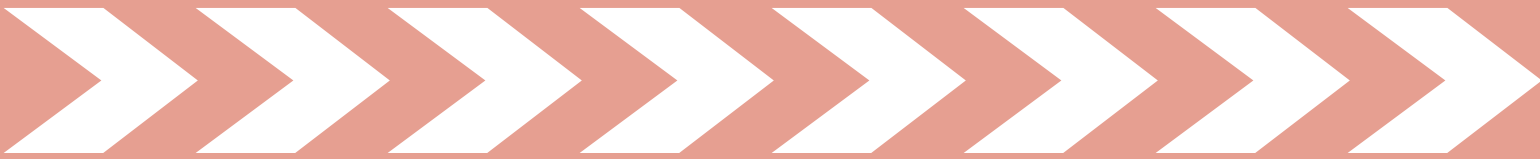




ARIZONA EDUCATOR PROFICIENCY ASSESSMENTS®



STUDY GUIDE

14 Music

**This AEPA test was replaced by a NES test.
Examinees may continue to find this study guide useful as they
prepare for the NES, as the previous AEPA test may have
covered objectives and content similar to the NES test.**

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PART 1: GENERAL INFORMATION ABOUT THE AEPA® AND TEST PREPARATION

Part 1 of this study guide is contained in a separate PDF file. Click the link below to view or print this section:

[General Information About the AEPA and Test Preparation](#)



PART 2: FIELD-SPECIFIC INFORMATION

Field 14: Music

INTRODUCTION

This section includes a list of the test objectives, practice questions, an answer key for the selected-response questions, and a list of preparation resources.

Test objectives. As noted earlier, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level educator needs to practice effectively in Arizona schools. The list of test objectives for each test field is the *only* source of information about what a specific test will cover and therefore should be studied carefully.

Practice questions. The practice questions for the selected-response and performance assignment sections included in this section are designed to give you an introduction to the nature of the questions included in the AEPA tests. The practice questions represent the various types of questions you may expect to see on an actual test; however, they are *not* designed to provide diagnostic information to help you identify specific areas of individual strength or weakness or to predict your performance on the test as a whole.

When you answer the practice questions, you may wish to use the sample answer sheet and sample Written Response Booklet provided in Part 1 to acquaint yourself with these materials. Use the answer key located after the practice questions to check your answers. A sample response is provided immediately following the written performance assignment. The sample response in this guide is for illustrative purposes only. Your written response should be your original work, written in your own words, and not copied or paraphrased from some other work.

To help you identify how the test objectives are measured, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the practice questions, you may wish to go back and review the entire list of test objectives and descriptive statements for your test field.

Preparation resources. The list of preparation resources has been compiled to assist you in finding relevant materials as you prepare to take the Music test. This list is to be considered not as complete, but as representative of the kinds of resources currently available. There may be other materials that may be helpful to you in preparing to take the test.

You may also wish to consult a representative from an Arizona educator preparation program in your area regarding other potential resources specific to this field. Keep in mind that the use of these materials does not guarantee successful performance on the test.

TEST OBJECTIVES

Field 14: Music

SUBAREAS

Music Theory
Music Performance
Listening Skills
Music History and Culture
Music and Other Disciplines

MUSIC THEORY

0001 Understand characteristics of and concepts associated with musical notation.

For example:

- names of notes on a given clef
- common musical symbols
- key signatures
- types and characteristics of scales
- time signatures
- tempo and dynamic markings
- expressive terms and symbols used in music
- articulation symbols
- common embellishments
- nonstandard symbols used by some twentieth-century composers

0002 Understand the elements of melody.

For example:

- types of melodic structure, devices, and intervals
- characteristics of melody

0003 Understand chordal structure and harmonic function.

For example:

- quality of specified chords
- chord inversions
- chord intervals
- relationship among chords
- types of nonharmonic tones
- types of cadences

0004 Understand forms and techniques used in composing and arranging music.

For example:

- types and characteristics of simple compositional forms
- use of technology and multimedia to compose and arrange music
- methods of arranging and composing instrumental and choral music, including accompaniment

0005 Understand the process of evaluating musical works.

For example:

- criteria for making informed, critical evaluations of the quality and effectiveness of a performance, composition, arrangement, or improvisation
- comparison of ways in which musical materials are used in given works
- use of independent artistic judgment in evaluation of the progress of one's own work

MUSIC PERFORMANCE**0006 Understand the principles and methods of sound production.**

For example:

- principles of sound production
- traditional and nontraditional sound sources
- processes involved in producing vocal and instrumental tone, including electronic instruments

0007 Understand the principles of singing.

For example:

- processes and techniques used to develop singing skills
- problems encountered in singing
- techniques for resolving such problems

0008 Understand string and keyboard instruments.

For example:

- types, characteristics, and uses of string and keyboard instruments
- basic playing techniques
- basic procedures for instrument maintenance
- problems encountered in playing
- techniques for resolving such problems

0009 Understand wind and percussion instruments.

For example:

- types, characteristics, and uses of wind and percussion instruments
- basic playing techniques
- basic procedures for instrument maintenance
- problems encountered in playing
- techniques for resolving such problems

0010 Understand improvisation in rehearsal and performance.

For example:

- stylistically appropriate improvisation of melody and harmony over given chord progressions in major and minor keys, in a consistent style, meter, and tonality
- uses of improvisation in performance

0011 Understand band, orchestra, and small instrumental ensemble performance.

For example:

- principles and techniques of performance
- basic instrumentation
- rehearsal strategies
- skills and activities appropriate for bands, orchestras, and small instrumental ensembles
- elements of appropriate audience behavior (e.g., listening attentively, applauding)
- effects of audience and performers' behavior on a performance

