

Florida Teacher Certification Examinations
Test Information Guide
for
Music K–12



FLORIDA DEPARTMENT OF EDUCATION
www.fdoe.org

Fourth Edition
(Revised September 2011)

Developed, produced, and printed under the authority of the
Florida Department of Education

Authorization for reproduction of this document is hereby granted to persons acting in an official capacity within the Florida K-20 education system, as enumerated in Section 1000.04, Florida Statutes.

Permission is NOT granted for distribution or reproduction outside the State system of public education or for commercial distribution of the copyrighted materials without written authorization from the Department of Education. Questions regarding use of these copyrighted materials are to be addressed to:

FTCE Administrator
Florida Department of Education
325 West Gaines Street, Suite 414
Tallahassee, Florida 32399-0400

Copyright 2008
State of Florida
Department of State

Contents

1	Test and Test Information Guide Development	1
2	Preparation for the Test	3
3	Test-Taking Advice	5
4	Competencies and Skills and Test Blueprint	7
5	Test Format and Sample Questions	13
6	Annotated Bibliography	25
7	Additional Information	31



Test and Test Information Guide Development

Teacher Certification Testing

Since 1980, Florida teacher certification candidates have been required to pass the Florida Teacher Certification Examinations (FTCE), which has consisted of tests in reading, writing, mathematics, and professional knowledge. The 1986 Florida Legislature modified the testing program by also requiring teacher candidates to pass a test in the subject area in which they wish to be certified. In addition, the Legislature substituted the Florida College-Level Academic Skills Test (CLAST) for the reading, writing, and mathematics portions of the FTCE. The 2000 Florida Legislature replaced the CLAST with the General Knowledge Test, effective July 1, 2002.

The subject area knowledge tested on the Music K–12 examination was identified and validated by committees of content specialists from within the state of Florida. Committee members included public school teachers, district supervisors, and college faculty with expertise in this field. Committee members were selected on the basis of recommendations by district superintendents, public school principals, deans of education, experts in the field, and other organizations. In developing the test, the committees used an extensive literature review, interviews with selected public school teachers, a large-scale survey of teachers, pilot tests, and their own professional judgment.

Role of the Test Information Guide

The purpose of this test information guide is to help candidates taking the subject area test in Music K–12 prepare effectively for the examination. The guide was designed to familiarize prospective test takers with various aspects of the examination, including the content that is covered and the way it is represented. The guide should enable candidates to direct their study and to focus on relevant material for review.

This test information guide is intended primarily for use by certification candidates, who may be students in a college or university teacher-preparation program, teachers with provisional certification, teachers seeking certification in an additional subject area, or persons making a career change to public school teaching. Candidates may have studied and worked in Florida or may be from out of state.

College or university faculty may also use the guide to prepare students for certification, and inservice trainers may find the guide useful for helping previously certified teachers prepare for recertification or multiple certification.

This test information guide is not intended as an all-inclusive source of subject area knowledge, nor is it a substitute for college course work in the subject area. The sample questions are representative of the content of the actual test; however, they are not actual test questions from an actual test form. Instead, the guide is intended to help candidates prepare for the subject area test by presenting an overview of the content and format of the examination.



Preparation for the Test

The following outline may help you to prepare for the examination. Adapt these suggestions to suit your own study habits and the time you have available for review.

Overview

- **Look over the organization of the test information guide.**

Section 1 discusses the development of the test and test information guide.

Section 2 (this section) outlines test preparation steps.

Section 3 offers strategies for taking the test.

Section 4 presents information about the content and structure of the test.

Section 5 lists question formats and includes sample test questions.

Section 6 provides an annotated bibliography of general references you may find useful in your review.

Section 7 identifies a source of further information.

Self-Assessment

- **Decide which content areas you should review.**

Section 4 includes the competencies and skills used to develop this subject area test and the approximate proportion of test questions from each competency area.

Review

- **Study according to your needs.**

Review all of the competencies and concentrate on areas with which you are least familiar.

Practice

- **Acquaint yourself with the format of the examination.**

Section 5 describes types of questions you may find on the examination.

- **Answer sample test questions.**

Section 5 gives you an opportunity to test yourself with sample test questions and provides an answer key and information regarding the competency to which each question is linked.

Final preparation

- **Review test-taking advice.**

Section 3 includes suggestions for improving your performance on the examination.

- **Refer to field-specific references.**

Section 6 includes an annotated bibliography listing general references keyed to the competencies and skills used to develop this subject area test.



