This test is now delivered as a computer-based test. See www.nystce.nesinc.com for current program information.
Table of Contents

1 ....................................................................................................................... Introduction
2 ....................................................................................................................... General Information about the NYSTCE
4 ....................................................................................................................... Test-Taking Strategies
6 ....................................................................................................................... About the Music Test
7 ....................................................................................................................... Music Test Objectives
15 ....................................................................................................................... Multiple-Choice Section
16 ....................................................................................................................... Sample Test Directions for Multiple-Choice Questions
17 ....................................................................................................................... Sample Multiple-Choice Questions, Correct Responses, and Explanations
44 ....................................................................................................................... Written Assignment Section
45 ....................................................................................................................... Sample Test Directions for the Written Assignment
46 ....................................................................................................................... Sample Written Assignment
47 ....................................................................................................................... Strong Response to the Sample Written Assignment
48 ....................................................................................................................... Performance Characteristics and Scoring Scale
49 ....................................................................................................................... Evaluation of the Strong Response
The State Education Department does not discriminate on the basis of age, color, religion, creed, disability, marital status, veteran status, national origin, race, gender, genetic predisposition or carrier status, or sexual orientation in its educational programs, services, and activities. Portions of this publication can be made available in a variety of formats, including braille, large print, or audio recording, upon request. Inquiries concerning this policy of nondiscrimination should be directed to the Department’s Office for Diversity, Ethics, and Access, Room 530, Education Building, Albany, NY 12234.
INTRODUCTION

Purpose of This Preparation Guide

This preparation guide is designed to help familiarize candidates with the content and format of a test for the New York State Teacher Certification Examinations (NYSTCE®) program. Education faculty and administrators at teacher preparation institutions may also find the information in this guide useful as they discuss the test with candidates.

The knowledge and skills assessed by the test are acquired throughout the academic career of a candidate. A primary means of preparing for the test is the collegiate preparation of the candidate.

This preparation guide illustrates some of the types of questions that appear on a test; however, the set of sample questions provided in this preparation guide does not necessarily define the content or difficulty of an entire actual test. All test components (e.g., directions, question content and formats) may differ from those presented here. The NYSTCE program is subject to change at the sole discretion of the New York State Education Department.

Organization of This Preparation Guide

Contained in the beginning sections of this preparation guide are general information about the NYSTCE program and how the tests were developed, a description of the organization of test content, and strategies for taking the test.

Following these general information sections, specific information about the test described in this guide is presented. The test objectives appear on the pages following the test-specific overview. The objectives define the content of the test.

Next, information about the multiple-choice section of the test is presented, including sample test directions. Sample multiple-choice questions are also presented, with the correct responses indicated and explanations of why the responses are correct.

Following the sample multiple-choice questions, a description of the written assignment section of the test is provided, including sample directions. A sample written assignment is presented next, followed by a sample strong response to the assignment and an evaluation of that response.

For Further Information

If you have questions after reading this preparation guide, you may wish to consult the NYSTCE Registration Bulletin. You can view or print the registration bulletin online at www.nystce.nesinc.com.
GENERAL INFORMATION ABOUT THE NYSTCE

How Were the NYSTCE Tests Developed?

The New York State Teacher Certification Examinations are criterion referenced and objective based. A criterion-referenced test is designed to measure a candidate’s knowledge and skills in relation to an established standard rather than in relation to the performance of other candidates. The explicit purpose of these tests is to help identify for certification those candidates who have demonstrated the appropriate level of knowledge and skills that are important for performing the responsibilities of a teacher in New York State public schools.

Each test is designed to measure areas of knowledge called subareas. Within each subarea, statements of important knowledge and skills, called objectives, define the content of the test. The test objectives were developed for the New York State Teacher Certification Examinations in conjunction with committees of New York State educators.

Test questions matched to the objectives were developed using, in part, textbooks; New York State learning standards and curriculum guides; teacher education curricula; and certification standards. The test questions were developed in consultation with committees of New York State teachers, teacher educators, and other content and assessment specialists.

An individual’s performance on a test is evaluated against an established standard. The passing score for each test is established by the New York State Commissioner of Education based on the professional judgments and recommendations of New York State teachers. Examinees who do not pass a test may retake it at any of the subsequently scheduled test administrations.
Organization of Content

The content covered by each test is organized into **subareas**. These subareas define the major content domains of the test.

Subareas typically consist of several **objectives**. Objectives provide specific information about the knowledge and skills that are assessed by the test.

Each objective is elaborated on by **focus statements**. The focus statements provide examples of the range, type, and level of content that may appear on the tests.

**Test questions** are designed to measure specific test objectives. The number of objectives within a given subarea generally determines the number of questions that will address the content of that subarea on the test. In other words, the subareas that consist of more objectives will receive more emphasis on the test and contribute more to a candidate's test score than the subareas that consist of fewer objectives.

The following example, taken from the field of Social Studies, illustrates the relationship of test questions to subareas, objectives, and focus statements.

---

**SOCIAL STUDIES (05)**

**SUBAREA I—HISTORY**

0003 Understand the major political, social, economic, scientific, and cultural developments and turning points that shaped the course of world history from 1500 through 1850.

- analyzing the roles, contributions, and diverse perspectives of individuals and groups involved in independence struggles in Latin America

Which of the following was an important goal of nineteenth-century Latin American liberals?

A. establishing governments based on the separation of church and state
B. reducing the influence of competitive individualism in social and economic life
C. creating strong centralized governments
D. making plantation agriculture the foundation of economic development

Each multiple-choice question is designed to measure one of the test objectives.

The focus statements provide examples of the range, type, and level of content that may appear on the test for questions measuring the objective.

The objectives define the knowledge and skills that New York State teachers and teacher educators have determined to be important for teachers to possess.

The field is divided into major content subareas. The number of objectives in each subarea may vary, depending on the breadth of content contained within it.

This is the name and field number of the test.
TEST-TAKING STRATEGIES

Be On Time.