0012 Understand choral and small vocal ensemble performance.

For example:

- types of school choral ensembles and small vocal ensembles and their characteristics and voicings
- principles and techniques of performance
- rehearsal strategies
- skills and activities appropriate for performance
- elements of appropriate audience behavior (e.g., listening attentively, applauding)
- effects of audience and performers' behavior on a performance

0013 Understand techniques of conducting.

For example:

- common beat patterns used in conducting
- methods for familiarizing oneself with a score
- expressive techniques used in conducting

LISTENING SKILLS**0014 Understand the historical or cultural context of a work in a musical recording.**

For example:

- recognizing music from the major periods in music history
- recognizing characteristics, genres, and styles of vocal and instrumental music from various cultures

0015 Understand the elements of melody in a musical recording.

For example:

- recognizing melodic shape, melodic alterations, and melodic tonal structures (e.g., scales, arpeggios)

0016 Understand the elements of rhythm, tempo, and dynamics in a musical recording.

For example:

- recognizing rhythmic patterns, meter, specific dynamics, and characteristics of tempo

0017 Understand the elements of harmony in a musical recording.

For example:

- recognizing chordal progressions, intervals, and harmonic tonal structures (e.g., major, minor)

0018 Understand vocal and instrumental elements in a musical recording.

For example:

- recognizing specific voice parts and instruments
- recognizing types of vocal and instrumental ensembles

0019 Understand pitch and rhythmic errors in a musical recording.

For example:

- recognizing discrepancies between a printed score and aural performance (e.g., in pitch, rhythm)

MUSIC HISTORY AND CULTURE**0020 Understand the development of Western music from the Middle Ages to 1750.**

For example:

- major periods, composers, and characteristics
- instruments associated with music during this period
- ways in which this music reflects historical developments, cultural factors, and aesthetic values

0021 Understand the development of Western music from 1750 to 1900.

For example:

- major periods, composers, and characteristics
- instruments associated with music during this period
- ways in which this music reflects historical developments, cultural factors, and aesthetic values

0022 Understand Western music from 1900 to the present.

For example:

- major styles, composers, and characteristics
- instruments and technologies associated with music during this period
- ways in which this music reflects historical developments, cultural factors, and aesthetic values

0023 Understand music from the Americas, including the music of indigenous peoples.

For example:

- major types and characteristics of music from the Americas
- instruments associated with music from the Americas
- ways in which music from the Americas reflects historical developments, cultural factors, and aesthetic values

0024 Understand music from Asia.

For example:

- major types and characteristics of music from Asia
- instruments associated with music from Asia
- ways in which music from Asia reflects historical developments, cultural factors, and aesthetic values

0025 Understand music from Africa and the Middle East.

For example:

- major types and characteristics of music from Africa and the Middle East
- instruments associated with music from Africa and the Middle East
- ways in which music from Africa and the Middle East reflects historical developments, cultural factors, and aesthetic values

MUSIC AND OTHER DISCIPLINES

0026 Understand philosophies of music and music education.

For example:

- analyzing various functions and purposes of music (e.g., as a medium for individual, communal, and cultural expression and communication; as entertainment)
- demonstrating familiarity with theories and philosophies of music and music education
- identifying strategies for using technology and multimedia to enhance musical knowledge (e.g., composition, instrumental and vocal techniques)
- recognizing the roles of music and musicians in everyday life
- identifying qualifications for different musical careers

0027 Understand the interrelationships among music, history, technology, and culture.

For example:

- ways in which technological and scientific advances in music and other disciplines influence the creation of work
- ways in which music has been influenced by economic, political, social, and literary aspects of various time periods and heritage groups
- ways in which music conveys thought, emotion, and universal themes

0028 Understand the relationships between music and other art forms.

For example:

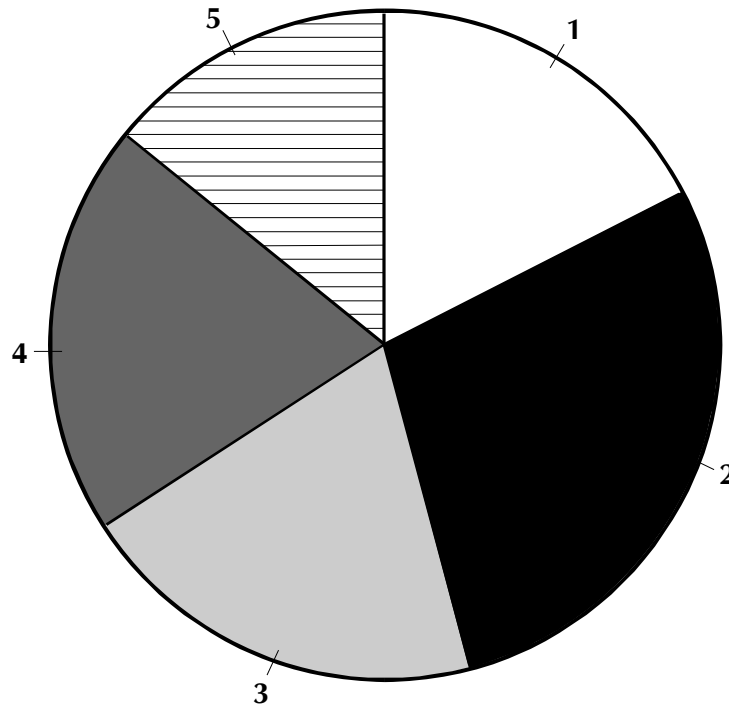
- ways in which music has influenced and been influenced by works of art in other media
- ways in which writing, dance, drama, or visual arts can be used to interpret musical works
- comparison of musical terminology with terms and usage in other arts disciplines
- ways to interrelate music and other performing arts






