



PRAXIS STUDY COMPANION

Music: Content Knowledge 5113



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Music: Content Knowledge (5113)

Test at a Glance

Test Name	Music: Content Knowledge		
Test Code	5113		
Time	2 hours, divided into a listening section (Section 1) and a non-listening section (Section 2)		
Number of Questions	120		
Pacing and Special	In Section 1 of the test, you are asked questions about recorded musical excerpts. During the audio portions, you are given time to read the questions and possible answers shown on the screen. A clock at the top of the screen shows you how much time is remaining to answer all of the questions in Section 1. You then have 85 minutes to complete the 90 questions in Section 2.		
Format	Selected-response questions; 30 of the 120 questions are based on recorded musical excerpts. 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 Literature Category total: Section 1 (listening*): Section 2:	18 9 9	15%
	II. Theory and Composition Category total: Section 1 (listening*): Section 2:	19 9 10	16%
	III. Performance Category total: Section 1 (listening*): Section 2:	27 12 15	22%
	IV. Pedagogy, Professional Issues, and Technology Category total: Section 1 (listening*): Section 2:	56 N/A 56	47%

*The questions in both Section 1 and Section 2 are counted in the main content categories I–IV. The special listening category counts only the questions (1–30) in Section 1. The special listening category is intended to provide test takers with a potentially helpful breakdown of information regarding the questions based on listening skills.

About The Test

The Music: Content Knowledge test is designed to assess a beginning music teacher's knowledge and understanding of music and music education. Examinees taking this test will typically have completed, or will have nearly completed, an undergraduate music education program. The test content assesses key indicators of the beginning educator's musical knowledge and professional readiness for K–12 music instruction required for individuals teaching courses to students in instrumental, vocal, or general music settings, or who will teach courses drawn from any combination of these three areas. Such knowledge is acquired through completion of an undergraduate music education degree 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).

Materials appearing on the test reflect the diversity of examinees' music instruction specialties as well as the cultural and demographic inclusiveness of modern music instruction. These materials also reflect instrumental (woodwinds, brass, percussion, and strings), vocal, jazz, and general music instruction specialties across the K–12 grade range. Questions selected for the test represent an equitable distribution of topics, including topics unique to each specialty as well as those that are common across all specialties.

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 topics included on the test were 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 bulleted phrases are included as 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.

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.

Section 1: Listening Section

I. Music History and Literature

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

1. Styles and historical periods represented in questions
 - a. Medieval
 - b. Renaissance
 - c. Baroque
 - d. Classical
 - e. Romantic
 - f. Impressionism
 - g. Early 20th Century
 - h. Mid-20th Century to present
 - i. Jazz, rock, folk, and other popular genres
2. Characteristics of music related to style and period
 - a. melody
 - b. harmony
 - c. rhythm and meter
 - d. tempi, dynamics, and other expressive elements
 - e. texture
 - f. theory and compositional organization
 - g. forms and genres
 - h. historical contexts
 - i. representative composers
 - j. representative ensembles and performers

B. Is familiar with the style of a variety of world musics and their function in the culture of origin

1. North America
2. South America

3. Europe
4. Africa
5. Australia and the Pacific
6. Asia

Discussion Questions: Music History and Literature

- 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?

II. Theory and Composition

A. Understands and analyzes music in aural form and demonstrates aural skills through recognition of melody, harmony, and rhythm

1. Pitch organization and harmony
 - a. chords, progressions, ornamentation
 - b. modes, scales, tone rows, etc.
2. Theme and melody
 - a. contour and motive

3. Rhythm, meter, and tempo
4. Form and structure
5. Texture

B. Understands how musical sounds vary

1. Timbre of instruments and voices
2. Dynamics

Discussion Questions: Theory and Composition

- 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?