Arrive at the test center on time so that you are rested and ready to begin the test when instructed to do so.

Follow Directions.

At the beginning of the test session and throughout the test, follow all directions carefully. This includes the oral directions that will be read by the test administrators and any written directions in the test booklet. The test booklet will contain general directions for the test as a whole and specific directions for individual test questions or groups of test questions. If you do not understand something about the directions, do not hesitate to raise your hand and ask your test administrator.

Pace Yourself.

The test schedule is designed to allow sufficient time for completion of the test. Each test session is four hours in length. The tests are designed to allow you to allocate your time within the session as you need. You can spend as much time on any section of the test as you need, and you can complete the sections of the test in any order you desire; however, you will be required to return your materials at the end of the four-hour session.

Since the allocation of your time during the test session is largely yours to determine, planning your own pace for taking the test is very important. Do not spend a lot of time with a test question that you cannot answer promptly; skip that question and move on. If you skip a question, be sure to skip the corresponding row of answer choices on your answer document. Mark the question in your test booklet so that you can return to it later, but be careful to appropriately record on the answer document the answers to the remaining questions.

You may find that you need less time than the four hours allotted in a test session, but you should be prepared to stay for the entire time period. Do not make any other commitments for this time period that may cause you to rush through the test.

Read Carefully.

Read the directions and the questions carefully. Read all response options. Remember that multiple-choice test questions call for the "best answer"; do not choose the first answer that seems reasonable. Read and evaluate all choices to find the best answer. Read the questions closely so that you understand what they ask. For example, it would be a waste of time to perform a long computation when the question calls for an approximation.

Read the test questions, but don't read into them. The questions are designed to be straightforward, not tricky.
Mark Answers Carefully.

Your answers for all multiple-choice questions will be scored electronically; therefore, the answer you select must be clearly marked and the only answer marked. If you change your mind about an answer, erase the old answer completely. Do not make any stray marks on the answer document; these may be misinterpreted by the scoring machine.

IF YOU SKIP A MULTIPLE-CHOICE QUESTION, BE SURE TO SKIP THE CORRESPONDING ROW OF ANSWER CHOICES ON YOUR ANSWER DOCUMENT.

You may use any available space in the test booklet for notes, but your answers and your written response must be clearly marked on your answer document. ONLY ANSWERS AND WRITTEN RESPONSES THAT APPEAR ON YOUR ANSWER DOCUMENT WILL BE SCORED. Answers and written responses in your test booklet will not be scored.

Guessing

As you read through the response options, try to find the best answer. If you cannot quickly find the best answer, try to eliminate as many of the other options as possible. Then guess among the remaining answer choices. Your score on the test is based on the number of test questions that you have answered correctly. There is no penalty for incorrect answers; therefore, it is better to guess than not to respond at all.

Passages or Other Presented Materials

Some test questions are based on passages or other presented materials (e.g., graphs, charts). You may wish to employ some of the following strategies while you are completing these test questions.

One strategy is to read the passage or other presented material thoroughly and carefully and then answer each question, referring to the passage or presented material only as needed. Another strategy is to read the questions first, gaining an idea of what is sought in them, and then read the passage or presented material with the questions in mind. Yet another strategy is to review the passage or presented material to gain an overview of its content, and then answer each question by referring back to the passage or presented material for the specific answer. Any of these strategies may be appropriate for you. You should not answer the questions on the basis of your own opinions but rather on the basis of the information in the passage or presented material.

Check Accuracy.

Use any remaining time at the end of the test session to check the accuracy of your work. Go back to the test questions that gave you difficulty and verify your work on them. Check the answer document, too. Be sure that you have marked your answers accurately and have completely erased changed answers.
ABOUT THE MUSIC TEST

The purpose of the Music Content Specialty Test (CST) is to assess knowledge and skills in the following five subareas:

- Subarea I. Music Theory
- Subarea II. Music Performance
- Subarea III. Listening Skills
- Subarea IV. Music History and Culture
- Subarea V. Music History and Culture: Constructed-Response Assignment

The test objectives presented on the following pages define the content that may be assessed by the Music CST. Each test objective is followed by focus statements that provide examples of the range, type, and level of content that may appear on the test for questions measuring that objective.

The test contains approximately 90 multiple-choice test questions and one constructed-response (written) assignment. The test begins with the multiple-choice listening questions, which are presented on audio recording to examinees as a group. Examinees are then allowed to work at their own pace for the remainder of the multiple-choice test questions and written assignment. The figure below illustrates the approximate percentage of the test corresponding to each subarea.

The section that follows the test objectives presents sample test questions for you to review as part of your preparation for the test. To demonstrate how each objective may be assessed, a sample question is presented for each objective. The correct response and an explanation of why the response is correct follow each question. A sample written assignment is also presented, along with an example of a strong response to the assignment and an evaluation of that response.

The sample questions are designed to illustrate the nature of the test questions; they should not be used as a diagnostic tool to determine your individual strengths and weaknesses.
The New York State music teacher has the knowledge and skills necessary to teach effectively in New York State public schools. The music teacher understands the fundamental elements of music and is able to promote knowledge of music theory and performing skills appropriate for students at various grade levels. The music teacher recognizes the creative and expressive abilities that exist in all students and supports students' efforts to compose and improvise original music. The music teacher is familiar with musical instruments, music history, and the development of traditional musical forms in cultures around the world and provides students with information that facilitates their ability to listen critically to music. Finally, the music teacher is able to offer students physical and intellectual access to music performances and recordings that are inspiring and evocative.

SUBAREA I—MUSIC THEORY

0001 Understand the elements of musical notation.

For example:

• identifying note names using a given clef (e.g., treble, alto, tenor, bass)
• recognizing key signatures
• identifying and interpreting common musical symbols and embellishment symbols (e.g., repeat signs, fermata, trill)
• recognizing nonstandard notation symbols used in various types of music (e.g., Gregorian chant, jazz, aleatoric)
• identifying and interpreting articulation, dynamic, and expression symbols and terms (e.g., staccato, crescendo, dolce)
0002 Understand the elements of melody.

