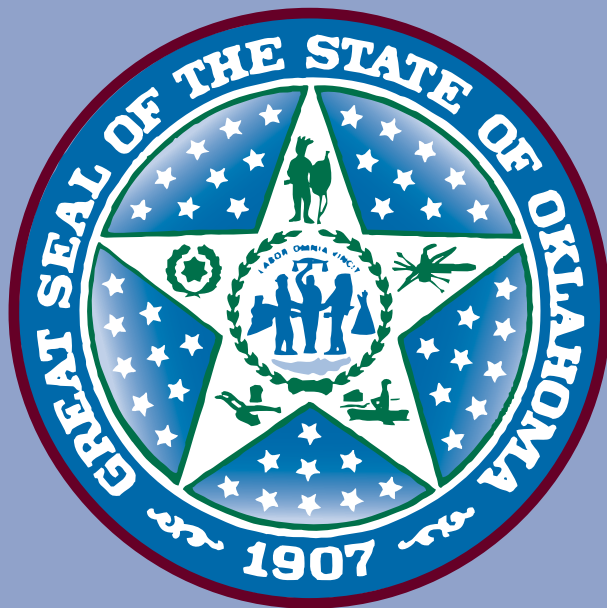


Certification Examinations for Oklahoma Educators™

Oklahoma Subject Area Tests™

STUDY GUIDE

001 Instrumental/General Music



Oklahoma Commission
for Teacher Preparation

OK-SG-FLD001-03

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STUDY GUIDE INTRODUCTION AND GENERAL INFORMATION ABOUT THE CERTIFICATION EXAMINATIONS FOR OKLAHOMA EDUCATORS

The first two sections of the study guide are available in a separate PDF file. Click the link below to view or print these sections.

[Study Guide Introduction and General Information About the Certification Examinations for Oklahoma Educators](#)



FIELD-SPECIFIC INFORMATION

- Test Competencies
 - Practice Test Questions and Answers
 - Constructed-Response Assignment Scoring
-

INTRODUCTION

This section includes a list of the test competencies, as well as a set of practice selected-response (multiple-choice) questions and one or more practice constructed-response assignments (if applicable), for the test field included in this study guide.

Test Competencies

The test competencies are broad, conceptual statements that reflect the subject-matter skills, knowledge, and understanding an entry-level educator needs to teach effectively in Oklahoma public schools. The list of test competencies for each test field represents the **only** source of information about what a specific test will cover and therefore should be reviewed carefully.

The descriptive statements that follow the competencies are included to provide examples of possible content covered by each competency. These descriptive statements are neither exhaustive nor exclusionary.

Practice Test Questions

The practice selected-response questions and any practice constructed-response assignments included in this section are designed to give you an introduction to the nature of the questions included in this OSAT test field. The practice test questions represent the various types of 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 to predict your performance on the test as a whole.

To help you prepare for your OSAT, each practice selected-response question in this section is preceded by the competency it measures and followed by a brief explanation of the correct response. On the actual test, the competencies, correct responses, and explanations will **not** be given.

If the test field included in this guide has a constructed-response assignment, a sample response is provided immediately following the practice constructed-response assignment. The sample response in this guide is for illustrative purposes only. Your written response should be your original work, written in your own words, and not copied or paraphrased from some other work.

A description of the process that is used for scoring the constructed-response assignment is provided in addition to the OSAT performance characteristics and score scale.

When you are finished with the practice test questions, you may wish to go back and review the entire list of test competencies and descriptive statements for your test field.

TEST COMPETENCIES: INSTRUMENTAL/GENERAL MUSIC

SUBAREAS:

- I. Music Theory
- II. Music Performance
- III. Listening Skills
- IV. Music History and Culture
- V. Music and Other Disciplines

SUBAREA I—MUSIC THEORY

Competency 0001

Understand musical notation and related concepts.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of note names in a given clef, common musical symbols, and time signatures.

Recognize types and characteristics of major and minor scales, tempo and dynamic markings, and key signatures.