0029 Understand the relationships between music and other disciplines in the curriculum.

For example:

- ways in which music is related to content and concepts in other disciplines
- strategies for using music to enhance understandings of other disciplines

DISTRIBUTION OF SELECTED-RESPONSE ITEMS ON THE TEST FORM



Subarea		Approximate Percentage of Selected-Response Items on Test Form
	1. Music Theory	17%
	2. Music Performance	27%
	3. Listening Skills	21%
	4. Music History and Culture	21%
	5. Music and Other Disciplines	14%

PRACTICE QUESTIONS

Field 14: Music

1. This excerpt is representative of which of the following styles of music? (The excerpt will be played twice.)
[Excerpt: This excerpt will feature music in the Big Band style. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]
 - A. Dixieland
 - B. rhythm and blues
 - C. ragtime
 - D. Big Band
2. This excerpt was most likely composed during which of the following historical periods? (The excerpt will be played twice.)
[Excerpt: This excerpt will feature music composed during the Romantic period. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]
 - A. Twentieth Century
 - B. Classical
 - C. Romantic
 - D. Baroque
3. This excerpt was most likely composed during which of the following historical periods? [Excerpt: This excerpt will feature music written in the Middle Ages. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]
 - A. Baroque
 - B. Middle Ages
 - C. Classical
 - D. Renaissance
4. What type of scale is being played in this excerpt from Dvořák's Symphony no. 9 in E Minor? (The excerpt will be played twice.)
[Excerpt: This excerpt will feature an example of a major scale. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]
 - A. major
 - B. chromatic
 - C. minor
 - D. pentatonic

5. Which of the following melodic intervals is being played in this example? (The example will be played twice.)

[Excerpt: This excerpt will feature an example of a minor sixth. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. minor third
- B. perfect third
- C. perfect fourth
- D. minor sixth

6. Which of the following structures is featured in this example? (The example will be played twice.)

[Excerpt: This excerpt will feature an example of an ostinato. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. ostinato
- B. diminution
- C. imitation
- D. sequence

7. Which of the following terms best describes the tempo demonstrated in this excerpt? (The excerpt will be played twice.)

[Excerpt: This excerpt will feature music with a very quick tempo. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. presto
- B. andante
- C. moderato
- D. adagio

8. Which of the following terms best describes the dynamics demonstrated in this excerpt?

[Excerpt: This excerpt will feature music that becomes quieter. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. subito piano
- B. forte-piano
- C. diminuendo
- D. sforzando

9. Which of the following accurately represents the rhythmic pattern of this example? (The example will be played twice.)

[Excerpt: This is an example of a drummer performing a four-measure rhythmic pattern. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

A.



B.



C.



D.



10. Which of the following chord progressions is demonstrated in this example? (The example will be played twice.)

[Excerpt: This excerpt is an example of a four-part chord progression. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. I – IV – iii – V – I
- B. I – V – vi – IV – I
- C. I – IV – I – V – I
- D. I – V – IV – ii – I

11. Which of the following types of triads is demonstrated in this example? (The example will be played twice.)

[Excerpt: This excerpt will feature an example of an augmented triad. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. diminished
- B. minor
- C. augmented
- D. major

12. Which of the following harmonic intervals is being played in this example? (The example will be played twice.)

[Excerpt: This excerpt will feature an example of a major sixth. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. major sixth
- B. perfect fifth
- C. minor seventh
- D. perfect fourth

13. What voice parts are heard in this excerpt? (The excerpt will be played twice.)

[Excerpt: This is an excerpt of a soprano-soprano-alto vocal arrangement. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. soprano-soprano-soprano
- B. soprano-soprano-alto
- C. soprano-alto-baritone
- D. soprano-alto-tenor

14. Which of the following percussion instruments is featured prominently in this excerpt? (The excerpt will be played twice.)

[Excerpt: This excerpt will feature a snare drum. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. snare drum
- B. triangle
- C. bongo drums
- D. maracas

15. Which of the following instruments performs the melody in this excerpt? (The excerpt will be played twice.)

[Excerpt: This excerpt will feature a saxophone. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

- A. trumpet
- B. clarinet
- C. trombone
- D. saxophone

16.

74

Snare Drum

[Excerpt: This example will feature a rhythmic error in measure 3. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

In this example, the performer makes a rhythmic error in which of the following measures? (The example will be played twice.)

- A. measure 1
- B. measure 2
- C. measure 3
- D. measure 4

17.

B♭ Trumpet

[Excerpt: This example will feature a pitch error in measure 1. (NOTE TO THE EXAMINEE: A description of the excerpt will *not* appear in the test booklet. This description is presented here only as an aid for preparing for the test.)]

In this example, the performer makes a pitch error in which of the following measures? (The example will be played twice.)

- A. measure 1
- B. measure 2
- C. measure 3
- D. measure 4

18. Use the excerpt below to answer the question that follows.



The symbol above the staff indicates that the note below it should be played:

- A. while playing a group of four or five notes that turn around it.
 - B. by rapidly alternating it with the diatonic second above it.
 - C. while alternating it with the note immediately below it.
 - D. by rapidly fluctuating the pitch over a sustained note.
19. Use the excerpt below to answer the question that follows.



The signature above indicates which of the following pairs of keys?

