

Music: Content Knowledge (0113)

Test at a Glance

Test Name	Music: Content Knowledge		
Test Code	0113		
Time	2 hours, divided into a 45-minute listening section and a 75-minute non-listening section		
Number of Questions	135		
Pacing and Special Tips	The first 40 questions on the test are paced by a compact disc, on which the musical excerpts for Questions 1–40 are recorded. The recording is approximately 45 minutes long. You must complete Questions 1–40 while the recording is playing. You will then have approximately 75 minutes to answer the remaining 95 questions.		
Format	Multiple-choice questions; 40 of the 135 questions are based on recorded musical excerpts		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Questions
	I. Music History and Literature	28*	21%
	II. Music Theory	28*	21%
	III. Performance	28*	21%
	IV. Music Learning, K–12	43	31%
V. Professional Practices	8	6%	
* About half of these questions are based on recorded excerpts.			

About This Test

The Music: Content Knowledge test is intended primarily for persons who plan to become teachers of music in kindergarten through grade 12. It is designed to measure understanding of the basic content of undergraduate music and music education courses.

The material covered in this test is broad in scope to account for variations in preparation, and an attempt is made to emphasize the core of knowledge that is common to the training of all music education students. Major emphasis is placed on the comprehension and application of concepts, principles, and practices. The importance of listening skills in the study and teaching of music is reflected by the inclusion of 40 questions based on recorded musical excerpts. A compact disc, on which the musical excerpts are recorded, accompanies the test.

The 135 multiple-choice questions are divided into two sections. The first section takes approximately 45 minutes; it consists of 40 multiple-choice questions, each of which is based on a recorded excerpt. Each question is spoken on the CD and written in the test book; the answer choices appear only in the test book. The questions in this section focus on various aspects of the musical excerpts, including style, period, compositional techniques, harmonic progressions, instrumentation, forms, rhythmic and melodic patterns, mode, meter, and texture. The content categories represented in this section are music history and literature, music theory, and performance.

The second section of the test is allotted 75 minutes and consists of 95 nonlistening multiple-choice questions, some of which refer to printed musical excerpts or diagrams.

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

Topics Covered

Representative descriptions of topics covered in each category are provided below.

I. Music History and Literature

- Stylistic characteristics (such as melody, rhythm, harmony, texture, and dynamics) associated with music of the major historical periods and with jazz, other American popular music, and world musics
- Composers
- Genres
- Music literature

Approximately half of the music history questions are based on recorded musical excerpts

II. Music Theory

- Compositional organization, such as pitch, including scale types and harmony; rhythm; texture; form; expressive elements, such as dynamics, articulation, tempo, and timbre
- Basic aural skills: intervals, chords, scales, rhythms, melodies

Approximately half of the music theory questions are based on recorded musical excerpts

III. Performance

- Musical instruments, sound production, instrumentation of standard ensembles
- The singing voice, vocal production, voicing of standard ensembles
- Electronic media, such as computers and synthesizers
- Conducting
- Score reading
- Improvisational techniques
- Acoustical considerations involving rehearsal and performance rooms
- Critical listening and performance error recognition

Approximately half of the performance questions are based on recorded musical excerpts

IV. Music Learning, K–12

- Course offerings, music program objectives, curriculum planning and development
- Course content: psychomotor, cognitive, and affective behaviors, conceptual elements of music, learning sequences, performance skills appropriate to grade level, evaluation of students, pedagogical approaches, selection of appropriate vocal and instrumental materials, classroom management skills, technology for the music classroom

V. Professional Practices

- Philosophy of music education
- Professional literature: journals, reference works, other source materials
- Professional practices and ethics
- Professional organizations

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.

Directions: In this section of the test, you will be asked questions about recorded musical excerpts that will be played for you. You will hear each question spoken on the CD. Each question, followed by four answer choices, is also printed in the test book. In each case, listen to the excerpt, choose the best answer, and then fill in the corresponding space on your answer sheet. Base your answer only on the particular excerpt you will hear, unless the question specifically asks about the larger work from which the excerpt has been taken. Each excerpt will be played only once, unless otherwise indicated.

(Heard on CD: excerpt from Ravel's "Laideronnette, Impératrice des Pagodes" from *Ma mère l'Oye*)

1. What is the predominant scale or mode?
 - (A) Major
 - (B) Minor
 - (C) Pentatonic
 - (D) Chromatic

(Heard on CD: excerpt from the gamelan music "Bubaran Hudan Mas")

2. What are the instrumentation and country of origin?
 - (A) Sitar and tabla; India
 - (B) Gamelan; Indonesia
 - (C) Panpipes; Peru
 - (D) Koto ensemble; Japan



(Heard on CD: 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

Directions: Each of the questions or statements below is followed by four answer choices. In each case, select the best answer and fill in the corresponding space on your answer sheet.

