



PRAXIS STUDY COMPANION

# Music: Instrumental and General Knowledge

## 5115

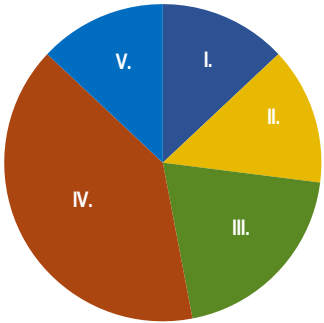


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## Music: Instrumental and General Knowledge (5115)

### Test at a Glance

<b>Test Name</b>	Music: Instrumental and General Knowledge		
<b>Test Code</b>	5115		
<b>Time</b>	125 minutes		
<b>Number of Questions</b>	125 selected-response questions		
<b>Format</b>	The test consists of a variety of selected-response and includes questions with an audio component. You can review the question types in Understanding Question Types section.		
<b>Test Delivery</b>	Computer Delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Music History and Literature	16	13%
	II. Music Theory and Composition	18	14%
	III. Music Performance	25	20%
	IV. Music Pedagogy and Instructional Practices	49	40%
	V. Professional Issues and Music Technology	17	13%

## About The Test

The Music: Instrumental and General Knowledge 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 music or general music settings. Such knowledge is acquired through completion of 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 a class designed around only one aspect of musical knowledge.)

Materials appearing on the test reflect the diversity of the examinee's music instruction specialties as well as the cultural and demographic inclusiveness of modern music instruction. Materials included in the test reflect a balance of diverse topics related to basic musicianship for all music teachers as well as topics relevant specifically for those teaching instrumental and general music.

The content of the test is designed and developed through work with practicing instrumental and general music teachers and teacher educators to reflect the music knowledge needed to teach instrumental and general music, and on teacher preparation standards and relevant materials created by the National Association for the Schools of Music (NASM), the National Association for Music Education (NAfME), the College Music Society (CMS), the Society for Music Teacher Education (SMTE), and the Interstate New Teacher Assessment and Support Consortium.

This test will include 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.

**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 provide examples of content that may be included in the questions you receive on testing day. They 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. Answers for the discussion questions are **not** provided; however, 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. The questions are intended 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 Literature

### *Listening*

#### **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. Impressionist
  - 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. tempos, 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

**Non-listening****C. 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. Impressionist
  - g. Early 20th Century
  - h. Mid-20th Century to present
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2. Characteristics of music related to style and period
  - a. melody
  - b. harmony
  - c. rhythm and meter
  - d. tempos, 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

**D. 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?



- Describe the historical significance of choral compositions and how they influenced the work of future composers.
- Create 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?
- What is minimalist music, and who are some of the composers who are notably associated with this style?
- 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?
- What are some stylistic and instrumentation differences between traditional Chinese opera and Japanese Noh music?
- 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?

## II. Music Theory and Composition

### *Listening*

#### **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. Intervals, chords, progressions, embellishments
  - b. Modes, scales, tone rows
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

### *Non-listening*

#### **C. Understands, interprets, analyzes music in written form**

1. Pitch organization and harmony
  - a. intervals, chords, progressions, embellishments
  - b. modes, scales, tone rows
2. Theme and melody
  - a. contour and motive
3. Rhythm, meter, and tempo
4. Form and structure
5. Texture

6. How musical sounds vary
  - a. timbre of instruments and voices
  - b. dynamics

**D. 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. Orchestration
5. Voice leading
6. Functions of instruments and voices within a score
7. Expressive elements

**Discussion Questions: Music 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, relative major or minor, subdominant, and dominant keys?
- What does a string section playing *con sordino* sound like? *Col legno*? *Pizzicato*?
- Given a recorded musical example, can you identify the voice types such as soprano, alto, tenor, bass, and mezzo-soprano?
- Can you identify scales and tonalities in recorded music?
- Can you identify the phrase structure of a given recorded musical excerpt?
- Can you identify the melodic and harmonic intervals in an example of printed piano music? In a choral work? In a transposed instrumental score that includes C (alto and tenor) clefs?
- What is the difference between a real answer and a tonal answer in a fugue? What is a stretto?
- 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 read various forms of music notation used throughout music history, including nontraditional modern music notation?