- A. A flat major and F minor
- B. D flat major and B flat minor
- C. B flat major and G minor
- D. E flat major and C minor

20. Use the excerpt below to answer the question that follows.



What melodic device is illustrated by the last four measures of the above excerpt?

- A. refrain
 - B. recapitulation
 - C. pedal point
 - D. sequence
21. Use the example below to answer the question that follows.



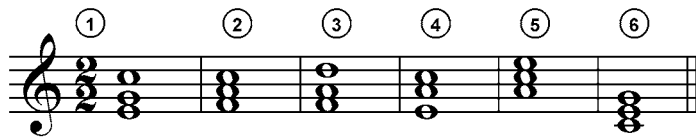
Which of the following accurately describes the range of the melody in this example?

- A. major sixth
- B. major seventh
- C. octave
- D. major ninth

22. Which of the following represents the smallest unit of a musical idea?

- A. a period
- B. a motive
- C. a cadence
- D. a phrase

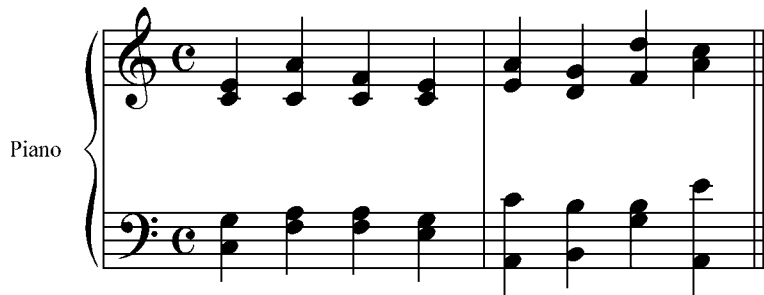
23. Use the example below to answer the question that follows.



Which of the following measures of this example features a third inversion triad?

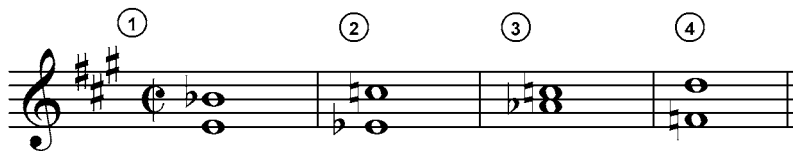
- A. measure 2
- B. measure 3
- C. measure 4
- D. measure 5

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



This musical example ends with which of the following cadences?

- A. deceptive
 - B. plagal
 - C. half
 - D. authentic
25. Use the example below to answer the question that follows.



Which of the following measures in this example features a dissonant interval?

- A. measure 1
- B. measure 2
- C. measure 3
- D. measure 4

26. An arranger could most quickly take a piano reduction and arrange it into parts for a string quartet by using:
- A. a modular synthesizer.
 - B. musical-notation software.
 - C. sequencing software.
 - D. a music sampler.
27. When composing, arranging, or selecting music, the tessitura of a part is important to consider because it describes the:
- A. predominant rhythm of the part.
 - B. overall difficulty of the part.
 - C. degree of ornamentation in the part.
 - D. average range of the part.

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



An arranger setting the musical phrase shown above for tenor saxophone must transpose the part into which of the following keys?

- A. A major
- B. B-flat major
- C. C major
- D. E-flat major

29. An improvised vocal solo in a jazz ensemble performance should be evaluated primarily based on whether it:
 - A. allowed the sound of the piece to flow freely.
 - B. displayed the full range of the singer's voice.
 - C. matched the volume of the overall sound.
 - D. represented the best of the singer's technique.
30. In which of the following works is the rhythm of the piece accentuated most significantly?
 - A. "Clair de Lune" by Debussy
 - B. "Now is the Month of Maying" by Morley
 - C. "The Stars and Stripes Forever" by Sousa
 - D. "Gretchen am Spinnrade" by Schubert
31. To evaluate how effectively a composer has established a motive in musical work, it is most important for the listener to consider the composer's use of:
 - A. repetition.
 - B. contrast.
 - C. variation.
 - D. sequence.
32. Which of the following regulates the volume of a brass instrument?
 - A. the quantity of air moving through it
 - B. the size of its mouthpiece
 - C. the speed of the buzz of the lips
 - D. the size of its bell
33. Which of the following components of the human voice functions as an articulator?
 - A. the diaphragm
 - B. the vocal chords
 - C. the lower jaw
 - D. the pharynx
34. In a description of the physical characteristics of sound, amplitude would refer to:
 - A. the repetition rate of periodic vibrations in a sound.
 - B. the variation of a sound's overall intensity.
 - C. the proportion of higher frequencies present in a sound.
 - D. the time it takes for a sound to occur.

35. The quality of vocal resonance is most likely to be erratic when the vocalist:
- A. breathes from the diaphragm.
 - B. sings without vibrato.
 - C. breathes from the upper chest.
 - D. sings with vibrato.
36. An effective warm up for activating a vocalist's jaw, lips, tongue, and soft palate would typically include singing which of the following sets of sounds?
- A. *ay, ee, and oo*
 - B. *boom, voom, and zoom*
 - C. *nee, nie, and no*
 - D. *yah, bah, and hung-gah*
37. A young violinist begins to experience neck pain while playing. Which of the following practices is the most likely cause of this pain?
- A. using incorrect fingerings
 - B. clamping down on the instrument with the chin
 - C. playing too aggressively
 - D. pressing too lightly on the strings with the bow
38. In an orchestral score, the term *pizzicato* indicates that the string section should play their instruments by:
- A. bouncing the bow on the strings.
 - B. tapping the strings with the bow stick.
 - C. moving the bow back and forth rapidly.
 - D. plucking the strings.
39. Which of the following room conditions creates the most common problem related to the maintenance of a piano?
- A. the amount of dust
 - B. the acoustical characteristics
 - C. the type of flooring
 - D. the humidity
40. Which of the following woodwind instruments uses a double reed?
- A. oboe
 - B. alto saxophone
 - C. flute
 - D. clarinet