Test-Taking Advice

- Go into the examination prepared, alert, and well rested.
- Complete your travel arrangements prior to the examination date. Plan to arrive early so that you can locate the parking facilities and examination room without rushing.
- Dress comfortably and bring a sweater or jacket in case the room is too cool.
- Take the following with you to the test site:
 - Admission ticket
 - Proper identification as described in "Identification Policy"
 - Watch
- There are many strategies for taking a test and different techniques for dealing with different types of questions. Nevertheless, you may find the following general suggestions useful.
 - Read each question and all the response options carefully before selecting your answer. Pay attention to all of the details.
 - Go through the entire test once and answer all the questions you are reasonably certain about. Then go back and tackle the questions that require more thought.
 - When you are not certain of the right answer, eliminate as many options as you can and choose the response that seems best. It is to your advantage to answer all the questions on the test, even if you are uncertain about some of your choices.
 - After completing the examination, go back and check every question. Verify that you have answered all of the questions and that your responses are correctly entered.



4

Competencies and Skills and Test Blueprint

The table on the following pages lists the competencies and skills used as the basis for the Music K–12 examination. These competencies and skills represent the knowledge that teams of teachers, subject area specialists, and district-level educators have determined to be important for beginning teachers. This table could serve as a checklist for assessing your familiarity with each of the areas covered by the test. The competencies and skills should help you organize your review. The test blueprint indicates the approximate percentage of test questions that will cover the specific competency on the exam.

Competencies are broad areas of content knowledge.

Skills identify specific behaviors that demonstrate the competencies.

Percentages indicate the approximate proportion of test questions that represent the competencies on the test.

The following excerpt illustrates the components of the table.

*Approximate percentage of total test questions
(test blueprint)*

<i>Competency</i>	Competency/Skill	Approx. %
	1 Knowledge of music theory, history, and literature	20%
	1 Identify and discriminate between rhythmic structures (e.g., beat, meter, pattern, polyrhythms).	
	2 Identify and discriminate between melodic structures (e.g., contour/patterns, tonal systems [modes/scales], melodic sequence).	
	3 Identify and discriminate between harmonic structures and textures.	
	4 Identify and discriminate between standard music forms.	
	5 Identify and discriminate between stylistic features, principal genres, and contributions of representative composers of the traditional stylistic eras of Western music.	
	6 Identify and discriminate between stylistic features in American music (e.g., folk, ethnic, electronic, popular, jazz, classical).	

Skills (1-6)

Table of Competencies, Skills, and Approximate Percentages of Questions

Competency/Skill		Approx. %
1	Knowledge of music theory, history, and literature	20%
1	Identify and discriminate between rhythmic structures (e.g., beat, meter, pattern, polyrhythms).	
2	Identify and discriminate between melodic structures (e.g., contour/patterns, tonal systems [modes/scales], melodic sequence).	
3	Identify and discriminate between harmonic structures and textures.	
4	Identify and discriminate between standard music forms.	
5	Identify and discriminate between stylistic features, principal genres, and contributions of representative composers of the traditional stylistic eras of Western music.	
6	Identify and discriminate between stylistic features in American music (e.g., folk, ethnic, electronic, popular, jazz, classical).	
7	Identify and discriminate between musics of other cultures.	
8	Identify and interpret terms and symbols found in music scores.	
2	Knowledge of curricula and instructional planning	25%
1	Identify appropriate skills, teaching strategies, and sequence of concepts for developing students' musical independence.	
2	Select music literature and materials appropriate for students' capabilities and musical maturity, including adaptation if warranted.	
3	Identify appropriate instructional strategies for the exceptional student.	
4	Identify instructional strategies for teaching music history and theory.	
5	Identify techniques for developing students' creative musical skills (e.g., improvisation, composition, listening skills, sight reading, performance skills).	
6	Identify appropriate organization of rehearsals and classroom activities to include music history, music theory, listening skills, performance, and sight-reading as integral parts of instruction.	
7	Identify trends and research affecting music curriculum development and instruction.	
8	Identify the relationships between music, the other arts, and disciplines outside the arts.	
9	Identify factors in creating a music curriculum that provides a balance of musical experiences for all students.	