Apply knowledge of articulation symbols, common embellishments, and expressive terms and symbols used in music.

Competency 0002

Understand the elements of melody.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of the characteristics of melody.

Recognize types of melodic structures, devices, and intervals.

Competency 0003

Understand chordal structure and harmonic function.

The following topics are examples of content that may be covered under this competency.

Recognize the quality of specified tertian chords, chord inversions, and chord intervals.

Demonstrate knowledge of the types of nonharmonic tones, types of cadences, and the relationship among chords in a traditional harmonic structure.

Competency 0004

Understand compositional forms and techniques used in musical composition.

The following topics are examples of content that may be covered under this competency.

Recognize types and characteristics of simple and complex compositional forms.

Demonstrate knowledge of the uses of technology in composition (e.g., MIDI, notation software).

Competency 0005

Understand how to evaluate musical performances and compositions.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of criteria for making informed, critical evaluations of a composition, arrangement, or performance.

Evaluate the ways in which musical elements (e.g., rhythm, dynamics, repetition, themes) are used in given works.

SUBAREA II—MUSIC PERFORMANCE

Competency 0006

Understand the principles and methods of sound production.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of the principles of sound production, including traditional and nontraditional sound sources.

Recognize processes involved in producing instrumental tones using computer technology and electronic instruments.

Competency 0007

Understand string and keyboard instruments.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of the types, characteristics, and uses of string and keyboard instruments.

Recognize basic playing techniques, problems encountered in playing, and techniques for resolving such problems.

Competency 0008

Understand wind and percussion instruments.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of the types, characteristics, and uses of wind and percussion instruments.

Recognize basic playing techniques, problems encountered in playing, and techniques for resolving such problems.

Competency 0009

Understand band, orchestra, and small instrumental ensemble performance.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of the principles and techniques of ensemble performance.

Apply knowledge of basic instrumentation, rehearsal strategies, skills, and activities for bands, orchestras, and small instrumental ensembles.

Competency 0010

Understand techniques of conducting.

The following topics are examples of content that may be covered under this competency.

Recognize and apply common beat patterns used in conducting.

Recognize and apply common expressive techniques used in conducting.

SUBAREA III—LISTENING SKILLS

Competency 0011

Understand the historical or cultural context of a work in a musical recording.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of music from the major periods of music history.

Recognize characteristics, genres, and styles of instrumental music from various cultures.

Competency 0012

Understand the elements of melody and harmony in a musical recording.

The following topics are examples of content that may be covered under this competency.

Recognize melodic structure, melodic alterations, scales, and tonal structures.

Recognize specific chord types, chordal progressions, and intervals.

Competency 0013

Understand the elements of rhythm, tempo, and dynamics in a musical recording.

The following topics are examples of content that may be covered under this competency.

Recognize characteristics of tempo and meter.

Recognize the use of specific dynamics and rhythmic patterns.

Competency 0014

Understand instrumental elements in a musical recording.

The following topics are examples of content that may be covered under this competency.

Identify specific instruments.

Recognize types of instrumental ensembles.

Competency 0015

Understand pitch and rhythmic errors in a musical recording.

The following topics are examples of content that may be covered under this competency.

Identify specific instrumental pitch errors.

Recognize specific instrumental rhythmic errors.

SUBAREA IV—MUSIC HISTORY AND CULTURE

Competency 0016

Understand music from Europe.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of major periods, characteristics, and composers of European music.

Analyze ways in which music from Europe reflects historical developments, cultural factors, and aesthetic values.

Competency 0017

Understand music from the Americas.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of major periods, characteristics, and composers of music from the Americas.

Analyze ways in which music from the Americas reflects historical developments, cultural factors, and aesthetic values.

Competency 0018

Understand music from Africa and Asia.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of major periods, characteristics, and instruments of music from Africa and Asia.

Analyze ways in which music from Africa and Asia reflects historical developments, cultural factors, and aesthetic values.

SUBAREA V—MUSIC AND OTHER DISCIPLINES

Competency 0019

Understand functions and purposes of music and various approaches to music education.