For example:

- identifying types and characteristics of scales (e.g., modal, major, minor, chromatic)
- identifying pitch collections (e.g., whole tone, pentatonic)
- identifying melodic intervals
- analyzing types of melodic structures (e.g., motives, phrases, periods)
- identifying melodic embellishments and devices (e.g., grace note, turn, repetition, sequence, transposition)
- analyzing melodic contour (e.g., conjunct and disjunct motion, focal point)

0003 Understand the elements of harmony.

For example:

- identifying harmonic intervals
- identifying specific chord types (e.g., major, minor, diminished, augmented)
- applying knowledge of chord and interval inversions
- analyzing harmonic progressions (e.g., Roman-numeral analysis)
- identifying types of cadences (e.g., authentic, half, deceptive, plagal)
- demonstrating knowledge of types of nonchord tones (e.g., passing, neighbor, suspension)

0004 Understand the elements of rhythm, meter, and tempo.

For example:

- demonstrating knowledge of note and rest values
- demonstrating an understanding of time signatures and tempo markings (e.g., largo, andante, vivace)
- demonstrating an understanding of the characteristics of meter (e.g., compound, simple, duple, triple)
- identifying rhythmic devices (e.g., augmentation, diminution, syncopation)
- identifying rhythmic and metrical patterns associated with specific genres of music (e.g., waltz, march)
0005 Understand techniques used in composing, arranging, and improvising music.

For example:

- demonstrating knowledge of types and characteristics of compositional forms (e.g., binary, ternary, rondo, sonata-allegro)
- demonstrating knowledge of compositional techniques and textures (e.g., fugue, tone row, ostinato, melody and countermelody)
- demonstrating knowledge of uses of technology in composition (e.g., computer, electronic synthesizer)
- demonstrating an understanding of how to arrange music for various groups of instruments and voices (e.g., scoring techniques, transpositions, ranges)
- demonstrating knowledge of how to harmonize a given melody (e.g., voice leading, appropriate chord selection)
- demonstrating knowledge of techniques of improvising on a given melody or chord progression

SUBAREA II—MUSIC PERFORMANCE

0006 Understand the scientific principles of sound production.

For example:

- demonstrating an understanding of the application of basic scientific concepts in relation to sound production (e.g., string or tube length, temperature)
- demonstrating knowledge of the basic science involved in producing vocal and instrumental tone (e.g., vibration, amplification, harmonics)
- demonstrating knowledge of electronic sound production (e.g., computer, synthesizer, MIDI)
- demonstrating knowledge of the basics of acoustics (e.g., reflection, absorption, room size and shape)

0007 Understand the principles of singing.

For example:

- demonstrating knowledge of the processes and techniques used to develop singing skills
- demonstrating knowledge of the stages of vocal maturation
- demonstrating knowledge of the principles of diction
- demonstrating knowledge of common issues encountered in singing and describing techniques for addressing those issues (e.g., changing voice, tone production, voice classification)
- demonstrating knowledge of sight singing methods (e.g., movable and fixed "do" solfège, scale degrees)
0008 Understand string and keyboard instruments.
    For example:
    • identifying types and characteristics of string and keyboard instruments
    • demonstrating knowledge of string and keyboard instruments and basic playing
techniques (e.g., posture, hand position, bowing)
    • recognizing basic procedures for string and keyboard maintenance
    • demonstrating knowledge of common issues encountered in playing and
describing techniques for addressing those issues (e.g., intonation, vibrato,
articulation, tone production)

0009 Understand wind and percussion instruments.
    For example:
    • identifying types and characteristics of wind and percussion instruments
    • demonstrating knowledge of wind and percussion instruments and basic playing
techniques (e.g., embouchure, rudiments, posture, hand position)
    • recognizing basic procedures for wind and percussion maintenance
    • demonstrating knowledge of common issues encountered in playing and
describing techniques for addressing those issues (e.g., intonation, vibrato,
articulation, tone production)

0010 Understand vocal and instrumental ensembles.
    For example:
    • demonstrating knowledge of various types and characteristics of choral and
small vocal ensembles
    • recognizing vocal types and ranges
    • demonstrating knowledge of various types and characteristics of band,
orchestra, and small instrumental ensembles
    • demonstrating knowledge of instrumentation
    • demonstrating knowledge of various types and characteristics of classroom
ensembles (e.g., recorder, Orff, folk)

0011 Understand principles of conducting.
    For example:
    • demonstrating knowledge of basic conducting patterns
    • applying methods of analyzing a score
    • demonstrating knowledge of techniques of communicating expression markings
(e.g., articulation, dynamics, tempo)
    • demonstrating knowledge of cuing techniques
SUBAREA III—LISTENING SKILLS

0012 Understand the historical or cultural context of a work in a musical recording.
   For example:
   • demonstrating knowledge of music from the major periods in Western music history (e.g., Middle Ages, Baroque, Romantic)
   • recognizing characteristics, genres, and styles of music from the Americas
   • recognizing characteristics, genres, and styles of world musics (e.g., African, Asian, Middle Eastern, Eastern European)
   • demonstrating knowledge of the masterworks of composers in the Western tradition (e.g., Bach, Beethoven, Chopin, Stravinsky)
   • demonstrating knowledge of major U.S. composers and their works (e.g., Copland, Joplin, Sousa, Ellington)
   • demonstrating knowledge of the historical and cultural background of music from the United States (e.g., spirituals, Native American, Appalachian, jazz, blues)

0013 Recognize vocal and instrumental elements in a musical recording.
   For example:
   • recognizing specific voice types
   • recognizing types of vocal ensembles
   • recognizing specific instruments
   • recognizing types of instrumental ensembles