III. Performance

A. Demonstrates critical listening skills by identifying errors in

1. Pitch
2. Intonation of instruments and voices
 - a. tuning students on individual instruments
 - b. tuning between two or more performers
 - c. vowel uniformity

3. Rhythm
4. Performing as a unified section/ensemble
5. Balance and blend
6. Articulations
7. Dynamics

B. Understands basic conducting techniques

1. Beat patterns
2. Use of the baton and freehand technique
3. Eye contact and facial expressions
4. Tempo and tempo changes
5. Attacks, holds, and releases
6. Dynamics and expressive gestures
7. Cueing

C. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods

1. Interpreting musical symbols used for pitch
2. Interpreting musical symbols used for rhythm
3. Dynamic markings
4. Articulation markings
5. Tempo markings
6. Composers' written comments
7. Timbre

D. Understands basic accompaniment techniques (e.g., on piano, guitar, voice)

1. Identifying appropriate harmonies to accompany tonal melodies
2. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)

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?

- h. Mid-20th Century to present
- i. Jazz, rock, folk, and other popular genres
- 2. Characteristics of music
 - a. melody
 - b. harmony
 - c. rhythm and meter
 - d. tempi, dynamics, and other expressive elements
 - e. texture
 - f. theory and compositional organization
 - g. forms and genres
 - h. historical contexts
 - i. representative composers
 - j. representative ensembles and performers

B. Is familiar with world musics and their function in the culture of origin

1. North America
2. South America
3. Europe
4. Africa
5. Australia and the Pacific
6. Asia

C. Knows various sources of printed and electronic information on music history and literature

1. Books
2. Journals and periodicals
3. Web resources

Section 2: Non-Listening Section**I. Music History and Literature****A. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods**

1. Styles and historical periods
 - a. Medieval
 - b. Renaissance
 - c. Baroque
 - d. Classical
 - e. Romantic
 - f. Impressionism
 - g. Early 20th Century

II. Theory and Composition**A. Understands, interprets, and analyzes music in written form**

1. Pitch organization and harmony
 - a. chords, progressions, ornamentation
 - b. modes, scales, tone rows, etc.

2. Theme and melody
 - a. contour and motive
3. Rhythm, meter, and tempo
4. Form and structure
5. Texture
 - a. monophonic
 - b. homophonic
 - c. polyphonic
 - d. heterophonic
6. How musical sounds vary
 - a. timbre of instruments and voices
 - b. dynamics

B. Knows and applies basic music theory concepts when composing, orchestrating, and arranging instrumental and vocal parts

1. Chords and voice leading
2. Ranges and transpositions
 - a. intervals
 - b. keys
 - c. clefs
 - d. instruments
 - e. voices
3. Balance
4. Instrumentation and voicing of ensembles
5. Functions of instruments and voices within a score
6. Expressive elements

III. Performance

A. Understands basic conducting techniques

1. Beat patterns
2. Use of the baton and freehand technique

3. Eye contact and facial expressions
4. Tempo and tempo changes
5. Attacks, holds, and releases
6. Dynamics and expressive gestures
7. Cueing

B. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods

1. Interpreting musical symbols used for pitch
2. Interpreting musical symbols used for rhythm
3. Dynamic markings
4. Articulation markings
5. Tempo markings
6. Composers' written comments
7. Timbre

C. Knows a variety of strategies on how to prepare a musical score for rehearsal and performance

1. Score study
2. Score research
3. Interpretive decisions
4. Score marking

D. Knows instrumental and choral/vocal warm-up techniques

1. Breathing
2. Physical warm-ups (e.g., stretching, posture)
3. Technical warm-ups (e.g., scales, arpeggios, chorales, vocalises)

E. Knows instrumental and choral tuning/ intonation techniques

1. Instrumental techniques
 - a. tuning students on individual instruments
 - b. tuning between two or more performers

2. Choral/vocal techniques
 - a. lifting the palate
 - b. vowel uniformity
 - c. breath support and body posture

F. Understands basic accompaniment techniques (e.g., on piano, guitar, voice)

1. Identifying appropriate harmonies to accompany tonal melodies
2. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)

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

1. Developing program notes and educational materials for specific purposes and audiences
2. Appropriate remarks in performance situations
3. Techniques of developing appropriate publicity for the music program and for events taking place in the music program
4. Appropriate etiquette for various types of performance venues

H. Understands the practical relationship between acoustics and performance

1. Sound production
2. Tone quality
3. Rehearsal and performance space configurations and setups

4. Reverberation, sound reflection, refraction
5. Frequency
6. Amplitude, sound amplification
7. Harmonics, partials, overtones