- Can you identify sections of common musical forms?

### III. Music Performance

#### ***Listening***

#### **A. Demonstrates critical listening skills by identifying errors in instrumental/keyboard music performance**

1. Pitch
2. Intonation
3. Rhythm
4. Performing as a unified section/ensemble
5. Balance and blend
6. Articulations
7. Dynamics
8. Tone quality

#### **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 symbols used for pitch

2. Interpreting symbols used for rhythm
3. Dynamic markings
4. Articulation markings
5. Tempo markings
6. Composers' directives in scores
7. Timbre

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

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

#### ***Non-listening***

#### **E. 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

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

1. Interpreting symbols used for pitch
2. Interpreting musical symbols used for rhythm
3. Dynamic markings

4. Articulation markings
5. Tempo markings
6. Composers' directives in scores
7. Timbre

**G. Knows instrumental warmup techniques**

1. Breathing
2. Physical warm-ups (e.g., stretching exercises)
3. Technical warmups
4. Aural warmups (e.g., listening, singing, tuning, pitch matching)

**H. Knows instrumental tuning techniques**

1. Tuning students individually
2. Tuning between two or more performers

**I. Understands basic accompaniment techniques**

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

**J. 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

**Discussion Questions: Music Performance**

- Given a printed musical score and a recording of a performance based on it (which you listen to two times), can you identify the measure where an error in pitch, rhythm, or phrasing 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*?
- Can you identify instances of poor intonation, balance, or incorrect tempos in musical performances?
- Identify a stylistically appropriate accompaniment that could be used with a given melody.

**IV. Music Pedagogy and Instructional Practices**

**Instrumental**

**A. Knows instructional strategies for different instrumental class settings**

1. Performance classes
  - a. full-ensemble rehearsals
  - b. sectional and small-group rehearsals
  - c. individual lessons
  - d. rehearsal planning
  - e. rehearsal strategies

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

1. Recognizes importance of linking pedagogy to instruction
2. Able to evaluate the 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. Kinesthetic
3. Tactile
4. Visual

**F. Understands how to modify instruction to accommodate student needs**

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

**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 used 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 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
3. Cultural diversity
4. Community traditions and standards
5. State and local guidelines
6. Quality of literature
7. Appropriate sources of student repertoire
  - a. lists of recommended repertoire
  - b. conferences

- c. colleagues and mentors
- d. publisher resources

**I. Knows instrumental techniques (e.g., rudiments, bowings, embouchures) and how to teach them**

1. Woodwinds
2. Strings (including guitar)
3. Brass
4. Percussion
5. Keyboard
6. General music classroom instruments
7. Health and wellness issues for instrumentalists

**J. Is able to address common 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

**K. Understands organization and preparation of concert programming**

1. Diversity of repertoire
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)

**L. Knows and promotes the care and maintenance of instruments and materials**

1. Care of instruments
  - a. Woodwinds
  - b. Strings (including guitar)
  - c. Brass
  - d. Percussion
  - e. Keyboards
  - f. Classroom instruments (Orff and rhythm instruments, recorders)
2. Care of materials
  - a. Printed material (books, sheet music, scores)
  - b. Recorded material (CDs and digital files)
  - c. Risers and music stands
  - d. Audiovisual and computer equipment

**M. Is familiar with common pedagogical approaches**

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

**N. Understands strategies for developing sight-reading skills**

1. Audiation of pitches, intervals, and rhythms
2. Mental practice and scanning methods
3. Solfège and other systems

**O. Knows basic improvisational techniques and how to teach them**

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

**P. 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

**Q. Is aware of approaches for fostering musically expressive experiences**

1. Fostering musically expressive experiences in
  - a. performance
  - b. improvisation
  - c. composition
2. Techniques to teach aesthetics
  - a. guided listening
  - b. analysis reflection, evaluation
  - c. modeling

**Discussion Questions: Instrumental 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 three effective teaching techniques for correcting specific problems with woodwind embouchures, brass embouchures, stick grips, or bowing.
- What are the basic fingerings and playing positions for the instruments comprising an elementary school band or orchestra?
- What are some of the acoustical challenges associated with giving concerts outdoors or in unusually large (or small) performance spaces? How might those challenges be addressed?

