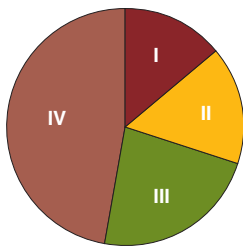


Music: Content Knowledge (0113)

Test at a Glance

Test Name	Music: Content Knowledge
Test Code	0113
Time	2 hours, divided into a 35-minute listening section (Section 1) and an 85-minute non-listening section (Section 2)
Number of Questions	120
Pacing and Special Tips	Section 1 is paced by a compact disc on which the musical excerpts for questions 1–30 are recorded. The CD for Section 1 is approximately 35 minutes long. You must complete questions 1–30 while the recording is playing. You will then have approximately 85 minutes to answer the remaining 90 questions in Section 2.
Format	Four-option multiple-choice questions; 30 of the 120 questions are based on recorded musical excerpts.

Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
I. Music History and Literature		
Category total:	17	14%
Section 1 (listening*):	8	
Section 2:	9	
II. Theory and Composition		
Category total:	19	16%
Section 1 (listening*):	9	
Section 2:	10	
III. Performance		
Category total:	28	23%
Section 1 (listening*):	13	
Section 2:	15	
IV. Pedagogy, Professional Issues, and Technology		
Category total:	56	47%
Section 1 (listening*):	N/A	
Section 2:	56	



*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 this 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.

Topics Covered

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 2007–2008 Handbook*
<http://nasm.arts-accredit.org/>
- *Syllabi for Music Methods Courses*, 2nd Edition ©2002 MENC—The National Association for Music Education, Barbara Lewis, University of North Dakota, ed.
- 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
<http://www.ccsso.org/content/pdfs/ArtsStandards.pdf>
- *Strategies for Teaching Technology*,Carolynn A. Lindeman, ed. ©2001 The National Association for Music Education
- *Performance Standards for Music, Grades PreK–12*, Paul R. Lehman, chair. ©1996 Music Educators National Conference

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.

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.
- Styles and historical periods represented in questions:
 - Medieval
 - Renaissance
 - Baroque
 - Classical
 - Romantic
 - Impressionism
 - 1901–Present
 - Jazz, rock, folk, and other popular genres
 - Characteristics of music related to style and period:
 - Melody
 - Harmony
 - Rhythm and meter
 - Tempi, dynamics, and other expressive elements
 - Texture
 - Theory and compositional organization
 - Forms and genres
 - Historical contexts
 - Representative composers
 - Representative ensembles and performers
- B. Is familiar with the style of a variety of world musics:
- North America
 - South America
 - Europe Africa
 - Australia and the Pacific
 - Asia

II. Theory and Composition

- A. Understands and analyzes music in aural form and demonstrates aural skills through recognition of melody, harmony, and rhythm:
- Pitch organization and harmony
 - Chords, progressions, ornamentation
 - Modes, scales, tone rows, etc.
 - Theme and melody
 - Contour and motive
 - Rhythm, meter, and tempo
 - Form and structure
 - Texture
 - Monophonic
 - Homophonic
 - Polyphonic
 - Heterophonic
- B. Understands how musical sounds vary:
- Timbre of instruments and voices
 - Dynamics

III. Performance

- A. Demonstrates critical listening skills by identifying errors in:
- Pitch
 - Intonation of instruments and voices
 - Tuning students on individual instruments
 - Tuning between two or more performers
 - Vowel uniformity
 - Rhythm
 - Performing as a unified section/ensemble
 - Balance and blend
 - Articulations
 - Dynamics
- B. Understands basic conducting techniques:
- Beat patterns
 - Use of the baton and freehand technique
 - Eye contact and facial expressions
 - Tempo and tempo changes
 - Attacks, holds, and releases
 - Dynamics and expressive gestures
 - Cueing

- C. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods:
 - Interpreting musical symbols used for pitch
 - Interpreting musical symbols used for rhythm
 - Dynamic markings
 - Articulation markings
 - Tempo markings
 - Composers' written comments
 - Timbre
- D. Understands basic accompaniment techniques (e.g., on piano, guitar, voice):
 - Identifying appropriate harmonies to accompany tonal melodies
 - Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)
- B. Is familiar with world musics and their function in the culture of origin:
 - North America
 - South America
 - Europe
 - Africa
 - Australia and the Pacific
 - Asia
- C. Knows various sources of printed and electronic information on music history and literature:
 - Books
 - Journals and periodicals
 - Web resources

