

Music: Content and Instruction

5114



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Music: Content and Instruction (5114)

Test at a Glance

Test Name	Music: Content and Instruction		
Test Code	5114		
Time	2 hours, divided into a 25-minute listening section (Section 1) and a 95-minute non-listening section (Section 2)		
Number of Questions	84 selected response and 3 constructed response		
Format	Selected-response questions and constructed-response questions. This test will include questions with an audio component.		
Test Delivery	Computer Delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Music History and Theory	32	29%
	II. Performance	24	21%
	III. Instruction, Professional Issues, and Technology	28	25%
	IV. Instructional Activities (constructed response)	3	25%
Pacing and Special Tips	<p>The questions in Section I are based on recorded musical excerpts with narration that are played individually for each question or set of questions. Section I takes approximately 25 minutes to complete. Within Section I, you may proceed from question to question within the time allotted, but after time expires, the computer will automatically advance to Section II. You will not be able to return to Section I after Section II begins.</p> <p>You will then have approximately 95 minutes to answer the remaining 62 selected-response questions and the three constructed-response questions in Section 2. The suggested time is 65 minutes for completing the 62 multiple-choice questions and 30 minutes for completing the three constructed-response questions.</p>		

About The Test

The Music: Content and Instruction test measures indicators of the beginning educator's professional readiness to teach K-12 music in each of the three major music education specialties: general, instrumental, and vocal music education. Such knowledge is typically obtained in undergraduate music education programs. Materials appearing on the test reflect the instructional and cultural diversity and inclusiveness of modern music education settings. These materials also reflect instrumental (woodwinds, brass, percussion, and strings), vocal, jazz, and general music instruction specialties across the K-12 grade range. Examinees taking this test will typically have completed, or will have nearly completed, an undergraduate music education program. The material in the test, therefore, is not appropriate for those hired in an adjunct capacity to teach a single element of the curriculum (e.g., those hired to teach only individual lessons or classes on a single instrument).

The test assesses knowledge and skills from a variety of perspectives. Approximately 50 percent of the test assesses content related to teaching music. The other 50 percent covers music content knowledge foundational to professional practice and indicative of the training expected by the field. The majority of the 84 selected-response questions emphasize knowledge and skills common to all music education specialties, such as history, theory, classroom practices, professional issues, and applied technology.

This test may contain some questions that will not count toward your score.

Content Topics

This list details the topics that may be included on the test. All test questions cover one or more of these topics. The nature and distribution of specifications included on the test are based on the results of a national survey given to music educators. Some of the resources consulted in developing the survey include:

- *National Association of School Music Handbook*, <http://nasm.arts-accredit.org/>
- College Music Society, <http://www.music.org/cgi-bin/showpage.pl>
- Society for Music Teacher Education, <http://smte.us/>
- Interstate New Teacher Assessment and Support Consortium
- *National Core Arts Standards for Music*, <http://www.nationalartsstandards.org/>

A nationally representative panel of music educators was convened to study the survey results and assist ETS's professional assessment staff in determining the distribution of topics on the test. Each ETS assessment specialist working on this test has extensive experience in music education. Additionally, ETS assessment specialists consult regularly with music teachers and music education professors from throughout the country to ensure the appropriateness of individual test questions and the validity of each new test edition.

The following is an outline of the topics covered on the test. Question content is based specifically on practitioners' judgments of what a new music teacher should know in order to begin a career as a music education professional. The phrases and lists included below are examples of representative question content one may see on the test. Additional topics may also be included as appropriate.

Note: The use of "e.g." to start a list of examples implies that only a few examples are offered and the list is not exhaustive, whereas the use of "i.e." to start a list of examples implies that the given list of examples is complete.

Discussion Questions

In this section, discussion questions are open-ended questions or statements intended to help test your knowledge of fundamental concepts and your ability to apply those concepts to classroom or real-world situations. We do **not** provide answers for the discussion questions but thinking about the answers will help improve your understanding of fundamental concepts and may help you answer a broad range of questions on the test. Most of the questions require you to combine several pieces of knowledge to formulate an integrated understanding and response. They are written to help you gain increased understanding and facility with the test's subject matter. You may want to discuss these questions with a teacher or mentor.

I. Music History and Theory

1. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods

- Styles and historical periods
 - Medieval
 - Renaissance
 - Baroque
 - Classical
 - Romantic
 - Impressionism
 - Early 20th Century
 - Mid-20th Century to present
 - Jazz, rock, folk, and other popular genres