41. A student playing the saxophone produces a thin, pinched tone. Which of the following is the most likely cause of the problem?
 - A. The reed of the saxophone is too hard.
 - B. The student has too much of the mouthpiece in the mouth.
 - C. The reed of the saxophone is too soft.
 - D. The student is biting the mouthpiece of the saxophone.
42. Which of the following is a standard part of the daily care and maintenance for a flute?
 - A. swabbing moisture from the bore
 - B. rubbing silver polish on the exterior
 - C. replacing any sticky pads
 - D. rinsing the interior with cold water
43. During the late 1940s through the 1960s blues, country-western, and popular music first featured improvisation by performers playing which of the following instruments?
 - A. trumpet
 - B. digital synthesizers
 - C. turntables
 - D. electric guitar
44. Which of the following genres most frequently includes improvisation in performances?
 - A. folk
 - B. salsa
 - C. bluegrass
 - D. ragtime

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

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody in G major (one sharp) and common time. The melody consists of eighth and sixteenth notes. The bass staff contains a simple accompaniment of quarter notes, also in G major and common time. The score is divided into four measures.

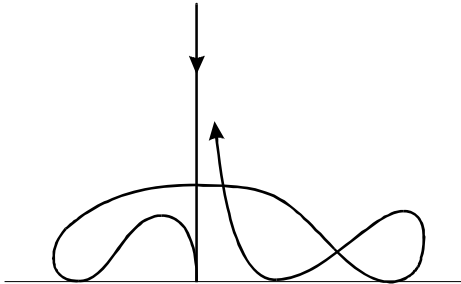
A keyboardist created the improvisation shown above. This improvisation is appropriate for use in a piece that is based on which of the following types of scales?

- A. melodic minor
 - B. pentatonic
 - C. natural minor
 - D. chromatic
46. At the beginning of band rehearsal, the teacher has students warm up individually. Which of the following students should begin warm-ups by buzzing the mouth-piece of the instrument?
- A. a flautist
 - B. a trombonist
 - C. a clarinetist
 - D. a saxophonist

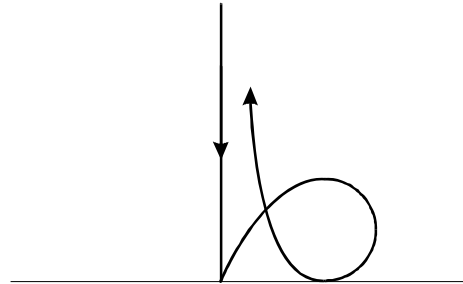
47. Which of the following is included in the standard instrumentation for a jazz trio?
 - A. guitar
 - B. trumpet
 - C. drums
 - D. clarinet
48. Which of the following exercises would be the most effective way to keep the percussion section of a middle school band effectively engaged while other sections are learning their parts?
 - A. hum the part that each section practices
 - B. listen for errors made by each section
 - C. read their own parts while each section plays
 - D. perform as the metronome for each section
49. Which of the following steps can members of a choir take to effectively convey their respect for the audience?
 - A. perform in clothes that are alike
 - B. follow their scores throughout each song
 - C. maintain a rigid posture while they are singing
 - D. present uniformity in stage decorum
50. Which of the following best describes why good diction is an important performance technique for vocal ensembles?
 - A. exaggerated speech distorts the comprehensibility of the lyrics
 - B. most sounds must be adapted to generate a sustained tone
 - C. standardized articulation enhances the precision of a choral sound
 - D. most consonants must be minimized to maintain the accuracy of the pitch

51. A director is conducting a composition written at a moderate tempo, in $\frac{4}{4}$ time. Which of the following conducting patterns is most appropriate for this piece?

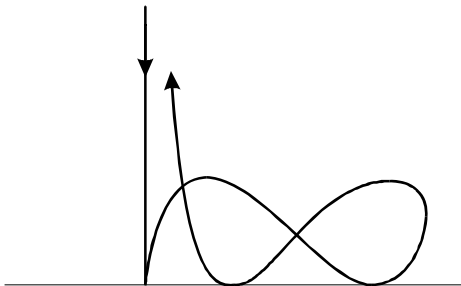
A.



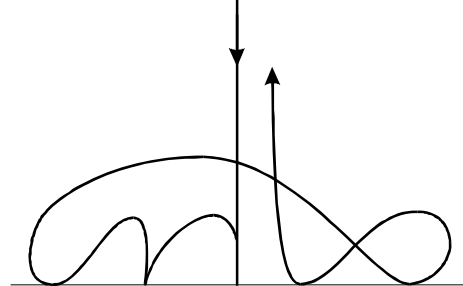
B.



C.



D.



52. A choral conductor lowers her left arm with the palm facing downward. Which of the following is the conductor most likely indicating with this action?