The following topics are examples of content that may be covered under this competency.

Analyze the various functions and purposes of music (e.g., as a medium for individual, communal, and cultural expression and communication; as entertainment).

Recognize the roles of music and musicians in everyday life.

Demonstrate knowledge of music education approaches (e.g., Orff, Kodály, Dalcroze).

Competency 0020

Understand how music relates to culture and to other art forms.

The following topics are examples of content that may be covered under this competency.

Recognize ways in which music has been influenced by economic, political, social, and literary aspects of various time periods and cultures.

Analyze ways in which music has influenced and been influenced by works of art in other media.

Competency 0021

Understand the relationships between music and other disciplines in the curriculum.

The following topics are examples of content that may be covered under this competency.

Recognize ways in which music is related to content and concepts in other disciplines.

Identify strategies for using music to enhance understanding of other disciplines.

PRACTICE TEST QUESTIONS AND ANSWERS: INSTRUMENTAL/GENERAL MUSIC

Practice Selected-Response Questions

The Instrumental/General Music OSAT includes a section of selected-response questions based on recorded musical samples. If you are planning to take the Instrumental/General Music test, you should read carefully and become familiar with the following information.

Each question will be presented in three parts:

- 1) You will hear the number that identifies the question. When you hear it, you should proceed to the corresponding question in your test booklet.
- 2) You will hear the question itself. You should follow along by reading the question in your test booklet. The question will NOT be repeated. After the question has been read, there will be a short pause. During this pause, you should scan the possible answers and prepare to listen to the recorded passage.
- 3) You will hear the recorded passage. Most often this passage will be about 40 seconds long; however, some passages consist of a single chord or phrase. In these cases, the passage will be repeated. This will be noted as the question is read. Unless the oral directions state otherwise, the passage will be played only once.

After the recorded passage, there will be a 20-second interval to give you time to select the correct answer and indicate it on your answer document. At the end of that time, the sequence number of the next question will be announced, and you should go on to the next question.

Once the recording has begun, it cannot be stopped, nor can a question be repeated. Therefore, you should be sure to pay careful attention to each question and recorded passage as it is played.

The first three sample selected-response questions presented here pertain to the listening portion of the test. Since recordings cannot be presented here, each sample test question is followed by a brief description of the recorded passage that would be heard.

Competency 0011

Understand the historical or cultural context of a work in a musical recording.

1. This excerpt is an example of music from which of the following geographical regions?

(Excerpt: West African music. [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. Asia
- B. Middle East
- C. West Africa
- D. eastern Europe

Correct Response: C. This question requires knowledge of important style characteristics associated with music from different countries or regions of the world. Musical excerpts will focus on only the most basic and well-known musical style characteristics of a given area. In this question, proper identification of music from the West African region is required. Music from West Africa is diverse in form, yet stylistically distinctive from music of other geographical areas.

Competency 0012

Understand the elements of melody and harmony in a musical recording.

2. What chord progression is being played in this musical example? (The example will be played twice.)

(Example: Performer plays song with a I IV ii V progression. [NOTE TO THE EXAMINEE: A description of the example will *not* appear in the test booklet. The description is presented here only as an aid for preparing for the test.])

- A. I IV ii V
- B. I vi ii I
- C. I V iii V
- D. I iii IV V

Correct Response: A. This question requires the aural identification of harmonic elements, including chordal progressions. In this question, the progression to be identified from the musical excerpt is I IV ii V.

Competency 0015

Understand pitch and rhythmic errors in a musical recording.

3.

The musical notation shows a four-measure excerpt in G major. The notes are G, A, B, C, B, A, G, A, B, C, B, A. The measures are numbered 1, 2, 3, and 4.

When performing this excerpt, the flautist makes a rhythmic error in which of the following measures? (The excerpt will be played twice.)

(Excerpt: Original music. The flautist plays a quarter note instead of an eighth note in measure 3. [NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. The description is presented here only as an aid for preparing for the test.])