Competency/Skill	Approx. %
3 Knowledge of instructional and assessment procedures	25%
<ol style="list-style-type: none"> 1 Identify music performance problems (e.g., intonation, phrasing, blend, balance, tone quality, notation/performance discrepancies) and methods for correcting the problems. 2 Select teaching strategies that motivate and promote students' musical growth, independence, and creativity. 3 Read, interpret, and identify appropriate techniques for conducting music scores. 4 Make critical judgments about expressive qualities of music performances. 5 Identify techniques for assessing and evaluating student progress. 6 Evaluate the effectiveness of music instruction in terms of content, process, and teacher self-evaluation. 7 Select strategies for implementing technology in music instruction. 8 Identify qualities of music performance: characteristic tone quality, phrasing, blend, balance, timbre, tempo, dynamics, articulation, and both linear and vertical intonation. 	
4 Knowledge of professional and instructional resources	15%
<ol style="list-style-type: none"> 1 Identify media resources and technology (e.g., sound recording and reproduction systems, visual aids) for instructional purposes. 2 Select acoustic and electronic instruments (e.g., pianos, synthesizers, guitars, keyboards) for instructional purposes. 3 Identify and select appropriate computer hardware and software for both administrative purposes and instructional applications. 4 Identify techniques and resources for advocating music education and for generating community support for school music programs. 5 Identify legal and ethical issues that impact music education (e.g., copyright, financial accountability, liability). 6 Identify resources available through professional organizations, music industry, and publications. 7 Identify procedures for student selection, recruitment, and retention, including feeder pattern articulation and placement in appropriate music courses. 	

Competency/Skill	Approx. %
5 Knowledge of instructional emphasis: choral	5%
<ol style="list-style-type: none"> 1 Identify basic vocal diction techniques in different languages (e.g., English, Latin, Italian, Spanish, French, German). 2 Identify problems of individual vocal production and determine methods of correction. 3 Identify practices in the care and maintenance of the vocal mechanism to promote lifelong performance. 4 Classify vocal characteristics and ranges at various levels of development and maturation. 5 Identify representative repertoire for solo voices and small/large vocal ensembles at various levels of maturation and development (e.g., music lists from FVA, ACDA). 6 Identify musical problems in an ensemble performance and determine methods of correction. 	
6 Knowledge of instructional emphasis: instrumental	5%
<ol style="list-style-type: none"> 1 Identify basic performance techniques for wind, string, and percussion instruments (e.g., proper playing position; embouchure; sticking, fingering, and bowing techniques). 2 Identify families of wind, percussion, and string instruments and their ranges, clefs, and transpositions. 3 Identify problems of individual tone production (e.g., embouchure, bowing, sticking, proper breath support) and determine methods of correction. 4 Identify musical problems in an ensemble performance and determine methods of correction. 5 Identify representative repertoire for solo and small/large ensembles at various levels of maturation and development (e.g., FBA, FOA, NBA, NSOA). 6 Identify practices in the care and maintenance of instruments and accessories. 	
7 Knowledge of instructional emphasis: general music	5%
<ol style="list-style-type: none"> 1 Identify appropriate materials and repertoire for use at various levels of maturation and development. 2 Identify practices in the care and maintenance of classroom instruments. 	

Competency/Skill		Approx. %
3	Identify methods for incorporating creative movement in music instruction.	
4	Identify techniques for teaching students how to play classroom instruments (e.g., autoharps, guitars, chromatic bells, keyboards, recorders, ukuleles, Orff, percussion instruments).	





Test Format and Sample Questions

The Music K–12 subject area test consists of approximately 105 multiple-choice questions. You will have two and one-half hours to complete the test.

Each question will contain four response options, and you will indicate your answer by selecting **A**, **B**, **C**, or **D**.

Some of the test items are based on recorded passages. These listening items, which comprise approximately one-fifth of the exam, are related to Competencies 1, 2, 3, 5, and 6. For some of these questions, you will have to identify basic elements of music, including rhythm, melody, harmonic structure, form, tone color, style, and expressive characteristics. Other questions may require you to compare a recorded performance and its notation in order to identify a problem with balance, phrasing, tempo, or intonation.

The questions and response options for these items are presented in the test, and an audio recording of the listening passages will be played. The recording will be played all the way through only once, without stopping. However, some of the passages will be repeated and there will be time after each question to select your answer. The listening items are grouped at the beginning of the test.

Tables of Question Types

The table on the following page presents types of questions on the exam and directs you to examples of these formats among the sample items that follow.