- A. rallentando
- B. marcato
- C. legato
- D. diminuendo

53. Which of the following stylistic practices is associated with music composed during the baroque period?
- A. Rhythms typically do not fit into regular meters, and bar lines are seldom used.
 - B. Melodies are typically complex and highly ornamented.
 - C. Instrumental pieces are generally scored for large symphony orchestras.
 - D. Harmony is frequently atonal or polytonal.
54. Which of the following best describes the texture of the medieval plainchant?
- A. homophonic
 - B. monophonic
 - C. polyphonic
 - D. heterophonic
55. In the Middle Ages, the church disapproved of the use of musical instruments during services primarily because they were:
- A. too expensive for rural churches to own.
 - B. linked to rituals that it considered pagan.
 - C. too soft to be heard above the choir.
 - D. made from crude materials.
56. The invention of instruments such as the celesta and improvements in instruments such as the addition of a pedal on the timpani affected composers in the Romantic period primarily by:
- A. drawing their attention away from composing choral works.
 - B. forcing them to find patrons who were able to support larger orchestras.
 - C. prompting them to compose operas with more elaborate instrumental music.
 - D. giving them additional coloristic effects to use in orchestral works.

57. Which of the following represents a defining characteristic of Western music in the nineteenth century?
- A. the use of predominantly lyrical melodies and a periodic phrase structure
 - B. the rise of atonal music and a less restrained treatment of dissonance
 - C. the importance of originality and the development of a personal style by individual composers
 - D. the employment of rhythms that were balanced and governed by a steady pulse
58. The shift from the harpsichord to the pianoforte in the nineteenth century influenced composers primarily by allowing them to create works with:
- A. a broader range of dynamics.
 - B. more complex rhythmic patterns.
 - C. a wider variety of chordal intervals.
 - D. more subtle melodic structures.
59. Which of the following twentieth-century music styles is characterized by the imitation or evocation of genres and forms of pre-Romantic music?
- A. Serialism
 - B. Expressionism
 - C. Minimalism
 - D. Neoclassicism
60. Composers creating shows during the Golden Era of the American Musical drew primarily from which of the following sources?
- A. vaudeville shows
 - B. hootenannies
 - C. radio shows
 - D. motion pictures
61. As electronic media have developed from 1970 to the present, their use has changed the way people listen to music by making the experience:
- A. less frequent.
 - B. more expensive.
 - C. less communal.
 - D. more structured.

62. Modern American reggae music most strongly reflects cultural contributions from Jamaica and which of the following areas?
- A. Central America
 - B. North Africa
 - C. South America
 - D. West Africa
63. Which of the following pairs of instruments would be most commonly used in Native American music?
- A. violin and flute
 - B. drum and rattle
 - C. bell and maracas
 - D. xylophone and woodblock
64. Which of the following music styles that originated in the African American culture was the first to be appropriated by Tin Pan Alley for white audiences interested in popular music?
- A. gospel
 - B. blues
 - C. ragtime
 - D. jazz
65. Which of the following instruments originated in Russia and central Asia and is typically used to play folk music?
- A. concertina
 - B. balalaika
 - C. koto
 - D. hichiriki
66. Which of the following is a drone instrument made of wood and commonly used in the classical music of India?
- A. timbrel
 - B. mbira
 - C. claves
 - D. tambura
67. Which of the following best explains why classical Japanese music has quite unique characteristics and qualities?
- A. the control of the performing arts exerted by rulers of Japan
 - B. the density of population in the largest cities of Japan
 - C. the separation of the islands of Japan from other nations
 - D. the variety of religious traditions in Japan

68. Which of the following has been the most important instrument of classical Arab music since the eleventh century?
- A. the rattle drums
 - B. the panpipe
 - C. the lute
 - D. the portative organ
69. The xylophones used in different regions of Africa commonly have resonators made from which of the following?
- A. gourds
 - B. bamboo
 - C. metal
 - D. shells
70. Which of the following would be most important to the success of a songwriter writing music for radio and television commercials?
- A. knowledge of behavioral sciences
 - B. strong skills in transposition and notation
 - C. ability to compose for a short form
 - D. strong skills in library and Internet research
71. Which of the following media formats could be used most effectively to support students in learning to play an instrument?
- A. presentation software
 - B. audio CD
 - C. notation software
 - D. interactive DVD
72. For which of the following occupations in the music field would it be important to have knowledge of copyright law and research techniques?
- A. music critic
 - B. recording engineer
 - C. music librarian
 - D. booking agent
73. Which of the following sections of an orchestra do composers and arrangers most frequently use to suggest romanticism, gentle emotions, and tranquility?
- A. brass
 - B. percussion
 - C. strings
 - D. woodwinds

74. The ability to construct tape loops in electronic music gave composers another primary technique for creating which of the following?
- A. ostinato
 - B. cadence
 - C. syncopation
 - D. arpeggio
75. In a style that was widely imitated by film composers, Aaron Copland evoked the sweeping vastness of the Midwest and Western United States in *Billy the Kid* by using which of the following musical materials?
- A. stark octaves and fifths and expansive instrumental sounds
 - B. restrained tempos and chromatic melodies
 - C. broad rhythmic structures and complex harmonic progressions
 - D. muted brass instruments and minor keys
76. Expressionist composers and artists of the early twentieth century depicted tension and anguish in their work primarily through their use of:
- A. repetition and ornate designs.
 - B. fluid forms.
 - C. ordinary subjects.
 - D. fragmentation and sharp contrasts.
77. The role of the choreographer of a ballet is most similar to the role of:
- A. the drummer in a jazz combo.
 - B. the composer of a symphony.
 - C. the accompanist for choir.
 - D. the conductor of an orchestra.
78. In the visual arts, the characteristics of line are most closely related to which of the following elements of music?
- A. key
 - B. texture
 - C. form
 - D. melody

79. Which of the following elements of math knowledge will students typically find most useful for learning to read and use musical notation?
- A. multiplication
 - B. estimation strategies
 - C. measurement units
 - D. fraction concepts
80. The use of stressed and unstressed syllables in a line of poetry is most closely related to which of the following elements of music?
- A. melody
 - B. tempo
 - C. harmony
 - D. meter

Below are the directions for the Music performance assignment.