IV. Pedagogy, Professional Issues, and Technology

Pedagogy

A. Knows instructional strategies for different class settings

1. Performance classes
 - a. full-ensemble rehearsals
 - b. sectional and small-group rehearsals
 - c. individual lessons
 - d. rehearsal planning
 - e. rehearsal strategies
2. Elementary and secondary general music
 - a. full class
 - b. small group
 - c. labs and independent projects

B. Incorporates local, state, and national standards in planning and instruction

1. Recognizes importance of linking pedagogy to appropriate standards
2. Ability to evaluate degree to which instruction links to standards

C. Understands classroom management techniques

1. Physical classroom environment
2. Rules and consequences
3. Appropriate actions to take for given situations
4. Legal implications
5. Planning and pacing
6. Procedures and routines

7. Principles of motivation applied to the music classroom

- a. intrinsic
- b. extrinsic

D. Understands how to plan and differentiate instruction

1. How the distinguishing characteristics of stages of student growth and development affect music learning
 - a. physical
 - b. cognitive
 - c. social
2. Scope and sequence
3. Lesson and unit planning
4. Student ability

E. Knows teaching strategies to incorporate diverse learning modalities

1. Aural
2. Visual
3. Kinesthetic

F. Understands how to modify instruction to accommodate student needs

1. Students with disabilities
 - a. physical
 - b. cognitive
 - c. behavioral
 - d. emotional
2. Other student needs
 - a. culture and beliefs
 - b. gifted students
 - c. English-language learners

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

1. Use of standardized tests for measuring aptitude and achievement

2. Portfolio assessment
3. Multiple-choice testing
4. Assessment using scoring rubrics
5. Assessing individual and group performance skills
6. Appropriate classroom assignment grading criteria
7. Appropriate course grading practices
8. Formative assessment—uses in guiding and evaluating students' progress
9. Assessments' role in program evaluation
10. Taxonomies of instructional/assessment objectives
11. Techniques to evaluate the effectiveness of music curricula
 - a. program evaluation (e.g., goals and objectives, scope and sequence)

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

Selecting music with respect to

1. Diverse genres
2. Appropriate performance competencies for students' developmental levels
 - a. primary
 - b. elementary
 - c. middle school
 - d. high school
 - e. vocal ranges
 - f. instrumental ranges and transpositions
3. Cultural diversity
4. Community traditions and standards
5. State and local guidelines
6. Quality of literature

7. Knows appropriate sources of student repertoire
 - a. Lists of recommended repertoire
 - b. Conferences
 - c. Colleagues and mentors
 - d. Publisher resources
- I. Knows how to teach vocal production and performance techniques with respect to a variety of factors**
 1. Vocal mechanism
 2. Health and wellness issues for vocalists
 3. Changing voice
 4. Tessitura
- J. Knows instrumental techniques (e.g., rudiments, bowings, embouchures) and how to teach them**
 1. Woodwind
 2. String (includes guitar)
 3. Brass
 4. Percussion
 5. Keyboard
 6. General classroom instruments
 7. Health and wellness issues for instrumentalists
- K. Is able to address common vocal and instrumental performance challenges and their causes**
 1. Reading pitches and rhythms
 2. Balance and blend
 3. Intonation
 4. Technical challenges
 5. Style and interpretation
 6. Physical causes
 7. Comprehension causes
- L. Understands organization and preparation of concert programming**
 1. Diversity of repertoire (includes consideration of vocal texts)
 2. Consideration of difficulty levels with regard to available preparation and rehearsal time
 3. Concert pacing and endurance issues
 4. Programming considerations relative to special occasions and specific performance venues
 5. Pedagogical philosophies related to programming
 6. Awareness of consideration of building level and district expectations with regard to concert programming
 7. Concert logistics planning (scheduling, facilities, publicity, communication with students/parents/administrators, printing programs)
- M. Knows and promotes care and maintenance of instruments and materials**

Care of instruments

 1. Woodwinds
 2. Strings (including guitar)
 3. Brass
 4. Percussion and keyboards
 5. Classroom instruments (Orff and rhythm instruments, recorders)
 6. Electronic instruments

Care of materials

 7. Printed material (books, music, scores)
 8. Recorded material (CDs, electronic files such as MP3s)
 9. Risers and stands
 10. Audiovisual and computer equipment