- b. characteristics of music related to style and 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
 - 2. Is familiar with the style of a variety of world musics and their function in the culture of origin**
 - a. North America
 - b. South America
 - c. Europe
 - d. Africa
 - e. Australia and the Pacific
 - f. Asia
 - 3. Understands and analyzes music in aural and written forms and demonstrates aural skills through recognition of melody, harmony, and rhythm**
 - a. pitch organization and harmony
 - chords, progressions, ornamentation
 - modes, scales, tone rows, etc.
 - b. theme and melody
 - contour and motive
 - c. rhythm, meter, and tempo
 - d. form and structure
 - e. texture
 - 4. Knows and applies basic music theory concepts when composing, orchestrating, and arranging instrumental and vocal parts**
 - a. chords and voice leading
 - b. ranges and transpositions
 - intervals
 - keys
 - clefs
 - instruments
 - voices
 - c. balance
 - d. instrumentation and voicing of ensembles
 - e. functions of instruments and voices within a score
 - f. expressive elements
 - 5. Understands how musical sounds vary**
 - a. timbre of instruments and voices
 - b. dynamics
 - 6. Knows various sources of printed and electronic information on music history and literature**
 - a. books
 - b. journals and periodicals
 - c. Web resources
- Discussion Questions: Music History and Theory**
- Given a recorded musical excerpt, can you identify the time period when it was composed?
 - Given a recorded musical excerpt, can you identify the major characteristics of the style?
 - Given a recorded musical excerpt from a work of an important composer, can you identify the composer?
 - Given a recorded musical excerpt, can you identify the genre?

- Describe the differences between the madrigal and the motet.
- Describe the differences between the fugue and the toccata.
- Considering significant composers in history, what were the musical, cultural, and historical factors that influenced their compositional devices?
- Who composed Prelude to the Afternoon of a Faun?
- What were some important compositions of Richard Strauss?
- Compile a timeline of the historical periods, general styles, major composers, typical genres, and specific works.
- Given a historical period, can you name a representative work?
- Given an excerpt of popular music, can you describe its relationship to and influences from older styles?
- Given an excerpt of world music, can you identify its country or region of origin?
- What does a didgeridoo sound like?
- What do Latin American and Caribbean instruments, such as the guitarrón, look and sound like?
- In African music, what is the function of a griot?
- What are some stylistic and instrumentation differences between traditional Chinese opera and Japanese Noh music?
- What are some metric characteristics and phrase structures heard in the music of Mexico? Peru?
- What kind of traditional vocal styles might you hear in music from Ivory Coast? Tunisia? Tibet?
- What are the traditional social uses of the Seneca rabbit song?
- Identify one stylistic similarity and one difference between traditional Cajun music and bluegrass.
- In Ireland, in what setting would you likely hear a reel performed? In Germany, in what setting might you hear a polka?
- Given an excerpt of a melody being played, can you identify the intervals in the melody?
- Can you identify an augmented 6th chord in a recording of a chord progression? An inversion of a dominant 7th chord?
- Can you identify cadences in parallel or relative major or minor, subdominant, and dominant keys?
- What does a string section playing *con sordino* sound like? *Col legno*? *Pizzicato*?
- Can you identify the voice types such as soprano, alto, tenor, bass, mezzo-soprano, etc.?
- Can you identify scales and tonalities in recorded music?
- Given a recorded musical excerpt, can you identify from several printed excerpts the one that represents the main melodic phrase?
- Can you identify the phrase structure of given a recorded musical excerpt?
- Can you identify the intervals in an example of printed piano music? In a choral work? In a transposed instrumental score that includes C clefs?
- In regard to fugues, what is the difference between a real answer and a tonal answer?
- If you had to arrange a duet for flute and trombone, how might you use the ranges of the instruments to avoid potential balance problems?

- Can you identify triads and seventh chords and how they and their inversions function in tonal music?
- Can you identify scales and modes aurally and in printed form?
- Given a printed musical excerpt, can you identify the main melodic idea?
- Given a printed musical excerpt, can you identify important themes or motifs?
- How would you recognize examples of augmentation, diminution, retrograde, and inversion?
- Can you identify the performing forces used in Mahler's Eighth Symphony?
- Can you read various forms of music notation used throughout music history, including nontraditional modern music notation?
- Can you identify the sections of a traditional march?

II. Performance

1. Demonstrates critical listening skills by identifying errors

- a. pitch
- b. intonation of instruments and voices
 - 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
- c. dynamic markings
- d. articulation markings
- e. tempo markings
- f. composers' written comments
- g. timber

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 techniques

- a. instrumental techniques
 - 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

8. Understands concert etiquette for performers and audiences and effective techniques for communicating with an audience in a performance setting

- 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

9. Understands the practical relationship between acoustics and performance

- 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

Discussion Questions: Performance

- Given a printed musical score and a recording of a performance based on it (which you listen to three times), can you identify the measure where an error in pitch occurs?
- If you are told the error occurs in a specific measure, would you notice that the music is being played *forte* when it is notated to be played *piano*?
- What factors would influence the choice of a conducting pattern for a given passage in 7/8 time?
- In a passage using syncopation, what would be the appropriate conducting technique?
- Given a diagram of a choral standing arrangement, could you discuss the acoustical implications?
- What are the most important acoustic principles in seating arrangements for instrumental ensembles?