- 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 string orchestra ensembles. Name three musical concepts you could teach from each work.
- Name some arrangers who specialize in works that are appropriate for a middle school band.
- What are some musical experiences associated with the Suzuki method?
- What kinds of difficulties with rhythm would you expect from a seventh-grade orchestra?

**General Music**

**A. Knows instructional strategies for elementary and secondary general music classes**

1. Full class
2. Small group
3. Labs and individual projects

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

1. Recognizes importance of linking pedagogy to instruction
2. Able to evaluate the 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. Kinesthetic
3. Tactile
4. Visual

**F. Understands how to modify instruction to accommodate student needs**

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

**G. Understands 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
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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

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2. Appropriate performance competencies for students' developmental levels
  - a. primary
  - b. elementary
  - c. middle school
  - d. high school
3. Cultural diversity
4. Community traditions and standards
5. State and local guidelines
6. Quality of literature
7. Appropriate sources of student repertoire
  - a. lists of recommended repertoire
  - b. conferences
  - c. colleagues and mentors
  - d. publisher resources

**I. Knows basic keyboard and general music instrumental techniques and how to teach them**

1. General classroom instruments
2. Keyboard

**J. Knows and promotes care and maintenance of instruments and materials**

1. Care of instruments
  - a. keyboards
  - b. general music classroom instruments (e.g., Orff and rhythm instruments, recorders)
2. Care of materials
  - a. printed material (books, sheet music, scores)
  - b. recorded material (CDs and digital files)
  - c. risers and music stands
  - d. audiovisual and computer equipment

**K. Is familiar with common pedagogical approaches**

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

**L. Understands strategies for developing sight-reading skills**

1. Audiation of pitches, intervals, and rhythms
2. Mental practice and scanning methods
3. Solfège and other systems

**M. Knows basic improvisational techniques and how to teach them**

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

**N. Knows basic composition and arranging techniques and how to teach them**

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

**O. 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

**P. Is aware of approaches for fostering musically expressive experiences**

1. Fostering musically expressive experiences in
  - a. performance
  - b. improvisation
  - c. composition
2. Techniques to teach aesthetics
  - a. guided listening
  - b. analysis, reflection, evaluation
  - c. modeling

**Q. Understands how to integrate concepts used in the fine arts and other disciplines in music education**

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

**Discussion Questions: General Music**

- What is an effective strategy for introducing the concept of solfège to a class?
- What are some techniques and methods using dance and movement for instruction in music?
- Name some advantages and disadvantages of the fixed-do and the moveable-do methods of sight-singing.

- Describe various learning sequences for teaching the concept of harmony.
- How are chord progressions and rhythmic ostinatos used in improvisation?
- When teaching rhythm concepts, in what sequence should you introduce concepts such as subdivision in triple meter?
- Describe appropriate course objectives for singing in general music classrooms at grades K–4, grades 5–8, and grades 9–12.
- Describe how a teacher might include opportunities for student learning in psychomotor, cognitive, and affective modalities.
- Describe various learning sequences for teaching improvisation.
- 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?
- Describe the course objectives that you might develop for a nine-week general music course that is required for all eighth-grade students in a district that has music courses that meet three times per week. Then write a lesson plan for one classroom period that would help to fulfill one of the course objectives.

## V. Professional Issues and Music Technology

### A. Understands professional ethics and legal issues specific to teaching music

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

### B. Is familiar with State and National Music standards

### C. 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 online resources

### D. Is aware of current trends and issues in music education

### E. 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)

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

1. Collegiality
2. Inclusion (e.g., Individual Education programs [IEP], 504 plans)
3. Mentoring

**G. Supports students' learning through two-way communication with parent/guardians**

1. Parent-Teacher Conferences
2. Telephone
3. Written communications, via e-mail, online portals, and departmental Web sites