Type of Question	Sample Question
Identification Listen to a recorded musical passage and identify a musical feature by selecting the best response option.	Question 1, page 16
Sequence—listening Listen to a recorded musical passage and then select the response option that contains the correct sequence.	Question 2, page 16
Sentence completion Select the response option that best completes the sentence.	Question 6, page 17
Direct question Choose the response option that best answers the question.	Question 7, page 17
Command Select the best response option.	Question 8, page 17
Analysis Determine a performance problem by choosing the best option.	Question 16, page 20
Sequence Review a list of elements represented, then select the response option that contains the correct sequence.	Question 30, page 23

Sample Questions

The following questions represent both the form and content of questions on the examination. These questions will acquaint you with the general format of the examination; however, these sample questions do not cover all of the competencies and skills that are tested and will only approximate the degree of examination difficulty.

An answer key follows at the end of the sample questions. The answer key includes information regarding the competency to which each question is linked.

DIRECTIONS: Read each question and select the best response.

(Items 1–3 would be accompanied by listening passages on the actual test.)

1. Identify the musical form of this recorded excerpt.
 - A. mass
 - B. madrigal
 - C. oratorio
 - D. lied

2. Which harmonic progression is demonstrated in this recorded excerpt? (The excerpt will be played twice.)
 - A. I - IV - V - I - IV - ii - V
 - B. I - V - I - IV - ii - V⁷ - I
 - C. I - ii - V - I - ii - vii^o - V
 - D. I - vii^o - I - vi - ii - V⁷ - I

3. Identify the voice type in this recorded excerpt.
 - A. alto
 - B. countertenor
 - C. cambiata
 - D. soprano

4.



This scale is a representation of

- A. B major.
- B. b melodic minor.
- C. b harmonic minor.
- D. d minor.

-
-
5. A pattern that repeats over and over is a(an)
- A. motive.
 - B. descant.
 - C. ostinato.
 - D. melody.
6. Generally, music that is highly chromatic, heavily textured, and highly expressive is from the
- A. Baroque period.
 - B. classical period.
 - C. romantic period.
 - D. Renaissance period.
7. Which aspect of curriculum development is supported by research indicating improved academic achievement in students who participate in music education?
- A. modified instruction
 - B. accommodated instruction
 - C. differentiated instruction
 - D. integrated instruction
8. A new choral music teacher has just accepted a position in a high school. Identify the first step the teacher should take in working with the school's mixed chorus.
- A. meeting with soloists from previous school years
 - B. assigning specific seating for rehearsals
 - C. evaluating the group's overall ability level
 - D. setting up an after-school rehearsal schedule

-
-
9. A music teacher is planning a lesson about the relationships between various note values. This lesson is most likely to reinforce students' understanding of which mathematical concept?
- A. basic multiplication
 - B. percentages
 - C. decimals
 - D. simple fractions
10. According to the Sunshine State Standards, a 1st-grade music class should include which instrumental skill?
- A. playing chord progressions
 - B. playing two-part harmony
 - C. playing melodic patterns
 - D. playing with expression
11. With funds earned at a fall festival, kindergarten parents purchased 20 Orff instruments. The principal has directed the music teacher to prepare a performance using the instruments for next week's parent organization meeting. The best plan for the performance would be to
- A. have the kindergarten students learn to play a new song on the instruments for the occasion.
 - B. display the Orff instruments prior to the meeting and create a hands-on opportunity for the parents to inspect and play them.
 - C. have kindergarten students who take music lessons learn short pieces on the Orff instruments at home and play them as solos during the meeting.
 - D. remove the instruments' F and B bars and have the kindergarten students recite a familiar poem while playing the rhythm of the words.

-
-
12. Which concept is best taught through the objectives listed below?
- I. Students keep time to music by using body movement.
 - II. Students demonstrate the ability to hear the difference between strong and weak beats.
 - III. Students keep time to music by playing instruments and singing.
 - IV. Students discriminate and respond to music that suggests different body movements.
- A. melody
 - B. expression
 - C. form
 - D. steady beat
13. Which element of a musical piece does a conductor indicate to an ensemble through the size of the preparatory and downbeat gestures?
- A. style
 - B. tempo
 - C. precise start
 - D. dynamic level
14. When preparing a show choir for a performance, the best method for evaluating the choir is to critique
- A. a videotape of full rehearsals.
 - B. individual performances during rehearsals.
 - C. sectional rehearsals.
 - D. an audiotape of full rehearsals.

