



The *PRAXIS*® Study Companion

Music: Vocal and General Knowledge (5116)



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Music: Vocal and General Knowledge (5116)

Test at a Glance

The *Praxis*® Music: Vocal and General Knowledge test is designed to assess a beginning music teacher’s knowledge of music and music education. Examinees taking this test will typically have completed, or will have nearly completed, an undergraduate music education program including student teaching.

Test Name	Music: Vocal and General Knowledge		
Test Code	5116		
Time	125 minutes		
Number of Questions	125 selected-response questions		
Format	The test consists of a variety of selected-response questions, where you select one or more answer choices; questions where you enter your answer in a text box; and other types of questions. The test includes questions with an audio component. You can review the possible question types in “Understanding Question Types.”		
Test Delivery	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: Vocal 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 vocal/choral 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 vocal/choral and general music.

The content of the test is designed and developed through work with practicing vocal and general music teachers and teacher educators to reflect the music knowledge needed to teach vocal 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 will cover one or more of these topics. The lowercase lettered subtopics provide examples of content that may be included on the test. These subtopics are not intended as a comprehensive list.

Discussion Questions

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

I. Music History and 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**

- a. North America
- b. South America
- c. Europe
- d. Africa
- e. Australia and the Pacific
- f. 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
 - i. Jazz, rock, folk, and other popular genres
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 - a. melody
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 - 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

- Can you identify the phrase structure of given a 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?

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*?
- Can you identify scales and tonalities in recorded music?
- Given a recorded musical example, can you identify the voice types such as soprano, alto, tenor, bass, and mezzo-soprano?

III. Music Performance

Listening

A. Demonstrates critical listening skills by identifying errors in vocal and 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. Diction
9. 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 vocal/choral warmup techniques

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

H. Knows vocal/choral tuning/intonation 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: 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

Vocal

A. Knows instructional strategies for different choral 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 how to teach vocal production and performance techniques with respect to a variety of factors

1. Vocal mechanism
2. Vocal diction
3. Vocal tone
4. Changing voice
5. Tessitura
6. Health and wellness issues for vocalists

J. Is able to address common vocal 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 (includes consideration of vocal texts)
2. Consideration of difficulty levels with regard to available preparation and rehearsal time
3. Concert pacing and endurance issues
4. Programming considerations relative to special occasions and specific performance venues
5. Pedagogical philosophies related to programming
6. Awareness of consideration of building level and district expectations with regard to concert programming
7. Concert logistics planning (scheduling, facilities, publicity, communication with students/parents/administrators, printing programs)

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 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

O. 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

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 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 appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors

Selecting music with respect to

1. Diverse genres
2. Appropriate performance competencies for students' developmental levels
 - a. primary
 - b. elementary
 - c. middle school
 - d. high school
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: Vocal Music

- What kinds of difficulties with intonation would you expect in *a capella* singing by an average high school chorus?
- Give some examples of ornamentations commonly used in vocal jazz improvisations.
- Identify means of locating culturally diverse repertoire appropriate for choral ensembles of various skill levels.
- Describe various warm-up exercises and rehearsal techniques that could be used to develop vocal range, improve diction, or improve choral intonation.
- Describe various rehearsal techniques and assessments that could be used to develop music literacy for members of the chorus.
- Describe criteria that should be considered when selecting repertoire for elementary, middle, and high school choruses.
- Name pieces suitable for elementary, middle and high school choruses that are written by women.
- Describe ways to assist students with changing voices in choral ensembles.
- Identify effective ways to assess students' progress in choral ensembles.
- Identify some English words that contain diphthongs and describe the correct performance of diphthongs in the context of a choral performance.

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 a 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.
- 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.

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

Music: Vocal and General Knowledge (5116) 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, 4, 5, 8, and 9. Recordings of the works referenced by these questions are available at <https://www.ets.org/praxis/prepare/materials/5116> or commercially or through a library.

Directions for listening questions (listening): At the beginning of the 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. (Recorded example: excerpt from Franz Schubert, "Das Lied im Grünen," D. 917. See https://www.ets.org/praxis/prepare/materials/5116_sc to play the excerpt.)

The excerpt is from which of the following?

- (A) An aria by Richard Strauss
- (B) A recitative by Giuseppe Verdi
- (C) A chanson by Johannes Ockeghem
- (D) A Lied by Franz Schubert

2. (Recorded example: excerpt from "Lemmy Brazil's Hornpipe No. 2—Wonder Hornpipe." See https://www.ets.org/praxis/prepare/materials/5116_sc to play the excerpt.)

What is the genre of the excerpt?

- (A) Hornpipe
- (B) Tarantella
- (C) Son
- (D) Fado

3. 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

4. (Recorded example: chord progression. See https://www.ets.org/praxis/prepare/materials/5116_sc to play the excerpt.)