III. Instruction, Professional Issues, and Technology

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

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

5. Knows teaching strategies to incorporate diverse learning modalities

- a. aural
- b. visual
- c. kinesthetic

6. Understands how to modify instruction to accommodate student needs

- a. students with disabilities
 - physical
 - cognitive
 - behavioral
 - emotional
- b. other student needs
 - culture and beliefs
 - gifted students
 - English-language learners

7. Understands a variety of assessment strategies that inform the instructional process

- 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
 - program evaluation (e.g., goals and objectives, scope and sequence)

8. Knows and promotes care and maintenance of instruments and materials

- a. care of instruments
 - woodwinds
 - strings (including guitar)
 - brass
 - percussion and keyboards
 - classroom instruments (Orff and rhythm instruments, recorders)
 - electronic instruments
- 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

12. Is aware of approaches for fostering musically expressive experiences

- a. fostering musical expression in:
 - performance
 - improvisation
 - composition

- b. techniques to teach aesthetics:
 - guided listening
 - analysis, reflection, evaluation
 - modeling

13. Understands how to integrate concepts used in the fine arts and other disciplines in music instruction

- a. music integrated with other subjects in the fine arts
- b. music integrated with subjects outside of the fine arts

B. Professional Issues

1. Understands professional ethics and legal issues specific to teaching music (e.g., copyright laws, confidentiality, appropriate professional conduct)

2. Is familiar with the artistic processes and anchor standards applied to music in the National Core Arts Standards

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

- 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

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 instruments

2. Is familiar with technology and instructional software and ways to incorporate them in the classroom

- a. hardware
 - cables and audio interfaces
 - microphones
 - music storage devices
 - speakers and monitors
 - tablets
- b. software
 - cloud-based storage
 - music assessment software
 - music digital audio workstation software

- music notation software
- music pedagogy software
- music streaming applications
- presentation software
- c. multimedia

3. Demonstrates knowledge of desktop music publishing software for pedagogical purposes

- a. input
- b. output
- c. playback
- d. posting

4. Knows the appropriate, ethical, and safe uses for music software and Internet technologies

- a. educational
- b. interactive
- c. internet posts
- d. filtering software
- e. copyright
- f. health and wellness issues related to use of technology

Discussion Questions: Instruction

- According to *The School Music Program: A New Vision*, what are some appropriate musical achievements for students in grades K–4?
- Choose one of the National Core Arts Standards for music and describe an appropriate student activity that would help achieve the outcome described in that standard.
- Describe the course objectives that you might develop for a nine-week general music course that meets three times a week that is required for all eighth grade students in a district. Then write a lesson plan for one classroom period that would help to fulfill one of the course objectives.

- Describe two effective techniques you have seen teachers use to control students' talking in class.
- Describe how a teacher might include opportunities for student learning in psychomotor, cognitive, and affective modalities.
- What strategies would you use to help a student with dyslexia read sheet music?
- By approximately what grade level should students be able to play by ear simple melodies on a melodic instrument? Compare common pedagogical approaches.
- Describe appropriate course objectives for singing in general music classrooms at grades K–4, 5–8, and 9–12.
- Describe three effective teaching techniques for correcting specific problems with woodwind embouchures, brass embouchures, stick grips, or bowing.
- What kinds of difficulties with harmony would you expect in a *capella* singing by an average high school chorus?
- Given a score for a Sousa march, can you identify the aspects that are likely to be most challenging for a less advanced high school band?
- Name four pieces that you would suggest including in a spring concert for beginning, intermediate, and advanced ensembles in your specialty. Name three musical concepts you could teach from each work.
- Name some arrangers who specialize in works that are appropriate for an elementary school ensemble (in your specialty).
- When is it more appropriate to use a whole song rather than a phrase-by-phrase approach by rote?
- Name some of the advantages and disadvantages of the fixed-do and the moveable-do methods of sight-singing.
- What are some musical experiences associated with the Suzuki method?
- What are some techniques and methods using dance and movement for instruction in music?
- What is an effective strategy for introducing the concept of solfège to a class?
- How are chord progressions and rhythmic ostinati used in improvisation?
- Give some example of ornamentations commonly used in jazz vocal improvisations.
- Describe various learning sequences for teaching improvisation.
- When teaching rhythm concepts, in what sequence should you introduce concepts such as subdivision in triple meter?
- Describe various learning sequences for teaching the concept of harmony.
- What kinds of difficulties with rhythm would you expect from a seventh-grade orchestra?
- Give an example of an instructional activity that relates to one of the levels described in Bloom's taxonomy of conceptual development.

Discussion Questions: Professional Issues

- Is it ever appropriate to make duplicates of sheet music using a copy machine? If so, under what circumstances?