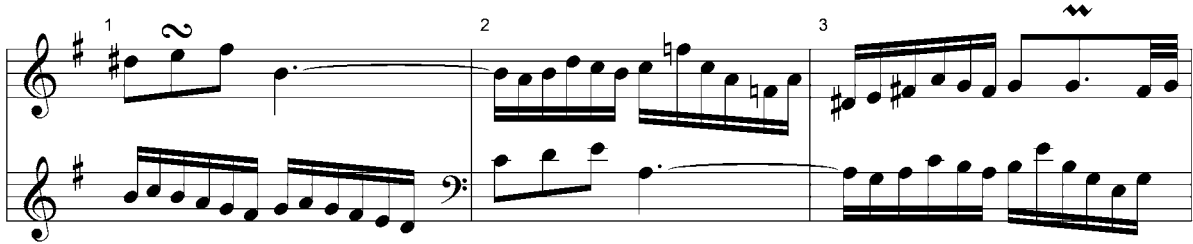
- A. measure 1
- B. measure 2
- C. measure 3
- D. measure 4

Correct Response: C. This question requires the aural recognition of musical errors in a performance. In this excerpt, the flautist plays a quarter note instead of an eighth note in the third measure.

Competency 0001


Understand musical notation and related concepts.

4. Use the excerpt below from Variation no. 27 of the "'Goldberg' Variations" by Johann Sebastian Bach to answer the question that follows.



In measure 1 of this excerpt, what type of embellishment is used in the treble part?

- A. turn
- B. escape tone
- C. tremolo
- D. anticipatory note

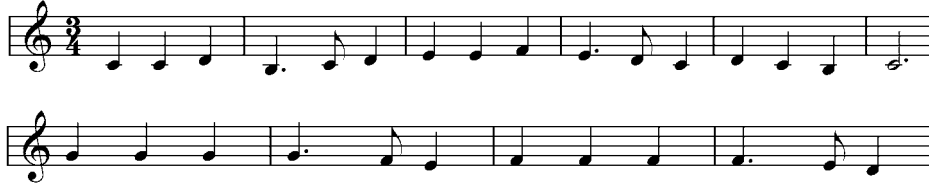
Correct Response: A. Over the centuries, composers have established a system of symbols that indicate the specific aesthetic qualities desired for a composition. These devices include the symbols commonly used to indicate embellishments such as trills or mordents. In measure 1 of this excerpt, the treble contains a , a common symbol for a turn, which is realized as follows:



Competency 0002

Understand the elements of melody.

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



What melodic device is illustrated by the last four measures of the above excerpt?

- A. pedal point
- B. sequence
- C. recapitulation
- D. refrain

Correct Response: B. Composers use specific devices to create melodies and a sequence is one of these devices. A sequence is defined as a short musical phrase repeated at different pitches. A musical phrase of G-G-G-G-F-E is found in the seventh and eighth measures of this excerpt. That same phrase is repeated in measures nine and ten, beginning on an F. This fits the definition of a sequence and makes choice B the correct response.

Competency 0007

Understand string and keyboard instruments.

6. Which of the following string instruments sounds an octave lower than notated?
- A. violin
 - B. viola
 - C. cello
 - D. double bass

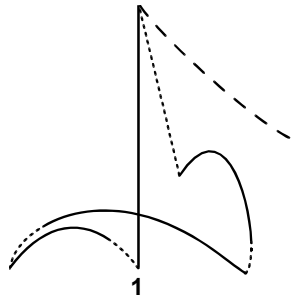
Correct Response: D. Unlike woodwinds and brass, string instruments are not transposing instruments, but this instrumental family does have some idiosyncrasies associated with notation. For example, the cello is often notated in the tenor clef. The double bass, the largest member of the string family, is notated in the bass clef one octave higher than its sounded pitch because notating this part at actual pitch would require using ledger lines, which are difficult to read.

Competency 0010

Understand techniques of conducting.

7. A conductor is conducting a march in $\frac{4}{4}$ time. Which of the following conducting patterns would be most appropriate for this meter?