DIRECTIONS FOR THE PERFORMANCE ASSIGNMENT

This section of the test consists of a performance assignment. **The assignment can be found on the next page.** You are asked to prepare a written response of approximately 2–3 pages on the assigned topic. You should use your time to plan, write, review, and edit your response for the assignment.

Read the assignment carefully before you begin to work. Think about how you will organize your response. You may use any blank space in this test booklet to make notes, write an outline, or otherwise prepare your response. **However, your score will be based solely on the version of your response written in Written Response Booklet B.**

As a whole, your response must demonstrate an understanding of the knowledge and skills of the field. In your response to the assignment, you are expected to demonstrate the depth of your understanding of the content area through your ability to apply your knowledge and skills rather than merely to recite factual information.

Your response will be evaluated based on the following criteria.

- **PURPOSE:** the extent to which the response achieves the purpose of the assignment
- **SUBJECT MATTER KNOWLEDGE:** accuracy and appropriateness in the application of subject matter knowledge
- **SUPPORT:** quality and relevance of supporting details
- **RATIONALE:** soundness of argument and degree of understanding of the subject matter

The performance assignment is intended to assess subject knowledge content and skills, not writing ability. However, your response must be communicated clearly enough to permit scorers to make a valid evaluation of your response according to the criteria listed above. Your response should be written for an audience of educators in this field. 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 your work and make any changes you think will improve your response.

Below is the scoring scale for the Music performance assignment.

SUBJECT TESTS—PERFORMANCE ASSIGNMENT SCORING SCALE

Score Point	Score Point Description
4	<p>The "4" response reflects a thorough knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is fully achieved. • There is a substantial, accurate, and appropriate application of subject matter knowledge. • The supporting evidence is sound; there are high-quality, relevant examples. • The response reflects an ably reasoned, comprehensive understanding of the topic.
3	<p>The "3" response reflects an adequate knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is largely achieved. • There is a generally accurate and appropriate application of subject matter knowledge. • The supporting evidence is adequate; there are some acceptable, relevant examples. • The response reflects an adequately reasoned understanding of the topic.
2	<p>The "2" response reflects a limited knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is partially achieved. • There is a limited, possibly inaccurate or inappropriate, application of subject matter knowledge. • The supporting evidence is limited; there are few relevant examples. • The response reflects a limited, poorly reasoned understanding of the topic.
1	<p>The "1" response reflects a weak knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is not achieved. • There is little or no appropriate or accurate application of subject matter knowledge. • The supporting evidence, if present, is weak; there are few or no relevant examples. • The response reflects little or no reasoning about or understanding of the topic.
U	The response is unrelated to the assigned topic, illegible, primarily in a language other than English, not of sufficient length to score, or merely a repetition of the assignment.
B	There is no response to the assignment.

Practice Performance Assignment

81. **Read the information below; then complete the exercise that follows.**

Western music is frequently performed by singers or instrumentalists who are working as an ensemble. Performing before an audience as a group requires a specific set of skills and techniques.

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

- identify and discuss at least two responsibilities of a conductor or director during an ensemble performance;
- describe at least two responsibilities of the performers; and
- discuss the ways an ensemble and the audience interact during an effective performance.

Sample Performance Assignment Response: Score Point 4

Performing successfully before an audience is the primary goal of most vocal and instrumental ensembles. Through weeks or months of preparation and rehearsal, each member of the group should have learned the technical aspects of their parts in the pieces that will be played or sung. There has been time to work out difficult passages, to acquire a sense of the meter and tempo, and to develop the expressive elements of each work. Like an athletic team, the ensemble then faces the task of translating all their preparation and practice into an effective performance in front of a crowd.

One responsibility of a conductor is to focus and direct the efforts of individual performers into a single, cohesive unit. By acting as a focal point and providing clear directions, the conductor can solidify the notes played by individuals into a unified sound. The conductor is aware of the aural balance among the subgroups within the ensemble. A good conductor anticipates difficult passages in each piece of music and provides detailed guidance for the musicians during these "trickier" parts.

Another responsibility of a conductor is to lead an ensemble without becoming the focus of the audience's attention. While many conductors use flamboyant gestures and dramatic body language to draw out the best efforts of the ensemble they are leading, the conductor's actions should not overwhelm the power of the music and the musicianship of the group. The conductor is a key player in any performance, but should not act as a soloist.

Members of vocal and instrumental ensembles have their own responsibilities when performing for an audience. First, performers should focus all of their attention to the task at hand. It is the performers' job to put aside any thoughts or concerns that interfere with their ability to communicate with their listeners. Performers who allow fatigue, disinterest, or conflict to show during their playing or singing cheat audience members who have come to a concert to be entertained or inspired by the power and beauty of good music.

Secondly, it is the musicians' responsibility to play or sing as if the musical works have been specially selected and prepared for this particular audience. Whether the ensemble has practiced a piece for several weeks and has presented it to multiple audiences, each performance should be fresh and enthusiastic. It may be the fiftieth time a choir has sung "Now Is The Month of Maying" but it could be the first time a listener has heard it.

Every time ensembles and audiences encounter each other, the event takes on the qualities of a contractual agreement. Ensembles bring their talent, technical prowess, and preparation, while listeners bring their appreciation for music and their hope that they will be entertained by proficient performers. When the musicians' execution is successful, the audience responds by offering the energy and emotion of their approval. When the ensemble gives their unreserved enthusiasm for the works they perform, the intensity of the listeners' response is magnified. The music, the musicians, and the moment can transport an audience to emotions and sensations that they may not reach in other ways; and unlike many contractual agreements, everyone benefits from the transaction.