- Would it be appropriate for a student ensemble to perform for a fee at a recreational festival that charges admission? Why or why not?
- What are some of the important publications of NAFME (formerly MENC) in your specialty?
- Which organization publishes *Opportunity-to-Learn Standards for Music Instruction: Grades PreK–12*?
- What are some organizations of special interest to choral educators, string educators, band directors?
- How would you summarize the viewpoints of music philosophers such as Susanne Langer, Leonard Meyer, Bennett Reimer, and David Elliott?
- What aspects of educational philosophy contribute to Bruner's spiral curriculum?
- Compare and contrast the value placed on music education by Plato and Aristotle. How does John Dewey's philosophy about the same topic compare?
- Describe the music library and instrument storage facilities that are associated with a quality high school orchestra program.

Discussion Questions: Technology

- Describe how you could use the Internet to teach a unit in a topic of your choosing to students in K–4, grades 5–8, and grades 9–12.
- Draw a diagram illustrating how you could set up a system for recording and playback that includes a CD player, CD recorder, and self-powered speakers. How might the setup differ if the speakers were not self-powered?
- What are the basic components of a digital audio workstation (DAW), and what are their functions (e.g., MIDI and audio tracks, mixers, plug-ins, audio interface)?
- How are music scores and parts created and edited using music publishing software programs?
- What are some best practices for setting up sound systems for different performance venues?

IV. Instructional Activities

One question in each of the following areas:

- Instrumental Music Instruction
- Vocal Music Instruction
- General Music Instruction

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.

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 27. Questions may be based on any of the content descriptors described above in Category III. Additionally, question tasks may be based on one or more of the following content descriptors.

1. Understands how to select appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors

- a. Selecting music with respect to
 - diverse genres
 - appropriate performance competencies for students' developmental levels
 - 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

- 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

- 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

- a. diversity of repertoire (includes consideration of vocal texts)
- 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. solfège and other systems
- b. perception of pitch, interval, and rhythm
- c. mental practice and scanning

- 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**
 - a. vocal mechanism
 - b. health and wellness issues for vocalists
 - c. changing voice
 - d. tessitura
- 8. Is familiar with common pedagogical approaches (e.g., Suzuki, Dalcroze, Kodály, Orff Schulwerk, Edwin Gordon's Music Learning Theory, Comprehensive Musicianship, Laban, Phyllis Weikart)**

Music: Content and Instruction (5114)

Sample Questions

The sample questions that follow represent a number of the types of questions and topics that appear on the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions. Audio files are provided only for questions 4 and 6. Recordings of the works referenced by these questions may be available commercially or through a library.

Directions for Section 1 (listening): In this section of the test, you will be asked questions about recorded musical excerpts that will be played for you. You will hear each question spoken by the narrator. Each question is followed by four answer choices. In each case, listen to the excerpt and choose the best answer. Base your answer only on the particular excerpt you will hear, unless the question specifically asks about the larger work from which the excerpt has been taken. Each excerpt will be played only once, unless otherwise indicated.

(Music played: excerpt from Ravel's "Laideronnette, Impératrice des Pagodes" from *Ma mère l'Oye*)

1. What is the scale or mode?

- (A) Major
- (B) Minor
- (C) Pentatonic
- (D) Chromatic

(Music played: excerpt from the gamelan music "Bubaran Hudan Mas")

2. What is the country of origin?

- (A) India
- (B) Indonesia
- (C) Peru
- (D) Japan



(Music played: excerpt from Elisabeth-Claude Jacquet de la Guerre's "Courante" from Pièces de Clavecin: Suite in D minor)

3. In which measure is the rhythm played incorrectly?

- (A) Measure 2
- (B) Measure 3
- (C) Measure 5
- (D) Measure 6



4. In which measure does the [horn player](#) perform an incorrect pitch? (The excerpt will be played two times.)

- (A) 2
- (B) 5
- (C) 10
- (D) 11

(Music played: excerpt from Mozart's opera *Die Zauberflöte*, aria "Der Hölle Rache" sung by the Queen of the Night character)

5. What is the style or period?

- (A) Renaissance
- (B) Baroque
- (C) Classical
- (D) Romantic

6. Which of the following [chord progressions](#) is played? (The progression will be played two times.)

- (A) $i \quad iv^7 \quad ii^{\circ 7} \quad V^7 \quad i$
- (B) $i \quad ii^{\circ 7} \quad ii^{\circ 6}_5 \quad i^6 \quad V$
- (C) $i \quad iv \quad iv^6 \quad V^7 \quad i$
- (D) $i \quad iv^7 \quad ii \quad V^6_5 \quad VI^6$

(Music played: excerpt from *In C*)

7. Who is the composer?

- (A) Terry Riley
- (B) Charles Ives
- (C) John Corigliano
- (D) Duke Ellington

Directions for Section 2: Each of the questions or statements below is followed by several answer choices. In each case, select the best answer.

8. Which of the following lists the musical genres in the correct chronological order of their development?

- (A) Motet, string quartet, opera, symphonic poem
- (B) Motet, opera, string quartet, symphonic poem
- (C) Opera, motet, string quartet, symphonic poem
- (D) Opera, symphonic poem, motet, string quartet

The musical score is in A major (three sharps: F#, C#, G#). The tempo marking is *rit.* (ritardando). The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "in der Nacht, der ster - nen - lo - sen, hiel - ten stau - nend uns im Ar - me". A bracket labeled 'X' points to a triad in the piano accompaniment consisting of the notes F#4, A4, and C#5.