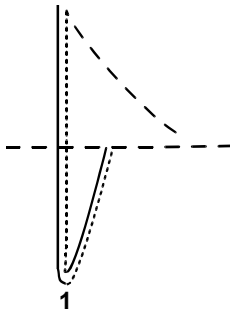
A.



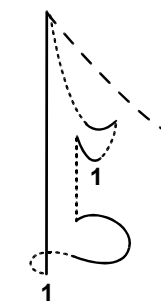
B.



C.



D.



Correct Response: A. When conducting music in $\frac{4}{4}$ time, the conductor will usually use a pattern that involves moving the baton straight down on the first beat, moving it to the left on the second beat, moving it to the right on the third beat, then indicating the fourth beat by arcing the baton upward slightly from the third beat.

Competency 0016

Understand music from Europe.

8. Which of the following stylistic practices is associated with music composed during the baroque period?
- A. Rhythms typically do not fit into regular meters, and bar lines are seldom used.
 - B. Melodies are typically complex and highly ornamented.
 - C. Instrumental pieces are generally scored for large symphony orchestras.
 - D. Harmony is frequently atonal or polytonal.

Correct Response: B. The baroque period was characterized in art and architecture by a flamboyant and excessively decorative style. This same style is recognizable in baroque music in that the melodies of this period tended to be complex and were often embellished further through the practice of ornamentation.

Competency 0017

Understand music from the Americas.

9. Which of the following pairs of elements is characteristic of ragtime music?
- A. quadruple meter and sustained chords
 - B. blue notes and multiple contrasting melodies
 - C. irregular accents and complex harmonies
 - D. march tempo and syncopated melodies

Correct Response: D. Ragtime is an energetic, syncopated musical style that was popular in the United States during the early part of the twentieth century. While syncopated melodic lines are key components of ragtime, the influence of marches, polkas, and two-steps gave this music its powerful, driving tempo.

Competency 0020

Understand how music relates to culture and to other art forms.

10. The music teacher is team-teaching an eleventh-grade humanities course that is organized into units that cover the arts and literature of different historical periods. Which of the following topics would be most appropriate for the teacher to discuss as an introduction to a unit on the music of a particular historical period?
- A. musical instruments used during the period
 - B. political figures who supported major composers of the period
 - C. philosophical and aesthetic trends associated with the period
 - D. museums and libraries holding music manuscripts composed during the period

Correct Response: C. In a general humanities course, a useful method of correlating developments across disciplines would be to include introductory material that gives an overview of the philosophical and aesthetic trends associated with the specific historical period. Such an introduction would most likely assist the students in understanding the overall stylistic trends of the period.

Practice Constructed-Response Assignment

11. **Read the information below; then complete the exercise that follows.**

Western music is frequently performed by instrumentalists who are working as an ensemble. Performing before an audience as a group requires a specific set of skills and techniques.

Using your knowledge of music performance, write an essay in which you:

- identify and discuss at least two responsibilities of a conductor or director during an ensemble performance;
- describe at least two responsibilities of the performers; and
- discuss the ways in which an ensemble and the audience interact during an effective performance.

A Very Good Response to the Practice Constructed-Response Assignment

Performing successfully before an audience is the primary goal of most instrumental ensembles. Through weeks or months of preparation and rehearsal, each member of the group should have learned the technical aspects of the parts that he or she will play in the selected pieces. There has been time to work out difficult passages, to acquire a sense of the meter and tempo, and to develop the expressive elements of each work. Like an athletic team, the ensemble then faces the task of translating all their preparation and practice into an effective performance in front of a crowd.

One responsibility of a conductor is to focus and direct the efforts of individual performers into a single, cohesive unit. By serving as a focal point and providing clear directions, the conductor can solidify the notes being played by individuals into a unified sound. The conductor is aware of the aural balance among the sections within the ensemble. A good conductor anticipates difficult passages in each piece and provides detailed guidance for the musicians during these "trickier" parts.