-
-
15. A high school choral music teacher is planning a choral performance for a school assembly in 6 weeks. Which step should the teacher take first to help the students be successful?
- A. selecting songs that are familiar and liked by the students
 - B. teaching the students using the whole-song method
 - C. increasing the amount of rehearsal time prior to the performance
 - D. developing instructional objectives based on the skills needed
16. Valved brass instruments, such as cornets, trumpets, and baritones, have the tendency to sound flat when playing fourth line D. The best procedure for correcting this problem is to
- A. relax the embouchure and lower the tongue as if to sound "oh."
 - B. keep the embouchure firm and raise the tongue as if to sound "ee."
 - C. close the throat to pinch the sound.
 - D. change to a smaller mouthpiece.
17. What is the primary consideration in selecting appropriate media for music instruction?
- A. to appeal to student interests
 - B. to make learning pleasant
 - C. to evaluate music learning
 - D. to help attain instructional objectives
18. In an elementary music class, the best instrument to use to demonstrate the differences of high and low sounds would be
- A. tone drums.
 - B. hand bells.
 - C. finger cymbals.
 - D. rhythm sticks.
19. Software packages that incorporate experiences in high and low pitches through the use of sound and pictures are most appropriate for which level?
- A. primary
 - B. intermediate
 - C. middle school
 - D. high school

-
-
20. A music teacher is planning a school performance for both choral and instrumental students. Which resource provides permission to use copyrighted materials for public performances?
- A. Florida School Music Association
 - B. ASCAP
 - C. The National Association for Music Education
 - D. FMEA
21. To recruit students from feeder elementary schools, a middle school band director should
- A. record a videotape of a middle school band performance to be shown to 5th-grade students by the elementary music teachers.
 - B. prepare a flyer that provides information about the middle school band program to be distributed to 5th-grade students by the elementary music teachers.
 - C. plan a performance for the early spring that concludes with a final selection performed jointly by the middle school band and 5th-grade students.
 - D. spend a day at each of the elementary schools talking with teachers to identify talented students.
22. Which of the following correctly describes the proper pronunciation of the Latin word *domine*?
- A. *doh meh neh*
 - B. *dau mih neh*
 - C. *doh mee neh*
 - D. *doh mah neh*
23. In which section should a teacher place a female singer who has a heavy, deep voice quality, especially in the lower range?
- A. soprano I
 - B. soprano II
 - C. alto I
 - D. alto II

24. Which piece would be most appropriate for a high school choral director to use for the first rehearsal of a new show choir?

- A. "Ol' Man River" by Jerome Kern
- B. "The Music of the Night" by Andrew Lloyd Webber
- C. "Somewhere" by Leonard Bernstein
- D. "I Got Rhythm" by George Gershwin

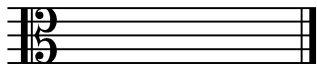
25.



For wind players, the marking shown suggests

- A. slurring.
- B. legato tonguing.
- C. marcato tonguing.
- D. staccato tonguing.

26. What instrument is most commonly read from the clef shown?



- A. bass clarinet
- B. viola
- C. trombone
- D. cello

27. Which syllable would best be used when teaching the legato slur to a trombone student?

- A. du
- B. ti
- C. goo
- D. tah

-
-
28. An integral practice for maintaining a flute in good playing condition is to
- A. lubricate the instrument's pads weekly.
 - B. polish the instrument after each use.
 - C. dry the instrument completely after each use.
 - D. wash the instrument weekly.
29. At what ages should children first be introduced to free rhythmic movements and fundamental movements?
- A. ages 4 and 5
 - B. ages 6 and 7
 - C. ages 8 through 10
 - D. ages 11 through 13
30. Which sequence of key signatures is most appropriate to teach in a beginning keyboard class?
- A. F C G B
 - B. E C G D
 - C. G D A E
 - D. C G D A

Answer Key

Question Number	Correct Response	Competency
1.	B	1
2.	B	1
3.	D	5
4.	C	1
5.	C	1
6.	C	1
7.	D	2
8.	C	2
9.	D	2
10.	C	2
11.	D	2
12.	D	3
13.	D	3
14.	A	3
15.	D	3
16.	B	3
17.	D	4
18.	B	4
19.	A	4
20.	B	4
21.	C	4
22.	C	5
23.	D	5
24.	D	5
25.	B	6
26.	B	6
27.	A	6
28.	C	6
29.	A	7
30.	D	7



Annotated Bibliography

The annotated bibliography that follows includes basic references that you may find useful in preparing for the exam. Each resource is linked to the competencies and skills found in Section 4 of this guide.