N. Is familiar with common pedagogical approaches

1. Suzuki
2. Dalcroze
3. Kodály
4. Orff Schulwerk
5. Edwin Gordon's Music Learning Theory
6. Comprehensive Musicianship
7. Laban
8. Phyllis Weikart

O. Understands strategies for developing sight-reading skills

1. Solfège and other systems
2. Audiation of pitch, interval, and rhythm
3. Mental practice and scanning methods

P. Knows basic improvisational techniques and how to teach them

1. Imitation
2. Variation
3. Improvisational techniques within various styles

Q. Knows basic composition and arranging techniques and how to teach them

1. Activities leading to composition (e.g., improvisation, completion exercises)
2. Pitch and rhythmic organization techniques
3. Form
4. Style
5. Thematic construction
6. Harmonization, accompaniment, and imitation
7. Vocal and instrumental ranges

R. Knows how to teach a variety of musical concepts through performance literature

1. Elements of music (e.g., melody, harmony, rhythm, form, timbre, texture) and expressive elements
2. Music theory
3. Music history
4. Music in relation to other subjects
5. Musical creativity and the aesthetics of music

S. Is aware of approaches for fostering musically expressive experiences

Fostering musical expression in

1. Performance
2. Improvisation
3. Composition

Techniques to teach aesthetics

4. Guided listening
5. Analysis, reflection, evaluation
6. Modeling

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

1. Music integrated with other subjects in the fine arts
2. Music integrated with subjects outside of the fine arts

Professional Issues**U. Understands professional ethics and legal issues specific to teaching music**

1. Copyright laws
2. Confidentiality
3. Appropriate professional conduct

V. Is familiar with the music standards in the National Core Arts Standards

W. Is aware of professional organizations and resources in music education

1. Local, state, and national teacher and music teacher organizations
2. Mentors and colleagues
3. Books, journals, and periodicals
4. Reference works and Web resources

X. Is aware of current trends and issues in music education

Y. Is aware of the major contributions to the history and philosophy of music education and their implications for curriculum

Z. Understands philosophical reasons for inclusion of and advocacy for music in the curriculum

1. Utilitarian (e.g., comprehensive education)
2. Aesthetic (e.g., affective education)

AA. Recognizes that collaboration with colleagues is important for implementing the curriculum

1. Mentoring
2. Collegiality
3. Inclusion (e.g., Individualized Education Programs [IEP], students with special needs)

AB. Supports students' learning through two-way communication with parents/guardians

Formal and informal:

1. Parent-teacher conferences
2. Telephone
3. Written communications, including e-mail and departmental web sites

AC. Understands basic administrative responsibilities in a music program

1. Budget maintenance
2. Inventory
3. Scheduling

AD. Is aware of the external influences that affect the music program, curriculum, and student participation

1. Scheduling
2. Mandates
3. Budget constraints
4. Advocacy groups
5. Student and community economics and demographics

AE. Is aware of career opportunities available in music and how to introduce them to students

1. Performance
2. Business
3. Education
4. Technology
5. Medical

AF. Is aware of strategies for promoting physically healthy performance practices for students and teachers

1. Hearing protection
2. Health issues specific to teachers (e.g., using the voice in the classroom, work-related stress)

Technology

AG. Understands current technologies used for performance and recording production

1. Sound reinforcement
2. Analog, digital, and MIDI equipment
3. Virtual instruments

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

1. Hardware
 - a. cables and audio interfaces
 - b. microphones
 - c. music storage devices
 - d. speakers and monitors
 - e. tablets
2. Software
 - a. cloud-based storage
 - b. music assessment software
 - c. music digital audio workstation software
 - d. music notation software
 - e. music pedagogy software
 - f. music streaming applications
 - g. presentation software
3. Multimedia

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

1. Input
2. Output
3. Playback
4. Posting

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

1. Educational
2. Interactive
3. Internet posts
4. Filtering software
5. Copyright
6. Health and wellness issues related to use of technology

Discussion Questions: Pedagogy

- 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.
- 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 how a teacher might include opportunities for student learning in psychomotor, cognitive, and affective modalities.
- 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?