9. The excerpt above is taken from a lied in A major by Alma Mahler. Which of the following best represents the bracketed harmony labeled X?
- (A) ii^7
 - (B) vii°
 - (C) Aug. 6
 - (D) V^7 / V
10. Which of the following is the most likely cause of faulty intonation by singers in a high school choir?
- (A) Inadequate rehearsal time
 - (B) Unsupported tone
 - (C) Singing in a foreign language
 - (D) Lack of an instrumental accompaniment
11. Prior to learning about meter, elementary students should be able to demonstrate their understanding of
- (A) weak and strong beats
 - (B) syncopation
 - (C) subdivision of the beat
 - (D) tempo markings

12. Which of the following is an example of a critical-thinking skill?

- (A) Students label the parts of a chord.
- (B) Students notate rhythmic patterns in all of the common meters.
- (C) Students compare two different recordings of the same work.
- (D) Students transpose a trumpet part from written pitch to concert pitch.

13. Creating an ostinato on barred instruments to accompany a folk song is most closely associated with which of the following approaches?

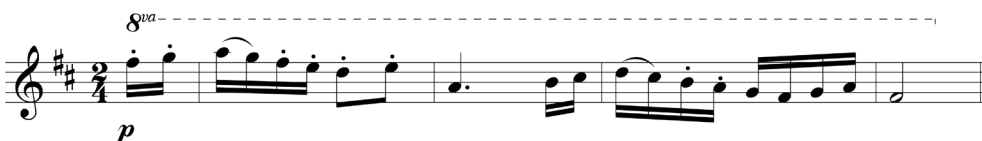
- (A) Orff
- (B) Kodály
- (C) Dalcroze
- (D) Gordon

14. Which of the following excerpts can be played on the oboe and is within the scope of a high school oboist's proficiency?

(A) 

(B) 

(C) 

(D) 

15. Which of the following ballets was written by Copland?

- (A) *Swan Lake*
- (B) *Romeo and Juliet*
- (C) *The Rite of Spring*
- (D) *Appalachian Spring*

16. Which of the following modes has a major tonic triad?

- (A) Aeolian
- (B) Phrygian
- (C) Mixolydian
- (D) Dorian

17. Which of the following venues could normally be expected to have the longest reverberation time?

- (A) Recital hall
- (B) Coffeehouse
- (C) Gothic-style cathedral
- (D) Opera house

18. Which of the following is a well-known, prolific researcher in music education, author of several standard texts on music education topics, and a coeditor of *The New Handbook of Research on Music Teaching and Learning*?

- (A) Lowell Mason
- (B) Bennett Reimer
- (C) Edwin E. Gordon
- (D) Richard Colwell

19. Conducting cues are customarily given when
- (A) a soloist or a section must fade out on a long note
 - (B) a soloist or a section enters after a long rest
 - (C) the articulation changes from one style to another
 - (D) the meter changes from simple to compound
20. The National Core Arts Standards are organized around four artistic processes: (1) Creating, (2) Performing/Presenting/Producing, (3) Responding, and (4) Connecting. According to the standards, how is "Connecting" defined?
- (A) Relating artistic ideas and work with personal meaning and external context
 - (B) Understanding and evaluating how the arts convey meaning
 - (C) Realizing artistic ideas and work through interpretation and presentation
 - (D) Communicating artistic ideas using multimedia works
21. Which of the following programs would a music educator most likely use to create music theory work sheets?
- (A) SONAR
 - (B) Audacity
 - (C) Pro Tools
 - (D) Final