0014 Recognize the elements of melody in a musical recording.
   For example:
   • recognizing melodic intervals
   • recognizing scale types and pitch collections (e.g., minor, blues, whole-tone, pentatonic)
   • recognizing melodic embellishments and devices (e.g., turn, repetition, sequence)
   • analyzing elements of melodic contour (e.g., conjunct and disjunct motion, focal point)

0015 Recognize the elements of harmony in a musical recording.
   For example:
   • recognizing harmonic intervals
   • recognizing specific chord types (e.g., major triad, diminished seventh)
   • recognizing chord progressions
   • recognizing types of cadences (e.g., authentic, half, deceptive, plagal)
0016 Recognize rhythmic and expressive elements in a musical recording.
   For example:
   • recognizing rhythmic patterns and devices (e.g., diminution, augmentation, syncopation)
   • recognizing meter and changes in meter
   • recognizing tempo and dynamics (e.g., largo, andante, crescendo, subito piano)
   • recognizing expressive techniques and devices (e.g., rubato, muting)

0017 Recognize the elements of compositional form, phrase structure, and texture in a musical recording.
   For example:
   • recognizing compositional forms (e.g., binary, rondo, variations, fugue)
   • recognizing phrase structure
   • recognizing types of textures (e.g., polyphonic, monophonic, homophonic)
   • recognizing other textural elements (e.g., ostinato, doublings, melody and countermelody)

0018 Understand how to critique various elements of a performance in a musical recording.
   For example:
   • recognizing pitch errors in a vocal or instrumental performance
   • recognizing rhythmic errors in a vocal or instrumental performance
   • recognizing other errors in a musical performance (e.g., in dynamics, articulation, intonation, ensemble precision)
   • recognizing individual interpretations in a musical performance

SUBAREA IV—MUSIC HISTORY AND CULTURE

0019 Understand the development of Western music from the Middle Ages to 1750.
   For example:
   • demonstrating knowledge of major periods (e.g., Middle Ages, Renaissance, Baroque) and characteristics and performance practices of musical styles (e.g., modes, basso continuo, polyphony)
   • demonstrating knowledge of major composers (e.g., Perotin, Palestrina, Handel) and genres (e.g., Gregorian chant, madrigal, concerto grosso)
   • analyzing ways in which music reflects historical developments, cultural factors, and aesthetic values
   • demonstrating knowledge of the impact of technological developments on music (e.g., types of instruments, printing press)
   • comparing music from different time periods
0020 Understand the development of Western music from 1750 to the present.

For example:

- demonstrating knowledge of major periods (e.g., Classical, Romantic, Twentieth-Century) and characteristics and performance practices of musical styles (e.g., Alberti bass, coloristic use of orchestra, atonality)
- demonstrating knowledge of major composers (e.g., Mozart, Berlioz, Schoenberg, Glass) and important genres (e.g., symphony, lieder, opera)
- analyzing ways in which music reflects historical developments, cultural factors, and aesthetic values
- demonstrating knowledge of the impact of technological developments upon music (e.g., types of instruments, electronic technology)
- comparing music from different time periods
- identifying the contributions of individuals who have influenced music methodology (e.g., Orff, Dalcroze, Gordon, Kodály)

0021 Understand music from the Americas.

For example:

- identifying types and characteristics of music from the Americas (e.g., ethnic folk, jazz, Broadway musical, reggae, mariachi)
- identifying instruments associated with music from the Americas (e.g., dulcimer, banjo, steel drums, maracas, claves)
- demonstrating knowledge of the ways in which music from the Americas reflects historical developments, cultural factors, and aesthetic values (e.g., African American spirituals, protest songs, patriotic songs, work songs)
- demonstrating an understanding of how music from different cultures has influenced the development of music in the United States

0022 Understand traditions of world musics.

For example:

- identifying types and characteristics of world musics (e.g., polyrhythms, raga, heterophony)
- identifying instruments associated with world musics (e.g., talking drums, sitar, koto, tambourine)
- demonstrating knowledge of the ways in which world musics reflect historical developments, cultural factors, and aesthetic values
- demonstrating an understanding of how world musics have influenced the development of music in the United States
0023 **Understand the purposes of music in society.**

For example:

- analyzing various functions and purposes of music (e.g., individual, communal, religious, and cultural expression and communication; entertainment)
- identifying vocations and avocations available in the field of music (e.g., educator, performer, composer, conductor, producer)
- identifying various resources and opportunities to expand one's knowledge of and participation in music
- identifying settings and ways in which music is used
- demonstrating an understanding of appropriate audience behavior in a variety of musical settings

0024 **Understand how music relates to other art forms and other disciplines.**

For example:

- analyzing ways in which music has influenced, and been influenced by, works of art in other media (e.g., dance, visual arts, theatre)
- comparing the meanings of common terms used in music and other arts (e.g., form, texture, motif)
- comparing the roles of those involved in music with the roles of those involved in other arts
- identifying ways in which the subject matter and terminology of other disciplines are related to music

**SUBAREA V—MUSIC HISTORY AND CULTURE: CONSTRUCTED-RESPONSE ASSIGNMENT**

The content to be addressed by the constructed-response assignment is described in Subarea IV, Objectives 19–24.
MULTIPLE-CHOICE SECTION

This preparation guide provides sample multiple-choice questions and a sample written assignment for the test. The multiple-choice questions illustrate the objectives of the test—one sample question for each objective.

Three pieces of information are presented for each test question:

1. the number of the test objective that the sample question illustrates,
2. a sample test question,
3. an indication of the correct response and an explanation of why it is the best available response.

Keep in mind when reviewing the questions and response options that there is one best answer to each question. Remember, too, that each explanation offers one of perhaps many perspectives on why a given response is correct or incorrect in the context of the question; there may be other explanations as well.

On the following page are sample test directions similar to those that candidates see when they take the test.
SAMPLE TEST DIRECTIONS FOR MULTIPLE-CHOICE QUESTIONS

DIRECTIONS

This test booklet contains a multiple-choice section and a section with a single written assignment. You may complete the sections of the test in the order you choose.