**H. Understands basic administrative responsibilities in a music program**

1. Budget maintenance
2. Inventory
3. Scheduling

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

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

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

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

**K. 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 and Chromebooks
2. Software
  - a. cloud-based storage
  - b. music assessment software
  - c. music digital audio workstation software
  - d. music streaming applications
  - e. presentation software
3. Multimedia

**L. Demonstrates knowledge of music notation publishing software for pedagogical purposes**

1. Import and input
2. Export and output
3. Playback
4. Posting
5. Document formatting

**M. Knows the appropriate, ethical, and safe uses for music software and internet technologies**

1. Copyright
2. Health and wellness issues related to the use of technology
3. Social Media

**Discussion Questions: Professional Issues**

- 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.
- 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?
- Describe the implications of federal laws regarding students' privacy and confidentiality rights for music educators.
- Describe cautions that music educators should observe when using social media for school accounts and personal accounts.
- What professional resources for music educators are provided by the National Association for Music Education?

- 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 ways in which music educators can provide effective publicity and support for school music programs in the community.
- Describe the music library and instrument storage facilities that are associated with a quality high school orchestra program.

**Discussion Questions: Music Technology**

- Describe how you could use the internet to teach a unit on a topic of your choosing to students in grades K–4, grades 5–8, and grades 9–12.
- What are the basic components of a digital audio workstation (DAW), and what are their functions (e.g., MIDI, instrument 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?
- Name software programs useful for music pedagogy, audio editing, assessment, and recording.



## Music: Instrumental and General Knowledge (5115)

### Sample Test 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 1, 2, 5, 8, 9 and 12. Recordings of the works referenced by these questions may be available commercially or through a library.*

**Directions for listening questions:** At the beginning of this test, you are asked questions about **recorded** musical excerpts. Each question, followed by several possible answers, appears on the screen. Each question is presented using a combination of screen text and audio. During the audio portions, after reading the questions, you control when the excerpt is played using a play button 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 the test. **The clock only counts down after the audio finishes playing.** It does not count down while the audio is playing.

For some questions, the musical excerpt can be played a single time. Some of the longer, more complicated questions allow extra playings of the excerpt.

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 to select or change your answer after you have advanced past that question. **The audios** for the listening questions, however, cannot be played more than indicated, 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.

1. Who is the composer of the [orchestral excerpt](#)?
  - (A) Johannes Brahms
  - (B) Anton Bruckner
  - (C) Johann Sebastian Bach
  - (D) Franz Joseph Haydn
  
2. Which of the following instruments is featured in the [excerpt from “Mahororo Yakagara”](#)?
  - (A) Mbira
  - (B) Shamisen
  - (C) Oud
  - (D) Djembe
  
3. Drag the names of the composers into the boxes, placing them from earliest to latest by date of birth.

Florence Price  
Antonio Vivaldi  
John Adams  
César Franck

Earliest

Latest

4. Which of the following genres is a major cultural expression of Brazil?
  - (A) Cumbia
  - (B) Samba
  - (C) Reggae
  - (D) Tejano

5. Which of the following [chord progressions](#) is played?

- (A)  $\dot{\text{i}}$   $\text{iv}^7$   $\text{ii}^{\text{ø}7}$   $\text{V}^7$   $\dot{\text{i}}$
- (B)  $\dot{\text{i}}$   $\text{ii}^{\text{ø}7}$   $\text{ii}^{\text{ø}9}$   $\text{i}^{\text{o}}$   $\text{V}$
- (C)  $\dot{\text{i}}$   $\text{iv}$   $\text{iv}^{\text{o}}$   $\text{V}'$   $\dot{\text{i}}$
- (D)  $\dot{\text{i}}$   $\text{iv}^7$   $\text{ii}$   $\text{V}_3^6$   $\text{VI}^6$



6. The pitches shown comprise which of the following modes?

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

7. 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)  $vii^\circ$   
 (C) Aug. 6  
 (D)  $V^7/V$