Answers

1. Option (C) is correct. This question tests your knowledge of modes and scales used to organize pitches. In the excerpt heard in the recorded example, the main melody is based on the pentatonic scale of C-sharp, D-sharp, F-sharp, G-sharp, and A-sharp.
2. Option (B) is correct. This question tests your knowledge of characteristics and identifying features of world music genres. The excerpt heard in the recorded example features music by a characteristic Indonesian gamelan ensemble composed primarily of hanging gongs, gong chimes, and drums.
3. Option (C) is correct. This question tests your ability to identify errors in performance relative to a written musical score. The excerpt heard in the recorded example contains one error in rhythm: in measure 5, beat two, the two eighth notes in the bass are performed as a sixteenth note followed by a dotted eighth note.
4. Option (C) is correct. This question tests your ability to identify errors in performance relative to a written musical score. In measure 10, a D-flat (concert G-flat) is played on the third quarter note rather than the D-natural (concert G-natural) indicated in the printed music.
5. Option (C) is correct. This question tests your knowledge of the features that characterize music of various styles and historical periods. The texture, harmony, instrumentation of the accompaniment, and melodic style of the vocal line are all typical of music of the Classical period.
6. Option (A) is correct. This question tests your ability to hear chordal harmonies. The progression's unique characteristic is its use of the supertonic half diminished seventh in the third chord.
7. Option (A) is correct. This question tests your knowledge of features and stylistic elements that characterize the music of prominent American composers. Terry Riley's *In C* is characterized by layering of repeated, short melodic modules and ostinatos and is an important work that is representative of his creative output as a composer.
8. Option (B) is correct. This question tests your knowledge of important developments in the history of music. Option (B) indicates the correct chronological order because the motet was developed in the thirteenth century, opera in the seventeenth century, the string quartet in the eighteenth century, and the symphonic poem in the nineteenth century.
9. Option (D) is correct. This question tests your ability to provide a Roman numeral analysis of a written score. The bracketed chord consists of the pitches B, D-sharp, and A (the fifth of the chord, F-sharp, is missing). This chord is best described as the dominant seventh in the key of E major, and E is V in the key of A major. Thus, the bracketed chord can best be labeled as the secondary dominant, V7/V.
10. Option (B) is correct. This question tests your knowledge of causes of and solutions to problems in vocal music performance. Of the options listed, unsupported tone is the most frequent cause of faulty intonation by high school singers. The other options listed are not more likely causes of faulty intonation.

11. Option (A) is correct. This question tests your knowledge of techniques and methods of sequencing musical instruction. Meter, the grouping of beats into repeated sets of two, three, or more beats, depends on the differentiation between weak and strong beats; thus, students must understand the differentiation before they learn about meter. The other options listed are concepts that are not fundamental for elementary students to master as a prerequisite to learning about meter.
12. Option (C) is correct. This question tests your ability to evaluate the complexity of skills in the cognitive domain. In the cognitive domain, evaluation represents a high-level critical-thinking skill. When students compare two different recordings of the same work, they must use the skill of evaluation. The other options listed describe skills that demand knowledge and application of knowledge, but not evaluation.
13. Option (A) is correct. This question tests your knowledge of common methodologies in music education and the pedagogical techniques associated with them. The singing of folk songs accompanied by improvised ostinatos on barred instruments is an important component in the curricular Orff approach. None of the other approaches listed include improvisation on barred instruments as a vital part of the music learning experience.
14. Option (A) is correct. Option (A) fits comfortably within the range of the oboe, which spans from B $\flat$ 3 to an approximate upper limit of A5, for professional level players. All of the other options shown extend above or below that range.
15. Option (D) is correct. This question tests your knowledge of important composers and masterworks found in music history. Aaron Copland composed *Appalachian Spring* in 1944 for the choreographer Martha Graham. *Swan Lake*, *Romeo and Juliet*, and *The Rite of Spring* were composed by Tchaikovsky, Prokofiev, and Stravinsky, respectively.
16. Option (C) is correct. This question tests your knowledge of modes used in analyzing and creating music. The Mixolydian mode has a major tonic triad. The modes listed in the other options have minor tonic triads.
17. Option (C) is correct. This question tests your knowledge of acoustics and performance spaces relevant for music education. Reverberation is most noticeable in large spaces such as cathedrals, which typically contain walls and floors constructed of hard, reflective surfaces.
18. Option (D) is correct. This question tests your knowledge of professional resources useful for music education and research. Richard Colwell is a prolific music education researcher and author.
19. Option (B) is correct. This question tests your knowledge of conducting techniques. During long rests, performers may lose count and will enter with more confidence if a cue is given.
20. Option (A) is correct. This question tests your knowledge of the philosophical basis that supports the organization of the National Core Arts Standards. In this definition, both personal meaning and external context inform or are connected to artistic ideas and work.
21. Option (D) is correct. This question tests your knowledge of music software often used for instruction or music publishing. Finale is one of several widely used music notation programs that can be used to create customized music theory work sheets.

Sample Constructed-Response Questions

General Scoring Guide

Responses to each prompt will be assessed on the following general criteria.

Score	Description
Score of 3	The response is complete and appropriate in regard to all tasks posed by the question.
Score of 2	The response is complete and appropriate in regard to all tasks, with some minor errors or omissions.
Score of 1	The response is characterized by serious omissions or errors, but provides some ideas related to the tasks posed by the question.
Score of 0	The response is completely incorrect in respect to all tasks.

Constructed-Response Vocal Music Sample Prompt

Musical example for sample constructed-response question

Lento **2** **3** **4**

Soprano

Alto *mf molto sostenuto*

Tenor *p*

Bass I. II. *p*

Deep _____ riv - er, my home is o - ver Jor - dan, _____

Deep, deep _____ riv - er, _____ home o - ver Jor - dan,

Deep, deep riv - er, home o - ver Jor - dan,

5 **6** **7** **8**

Deep _____ riv - er, Lord, I want to cross o - ver in - to camp-ground.

Deep, deep riv - er, want to cross o - ver in - to camp-ground.

Deep, deep riv - er, want to cross o - ver in - to camp-ground.