Which type of cadence is performed in the excerpt?

- (A) Deceptive
- (B) Half
- (C) Imperfect authentic
- (D) Perfect authentic

5. (See https://www.ets.org/praxis/prepare/materials/5116_sc to play the excerpts for all answer choices.)

Which of the following examples presents a Lydian scale?

- (A) (Recorded example: descending scale, option (A))
- (B) (Recorded example: descending scale, option (B))
- (C) (Recorded example: descending scale, option (C))
- (D) (Recorded example: descending scale, option (D))

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

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

7.

The musical score is for a Lied in A major by Alma Mahler. It features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The tempo marking is 'rit.'. The lyrics are 'in der Nacht, der ster - nen - le - sen, hiel - ten stau - nend uns im Ar - me'. A bracketed harmony labeled 'X' is shown in the piano part, consisting of a triad of notes: G4, B4, and D5.

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. (Recorded example: piano performance. See https://www.ets.org/praxis/prepare/materials/5116_sc to play the excerpt.)

Which **TWO** of the following errors are heard in the performance?

- (A) An error in rhythm in measure 3
- (B) An error in pitch in measure 4
- (C) An error in rhythm in measure 5
- (D) An error in rhythm in measure 6
- (E) An error in pitch in measure 7

9. (Recorded example: vocal performance. See https://www.ets.org/praxis/prepare/materials/5116_sc to play the excerpt.)

37 *p* 38 *cresc.* 39 40 41
 Voice 1 We'll beat the wa-ters til they bound, we'll beat the wa-ters till they
 Voice 2 *p* *cresc.*
 We'll beat the wa-ters till they bound, we'll beat the wa-ters till they bound

42 *f* 43 44 45 46
 bound And cir-cle round, and cir-cle
 And cir-cle round, and cir-cle
 47 48 49 *molto ritard.* 50
 cle round, and cir-cle round.
 cle round, and cir-cle round.
 cle round, and cir-cle round.

Which of the following flaws is heard in the performance?

- (A) The performers do not observe the *molto ritard.* marked in measure 49.
- (B) The performers do not follow the dynamics marked.
- (C) The balance between the two voices is inappropriate.
- (D) The soprano's entries are consistently late and are subsequently rushed.

10. 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


11.


The musical score is for a piano piece in 6/8 time, marked 'Andante'. It consists of two systems of music. The first system shows the right hand playing a melody of eighth notes and the left hand playing a bass line. The second system continues the piece, with the left hand playing a more complex bass line. The word 'cantabile' is written above the left hand in the second system, indicating a singing style of performance.


According to the score, in what manner should the melody be performed?


- (A) Lightly
 - (B) Playfully
 - (C) In a singing style
 - (D) In a strict tempo
12. 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

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

(A) 

(B) 

(C) 

(D) 

14. A middle school choral teacher seeks to establish a new choral program involving a wide cross section of the student body. Within this context, which of the following practices is most likely to foster a classroom atmosphere of respect and rapport?

- (A) Striving to interact with students and to accept them at their current stages of musical development
- (B) Providing access to and assigning students to individual study centers
- (C) Setting low expectation levels for student and ensemble performance achievement
- (D) Avoiding the establishment of classroom rules and regular rehearsal procedures

15. 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

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. Which **TWO** of the following parts of the vocal mechanism are the most important resonators of the voice?
- (A) Trachea
 - (B) Pharynx
 - (C) Oral cavity
 - (D) Epiglottis
 - (E) Diaphragm
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. During each class period that falls on the day of a concert, a high school choral director reminds students about appropriate attire, concert attendance, grading policies, and expected standards of behavior. The teacher should also provide the information to parents and students in writing by including it as
- (A) part of a digital newsletter sent to alumni of the choir program
 - (B) an insert included in the printed concert program
 - (C) a section on the Choir Booster Association Web site
 - (D) a section in the choral course handbook
21. 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
22. Which of the following is most typically an objective of sectional rehearsals?
- (A) Helping students who are having difficulty in learning their parts
 - (B) Helping students in dealing with stage fright
 - (C) Addressing issues of poor ensemble blend
 - (D) Addressing passages in which the ensemble overpowers soloists
23. Which of the following score features is most manageable for an eighth-grade boys' chorus?
- (A) Fast, melismatic passages
 - (B) Lengthy unison passages
 - (C) Limited vocal ranges
 - (D) Sudden register shifts