This bibliography is representative of the most important and most comprehensive texts pertaining to the competencies and skills. The Florida Department of Education does not endorse these references as the only appropriate sources for review; many comparable texts currently used in teacher preparation programs also cover the competencies and skills that are tested on the exam.

1. Adamek, M., & Darrow, A.A. (2005). *Music in special education*. Silver Spring, MD: American Music Therapy Association, Inc.
Illustrates that music therapy can address the needs of children and adults with disabilities or illnesses. Useful for review of competencies 2 and 4.
2. Burkholder, J.P., Grout, D.J., & Palisca, C.V. (2005). *A history of Western music* (7th ed.). New York: W.W. Norton.
Explores genres and styles in Western music from antiquity to the present. Emphasizes social and historical context. Useful for review of competencies 1 and 4.
3. Campbell, P.S., & Scott-Kassner, C. (2006). *Music in childhood: From preschool through the elementary grades* (3rd ed). New York: Schirmer.
Presents contemporary theories and practices of music education, including strategies for developing pitch, vocal, rhythmic, instrumental, listening, movement, and creative responses in children. Useful for review of competencies 2, 3, 4, and 7.
4. Colwell, R., & Goolsby, T.W. (2002). *The teaching of instrumental music* (3rd ed.). Upper Saddle River, NJ: Pearson Prentice Hall.
Focuses on learning objectives, evaluation, rehearsal techniques, motivation, administrative tasks, recruiting and scheduling. Covers each instrument in detail. Useful for review of competencies 2, 3, 4, and 6.

-
-
5. Colwell, R., & Richardson, C. (Eds.). (2002). *New handbook of research on music teaching and learning: A project of the Music Educators National Conference*. New York: Oxford University Press.
Covers multiculturalism, gender issues, training teachers, and the philosophy of research theory. Useful for review of competencies 1 and 4.

 6. Crawford, R. (2001). *An introduction to America's music*. New York: W.W. Norton.
Tells the fascinating story of music in the United States, from the sacred music of the colonial period to the jazz and rock that enliven the turn of the millennium. Useful for review of competencies 1 and 4.

 7. Garretson, R.L. (1998). *Conducting choral music* (8th ed.). Upper Saddle River, NJ: Pearson Prentice Hall.
Presents concise information on the development of conducting skills. Discusses improving choral tone and diction, maintaining vocal health, choir rehearsal techniques, and administrative matters of planning and management. Useful for review of competencies 2 and 5.

 8. Hinckley, J.M., & Shull, S.M. (Eds.). (1996). *Strategies for teaching middle-level general music*. Lanham, MD: Rowman & Littlefield Education.
Includes a resource list for the middle grades based on MENC's content and achievement standards. Useful for review of competencies 2, 3, 4, and 7.

 9. Hunsberger, D., & Ernst, R.E. (1992). *The art of conducting* (2nd ed.). New York: McGraw-Hill.
Provides practical instruction in choral and instrumental conducting for beginning and intermediate students. Includes a large selection of scores for classroom practice. Useful for review of competencies 2, 3, 4, 5, 6, and 7.

 10. Kamien, R. (2008). *Music: An appreciation* (6th ed.). New York: McGraw-Hill Higher Education.
Presents a vivid depiction of music history, musical elements, and carefully chosen musical examples. Useful for review of competencies 1 and 7.

-
-
11. Kostka, S., & Payne, D. (2004). *Tonal harmony, with an introduction to twentieth-century music* (5th ed.). New York: McGraw-Hill.

Designed to meet the needs of the 2-year theory curriculum for music majors. Emphasizes practicality and ease of use for student and instructor. Useful for review of competency 1.
 12. MENC Committee on Performance Standards. (1996). *Performance standards for music: Strategies and benchmarks for assessing progress toward the national standards, grades preK–12*. Lanham, MD: Rowman & Littlefield Education.

Provides a sample assessment strategy for each achievement under the nine voluntary national content standards in music for prekindergarten through grade 12. Includes four content standards for prekindergarten instruction. Useful for review of competencies 2, 3, 4, 5, 6, and 7.
 13. Music Educators National Conference. (1994). *Teaching examples: Ideas for music educators*. Reston, VA: Author.