Each question in the first section of this booklet is a multiple-choice question with four answer choices. Read each question CAREFULLY and choose the ONE best answer. Record your answer on the answer document in the space that corresponds to the question number. Completely fill in the space that has the same letter as the answer you have chosen. Use only a No. 2 lead pencil.

Sample Question: 1. What is the capital of New York?

A. Buffalo
B. New York City
C. Albany
D. Rochester

The correct answer to this question is C. You would indicate that on the answer document as follows:

1. A B ● D

You should answer all questions. Even if you are unsure of an answer, it is better to guess than not to answer a question at all. You may use the margins of the test booklet for scratch paper, but you will be scored only on the responses on your answer document.

The directions for the written assignment appear later in this test booklet.

FOR TEST SECURITY REASONS, YOU MAY NOT TAKE NOTES OR REMOVE ANY OF THE TEST MATERIALS FROM THE ROOM.

The words "End of Test" indicate that you have completed the test. You may go back and review your answers, but be sure that you have answered all questions before raising your hand for dismissal. Your test materials must be returned to a test administrator when you finish the test.

If you have any questions, please ask them now before beginning the test.

STOP

DO NOT GO ON UNTIL YOU ARE TOLD TO DO SO.
SAMPLE TEST DIRECTIONS FOR LISTENING QUESTIONS

DIRECTIONS FOR LISTENING ITEMS

The first section of this test includes questions that involve the use of listening examples. Each test question will be presented in three parts. First, you will hear the number that identifies the question. When you hear it, you should proceed to the corresponding question in your test booklet.

Second, you will hear the question itself. You should follow along by reading the question in your test booklet. The question will NOT be repeated. After the question has been read, there will be a short pause. During this pause, you should scan the answer choices and prepare to listen to the recorded passage.

Third, you will hear the recorded passage. Passages will vary in length. Some passages consist of a single chord or phrase. In these cases, the passage will be repeated. This will be noted as the question is read. Unless the oral directions state otherwise, the passage will be played only once.

After the recorded passage, there will be a 20-second interval to give you time to select the correct response and indicate it on your answer document. At the end of that time, the sequence number of the next question will be announced, and you should go on to the next question.

If you have any questions, please ask them now.

The following sample question will now be presented in the same manner as the actual test questions. You will hear the question and the passage on the audio recording and see the question and the four answer choices in your test booklet.

*The next question is the sample question.*

Sample Question. From which musical work is this excerpt taken?

A. "This Land Is Your Land"
B. "America the Beautiful"
C. "Stars and Stripes Forever"
D. "Hail to the Chief"

The correct response to this question is B, "America the Beautiful." You would indicate that on the answer document by filling in the circle corresponding to that response. You will have 20 seconds to select your response to each question.

Once the audio recording has begun, it cannot be stopped, nor can any section be replayed. If you have any questions or if you cannot hear this audio recording clearly, please raise your hand now.

Please turn to the next page and read each question as it is presented on the recording.
SAMPLE MULTIPLE-CHOICE QUESTIONS, CORRECT RESPONSES, AND EXPLANATIONS

Subarea III: Listening Skills

Objective 0012
Understand the historical or cultural context of a work in a musical recording.

(The examinee listens to a forty-second excerpt of a Brazilian lullaby.)

12. Which of the following best describes the style of this excerpt?

A. calypso
B. flamenco
C. reggae
D. bossa nova

Correct Response: D. The examinee listens to an excerpt of a Brazilian lullaby. This excerpt is performed by a single vocalist accompanied by acoustic guitar. The accompaniment is quiet and subdued. The music is in simple duple meter with syncopated rhythms. Thus, of the responses given, the style of this excerpt could be best described as bossa nova.
Objective 0013
Recognize vocal and instrumental elements in a musical recording.

(The examinee listens to a one-minute excerpt from a violin sonata.)

13. Which of the following stringed instruments is featured in this excerpt?
   A. cello
   B. violin
   C. double bass
   D. viola

Correct Response: B. The examinee listens to an excerpt from a violin sonata. The timbre and range of the instrument indicate that the performer is playing a violin in this excerpt.
Objective 0014
Recognize the elements of melody in a musical recording.

(The examinee listens to a melodic interval played on a piano. The example will be played twice.)

14. What melodic interval is demonstrated in this example?

A. perfect fifth
B. major sixth
C. perfect fourth
D. major third

Correct Response: A. The examinee listens to a recording of a melodic interval. The note D is played followed by the note A sounding a perfect fifth higher.
Objective 0015
Recognize the elements of harmony in a musical recording.

(The examinee listens to a ten-second excerpt from an example of early American dance music. The excerpt will be played twice.)

15. This excerpt ends with which of the following types of cadences?

A. authentic
B. plagal
C. deceptive
D. half

Correct Response: A. The examinee listens to an excerpt from an example of early American dance music. The excerpt ends with a cadence consisting of the dominant (V) chord followed by the tonic (I) chord. A cadence consisting of the dominant chord followed by the tonic chord is considered to be authentic.
Objective 0016
Recognize rhythmic and expressive elements in a musical recording.

(The examinee listens to a forty-five second excerpt from a symphony composed in the United States during the twentieth century.)

16. Which of the following rhythmic devices is most notably demonstrated in this excerpt?
   
   A. double dotting
   
   B. augmentation
   
   C. hemiola
   
   D. syncopation

Correct Response: D. The examinee listens to an excerpt from a symphony. This excerpt features a jazz rhythm in which beats that are typically weak are stressed. This rhythmic device is known as syncopation.
Objective 0017
Recognize the elements of compositional form, phrase structure, and texture in a musical recording.

(The examinee listens to a thirty second excerpt of an ensemble from a Broadway musical.)