24. Which **TWO** of the following practices are appropriate for high school choir teachers seeking to promote students' vocal health?
- (A) Having students avoid the vocal strain of singing in extreme ranges by using phonetically pure vowels
 - (B) Preventing vocal fatigue by rehearsing passages that are in high tessituras an octave lower
 - (C) Reducing performance anxiety and increasing students' mental focus by having them perform deep breathing exercises
 - (D) Suggesting that students avoid singing "downtime" by numbing a sore throat with lozenges or throat spray
 - (E) Telling students to relieve strain on vocal cords when hoarse by whispering instead of speaking aloud
25. Which of the following statements represents a consensus among music educator policymakers about incorporating sacred music in a winter holiday concert?
- (A) Sacred music should be avoided, and themes should be limited to winter and other secular topics.
 - (B) Sacred music can be programmed at holiday concerts if all religious traditions are represented equally.
 - (C) Sacred music can be included in holiday concerts when the music is selected based on its quality and educational value as part of the music curriculum.
 - (D) Sacred music can be included in holiday concerts as long as it reflects the majority of the students' and families' religious beliefs.
26. Which of the following activities is an appropriate way for school music booster groups to support the music program?
- (A) Providing salary supplements for ensemble directors through fundraising
 - (B) Leading music curriculum decision-making efforts
 - (C) Advising administrators who are conducting music teaching staff evaluations
 - (D) Identifying volunteers who can chaperone music field trips

27. 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
28. Which of the following types of teacher contact information is appropriate to be included on a school music program’s Web site?
- (A) School e-mail addresses and links to personal social media
 - (B) School e-mail addresses and personal cell phone numbers
 - (C) Links to personal social media and personal cell phone numbers
 - (D) School e-mail addresses and links to the music program’s social media
29. Which of the following elements are most relevant to include when preparing an instrument inventory list for an elementary general music classroom?
- (A) Instrument, color, anticipated replacement date, total repair costs, and condition
 - (B) Instrument, brand, model, serial number, and condition
 - (C) Instrument, brand, music dealer name, sales receipts, and serial number
 - (D) Instrument, instrument family, Web site source or catalog page numbers, date of last repair, and condition

30. A high school choral ensemble is preparing a program containing several large works by Robert Schumann. Which of the following instructional strategies would most efficiently facilitate student understanding of the style, inflection, and performance practice of this repertoire?
- (A) Having students complete a listening journal based on an assigned playlist of Lieder and choral works composed by Schumann
 - (B) Having each member of the chorus study and perform a Schumann Lied in a class recital as an end-of-semester summative assessment
 - (C) Having students complete a research paper on the life of Robert Schumann as a small-group project
 - (D) Locating texts translated into English for each Schumann work on the program and having students initially practice singing the works in English
31. Which of the following activities is the best way for music teachers to increase public understanding of the school music program and its curriculum?
- (A) Programming informances that allow students to demonstrate what they are learning in class to an audience
 - (B) Posting information online showing that music students score high on standardized math tests
 - (C) Developing publicity materials that showcase the results of ensembles in festival competitions
 - (D) Handing out promotional information in local businesses

Music: Vocal and General Knowledge (5116) Answers

- Option (D) is correct. This question tests your ability to identify genres and works of composers by historical period. The excerpt is from a Lied by Schubert. Franz Schubert, "Das Lied im Grünen," D. 917. Performed by Julius Patzak.
- Option (A) is correct. This question tests your familiarity with world music genres. The hornpipe is a dance associated with English, Scottish, and Irish music. "Lemmy Brazil's Hornpipe No. 2—Wonder Hornpipe." Performed by John Spiers. Courtesy of Naxos of America, Inc.
- Option (B) is correct. This question tests your knowledge of important developments in the history of music. Choice (B) indicates the correct chronological order because the motet was developed in the thirteenth century, opera in the seventeenth century, the string quartet in the eighteenth century, and the symphonic poem in the nineteenth century.
- Option (D) is correct. This question tests your aural perception skills and knowledge of music theory. The cadence performed is classified as perfect authentic because it ends with a root position V chord followed by a root position i chord, with scale degree 1 appearing in the soprano voice in the final chord.
- Option (A) is correct. This question tests aural perception and knowledge of modes. The Lydian scale uses the same scale degrees as the Ionian scale, except the fourth scale degree of the Lydian scale is raised by one half step.
- Option (C) is correct. This question tests your knowledge of modes used in analyzing and creating music. The Mixolydian mode has a major tonic triad. The modes listed in the other choices have minor tonic triads.
- 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.
- Options (B) and (C) are correct. This question tests your ability to identify errors in musical performance. In the performance provided, the pianist plays a G rather than a B-flat in the right hand on the third beat of measure 4. In measure 5, the rhythm in the left hand on the third beat is played as a dotted-eighth-sixteenth rather than two eighths. Muzio Clementi, Sonata in A Major, op. 50, no. 2, movt. 2 (Adagio sostenuto e patetico).
- Option (B) is correct. This question tests your ability to identify errors in musical performance. The performers do not bring out the crescendo in measure 38, the decrescendo in measures 44–45, or the crescendo in measure 48.