9 **10** **11** **12** **13**

p

Deep, deep _____ riv - er, home o - ver Jor - dan, Deep, deep _____

mf

Deep _____ riv - er, my home is o - ver Jor - dan, _____ Deep _____

p

Deep, deep _____ riv - er, home o - ver Jor - dan, Deep, _____

p

Deep, deep riv - er, home o - ver Jor - dan, Deep, _____

Sample Constructed-Response Question

Vocal Music (Suggested time—10 minutes)

Examine the music example shown.

- Based on the technical demands of the example, choose the ensemble for which the example is most appropriate:
 - Middle school mixed chorus
 - High school mixed chorus

Indicate your skill-level choice at the beginning of your response.

- Identify and describe a significant performance challenge in the example. Specify the location of the challenge using measure numbers.
- Describe an appropriate rehearsal technique to assist students in meeting the challenge.

Enter your response in the space provided.

Scored Elements

- A. The most appropriate description is selected.
- B. Identifies, describes, and specifies the location of a significant performance challenge in the example.
- C. The proposed rehearsal technique addresses the identified challenge and is appropriate pedagogically.

Scored Description

- | | |
|-------------------|--|
| Score of 3 | The response appropriately satisfies all scored elements described above. |
| Score of 2 | The response appropriately satisfies two of the scored elements described above, or responds satisfactorily to all of the elements with some minor errors. |
| Score of 1 | Two or more responses to the elements are missing, incomplete or demonstrate serious misunderstanding of the prompt, but the response provides some ideas related to the prompt. |
| Score of 0 | The response is completely incorrect in respect to all scored elements. |
| BB | The response is blank. |
| OT | The response consists entirely of emotional content with no serious attempt to respond to the prompt. |

Sample Response That Received a Score of 3

This example is best suited for a high school mixed chorus. One performance challenge that would be likely for a HS chorus performing this work would be the octave leap in the alto part in measure 3. (This is also found in measure 11.) This passage needs to maintain the legato phrasing marked throughout and needs to crescendo smoothly without a loss of tone and without accenting the top E-flat. Students may tend to restrict their throats in order to reach the high note. With insufficient breath support, the crescendo and legato phrasing will not be musical.

Rehearsal technique: using a set of warmup, vocalize exercises to help students maintain adequate breath support while extending the interval that students can successfully phrase. An example is to have the chorus do a series of vocalizes in which students would slowly sing patterns using the vowel sounds of the text, emphasizing keeping the pitches connected, legato, and well-supported. For example, singing interval patterns that begin on a unison and expand by step to an octave.

As the students are singing the vocalizes, I would remind them to relax their jaws, keep the air flow supported, and focus on placing the higher note using their head voice.

After students have completed the vocalizes, I would have the chorus sing the passage in rhythm, first with just the vowels then with the consonants, telling them to remember to use the same techniques they used in the vocalizes.

Sample Response That Received a Score of 2

This example is best suited for a high school mixed chorus. One significant performance challenge would be the leaps in the soprano part in measure 11. Successfully leaping from the B natural to the high G natural, and then from the G natural down to the E natural would be difficult for a high school soprano section to sing with good intonation. A rehearsal technique to help the sopranos accurately sing these challenging leaps would be to have them perform a vocal warm-up made up of an ascending minor sixth followed by a descending minor third. They can begin the warm-up in their middle register and gradually work up to the pitches used in measure 11. By performing this warm-up using proper breath control and good posture, the soprano section would be able to accurately sing measure 11.

Sample Response That Received a Score of 1

This example is best suited for a middle school vocal group. One possible performance challenge in the excerpt is the syncopated rhythm dotted quarter note- eighth note pattern in measure 11 in all vocal parts. (This rhythm is also in the alto, tenor, and bass parts in measure 3.) Because of the quick tempo of this piece, the dotted-quarter note eighth note pattern must be performed very rhythmically, with a strict subdivision of the beat.

To help students learn the rhythmic subdivisions of the beat, I would have the students do an echo-clapping exercise using the rhythm from measure 11. I would have all students follow the alto and bass parts in measure 11 while I clapped the rhythm and chanted the syllables. Then I would have all of the students clap and chant the rhythm back to me. After everyone demonstrated mastery of the rhythm, then we would sing the parts, first on a neutral syllable (la) and then singing the text. If the rhythm was still not accurate enough, I would repeat the clapping exercise.

Understanding Question Types

The Praxis assessments include a variety of question types: constructed response (for which you write a response of your own); selected response, for which you select one or more answers from a list of choices or make another kind of selection (e.g., by selecting a sentence in a text or by selecting part of a graphic); and numeric entry, for which you enter a numeric value in an answer field. You may be familiar with these question formats from seeing them on other standardized tests you have taken. If not, familiarize yourself with them so that you won't have to spend time during the test figuring out how to answer them.

Understanding Selected-Response and Numeric-Entry Questions

For most questions you will respond by selecting an oval to choose a single answer from a list of answer choices.