17. Which of the following textural elements is most notably demonstrated in this excerpt?

A. echo effect
B. contrasting layers
C. ostinato
D. melody and countermelody

Correct Response: B. The examinee listens to an excerpt from a Broadway musical. In this excerpt, an ensemble of singers performs different, competing melodies simultaneously, thus creating contrasting layers of sound. For example, a soprano soloist sings a lyrical melody while male soloists and an ensemble perform a rhythmically punctuated dialogue.
Objective 0018
Understand how to critique various elements of a performance in a musical recording.

18.

(Excerpt: Original music. The strings play a dotted rhythm in measure 8. The excerpt will be played twice.)
Which of the following errors occurs in the performance of this excerpt?

A. In measure 1, the pianist fails to establish a steady beat.
B. In measure 5, the violinist plays with poor intonation.
C. In measure 7, the cellist plays with poor intonation.
D. In measure 8, the strings play the rhythm incorrectly.

Correct Response: D. The examinee listens to a performance of the score excerpt that is presented in the test booklet. Beginning with the second beat of measure 8, the strings play the following rhythmic pattern: dotted eighth note, sixteenth note, eighth note. According to the score, they are supposed to play three eighth notes in succession.
1. Use the excerpt below from Divertimento No. 7 in D Major by Wolfgang Amadeus Mozart to answer the question that follows.
After playing through measure 24 of this excerpt for the first time, the musicians should continue playing at measure:

A. 1.
B. 9.
C. 17.
D. 25.

Correct Response: B. Repeat signs are a notational symbol used to indicate that a section of music should be played again. When music is contained within two repeat signs, the performer plays the section of music between those two signs a second time. In this case, measures 9–12 are contained within repeat signs. Therefore, after playing measure 24, the performer should return to measure 9.
Objective 0002
Understand the elements of melody.

2. Use the example below to answer the question that follows.

This melody is based upon which of the following pitch collections?

A. twelve-tone
B. octatonic
C. whole-tone
D. pentatonic

Correct Response: C. A whole-tone pitch collection is a series of six notes that is constructed entirely of major seconds (whole tones). There are only two possible whole-tone pitch collections: C – D – E – F# – G# – A# and C# – D# – F – G – A – B. The melody in this example is built from the second collection of notes.
3. **Use the excerpt below to answer the question that follows.**

Which of the following would be the most appropriate harmonic analysis for this excerpt in the key of C minor?

A. $i - V\frac{4}{4} - i^6 - vii^0\frac{4}{4} - i^6 - V^7 - i$

B. $i - ii^6\frac{5}{3} - i^6 - iv - i^6 - V^7 - VI$

C. $i - V\frac{6}{4} - i^6 - vii^0\frac{3}{4} - i^6 - V^7 - VI$

D. $I - vii^0\frac{6}{6} - i^6 - iv - i^6 - V^7 - i$

Correct Response: C. Consisting of the notes C, E-flat, and G, the first chord is a root position tonic triad in the key of C minor. Built from the notes G, B-natural, and D with the fifth in the bass, the second chord is a dominant triad in second inversion. The third chord is the tonic triad in first inversion. Consisting of the notes B-natural, D, F, and A-flat with the F in the bass, the fourth chord is a leading tone, fully diminished seventh chord in second inversion. The fifth chord is a tonic triad in second inversion (cadential six-four). Built from the notes G, B-natural, D, and F, the sixth chord is a dominant seventh in root position. The final chord–A-flat, C, E-flat–is a submediant triad in root position.
Objective 0004
Understand the elements of rhythm, meter, and tempo.

4. Use the example below to answer the question that follows.

Which of the following time signatures would be most appropriate for this example?

A. \( \frac{4}{4} \)
B. \( \frac{9}{8} \)
C. \( \frac{5}{4} \)
D. \( \frac{12}{16} \)

Correct Response: B. Each measure of the example contains the equivalent of nine eighth notes. The grouping of the notes suggests a compound meter with the dotted quarter note receiving the beat. Therefore, the \( \frac{9}{8} \) time signature would be most appropriate.
Objective 0005
Understand techniques used in composing, arranging, and improvising music.

5. A high school music teacher could best use the instant playback and editing capabilities of computers to help students:

A. learn the process of composing their own music.

B. research different composers and historical periods using the Internet.

C. practice ear training skills such as interval recognition.

D. download MIDI files and listen to them together as a group.

Correct Response: A. Playback and editing capabilities provide composers with tools to manipulate sound and its organization within time. With these tools, teachers can help students explore how composers organize, rearrange, manipulate, and control sound to create musical compositions.
Objective 0006
Understand the scientific principles of sound production.

6. Which of the following parts of a musical instrument is primarily responsible for amplifying that instrument's tone?

A. reed
B. soundboard
C. valve
D. membrane

Correct Response: B. Found in keyboard instruments such as the piano and in stringed instruments such as the violin and the Japanese koto, the soundboard acts as a resonator. For example, the piano's strings are stretched over the soundboard. When set in motion, the strings generate sound waves that are amplified by the soundboard to an audible level.
Objective 0007
Understand the principles of singing.

7. Use the excerpt below from a spiritual to answer the question that follows.

When sight singing this melody using movable "do" solfège, the singer should use what syllables for the first five notes?

A. mi – fa – mi – do – la
B. do – re – do – la – fa
C. la – ti – la – fa – re
D. sol – la – sol – mi – do

Correct Response: D. Moveable "do" solfège is a system for sight singing that aligns "do" with the tonal center of the key. This excerpt is in D major so the note "D" is assigned the syllable "do." According to the solfège system, each scale degree is sung to a different syllable. In this case, E is "re," F# is "mi," G is "fa," A is "sol," B is "la," and C# is "ti." The first five notes of this excerpt are A – B – A – F# – D. Therefore, the corresponding solfège syllables would be sol – la – sol – mi – do.
Objective 0008
Understand string and keyboard instruments.

8. Which of the following techniques would most likely help a cellist whose open strings are slightly flat to achieve proper tuning?