10. Option (B) is correct. This question tests knowledge of conducting techniques. During long rests, performers may lose count and will enter with more confidence if a cue is given.
11. Option (C) is correct. This question tests knowledge of musical performance terms. "Cantabile" is the musical term that means "in a singing style."
12. Option (C) is correct. This question tests your knowledge of acoustics and performance spaces relevant for music education. Reverberation is most noticeable in large spaces such as cathedrals, which typically contain walls and floors constructed of hard, reflective surfaces.
13. Option (A) is correct. This question tests your knowledge of the three main vocal registers: head, middle, and chest. Option (A), with the range of an octave, spans all three of these registers, while options (B), (C), and (D) are limited in range.
14. Option (A) is correct. This question tests your knowledge of effective practices for establishing a music program and designing a music classroom. When recruiting students for a new program, it is important for the teacher to establish personal connections with students and to build their confidence by starting instruction at the students' current level of knowledge and expertise.
15. Option (B) is correct. This question tests your knowledge of curriculum planning. An initial step in developing a curriculum is 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.
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. Options (B) and (C) are correct. This question tests your knowledge of the vocal mechanism. The pharynx and the oral cavity (mouth) are major resonators of the voice.
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 (D) is correct. This question tests your knowledge of management issues relevant for music educators. The choral handbook is the reference that best communicates this large amount of information, all provided in one document at the beginning of the school year.
21. Option (B) is correct. This question tests your knowledge of causes of and solutions to problems in vocal music performance. Of the choices listed, unsupported tone is the most frequent cause of faulty intonation by high school singers. The other choices listed are not more likely causes of faulty intonation.
22. Option (A) is correct. This question tests your knowledge of how to organize and plan rehearsals for effective instruction. Sectional rehearsals are an effective way to identify and remedy problems with students' rhythm and pitch, phrasing, dynamics, and articulations.
23. Option (C) is correct. This question tests your ability to select appropriate vocal repertoire. The *cambiata* voice has limited pitch ranges. These ranges and tessituras must be accommodated by selecting the appropriate repertoire.
24. Options (B) and (C) are correct. This question tests your knowledge of vocal pedagogy. To prevent vocal fatigue, students can sing an octave lower than written during extended rehearsal of passages in high tessituras. To reduce performance anxiety and increase mental focus, students can be instructed to breathe deeply from the diaphragm, inhaling with the nose and exhaling slowly with pursed lips.
25. Option (C) is correct. This question tests your knowledge of policies related to selecting repertoire. According to the National Association for Music Education (NAfME), including sacred music in public school music concerts is appropriate if the music is used for educational purposes represented in the music curriculum.
26. Option (D) is correct. This question tests your knowledge of music program administration issues and the appropriate roles of individuals associated with a music program. Providing qualified chaperones for field trips is one way that organized parent volunteers can support a music program without assuming roles and functions that should only be filled by school staff and district procedures.
27. 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.

28. Option (D) is correct. This question tests your knowledge appropriate means of communicating with parents and the general public. Many parents prefer to contact teachers via e-mail. As a matter of professionalism, messages to and from parents and members of the general public related to school should be transmitted using school e-mail accounts rather than personal accounts. Official school or program social media is appropriate for providing publicity and general information to parents and the general public.

29. Option (B) is correct. This question tests your knowledge of administrative functions for music educators. The instrument name, brand, model, serial number (when applicable), and condition are all basic components that should be listed when compiling an inventory list.

30. Option (A) is correct. This question tests your knowledge of choral pedagogy. Using a streaming playlist to have students experience a wide range of Schumann's repertoire would be the most efficient way to help students develop an aural understanding of the repertoire.

31. Option (A) is correct. This question tests your understanding of how best to advocate for music when communicating with the general public. Providing an informance that combines brief talks with performed music and student demonstrations of concepts mastered can be an excellent way to demonstrate to parents and other stakeholders what students are learning in music class as part of and in addition to preparing for concert performances.

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 taking other standardized tests. If not, familiarize yourself with them so you don't spend time during the test figuring out how to answer them.

Understanding Selected-Response and Numeric-Entry Questions

For most questions, you respond by clicking an oval to select a single answer from a list of answer choices.

However, interactive question types may also ask you to respond by:

- 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.
- 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

Constructed-response questions require you to demonstrate your knowledge in a subject area by writing your own response to topics. Essays and short-answer questions are types of constructed-response questions.

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. You must support your position with specific reasons and examples from your own experience, observations, or reading.

Review a few sample essay topics:

- *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.*
 - o Describe TWO strategies he could use to address the concerns of the students who have complained.
 - o 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 because they need a job.”*
 - o 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 these 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 not 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 thought you wrote. Be sure not to leave sentences unfinished or omit clarifying information.

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