II. Theory and Composition

- A. Understands, interprets, and analyzes music in written form:
 - Pitch organization and harmony
 - Chords, progressions, ornamentation
 - Modes, scales, tone rows, etc.
 - Theme and melody
 - Contour and motive
 - Rhythm, meter, and tempo
 - Form and structure
 - Texture
 - Monophonic
 - Homophonic
 - Polyphonic
 - Heterophonic
 - How musical sounds vary:
 - Timbre of instruments and voices
 - Dynamics

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:
 - Styles and historical periods:
 - Medieval
 - Renaissance
 - Baroque
 - Classical
 - Romantic
 - Impressionism
 - 1901–Present
 - Jazz, rock, folk, and other popular genres
 - Characteristics of music:
 - Melody
 - Harmony
 - Rhythm and meter
 - Tempi, dynamics, and other expressive elements
 - Texture
 - Theory and compositional organization
 - Forms and genres
 - Historical contexts
 - Representative composers
 - Representative ensembles and performers

- B. Knows and applies basic music theory concepts when composing, orchestrating, and arranging instrumental and vocal parts:
- Chords and voice leading
 - Ranges and transpositions
 - Intervals
 - Keys
 - Clefs
 - Instruments
 - Voices
 - Balance
 - Instrumentation and voicing of ensembles
 - Functions of instruments and voices within a score
 - Expressive elements

III. Performance

- A. Understands basic conducting techniques:
- Beat patterns
 - Use of the baton and freehand technique
 - Eye contact and facial expressions
 - Tempo and tempo changes
 - Attacks, holds, and releases
 - Dynamics and expressive gestures
 - Cueing
- B. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods:
- Interpreting musical symbols used for pitch
 - Interpreting musical symbols used for rhythm
 - Dynamic markings
 - Articulation markings
 - Tempo markings
 - Composers' written comments
 - Timbre
- C. Knows a variety of strategies on how to prepare a musical score for rehearsal and performance:
- Score study
 - Score research
 - Interpretive decisions
 - Score marking

- D. Knows instrumental and choral/vocal warm-up techniques:
- Breathing
 - Physical warm-ups (e.g., stretching, posture)
 - Technical warm-ups (e.g., scales, arpeggios, chorales, vocalises)
- E. Knows instrumental and choral tuning/intonation techniques:
- Instrumental techniques
 - Tuning students on individual instruments
 - Tuning between two or more performers
 - Choral/vocal techniques
 - Lifting the palate
 - Vowel uniformity
 - Breath support and body posture
- F. Understands basic accompaniment techniques (e.g., on piano, guitar, voice):
- Identifying appropriate harmonies to accompany tonal melodies
 - 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:
- Developing program notes and educational materials for specific purposes and audiences
 - Appropriate remarks in performance situations
 - Techniques of developing appropriate publicity for the music program and for events taking place in the music program
 - Appropriate etiquette for various types of performance venues
- H. Understands the practical relationship between acoustics and performance:
- Sound production
 - Tone quality
 - Rehearsal and performance space configurations and setups
 - Reverberation, sound reflection, refraction
 - Frequency
 - Amplitude, sound amplification
 - Harmonics, partials, overtones