ANSWER KEY

Field 14: Music

Question Number	Correct Response	Objective
1.	D	Understand the historical or cultural context of a work in a musical recording.
2.	C	Understand the historical or cultural context of a work in a musical recording.
3.	B	Understand the historical or cultural context of a work in a musical recording.
4.	A	Understand the elements of melody in a musical recording.
5.	D	Understand the elements of melody in a musical recording.
6.	A	Understand the elements of melody in a musical recording.
7.	A	Understand the elements of rhythm, tempo, and dynamics in a musical recording.
8.	C	Understand the elements of rhythm, tempo, and dynamics in a musical recording.
9.	D	Understand the elements of rhythm, tempo, and dynamics in a musical recording.
10.	B	Understand the elements of harmony in a musical recording.
11.	C	Understand the elements of harmony in a musical recording.
12.	A	Understand the elements of harmony in a musical recording.
13.	B	Understand vocal and instrumental elements in a musical recording.
14.	A	Understand vocal and instrumental elements in a musical recording.
15.	D	Understand vocal and instrumental elements in a musical recording.
16.	C	Understand pitch and rhythmic errors in a musical recording.
17.	A	Understand pitch and rhythmic errors in a musical recording.
18.	B	Understand characteristics of and concepts associated with musical notation.
19.	D	Understand characteristics of and concepts associated with musical notation.
20.	D	Understand the elements of melody.
21.	D	Understand the elements of melody.
22.	B	Understand the elements of melody.
23.	C	Understand chordal structure and harmonic function.
24.	A	Understand chordal structure and harmonic function.
25.	A	Understand chordal structure and harmonic function.
26.	B	Understand forms and techniques used in composing and arranging music.
27.	D	Understand forms and techniques used in composing and arranging music.
28.	A	Understand forms and techniques used in composing and arranging music.
29.	A	Understand the process of evaluating musical works.

(continued on next page)

Question Number	Correct Response	Objective
30.	C	Understand the process of evaluating musical works.
31.	A	Understand the process of evaluating musical works.
32.	A	Understand the principles and methods of sound production.
33.	C	Understand the principles and methods of sound production.
34.	B	Understand the principles and methods of sound production.
35.	C	Understand the principles of singing.
36.	D	Understand the principles of singing.
37.	B	Understand string and keyboard instruments.
38.	D	Understand string and keyboard instruments.
39.	D	Understand string and keyboard instruments.
40.	A	Understand wind and percussion instruments.
41.	D	Understand wind and percussion instruments.
42.	A	Understand wind and percussion instruments.
43.	D	Understand improvisation in rehearsal and performance.
44.	C	Understand improvisation in rehearsal and performance.
45.	B	Understand improvisation in rehearsal and performance.
46.	B	Understand band, orchestra, and small instrumental ensemble performance.
47.	C	Understand band, orchestra, and small instrumental ensemble performance.
48.	D	Understand band, orchestra, and small instrumental ensemble performance.
49.	D	Understand choral and small vocal ensemble performance.
50.	C	Understand choral and small vocal ensemble performance.
51.	A	Understand techniques of conducting.
52.	D	Understand techniques of conducting.
53.	B	Understand the development of Western music from the Middle Ages to 1750.
54.	B	Understand the development of Western music from the Middle Ages to 1750.
55.	B	Understand the development of Western music from the Middle Ages to 1750.
56.	D	Understand the development of Western music from 1750 to 1900.
57.	C	Understand the development of Western music from 1750 to 1900.
58.	A	Understand the development of Western music from 1750 to 1900.
59.	D	Understand Western music from 1900 to the present.
60.	A	Understand Western music from 1900 to the present.
61.	C	Understand Western music from 1900 to the present.

(continued on next page)

Question Number	Correct Response	Objective
62.	D	Understand music from the Americas, including the music of indigenous peoples.
63.	B	Understand music from the Americas, including the music of indigenous peoples.
64.	C	Understand music from the Americas, including the music of indigenous peoples.
65.	B	Understand music from Asia.
66.	D	Understand music from Asia.
67.	C	Understand music from Asia.
68.	C	Understand music from Africa and the Middle East.
69.	A	Understand music from Africa and the Middle East.
70.	C	Understand philosophies of music and music education.
71.	D	Understand philosophies of music and music education.
72.	C	Understand philosophies of music and music education.
73.	C	Understand the interrelationships among music, history, technology, and culture.
74.	A	Understand the interrelationships among music, history, technology, and culture.
75.	A	Understand the interrelationships among music, history, technology, and culture.
76.	D	Understand the relationships between music and other art forms.
77.	B	Understand the relationships between music and other art forms.
78.	D	Understand the relationships between music and other art forms.
79.	D	Understand the relationships between music and other disciplines in the curriculum.
80.	D	Understand the relationships between music and other disciplines in the curriculum.

PREPARATION RESOURCES

Field 14: Music

The resources listed below may help you prepare for the AEPA test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

Online Sources:

Arizona Department of Education, *The Art Standards—Music*
<http://www.ade.state.az.us/standards/arts/arts-music.asp>

Journals:

Journal of Research in Music Education, MENC: The National Association for Music Education

Music Educators Journal, MENC: The National Association for Music Education

Teaching Music, MENC: The National Association for Music Education

General Music Today, MENC: The National Association for Music Education

Other Sources:

Burkholder, J. P., Grout, D. J., & Palisca, C. V. (2005). *A history of western music* (7th ed.). New York: W. W. Norton & Co., