

Praxis® Music: Content and Instruction (5114) Study Plan

Test Content Categories	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for this content?	Where can I find the resources I need?	Dates I will study this content	Date completed
I. Music History and Theory (29%)						
<p>1. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods</p> <p>a. Styles and historical periods represented in questions:</p> <ul style="list-style-type: none"> - Medieval - Renaissance - Baroque - Classical - Romantic - Impressionism - 1901–present - Jazz, rock, folk, and other popular genres <p>b. Characteristics of music related to style and</p> <ul style="list-style-type: none"> - period: - melody - harmony - rhythm and meter - tempi, dynamics, and other expressive elements - texture - theory and compositional organization - forms and genres - historical contexts - representative composers - representative ensembles and performers 						

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<p>2. Is familiar with the style of a variety of world musics and their function in the culture of origin</p> <ul style="list-style-type: none"> a. South America b. North America c. Europe d. Africa e. Asia f. Australia and the Pacific 						

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<p>3. Understands and analyzes music in aural and written forms and demonstrates aural skills through recognition of melody, harmony, and rhythm</p> <p>a. Pitch organization and harmony - chords, progressions, ornamentation - modes, scales, tone rows, etc.</p> <p>b. Theme and melody - contour and motive</p> <p>c. Rhythm, meter, and tempo</p> <p>d. Form and structure</p> <p>e. Texture - monophonic - homophonic - polyphonic - heterophonic</p>						
<p>4. Knows and applies basic music theory concepts when composing, orchestrating, and arranging instrumental and vocal parts</p> <p>a. Chords and voice leading</p> <p>b. Ranges and transpositions - intervals - keys</p>						

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<ul style="list-style-type: none"> - clefs - instruments - voices c. Balance d. Instrumentation and voicing of ensembles e. Functions of instruments and voices within a score f. Expressive elements 						
<p>5. Understands how musical sounds vary</p> <ul style="list-style-type: none"> a. Timbre of instruments and voices b. Dynamics 						
<p>6. Knows various sources of printed and electronic information on music history and literature</p> <ul style="list-style-type: none"> a. Books b. Journals and periodicals c. Web resources 						
<p>II. Performance (21%)</p>						
<p>1. Demonstrates critical listening skills by identifying errors</p> <ul style="list-style-type: none"> a. Pitch b. Intonation of instruments and voices 						

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- tuning students on individual instruments - tuning between two or more performers - vowel uniformity c. Rhythm d. Performing as a unified section/ensemble e. Balance and blend f. Articulations g. Dynamics						
2. Understands basic conducting techniques a. Beat patterns b. Use of the baton and freehand technique c. Eye contact and facial expressions d. Tempo and tempo changes e. Attacks, holds, and releases f. Dynamics and expressive gestures g. Cueing						
3. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods a. Interpreting musical symbols used for pitch b. Interpreting musical symbols used for rhythm						

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c. Dynamic markings d. Articulation markings e. Tempo markings f. Composers' written comments g. Timbre						
4. Knows a variety of strategies on how to prepare a musical score for rehearsal and performance a. Score study b. Score research c. Interpretive decisions d. Score marking						
5. Understands basic accompaniment techniques (e.g., on piano, guitar, voice) a. Appropriate harmonies to accompany tonal melodies b. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)						
6. Knows instrumental and choral/vocal warm-up techniques a. Breathing b. Physical warm-ups (e.g., stretching, posture) c. Technical warm-ups (e.g., scales, arpeggios, chorales, vocalizes)						
7. Knows instrumental and choral tuning/intonation technique a. Instrumental techniques						

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<ul style="list-style-type: none"> - tuning students on individual instruments - tuning between two or more performers b. Choral/Vocal techniques - lifting the palate - vowel uniformity - breath support and body posture 						
<p>8. Understands concert etiquette for performers and audiences and effective techniques for communicating with an audience in a performance setting</p> <ul style="list-style-type: none"> a. Developing program notes and educational materials for specific purposes and audiences b. Appropriate remarks in performance situations c. Techniques of developing appropriate publicity for the music program and for events taking place in the music program d. Appropriate etiquette for various types of performance venues 						
<p>9. Understands the practical relationship between acoustics and performance</p> <ul style="list-style-type: none"> a. Sound production b. Tone quality c. Rehearsal and performance space configurations and setups d. Reverberation, sound reflection, refraction e. Frequency f. Amplitude, sound amplification g. Harmonics, partials, overtones 						
<p>III. Instruction, Professional Issues, and Technology (25%)</p>						

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A. Instruction						
1. Knows instructional strategies for different class settings a. Performance classes - full ensemble rehearsals - sectional and small group rehearsals - individual lessons - rehearsal planning - rehearsal strategies b. Elementary and secondary general music - full class - small group - labs and independent projects						
2. Incorporates local, state, and national standards in planning and instruction a. Recognizes importance of linking pedagogy to appropriate standards b. Ability to evaluate degree to which instruction links to standards						

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3. Understands classroom management techniques a. Physical classroom environment b. Rules and consequences c. Appropriate actions to take for given situations d. Legal implications e. Planning and pacing f. Procedures and routines g. Principles of motivation applied to the music - classroom - intrinsic - extrinsic						
4. Understands how to plan and differentiate instruction a. How the distinguishing characteristics of stages of student growth and development affect music learning - physical - cognitive - social b. Scope and sequence c. Lesson and unit planning d. Student ability						

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<p>5. Knows strategies to accommodate diverse learning styles and abilities</p> <ul style="list-style-type: none"> a. Aural learners b. Visual learners c. Kinesthetic learners 						
<p>6. Understands how to modify instruction to accommodate student needs</p> <ul style="list-style-type: none"> a. Students with disabilities <ul style="list-style-type: none"> - physical - cognitive - behavioral - emotional b. Other student needs <ul style="list-style-type: none"> - culture and beliefs - gifted students - English-language learners 						

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<p>7. Understands a variety of assessment strategies that inform the instructional process</p> <ul style="list-style-type: none"> a. Use of standardized tests for measuring aptitude and achievement b. Portfolio assessment c. Multiple-choice testing d. Assessment using scoring rubrics e. Assessing individual and group performance skills f. Appropriate classroom assignment grading criteria g. Appropriate course grading practices h. Formative assessment—uses in guiding and evaluating students’ progress i. Assessments’ role in program evaluation j. Taxonomies of instructional/assessment objectives k. Techniques to evaluate the effectiveness of music curricula <ul style="list-style-type: none"> - program evaluation (e.g., goals and objectives, scope and sequence) 						
<p>8. Knows and promotes care and maintenance of instruments and materials</p> <ul style="list-style-type: none"> a. Care of instruments <ul style="list-style-type: none"> - woodwinds - strings (including guitar) - brass - percussion and keyboards - classroom instruments (Orff and rhythm instruments, recorders) - electronic instruments 						

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b. Care of materials - printed material (books, music, scores) - recorded material (CDs, electronic files such as MP3s) - risers and stands - audiovisual and computer equipment						
9. Knows basic improvisational techniques and how to teach them a. Imitation b. Variation c. Improvisational techniques within various styles						
10. Knows basic composition and arranging techniques and how to teach them a. Activities leading to composition (e.g., improvisation, completion exercises) b. Pitch and rhythmic organization techniques c. Form d. Style e. Thematic construction f. Harmonization, accompaniment, and imitation g. Vocal and instrumental ranges						
11. Knows how to teach a variety of musical concepts through performance literature a. Elements of music (i.e., melody, harmony, rhythm, form, timbre, texture) and expressive elements b. Music theory c. Music history d. Music in relation to other subjects e. Musical creativity and the aesthetics of music						

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<p>12. Is aware of approaches for fostering musically expressive experiences</p> <p>a. Fostering musical expression in:</p> <ul style="list-style-type: none"> - performance - improvisation - composition <p>b. Techniques to teach aesthetics:</p> <ul style="list-style-type: none"> - guided listening - analysis, reflection, evaluation - modeling 						
<p>13. Understands how to integrate concepts used in the fine arts and other disciplines in music instruction</p> <p>a. Music integrated with other subjects in the fine arts</p> <p>b. Music integrated with subjects outside of the fine arts</p>						
<p>B. Professional Issues</p>						
<p>1. Understands professional ethics and legal issues specific to teaching music (e.g., copyright laws, confidentiality, appropriate professional conduct)</p>						
<p>2. Is familiar with the music standards in the National Standards for Arts Education</p>						

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3. Is aware of professional organizations and resources in music education a. Local, state, and national teacher and music teacher organizations b. Mentors and colleagues c. Books, journals, and periodicals d. Reference works and Web resources						
4. Is aware of current trends and issues in music education						
5. Is aware of the major contributions to the history and philosophy of music education and their implications for curriculum						
6. Understands philosophical reasons for inclusion of and advocacy for music in the curriculum a. Utilitarian (e.g., comprehensive education) b. Aesthetic (e.g., affective education)						
7. Recognizes that collaboration with colleagues is important for implementing the curriculum a. Mentoring b. Collegiality c. Inclusion (e.g., IEPs, students with special needs)						
8. Supports students' learning through two-way communication with parents/guardians						