Music: Content Knowledge (5113)

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 5. 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 are asked questions about recorded musical excerpts. Each question, followed by four possible answers, appears on the screen. Each question is presented using a combination of screen text and audio. During the audio portions, you are given time to read the questions and possible answers shown on the screen.

A clock at the top of the screen shows you how much time is remaining to answer all of the questions in Section 1. **The clock only counts down after the audio finishes playing.** It does not count down while the audio is playing.

For most questions, the musical excerpt plays a single time. Some of the longer, more complicated questions have extra playings of the excerpt included in the audio.

You control the advance of the questions and are responsible for pacing your own test taking. The questions do not advance automatically. When ready to advance to the next question, click "Next."

For each question, you are encouraged to listen to the entire musical excerpt before selecting an answer. You may, however, select or change an answer when you feel ready to do so at any time during and after the audio. While the audio is still playing, the "Next" and "Back" navigation controls are deactivated to help prevent you from navigating away from the question prematurely.

You may return to a previous question in Section I to select or change your answer after you have advanced past that question. **The audio** for the question, however, **does not play again** so it is strongly suggested that you **select your answer before advancing to the next question.**

You may, if you wish, choose not to answer a question. **Unanswered questions, however, count as wrong answers,** so it is to your advantage to **answer every question even if you have to guess.** If you plan to return to an unanswered question in Section 1, it is important to remember that **the audio will not play again.**

Be careful to pace your work so that you finish before the time expires for Section I. When the time expires, the computer will advance automatically to Section 2. Remember that **you cannot return to questions in Section 1 after you have advanced to Section 2.**

(Recorded example: 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

(Recorded example: excerpt from the gamelan music "Bubaran Hudan Mas")

2. What is the country of origin?

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



(Recorded example: 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

[Leicht bewegt]

2 3 4 5 6 7

p dolce *poco cresc.* *p* *poco cresc.*

8 9 10 11 12

p

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
5. Which of the following [chord progressions](#) is played? (The progression will be played two times.)
- (A) i iv⁷ ii^{ø7} V⁷ i
- (B) i ii^{ø7} ii^{ø6}₃ i⁶ V
- (C) i iv iv⁶ V⁷ i
- (D) i iv⁷ ii V⁶₃ VI⁶

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

6. What is the style or period?
- (A) Renaissance
- (B) Baroque
- (C) Classical
- (D) Romantic

(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 for a vocal and piano piece in A major. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The tempo marking 'rit.' (ritardando) appears above both staves. The lyrics are: 'in der Nacht, der ster - nen - lo - sen, hiel - ten stau - nend uns im Ar - me'. A bracket labeled 'X' is placed above the piano accompaniment, specifically over a triad 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) ii⁷
- (B) vii^o
- (C) Aug. 6
- (D) V⁷ / V

10. Performance parts for which TWO of the following instruments are normally written at concert pitch?
- (A) Bassoon
 - (B) Piccolo
 - (C) English horn
 - (D) Alto saxophone
 - (E) Violin
11. 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
12. 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
13. 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.

14. 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
15. Which of the following ballets was written by Aaron 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. In MIDI technology, which of the following is a list of the performance parameters most directly affected by key velocity?
- (A) Rhythm and timbre
 - (B) Pitch and stop times
 - (C) Dynamics and stop times
 - (D) Dynamics and timbre
21. Which of the following is an appropriate instrument-care objective for beginning string orchestra students to master?
- (A) Loosening the hair on the bow before returning it to the case
 - (B) Loosening the tuning pegs on the instrument before returning it to the case
 - (C) Wiping the rosin from the bow hair before returning it to the case
 - (D) Putting rosin on the bow before returning it to the case



22. Which of the following notates the next two partials for the harmonic series based on the fundamental tone given above?