IV. Pedagogy, Professional Issues, and Technology

Pedagogy

- A. Knows instructional strategies for different class settings:
- Performance classes:
 - Full-ensemble rehearsals
 - Sectional and small-group rehearsals
 - Individual lessons
 - Rehearsal planning
 - Rehearsal strategies
 - Elementary and secondary general music:
 - Full class
 - Small group
 - Labs and independent projects
- B. Incorporates local, state, and national standards in planning and instruction:
- Recognizes importance of linking pedagogy to appropriate standards
 - Ability to evaluate degree to which instruction links to standards
- C. Understands classroom management techniques:
- Physical classroom environment
 - Rules and consequences
 - Appropriate actions to take for given situations
 - Legal implications
 - Planning and pacing
 - Procedures and routines
 - Principles of motivation applied to the music classroom
 - Intrinsic
 - Extrinsic
- D. Instructional practices.
- Understands how to plan and differentiate instruction:
- How the distinguishing characteristics of stages of student growth and development affect music learning:
 - Physical
 - Cognitive
 - Social
 - Scope and sequence
 - Lesson and unit planning
 - Student ability
- E. Knows strategies to accommodate diverse learning styles and abilities:
- Aural learners
 - Visual learners
 - Kinesthetic learners
- F. Understands how to modify instruction to accommodate student needs:
- Students with disabilities:
 - Physical
 - Cognitive
 - Behavioral
 - Emotional
 - Other student needs:
 - Culture and beliefs
 - Gifted students
 - English language learners
- G. Understands a variety of assessment strategies that inform the instructional process:
- Use of standardized tests for measuring aptitude and achievement
 - Portfolio assessment
 - Multiple-choice testing
 - Assessment using scoring rubrics
 - Assessing individual and group performance skills
 - Appropriate classroom assignment grading criteria
 - Appropriate course grading practices
 - Formative assessment—uses in guiding and evaluating students' progress
 - Assessments' role in program evaluation
 - Taxonomies of instructional/assessment objectives
 - Techniques to evaluate the effectiveness of music curricula:
 - 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:
- Diverse genres
 - Appropriate performance competencies for students' developmental levels:
 - Primary
 - Elementary
 - Middle school
 - High school
 - Vocal ranges
 - Instrumental ranges and transpositions
 - Cultural diversity
 - Community traditions and standards
 - State and local guidelines
 - Quality of literature
- I. Knows appropriate sources of student repertoire:
- Lists of recommended repertoire
 - Conferences
 - Colleagues and mentors
 - Publisher resources
- J. Knows how to teach vocal production and performance techniques with respect to a variety of factors:
- Vocal mechanism
 - Health and wellness issues for vocalists
 - Changing voice
 - Tessitura
- K. Knows instrumental techniques (e.g., rudiments, bowings, embouchures) and how to teach them:
- Woodwind
 - String (includes guitar)
 - Brass
 - Percussion
 - Keyboard
 - General classroom instruments
 - Health and wellness issues for instrumentalists
- L. Is able to address common vocal and instrumental performance challenges and their causes:
- Reading pitches and rhythms
 - Balance and blend
 - Intonation
 - Technical challenges
 - Style and interpretation
 - Physical causes
 - Comprehension causes
- M. Understands organization and preparation of concert programming:
- Diversity of repertoire (includes consideration of vocal texts)
 - Consideration of difficulty levels with regard to available preparation and rehearsal time
 - Concert pacing and endurance issues
 - Programming considerations relative to special occasions and specific performance venues
 - Pedagogical philosophies related to programming
 - Awareness of consideration of building level and district expectations with regard to concert programming
 - Concert logistics planning (scheduling, facilities, publicity, communication with students/parents/administrators, printing programs)
- N. Knows and promotes care and maintenance of instruments and materials:
- Care of instruments:
- Woodwinds
 - Strings (including guitar)
 - Brass
 - Percussion and keyboards
 - Classroom instruments (Orff and rhythm instruments, recorders)
 - Electronic instruments
- Care of materials:
- Printed material (books, music, scores)
 - Recorded material (CDs, electronic files such as MP3s)
 - Risers and stands
 - Audiovisual and computer equipment

- O. Is familiar with common pedagogical approaches:
- Suzuki
 - Dalcroze
 - Kodály
 - Orff Schulwerk
 - Music Learning Theory
 - Comprehensive Musicianship
- P. Understands strategies for developing sight-reading skills:
- Solfège and other systems
 - Audiation of pitch, interval, and rhythm
 - Mental practice and scanning methods
- Q. Knows basic improvisational techniques and how to teach them:
- Imitation
 - Variation
 - Improvisational techniques within various styles
- R. Knows basic composition and arranging techniques and how to teach them:
- Activities leading to composition (e.g., improvisation, completion exercises)
 - Pitch and rhythmic organization techniques
 - Form
 - Style
 - Thematic construction
 - Harmonization, accompaniment, and imitation
 - Vocal and instrumental ranges
- S. Knows how to teach a variety of musical concepts through performance literature:
- Elements of music (e.g., melody, harmony, rhythm, form, timbre, texture) and expressive elements
 - Music theory
 - Music history
 - Music in relation to other subjects
 - Musical creativity and the aesthetics of music
- T. Is aware of approaches for fostering musically expressive experiences:
- Fostering musical expression in:
- Performance
 - Improvisation
 - Composition
- Techniques to teach aesthetics:
- Guided listening
 - Analysis, reflection, evaluation
 - Modeling
- U. Understands how to integrate concepts used in the fine arts and other disciplines in music instruction:
- Music integrated with other subjects in the fine arts
 - Music integrated with subjects outside of the fine arts
- Professional Issues**
- A. Understands professional ethics and legal issues specific to teaching music:
- Copyright laws
 - Confidentiality
 - Appropriate professional conduct
- B. Is familiar with the music standards in the National Standards for Arts Education.
- C. Is aware of professional organizations and resources in music education:
- Local, state, and national teacher and music teacher organizations
 - Mentors and colleagues
 - Books, journals, and periodicals
 - Reference works and Web resources
- D. Is aware of current trends and issues in music education.
- E. Is aware of the major contributions to the history and philosophy of music education and their implications for curriculum.
- F. Understands philosophical reasons for inclusion of and advocacy for music in the curriculum:
- Utilitarian (e.g., comprehensive education)
 - Aesthetic (e.g., affective education)