4. 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 image shows a musical score excerpt for a lied by Alma Mahler. The title is "In der Nacht, der ster-nen-lo-sen, hiel-ten stau-nend uns im Ar-me". The score is in A major and 3/4 time. A bracket labeled 'X' encompasses a chord in the piano accompaniment consisting of the notes G4, A4, and B4 in the right hand, and G3, A3, and B3 in the left hand.

5. 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^{O6}_5
 (C) Aug. 6
 (D) V^7/V
6. 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
7. 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

8. 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.
9. 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
10. Under current United States copyright law, guidelines for educational uses ("fair use") of music permit all of the following EXCEPT
- (A) emergency copying to replace a purchased copy that is lost and is not available for an imminent performance
 (B) making a single copy of recordings of performances for evaluation or rehearsal purposes
 (C) making an arrangement of a copyrighted work for a school ensemble to perform
 (D) copying for the purpose of scholarly research
11. Which of the following ballets was written by Copland?
- (A) Swan Lake
 (B) Romeo and Juliet
 (C) The Rite of Spring
 (D) Appalachian Spring
12. Which of the following modes has a major tonic triad?
- (A) Aeolian
 (B) Phrygian
 (C) Mixolydian
 (D) Dorian

13. 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
14. 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
15. 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

Answers

1. In the excerpt heard on the CD, the main melody is based on the pentatonic scale C[#], D[#], F[#], G[#], A[#]. The correct answer, therefore, is C.
2. The excerpt heard on the CD features music by a characteristic Indonesian gamelan ensemble composed primarily of hanging gongs, gong-chimes, and drums. The correct answer is B.
3. The excerpt heard on the CD contains one error in rhythm: in measure 5, the eighth-sixteenth-sixteenth figure in the bass is performed as sixteenth-sixteenth-eighth. The correct answer is C.
4. The motet developed in the thirteenth century; opera, in the seventeenth century; the string quartet, in the eighteenth century; the symphonic poem, in the nineteenth century. The correct answer is B.
5. The bracketed chord consists of pitches B - D[#] - A (the fifth of the chord, F[#], is missing). This chord is 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 V⁷/V. The best answer is D.
6. Unsupported tone is a frequent cause of faulty intonation by high school singers. Inadequate rehearsal time and singing in a foreign language can contribute to a variety of performance problems but in themselves are not primary causes of faulty intonation. The lack of an instrumental accompaniment is, at first glance, an attractive choice because adding an instrumental accompaniment or doubling the parts of an a cappella piece on the piano, for example, can often help maintain correct intonation. However, the lack of an accompaniment is not in itself a cause of faulty intonation. The best answer is B.
7. 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 this differentiation before they learn about meter. Syncopation, a momentary contradiction of the prevailing meter, can only be understood after a student has grasped the concept of meter. Subdivision of the beat and tempo markings are not directly related to meter and thus are not essential to understand before learning about meter. The correct answer is A.
8. 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. Labeling parts of a chord, notating rhythmic patterns, and transposing a trumpet part demand knowledge and application of knowledge, but not evaluation. The correct answer is C.
9. The singing of folk songs accompanied by improvised ostinatos on barred instruments is an important component in the curricular approach developed by Carl Orff. None of the other approaches listed—of Kodály, Dalcroze, or Gordon—include improvisation on barred instruments as a vital part of the music learning experience. The correct answer is A.
10. According to the *Music Industry Conference Guide for Music Educators*, all of the choices constitute permissible educational uses of copyrighted material under current copyright law except making an arrangement of a copyrighted work for a school ensemble to perform. The correct answer is C.
11. The correct answer is D. 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.
12. The correct answer is C. The Aeolian, Phrygian, and Dorian modes have minor tonic triads. The Mixolydian mode has a major triad.
13. The correct answer is C. Reverberation is most noticeable in large spaces, such as cathedrals and other large stone buildings, characterized by walls and floors constructed of hard, reflective surfaces. Opera houses are large, but their interiors include curtains, soft seats, and other soft surfaces that absorb sound. Likewise, acoustically “dead” spaces such as coffeehouses and recital halls are usually quite small and have walls of nonreflective surfaces such as drywall and plaster.
14. The correct answer is D. Richard Colwell is a prolific music education researcher and author.
15. The answer is B. During long rests, performers may lose count and will enter with confidence if a cue is given.



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