A. attaching a set of thicker strings
B. tightening the strings
C. stopping the strings more firmly
D. lengthening the strings

Correct Response: B. Pitch is determined by the frequency of vibrating airwaves—the higher the frequency, the higher the pitch. The cellist whose open strings are slightly flat needs to raise the pitch of the strings. As the strings of the cello are tightened, they become shorter. Each string will then vibrate more rapidly to generate higher pitch frequencies.
9. Which of the following drum rudiments is a flam accent?

A. 

B. 

C. 

D. 

Correct Response: A. The flam accent is a percussion rudiment used in playing the snare drum. It is notated with a single grace note preceding an accented primary note.
10. A middle school music teacher has a mixed chorus with 33 girls and 5 boys. Which of the following configurations of vocal parts would the teacher use most frequently with this group?

A. SAT
B. SATB
C. STB
D. SSTB

Correct Response: A. Choosing appropriate literature for early adolescents is an important decision for the middle school music teacher because of the unique characteristics and limitations of the early adolescent voice. The configuration SAT best addresses the need to choose music that is appropriate for the cambiata and early-adolescent baritone voices that would be found in this middle school chorus.
Objective 0011
Understand principles of conducting.

11. A conductor would most typically indicate a subdivision of beats during a musical passage that features:

   A. a ritardando.
   
   B. an improvisation.
   
   C. a decrescendo.
   
   D. a modulation.

Correct Response: A. In conducting, subdivision is typically used at slower tempos or when tempos are in transition from fast to slow. By subdividing during the ritardando, the conductor can maintain a clear pulse as the tempo changes.
Objective 0019
Understand the development of Western music from the Middle Ages to 1750.

19. Interest in ancient Greek solo song influenced early Baroque music in which of the following ways?

A. The flute became the most popular instrument for accompanying vocalists.

B. Scholars studied the notational system, and then they taught it to musicians.

C. Singers were encouraged to expand their ranges so that they could sing at least two octaves.

D. Composers began writing operas, incorporating recitatives into their works.

Correct Response: D. In the late 1500s, there was a group of nobles, composers, and poets known as the Florentine Camerata. Interested in freeing European music from the complexities of sixteenth century polyphony and in resurrecting the musical-dramatic art of the ancient Greeks, they experimented with a new monophonic song style that imitated the natural rhythms of speech. Written for solo voice and *basso continuo*, monody was effectively used to recapture the concept of the chorus in ancient Greek drama. Monteverdi utilized this style to write recitatives for the first well-known baroque opera, *L’Orfeo*, which was based on the ancient Greek myth of Orpheus and Euridice.
Objective 0020
Understand the development of Western music from 1750 to the present.

20. Carl Orff contributed to the field of music methodology primarily by:

A. creating a systemized approach to teaching music reading and writing using solfège.

B. compiling a collection of music from a variety of periods, styles, and cultures to be used in general music classes.

C. establishing a new sight-singing technique based on a series of hand signals.

D. developing a set of instruments for general music classes to use in creating pieces featuring imitation and improvisation.

Correct Response:  D. Carl Orff's method is based on the child's world of play and fantasy. That world is filled with exploration and improvisation. The instructional sequence of the Orff method progresses from improvisation, to exploration, and eventually to notational literacy. To facilitate learning, Orff developed the Instrumentarium consisting of instruments that are easily played by children.
21. Which of the following is a common characteristic of the traditional music of Southwestern Native American nations?

A. The harmonies are complex.
B. Songs are accompanied by percussion instruments.
C. The meters are irregular.
D. Melodies begin on a low pitch and then gradually ascend.

Correct Response: B. The music of Southwestern Native American nations is an oral tradition that is grounded in vocal monody. Songs created for various spiritual, social, or ritualistic functions are typically accompanied by percussion instruments such as drums and rattles.
Objective 0022
Understand traditions of world musics.

22. In traditional songs from Africa, melodic lines are often generated by:

A. traditional prescribed patterns of notes.
B. pitch contours of the spoken language.
C. natural sounds such as bird calls.
D. pitch patterns produced by percussion instruments.

Correct Response: B. Most African languages are tonal in that the relative pitch of syllables helps to determine the meaning of words. To maintain their meaning, words are sung to melodies that follow the general contours of the spoken language.
[Image]

**Objective 0023**
Understand the purposes of music in society.

23. A high school music teacher is advising a student who is a gifted violinist about a possible career in music performance. Which of the following professions would be the most appropriate recommendation for the music teacher to make?

A. conductor of an early music ensemble
B. professor of musicology
C. concert master of an orchestra
D. director of a music camp for string players

Correct Response: C. Several career paths are open to talented musicians who demonstrate exceptional skill as performers. A gifted violinist might pursue a career as a concert soloist, chamber musician, or member of a symphony orchestra. The concert master would serve as the first violinist of the orchestra and would play solo violin parts in the orchestra's repertoire.
**Objective 0024**
Understand how music relates to other art forms and other disciplines.

24. *Cold reading*, auditioning for a theatrical role with an unfamiliar script, is most similar to which of the following musical activities?

   A. improvising on a jazz progression
   
   B. sight-singing a vocal part
   
   C. harmonizing a melodic line
   
   D. conducting an orchestra

Correct Response: B. Sight-reading is an integral part of the musician's training. Just as cold reading requires an actor to read unfamiliar material, sight-reading requires the musician to read and perform music at sight without any prior preparation or practice.
WRITTEN ASSIGNMENT SECTION

On the following pages are:

- Sample test directions for the written assignment section
- A sample written assignment
- An example of a strong response to the assignment
- The performance characteristics and scoring scale
- An evaluation of the strong response

On the actual test, candidates will be given a different written assignment from the one provided as a sample in this preparation guide.
DIRECTIONS FOR THE WRITTEN ASSIGNMENT

This section of the test consists of a written assignment. You are to prepare a written response of about 150–300 words on the assigned topic. The assignment can be found on the next page. You should use your time to plan, write, review, and edit your response to the assignment.