8. In which measure does the horn player perform an incorrect pitch in the [French horn performance](#)?

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

Slow and expressive

PIANO

1 2 3

4 5 6

*p* *f* *p subito* *f* *p* *f* *p*

9. The jazz [piano performance](#) played differs from the notated score in several aspects. At which point does the performer depart significantly from the indicated dynamics?
- (A) Measure 1 through measure 2, beats 1–3
  - (B) Measure 2, beat 4 through measure 3, beats 1–3
  - (C) Measure 3, beat 4 through measure 4, beat 1
  - (D) Measure 4, beat 4 through the end
10. Performance parts for which **TWO** of the following instruments are normally written at concert pitch?
- (A) Bassoon
  - (B) French horn
  - (C) English horn
  - (D) Alto saxophone
  - (E) Violin

**Alla marcia** (♩=120)

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

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

(A)

(B)

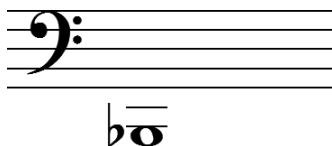
(C)

(D)

12. Which of the following techniques is performed in the [excerpt](#) from Don Quixote, op. 35, TRV 184: Variation 2?

- (A) Flutter-tonguing in the brass
- (B) Pizzicato in the strings
- (C) Glissandi in the woodwinds
- (D) Scales in the mallet percussion





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



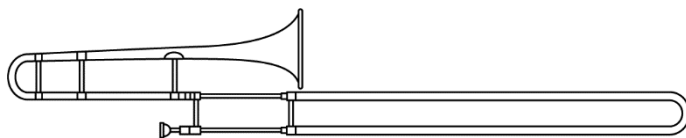
14. What should be the first step in the process of curriculum development in music?

- (A) Sequencing music-learning tasks
- (B) Identifying goals and objectives
- (C) Purchasing music and equipment
- (D) Selecting appropriate music literature





15. Which of the following pieces is the best choice for teaching general music students the concept of *accelerando*?

- (A) "Hallelujah Chorus" from *Messiah* by George Frideric Handel
- (B) "Spring" from *The Four Seasons* by Antonio Vivaldi
- (C) "Dance of the Sugar Plum Fairy" from the *Nutcracker Suite* by Pyotr Il'yich Tchaikovsky
- (D) "In the Hall of the Mountain King" from the *Peer Gynt Suite* by Edvard Grieg

16. 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
17. Experience in learning songs by rote contributes most to which of the following?
- (A) Extending vocal range
  - (B) Developing aural skills
  - (C) Developing musical independence
  - (D) Increasing ensemble performance skills
18. 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
19. By the completion of grade 4, most students in the general music program should be able to
- (A) sing a two-octave scale with complete accuracy
  - (B) sing or play melodies in treble or bass clef at sight
  - (C) sing a repertoire of folk and composed songs from memory
  - (D) improvise harmonic accompaniments for recorded music

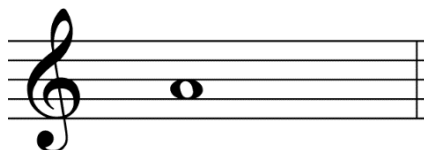


20. The trombone slide position shown is used to play which of the following pairs of pitches?

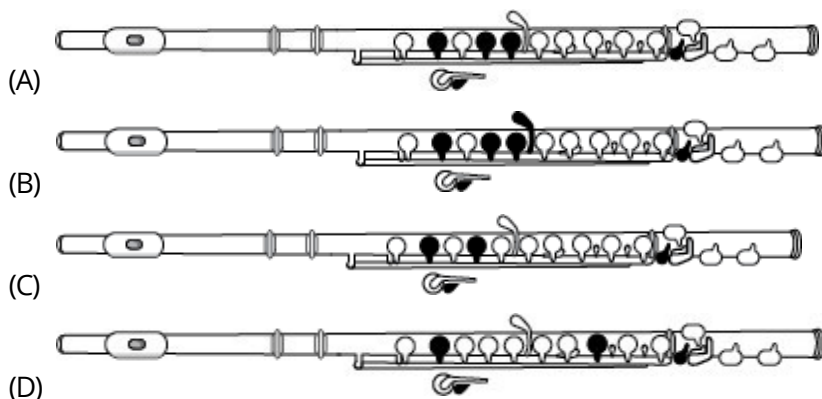
- (A) 
- (B) 
- (C) 
- (D) 

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 flute fingering corresponds to the written note above? (A)



23. Which of the following composers has written most extensively for beginning bands?

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

24. Which topic or skill is most likely to be covered in early units for beginning students of orchestral stringed instruments?