- G. Recognizes that collaboration with colleagues is important for implementing the curriculum:
- Mentoring
 - Collegiality
 - Inclusion (e.g., Individualized Education Programs [IEP], students with special needs)
- H. Supports students' learning through two-way communication with parents/guardians:
- Formal and informal:
- Parent-teacher conferences
 - Telephone
 - Written communications, including e-mail and departmental Web sites
- I. Understands basic administrative responsibilities in a music program:
- Budget maintenance
 - Inventory
 - Scheduling
- J. Is aware of the external influences that affect the music program, curriculum, and student participation:
- Scheduling
 - Mandates
 - Budget constraints
 - Advocacy groups
 - Student and community economics and demographics
- K. Is aware of career opportunities available in music and how to introduce them to students:
- Performance
 - Business
 - Education
 - Technology
 - Medical
- L. Is aware of strategies for promoting physically healthy performance practices for students and teachers:
- Hearing protection
 - Health issues specific to teachers (e.g., using the voice in the classroom, work-related stress)

Technology

- A. Understands current technologies used for performance and recording production:
- Sound reinforcement
 - Analog, digital, and MIDI equipment
 - Virtual instruments
- B. Is familiar with technology and instructional software and ways to incorporate them in the classroom:
- Hardware
 - Software
 - Multimedia
- C. Demonstrates knowledge of desktop music publishing software for pedagogical purposes:
- Input
 - Output
 - Playback
 - Posting
- D. Knows the appropriate, ethical, and safe uses for music software and Internet technologies:
- Educational
 - Interactive
 - Internet posts
 - Filtering software
 - Copyright
 - Health and wellness issues related to use of technology

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 for Section 1 (listening): In this section of the test, you will be asked questions about recorded musical excerpts that will be played for you. You will hear each question spoken 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 scale or mode?
 - (A) Major
 - (B) Minor
 - (C) Pentatonic
 - (D) Chromatic

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

2. What is the country of origin?
 - (A) India
 - (B) Indonesia
 - (C) Peru
 - (D) 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

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

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

(Heard on CD: excerpt from Terry Riley's *In C*.)

5. Who is the composer?
 - (A) Terry Riley
 - (B) Charles Ives
 - (C) John Corigliano
 - (D) Duke Ellington

* The recordings are identified here as part of the information provided with the sample questions. In an actual test the recordings are not usually identified.

Directions for Section 2: 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.

6. 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 in A major by Alma Mahler. The score is in 3/4 time and features a vocal line and piano accompaniment. A bracket labeled 'X' is placed over a chord in the piano part. The lyrics are: "in der Nacht, der ster-nen-lo-sen, hiel-ten stau-nend uns im Ar-me".

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°
 (C) Aug. 6
 (D) V^7/V
8. 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
9. 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

10. 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.
11. 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
12. 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
13. Which of the following ballets was written by Copland?
- (A) *Swan Lake*
 (B) *Romeo and Juliet*
 (C) *The Rite of Spring*
 (D) *Appalachian Spring*
14. Which of the following modes has a major tonic triad?
- (A) Aeolian
 (B) Phrygian
 (C) Mixolydian
 (D) Dorian

15. 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
16. 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
17. 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 answer is C. The texture, harmony, instrumentation of the accompaniment, and melodic style of the vocal line are all typical of music of the classical period. This question type commonly appears on the test. A good study idea would be to identify a work that is representative of each period. Another study idea is to create your own question with different styles, periods, date ranges, or compositional styles and to identify a representative work for each.

5. The answer is A. Terry Riley's *In C* is characterized by layering of repeated, short melodic modules and ostinatos. This question is another type commonly appearing on the test. As a study activity, one could research the biography and style of each of these leading composers and listen to works representative of each. This particular question asks about American composers. Another good study activity would be to determine other leading composers in history that might appear in test questions. Become familiar with representative examples of each of their works.

6. 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.

7. The bracketed chord consists of 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 V^7/V . The best answer is D.

8. 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.

9. 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 be understood only 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.

10. 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.

11. 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.

12. 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.

13. 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.

14. The correct answer is C. The Aeolian, Phrygian, and Dorian modes have minor tonic triads. The Mixolydian mode has a major triad.

15. 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.

16. The correct answer is D. Richard Colwell is a prolific music education researcher and author.

17. 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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