Another responsibility of a conductor is to lead an ensemble without becoming the focus of the audience's attention. While many conductors use flamboyant gestures and dramatic body language to draw out the best efforts of the ensemble they are leading, the conductor's actions should not overwhelm the power of the music and the musicianship of the group. The conductor is a key player in any performance, but should not act as a soloist.

Members of instrumental ensembles have their own responsibilities when performing for an audience. First, performers should focus all of their attention on the task at hand. It is the performer's job to put aside any thoughts or concerns that interfere with the performer's ability to communicate with his or her listeners. Performers who allow fatigue, disinterest, or conflict to show during their playing cheat audience members who have come to a concert to be entertained or inspired by the power and beauty of good music.

Second, it is the musician's responsibility to play or sing as if the musical works have been specially selected and prepared for this particular audience. Even if the ensemble has practiced a piece for several weeks and has presented it to multiple audiences, each performance should be fresh and enthusiastic. It may be the fiftieth time a band has played "Stars and Stripes Forever," but it could be the first time a listener has heard it.

(continued)

A Very Good Response to the Practice Constructed-Response Assignment (continued)

Every time ensembles and audiences encounter each other, the event takes on the qualities of a contractual agreement. Ensembles bring their talent, technical prowess, and preparation, while listeners bring their appreciation for music and their hope that they will be entertained by proficient performers. When the musicians' execution is successful, the audience responds by offering the energy and emotion of their approval. When the ensemble gives their unreserved enthusiasm for the works they perform, the intensity of the listeners' response is magnified. The music, the musicians, and the moment can transport an audience to emotions and sensations that they may not reach in other ways, and unlike many contractual agreements, everyone benefits from the transaction.

CONSTRUCTED-RESPONSE ASSIGNMENT SCORING

All responses to OSAT constructed-response assignments (written and oral) are scored using scoring scales that describe varying levels of performance. These scales were approved by committees of Oklahoma educators who reviewed both the performance characteristics and the scoring scales.

Each response is scored by multiple scorers according to standardized procedures during scoring sessions held immediately after each administration of the CEOE. Scorers with relevant professional backgrounds are oriented to these procedures before the scoring session and are carefully monitored during the scoring sessions.

A constructed-response assignment response is designated unscorable if it is blank, not on the assigned topic, illegible or unintelligible, not in the appropriate language, or of insufficient length to score. If you do not provide a scorable response for each constructed-response assignment on your test, you cannot pass the test regardless of your scores on the other section(s) of the test.

Sample Performance Characteristics for Constructed-Response Assignments

PURPOSE	The extent to which the response achieves the purpose of the assignment
SUBJECT MATTER KNOWLEDGE	Accuracy and appropriateness in the application of subject matter knowledge
SUPPORT	Quality and relevance of supporting details
RATIONALE	Soundness of argument and degree of understanding of the subject matter

Sample Scoring Scale for Constructed-Response Assignments

SCORE POINT	SCORE POINT DESCRIPTION
4	<p>The "4" response reflects a thorough knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is fully achieved. • There is a substantial, accurate, and appropriate application of subject matter knowledge. • The supporting evidence is sound; there are high-quality, relevant examples. • The response reflects an ably reasoned, comprehensive understanding of the topic.
3	<p>The "3" response reflects a general knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is largely achieved. • There is a generally accurate and appropriate application of subject matter knowledge. • The supporting evidence generally supports the discussion; there are some relevant examples. • The response reflects a general understanding of the topic.
2	<p>The "2" response reflects a partial knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is partially achieved. • There is a limited, possibly inaccurate or inappropriate application of subject matter knowledge. • The supporting evidence is limited; there are few relevant examples. • The response reflects a limited, poorly reasoned understanding of the topic.
1	<p>The "1" response reflects little or no knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is not achieved. • There is little or no appropriate or accurate application of subject matter knowledge. • The supporting evidence, if present, is weak; there are few or no relevant examples. • The response reflects little or no reasoning about or understanding of the topic.
U	The response is unscorable because it is illegible, not written to the assigned topic, written in a language other than English, or of insufficient length to score.
B	There is no response to the assignment.

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