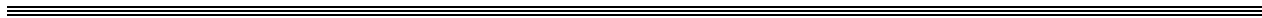
Offers a collection of instructional strategies for children from prekindergarten through grade 12. Helps teachers design and implement a curriculum leading to achievement of the National Standards for Music Education. Useful for review of competencies 2, 3, 4, 5, 6, and 7.
 14. Ottman, R.W., & Dworak, P.E. (1991). *Basic ear training skills*. Upper Saddle River, NJ: Prentice Hall.

A guide to listening critically to music materials and converting the sounds into standard music notation. Useful for review of competencies 1, 3, and 4.
 15. Phillips, K. (1995). *Teaching kids to sing*. New York: Schirmer.

Focuses on practical, research-based information dealing with the vocal development of children and adolescents. Focuses on vocal pedagogy and techniques for grades 1–12. Useful for review of competencies 2, 3, 4, and 5.

-
-
- 16.** Phillips, K. (2004). *Directing the choral music program*. New York: Oxford University Press.
A thorough overview of choral music in public schools. Discusses program administration, rehearsal and performance planning, and choral techniques from warm-ups through performance. Includes repertoire lists and multiple lists of resources. Useful for review of competency 5.
- 17.** Popham, W.J. (2008). *Classroom assessment: What teachers need to know* (5th ed.). Boston: Pearson Allyn & Bacon.
Shows teachers how to use the latest assessment tools to teach more effectively. Useful for review of competency 3.
- 18.** Randel, D.M. (2003). *Harvard dictionary of music* (4th ed.). Cambridge, MA: Harvard University Press.
Focuses on "the tradition of Western art music" with greater attention to world and popular music. Defines or explicates terms for musical styles, instruments, performance marks, concepts, and works. Useful for review of competencies 1 and 4.
- 19.** Rozmajzl, M., & Boyer-Alexander, R. (2006). *Music fundamentals, methods, and materials for the elementary classroom teacher* (4th ed.). Boston: Pearson Allyn & Bacon.
Focuses on teaching the elements of music to young children with chapters on melody, rhythm, timbre, and tone and a number of listening and movement activities. Covers musical education for children with special needs. Useful for review of competencies 1, 4, and 7.
- 20.** Salend, S.J. (2008). *Creating inclusive classrooms: Effective and reflective practices for all students* (6th ed.). Upper Saddle River, NJ: Pearson Merrill Prentice Hall.
Incorporates technology and collaboration to aid teachers working in diverse classrooms. Useful for review of competencies 2, 3, and 4.
- 21.** Sobel, E.S. (2001). *An attitude and approach for teaching music to special learners*. Raleigh, NC: Pentland Press.
A guide for teachers of students with special needs with strategies and methods that can be applied to teaching universally. Useful for review of competencies 2 and 3.

-
-
- 22.** Stauffer, S.L., & Davidson, J. (Eds.). (1996). *Strategies for teaching K–4 general music*. Lanham, MD: Rowman & Littlefield Education.
Presents age-appropriate strategies based on MENC's prekindergarten content standards. Includes a resource list. Useful for review of competencies 2, 3, 4, and 7.
- 23.** Thompson, K.P., & Kiester, G.J. (Eds.). (2007). *Strategies for teaching high school general music*. Lanham, MD: Rowman & Littlefield Education.
Ideas and resources developed by MENC to help in curriculum development, lesson planning, and assessment of music learning. Includes strategies for a variety of teaching and learning styles. Useful for review of competencies 2, 3, 4, 5, 6, and 7.
- 24.** Tilton, J.T., & Fujie, L. (2005). *Worlds of music: An introduction to the music of the world's people* (2nd ed.). New York: Schirmer.
A case-study approach exploring the music of several cultures. Useful for review of competency 1.
- 25.** Walker, D.E. (1998). *Teaching music: Managing the successful music program* (2nd ed.). New York: Schirmer Books.
A comprehensive program for organizing and managing the noninstructional functions of a successful music program. Useful for review of competencies 2, 3, and 4.
- 26.** Wiggins, G. (1998). *Educative assessment: Designing assessments to inform and improve student performance*. San Francisco: Jossey-Bass.
Covers all aspects of assessment design, including how to craft performance tasks that meet rigorous educational standards, how to score assessments fairly, and how to structure and judge student portfolios. Useful for review of competency 3.





Additional Information

Please visit the following Web site to review FTCE registration details and to find additional FTCE information, including test locations and passing scores.

<http://www.fldoe.org/asp/ftce>