- (A) Reviewing appropriate onstage concert behaviors
- (B) Playing exercises and compositions that use the first position
- (C) Using the bow to produce *forte* and *piano* dynamics
- (D) Playing B-flat and F major scales

[*andantino* ♩ = 76]

Piccolo *mp* bell tones

Flutes *mp* bell tones

Oboes *mp* bell tones

Clarinets in B $\flat$  *mp* bell tones

Bass Clarinet *p*

Alto Saxophones *mf*

Horns in F *mf*

Trombones *p*

Euphoniums *p*

Tubas *p*

Timpani *p*

Bells *mp*

25. Late in the spring semester, the director of a high school intermediate band has the ensemble read through a new piece. The work includes the passage shown in the excerpt. The director wishes to focus on an attribute of the passage's style. Which of the following rehearsal activities is the best use of instructional time in relation to instructional sequence?
- (A) Having the bass clarinet and low brass work on playing sustained pitches with a rich, vibrant tone at the quiet dynamic level
  - (B) Having the horns and saxophones work on their tuning as they move from playing in unison to playing in thirds
  - (C) Having the trombones and the bass clarinet work on changing pitches in accurate rhythm together
  - (D) Having the upper woodwinds listen to the bell part being played, and then asking them to mimic its sound of attack and decay

26. 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
27. A music teacher needs to speak with a student's parent because of the student's problematic behavior during class. Which of the following methods is the best way for the teacher to approach the parent?
- (A) Connecting with the parent on social media to send a message asking that the parent speak with the student about the problematic behavior
  - (B) Contacting the parent by e-mail or phone and asking to schedule a time to talk about the issue
  - (C) Pulling the parent aside to have a conversation when the parent is picking up the student from a rehearsal
  - (D) Sending the parent an e-mail describing the student's behavioral issues and the consequences if the behavior continues
28. Which of the following programs would a music educator most likely use to create music theory worksheets?
- (A) SONAR™
  - (B) Audacity®
  - (C) Pro Tools®
  - (D) Finale®



29. Which of the following statements regarding copyright law pertaining to music teachers and students is correct?
- (A) Teachers can make a single recording of a student performance of copyrighted material for educational or archival purposes without paying a license fee.
  - (B) Teachers are not required to obtain a mechanical license to create multiple copies of copyrighted recordings, as long as the copies are not sold for profit.
  - (C) The copyright for new works created and recorded by an individual student as part of school assignments is held by the school, not the student.
  - (D) Teachers can create, record, and sell a recording of students performing an original arrangement of a copyrighted musical work without obtaining a license as long as the proceeds are dedicated for educational uses.
30. Which of the following techniques is a good way for teachers to take care of their voice in the music classroom?
- (A) Keeping the air in the classroom dry by using a dehumidifier
  - (B) Singing for the students as a model, not with the students as reinforcement
  - (C) Avoiding the use of amplification systems because they cause users to lose vocal strength
  - (D) Speaking with the voice set at the back of the throat
31. Which of the following is a list of software programs designed for editing sound files?
- (E) Adobe® Acrobat® Reader®, Adobe® Captivate®, and Adobe® InDesign®
  - (F) Spotify®, SoundCloud®, and Apple Music®
  - (G) Noteflight®, Sibelius®, and ScoreCloud®
  - (H) Pro Tools®, Audacity®, and Sound Forge Pro®