- (A) A
- (B) B
- (C) C
- (D) D

23. Which of the following is most typically an objective of sectional rehearsals?

- (A) Help students who are having difficulty learning their parts
- (B) Help students in dealing with stage fright
- (C) Address issues of poor ensemble blend
- (D) Address passages in which the ensemble overpowers soloists

24. Which of the following composers has written most extensively for young bands?

- (A) Karel Husa
- (B) Anne McGinty
- (C) John Philip Sousa
- (D) Ellen Taaffe Zwilich

25. What interval does the clarinet overblow when the register key is used?

- (A) Fourth
- (B) Octave
- (C) Tenth
- (D) Twelfth

Alla Marcia (♩ = 120)

1st B flat Clarinet
2nd B flat Clarinet
3rd B flat Clarinet
E flat Alto Clarinet
B flat Bass Clarinet
Bassoons

p *cresc.*

26. Which pattern is most appropriate for conducting the passage shown above?

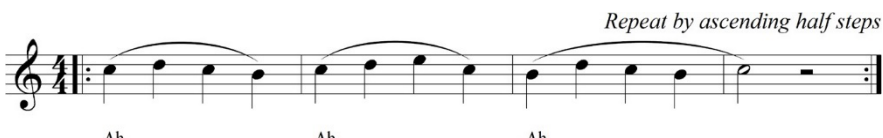
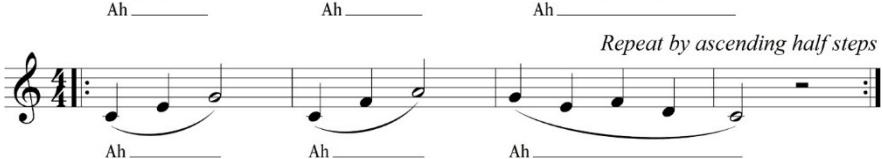
(A) (B) (C) (D)

1 2 1 2 3 4 3 2 1 4 4 3 1 2 5

27. 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) 

28. Which of the following exercises would best develop a student's ability to sing consistently through the head, middle, and chest vocal registers?

- (A) 
- (B) 
- (C) 
- (D) 

29. 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
30. 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 (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.
6. 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.
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. Options (A) and (E) are correct. This question tests your knowledge of standard notation practices for specific instruments. Bassoon and violin parts are normally written at concert pitch.

11. 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.
12. 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.
13. 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.
14. 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.
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 (D) is correct. This question tests your knowledge of MIDI technology. Key velocity is analogous to the key and hammer action on a piano and is used most typically to describe the relative amount of energy used to play a note. High key velocities result in louder notes with a timbre typical of notes played with more force (assuming the sound's envelope is designed to modulate in accordance with the key velocity information, which is usually the case). Rhythms, start times, and stop times are usually determined by on and off commands. Pitch is controlled specifically by frequency modulation envelopes and commands.

21. Option (A) is correct. This question tests your knowledge of the care and maintenance of instruments. Loosening the horse hair prevents the bow from warping. The other options describe inappropriate behaviors that do not contribute to keeping the bow in playing condition.
22. Option (C) is correct. This question tests your knowledge on principles of the harmonic series. In the harmonic series, the next note (the first partial) after the fundamental occurs an octave higher than the fundamental. The next note in the series (the second partial) occurs a fifth higher from the first partial.
23. Option (A) is correct. This question tests your knowledge of how to organize and plan rehearsals for effective instruction. Sectional rehearsals are an effective way to identify and remedy problems such as students' rhythm and pitch accuracy, phrasing, dynamics, and articulations.
24. Option (B) is correct. This question tests your knowledge of resources appropriate for teaching instrumental music. Anne McGinty has composed and arranged many works for young bands. The composers listed in the other options have also written for winds, although their works are largely for advanced-level ensembles.
25. Option (D) is correct. This question tests your knowledge of instrumental music pedagogy. The clarinet overblows at an interval of a twelfth. The instruments listed in the other options overblow at an interval of an octave.
26. Option (C) is correct. This question tests your knowledge of conducting. The excerpt is written in 5/4 meter, organized into beat groupings of 3+ 2. The patterns shown in the other options show incorrect numbers of beats or grouping patterns.
27. Option (A) is correct. Option (A) fits comfortably within the range of the oboe, which spans from Bb₃ to an approximate upper limit of A₅, for professional level players. All of the other options shown extend above or below that range.
28. Option (A) is correct. This questions tests your knowledge of the three main vocal registers: head, middle, and chest. Option A, with the range of an octave, spans all three of these registers, while options B, C, and D are limited in range.
29. 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.
30. 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.

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.



Visit our website to find test prep resources and preparation materials to build confidence for test day:

<https://praxis.ets.org>



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