However, interactive question types may also ask you to respond by doing the following.

- Selecting more than one choice from a list of choices.
- Typing in a numeric-entry box. When the answer is a number, you may be asked to enter a numerical answer. Some questions may have more than one entry box to enter a response. Numeric-entry questions typically appear on mathematics-related tests.
- Selecting parts of a graphic. In some questions, you will select your answers by selecting a location (or locations) on a graphic such as a map or chart, as opposed to choosing your answer from a list.
- Selecting sentences. In questions with reading passages, you may be asked to choose your answers by selecting a sentence (or sentences) within the reading passage.
- Dragging and dropping answer choices into targets on the screen. You may be asked to select answers from a list of choices and to drag your answers to the appropriate location in a table, paragraph of text, or graphic.
- Selecting answer choices from a drop-down menu. You may be asked to choose answers by selecting choices from a drop-down menu (e.g., to complete a sentence).

Remember that with every question, you will get clear instructions.

Understanding Constructed-Response Questions

Some tests include constructed-response questions, which require you to demonstrate your knowledge in a subject area by writing your own response to topics. Essay questions and short-answer questions are types of questions that call for a constructed response.

For example, an essay question might present you with a topic and ask you to discuss the extent to which you agree or disagree with the opinion stated. For such questions, you must support your position with specific reasons and examples from your own experience, observations, or reading.

Following are a few sample essay topics to review:

- *Brown v. Board of Education of Topeka*

“We come then to the question presented: Does segregation of children in public schools solely on the basis of race, even though the physical facilities and other ‘tangible’ factors may be equal, deprive the children of the minority group of equal educational opportunities? We believe that it does.”

 - A. What legal doctrine or principle, established in *Plessy v. Ferguson* (1896), did the Supreme Court reverse when it issued the 1954 ruling quoted above?
 - B. What was the rationale given by the justices for their 1954 ruling?
- *In his self-analysis, Mr. Payton says that the better-performing students say small-group work is boring and that they learn more working alone or only with students like themselves. Assume that Mr. Payton wants to continue using cooperative learning groups because he believes they have value for all students.*
 - Describe **TWO** strategies he could use to address the concerns of the students who have complained.
 - Explain how each strategy suggested could provide an opportunity to improve the functioning of cooperative learning groups. Base your response on principles of effective instructional strategies.
- *“Minimum-wage jobs are a ticket to nowhere. They are boring and repetitive and teach employees little or nothing of value. Minimum-wage employers take advantage of people who need a job.”*
 - Discuss the extent to which you agree or disagree with this opinion. Support your views with specific reasons and examples from your own experience, observations, or reading.

Keep the following things in mind when you respond to a constructed-response question.

1. **Answer the question accurately.** Analyze what each part of the question is asking you to do. If the question asks you to describe or discuss, you should provide more than just a list.
2. **Answer the question completely.** If a question asks you to do three distinct things in your response, you should cover all three things for the best score. Otherwise, no matter how well you write, you will not be awarded full credit.
3. **Answer the question that is asked.** Do not change the question or challenge the basis of the question. You will receive no credit or a low score if you answer another question or if you state, for example, that there is no possible answer.
4. **Give a thorough and detailed response.** You must demonstrate that you have a thorough understanding of the subject matter. However, your response should be straightforward and should not be filled with unnecessary information.
5. **Take notes on scratch paper so that you don't miss any details.** Then you'll be sure to have all the information you need to answer the question.
6. **Reread your response.** Check that you have written what you intended to write. Do not leave sentences unfinished or omit clarifying information.

General Assistance For The Test

Praxis Interactive Practice Test

This full-length Praxis practice test lets you practice answering one set of authentic test questions in an environment that simulates the computer-delivered test.

- Timed just like the real test
- Correct answers with detailed explanations
- Practice test results for each content category

ETS provides a free interactive practice test with each test registration. You can learn more [here](#).

Doing Your Best

Strategy and Success Tips

Effective Praxis test preparation doesn't just happen. You'll want to set clear goals and deadlines for yourself along the way. Learn from the experts. Get practical tips to help you navigate your Praxis test and make the best use of your time. Learn more at [Strategy and Tips for Taking a Praxis Test](#).

Develop Your Study Plan

Planning your study time is important to help ensure that you review all content areas covered on the test. View a sample plan and learn how to create your own. Learn more at [Develop a Study Plan](#).

Helpful Links

[Ready to Register](#) – How to register and the information you need to know to do so.

[Disability Accommodations](#) – Testing accommodations are available for test takers who meet ETS requirements.

[PLNE Accommodations \(ESL\)](#) – If English is not your primary language, you may be eligible for extended testing time.

[What To Expect on Test Day](#) – Knowing what to expect on test day can make you feel more at ease.

[Getting Your Scores](#) – Find out where and when you will receive your test scores.

[State Requirements](#) – Learn which tests your state requires you to take.

[Other Praxis Tests](#) – Learn about other Praxis tests and how to prepare for them.



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