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a. Formal and informal: - parent-teacher conferences - telephone - written communications, including email and departmental websites						
9. Understands basic administrative responsibilities in a music program a. Budget maintenance b. Inventory c. Scheduling						
10. Is aware of the external influences that affect the music program, curriculum, and student participation a. Scheduling b. Mandates c. Budget constraints d. Advocacy groups e. Student and community economics and demographics						
11. Is aware of career opportunities available in music and how to introduce them to students a. Performance b. Business c. Education d. Technology e. Medical						

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12. Is aware of strategies for promoting physically healthy performance practices for students and teachers a. Hearing protection b. Health issues specific to teachers (e.g., using the voice in the classroom, work-related stress)						
C. Technology						
1. Understands current technologies used for performance and recording production a. Sound reinforcement b. Analog, digital, and MIDI equipment c. Virtual instrument						
2. Is familiar with technology and instructional software and ways to incorporate them in the classroom a. Hardware b. Software c. Multimedia						
3. Demonstrates knowledge of desktop music publishing software for pedagogical purposes a. Input b. Output c. Playback d. Posting						

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<p>4. Knows the appropriate, ethical, and safe uses for music software and Internet technologies</p> <ul style="list-style-type: none"> a. Educational b. Interactive c. Internet posts d. Filtering software e. Copyright f. Health and wellness issues related to use of technology 						
<p>IV. Instructional Activities (25%) One question in each of the following areas:</p> <ul style="list-style-type: none"> • Instrumental Music Instruction • Vocal Music Instruction • General Music Instruction 						

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<p>Some of the selected-response questions in Sections 1 and 2 reflect content unique to each specialty and provide well-rounded examinees the opportunity to show some understanding of topics both in and outside their chosen specialties. Similarly, the three multi-part constructed-response questions in Section 2 allow examinees to demonstrate understanding of basic instructional practices and materials in each music education specialty. Examinees are instructed to try to answer all three of the prompts, regardless of their teaching specialty.</p>						
<p>The test is designed with the understanding that not all examinees will be equally prepared in all of the specialized topics represented in the constructed-response questions. Therefore, the 0-3 scale used in scoring these prompts allows for the granting of partial credit to examinees' responses, where appropriate. Please see the General Scoring Guide on page 23. Questions may be based on any of the content descriptors described above in Category III. Additionally, question tasks may be based on</p>						
<p>1. Understands how to select appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors</p> <p>a. Selecting music with respect to - diverse genres</p>						

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- appropriate performance competencies for students' developmental levels <ul style="list-style-type: none"> ○ primary ○ elementary ○ middle school ○ high school ○ vocal ranges ○ instrumental ranges and transpositions - cultural diversity - community traditions and standards - state and local guidelines - quality of literature						
2. Knows appropriate sources of student repertoire <ul style="list-style-type: none"> a. Lists of recommended repertoire b. Conferences c. Colleagues and mentors d. Publisher resources 						
3. Is able to address common performance challenges and their causes <ul style="list-style-type: none"> a. Reading pitches and rhythms b. Balance and blend c. Intonation d. Technical challenges e. Style and interpretation f. Physical causes g. Comprehension causes 						
4. Understands organization and preparation of concert programming <ul style="list-style-type: none"> a. Diversity of repertoire (includes consideration of vocal texts) 						

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b. Consideration of difficulty levels with regard to available preparation and rehearsal time c. Concert pacing and endurance issues d. Programming considerations relative to special occasions and specific performance venues e. Pedagogical philosophies related to programming f. Awareness of consideration of building level and district expectations with regard to concert programming g. Concert logistics planning (scheduling, facilities, publicity, communication with students/parents/administrators, printing programs)						
5. Understands strategies for developing sight-reading skills a. Solfege and other systems b. Perception of pitch, interval, and rhythm c. Mental practice and scanning methods						
6. Knows instrumental techniques (e.g., rudiments, bowings, embouchures) and how to teach them. a. Woodwind b. String (includes guitar) c. Brass d. Percussion e. Keyboard f. General classroom instruments g. Health and wellness issues for instrumentalists						
7. Knows how to teach vocal production and performance techniques with respect to a variety of factors (e.g., health and wellness issues for vocalists,						

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changing voice, range, and tessitura) a. Vocal mechanism b. Health and wellness issues for vocalists c. Changing voice d. Tessitura						
8. Is familiar with common pedagogical approaches (e.g., Dalcroze, Orff Schulwerk, Music Learning Theory, Comprehensive Musicianship, Laban, Phyllis Weikart)						