Read the assignment carefully before you begin to write. Think about how you will organize your response. You may use any blank space provided on the following pages to make notes, write an outline, or otherwise prepare your response. However, your score will be based solely on the response you write on the lined pages of your answer document.

Your response will be evaluated on the basis of the following criteria.

• **PURPOSE:** Fulfill the charge of the assignment.

• **APPLICATION OF CONTENT:** Accurately and effectively apply the relevant knowledge and skills.

• **SUPPORT:** Support the response with appropriate examples and/or sound reasoning reflecting an understanding of the relevant knowledge and skills.

Your response will be evaluated on the criteria above, not on writing ability. However, your response must be communicated clearly enough to permit valid judgment of your knowledge and skills. The final version of your response should conform to the conventions of edited American English. This should be your original work, written in your own words, and not copied or paraphrased from some other work.

Be sure to write about the assigned topic. Please write legibly. You may not use any reference materials during the test. Remember to review what you have written and make any changes that you think will improve your response.
Use the information below to complete the exercise that follows.

Throughout history, developments in technology have had an impact on music.

Using your knowledge of music history, write an essay in which you:

• identify two technological developments that have had an impact on music; and

• compare and contrast the ways in which the two developments that you have chosen have had an impact on music.
Two technological breakthroughs which have had a significant impact on music are the introduction of the printing press and the development of electronic equipment.

Before the printing press, copying music by hand was a long, slow process, so very few people had access to the music. The printing press, a much cheaper and more time-efficient means of copying music, allowed larger quantities of copies to be produced and distributed. Composers became more well-known in places farther from their place of work. As music became more available for average people to listen to and perform, audiences and ensembles grew in size.

The more recent development of electronic devices has affected music in many ways. Composers experimented with computer-generated sounds and manipulated music in ways never tried before. New techniques of creating music developed and new types of music emerged. Electronic recording devices have also aided in making music accessible to people in any place at any time. This has been both positive and negative. Even though people are more familiar with various genres of music, attendance at some live performances has declined.

The printing press and electronic devices have both impacted music. Both have allowed for music to grow and develop by making music more widespread and accessible. New electronic devices, unlike the printing press, aided in the creation of new genres of music. Another difference is that readily accessible electronic recording and playing devices may have encouraged a decline in attendance at some live performances, while the printing press increased attendance at live performances.

The printing press and electronic devices are just two notable advances that caused music to grow in ways that, at that time, people didn’t think possible.
PERFORMANCE CHARACTERISTICS AND SCORING SCALE

Performance Characteristics

The following characteristics guide the scoring of responses to the written assignment.

<table>
<thead>
<tr>
<th>Purpose:</th>
<th>Fulfill the charge of the assignment.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application of Content:</td>
<td>Accurately and effectively apply the relevant knowledge and skills.</td>
</tr>
<tr>
<td>Support:</td>
<td>Support the response with appropriate examples and/or sound reasoning reflecting an understanding of the relevant knowledge and skills.</td>
</tr>
</tbody>
</table>

Scoring Scale

Scores will be assigned to each response to the written assignment according to the following scoring scale.

<table>
<thead>
<tr>
<th>Score Point</th>
<th>Score Point Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>The &quot;4&quot; response reflects a thorough command of the relevant knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>- The response completely fulfills the purpose of the assignment by responding fully to the given task.</td>
</tr>
<tr>
<td></td>
<td>- The response demonstrates an accurate and highly effective application of the relevant knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>- The response provides strong support with high-quality, relevant examples and/or sound reasoning.</td>
</tr>
<tr>
<td>3</td>
<td>The &quot;3&quot; response reflects a general command of the relevant knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>- The response generally fulfills the purpose of the assignment by responding to the given task.</td>
</tr>
<tr>
<td></td>
<td>- The response demonstrates a generally accurate and effective application of the relevant knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>- The response provides support with some relevant examples and/or generally sound reasoning.</td>
</tr>
<tr>
<td>2</td>
<td>The &quot;2&quot; response reflects a partial command of the relevant knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>- The response partially fulfills the purpose of the assignment by responding in a limited way to the given task.</td>
</tr>
<tr>
<td></td>
<td>- The response demonstrates a limited, partially accurate and partially effective application of the relevant knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>- The response provides limited support with few examples and/or some flawed reasoning.</td>
</tr>
<tr>
<td>1</td>
<td>The &quot;1&quot; response reflects little or no command of the relevant knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>- The response fails to fulfill the purpose of the assignment.</td>
</tr>
<tr>
<td></td>
<td>- The response demonstrates a largely inaccurate and/or ineffective application of the relevant knowledge and skills.</td>
</tr>
<tr>
<td></td>
<td>- The response provides little or no support with few, if any, examples and/or seriously flawed reasoning.</td>
</tr>
</tbody>
</table>
EVALUATION OF THE STRONG RESPONSE

This response is considered a strong response because it reflects a thorough command of relevant knowledge and skills.

Purpose. Two technological developments, the introduction of the printing press and the development of electronic equipment, are clearly stated. The writer compares and contrasts the two developments by noting both the similarities (both have allowed music to grow and develop by making music more widespread and accessible) and differences (new electronic devices, unlike the printing press, aided in the creation of a new genre of music).

Application of Content. The response demonstrates accurate and highly effective application of knowledge through its discussion of music history. For instance, the writer correctly notes the historical impact of the printing press, (multiple copies efficiently produced and distributed), as well as the more recent impact of electronic equipment (composers manipulated music in ways never tried before).

Support. The response supports the two technological developments identified. In terms of a printing press having had a significant impact on music, the long, slow process of copying music prior to the invention is noted, as well as reasons why this new development increased attendance (composers became more well-known in places farther from their place of work and music became more available to average people). Other details, such as the positive and negative effects of electronic devices making music accessible to people in any place at any time, reflect an understanding of the impact of technology on music.