## Answers

1. Option (D) is correct. This question tests your knowledge of music history. The harmonic language of the excerpt, from a symphony by Haydn, exemplifies the style of Classical-era composers. Franz Joseph Haydn, Symphony No. 77 in B-flat Major, Hob. 1:77, movt. 3 (Allegro).
2. Option (A) is correct. This question tests your knowledge of world music. The excerpt features mbiras, which are African thumb pianos. "Mahororo Yakagara." Arranged by Tinashe Chidanyika and performed by Tinashe Chidanyika and Barry Van Zyl. Courtesy of Naxos of America, Inc.
3. From earliest to latest, options (B), (D), (A), and (C) are correct. This question tests your knowledge of the chronology of important composers. The birth and death dates of the composers are as follows: Vivaldi (1678–1741), Franck (1822–1890), Price (1887–1953), and Adams (b. 1947).
4. Option (B) is correct. This question tests your knowledge of music from a variety of cultures. Samba is a well-known genre of traditional Brazilian 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 (D) is correct. This question tests your knowledge of music theory. The pitches of the Mixolydian mode are identical to those of the Ionian mode, except that the seventh scale degree is lowered by one half step.
7. 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.
8. 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.
9. Option (C) is correct. This question tests your ability to identify differences between musical performances and notated scores. The pianist plays beat 4 of measure 3 *subito forte* and makes a decrescendo from that point through beat 1 of the next measure.
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. Bassoon parts are normally notated in the bass clef or tenor clef; violin parts are normally notated in the treble clef.

11. 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 in the other choices show incorrect numbers of beats or grouping patterns.
12. Option (A) is correct. This question tests your aural perception of articulation markings. The brass players are heard using the flutter-tongue technique.
13. Option (C) is correct. This question tests your knowledge 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.
14. Option (B) is correct. This question tests your knowledge of curriculum planning. An initial step in developing a curriculum is determining what students should know and be able to do as a result of completing a course of study. After these outcomes have been determined, lesson plans can be developed, music literature can be selected, and equipment needs can be assessed.
15. Option (D) is correct. This question tests your knowledge of the use of music repertoire to teach musical concepts. "In the Hall of the Mountain King" has an extensive accelerando section.
16. 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 choices listed are concepts that are not fundamental for elementary students to master as a prerequisite to learning about meter.
17. Option (B) is correct. This question tests your knowledge of pedagogy and activities useful for building students' musical skills. Learning songs by rote requires students to use and develop their aural skills as they learn to distinguish and memorize melodic elements of songs that are being taught.
18. 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.
19. Option (C) is correct. This question tests your knowledge of students' stages of musical skill development. Learning a varied repertoire of music is an appropriate expectation for fourth-grade students, as reflected in state and national standards for music education.
20. Option (B) is correct. This question tests your knowledge of instrumental pedagogy. The illustration shows the slide in third position. A-flat and E-flat can be played in this slide position.

21. Option (A) is correct. This question tests your knowledge of the care and maintenance of instruments. Loosening the horsehair prevents the bow from warping. The other choices describe behaviors that do not contribute to keeping the bow in playing condition.
22. Option (C) is correct. This question tests your knowledge of instrumental fingerings. The fingering shown produces an A4 on the flute.
23. 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 beginning bands. The composers listed in the other choices have also written for bands, although their works are largely for advanced-level ensembles.
24. Option (B) is correct. This question tests your knowledge of repertoire for instrumental pedagogy. This topic is most likely to be introduced in early units during the first year of string instruction.
25. Option (D) is correct. This question tests your knowledge of instrumental music pedagogy. Mimicking bell tones in syncopation is likely to be the most novel stylistic element in the passage. It is one the woodwind players may not have yet encountered even late in the school year. Exposing them and the rest of the ensemble to this musical idea would be a good use of instructional time.
26. 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.
27. Option (B) is correct. This question tests your knowledge of appropriate means for communicating with parents. In order to secure the focused attention of the parent and to be respectful of the parent's time, it is most appropriate to schedule an appointment to talk.
28. Option (D) is correct. This question tests your knowledge of music software often used for instruction or music publishing. Finale® is one of several music notation software programs used to create customized music theory worksheets.
29. Option (A) is correct. This question tests your knowledge of legal issues relevant to music educators. Fair use guidelines associated with the Copyright Act allow music teachers to make single copies of student performances for educational or archival uses.
30. Option (B) is correct. This question tests your knowledge of health issues relevant for music educators. To avoid overuse and strain on the voice, teachers should focus on providing an appropriate model for students to emulate rather than always singing along with the students.
31. Option (D) is correct. This question tests your knowledge of music technology relevant for music students and teachers. These programs can be used for recording and editing sound files.

## 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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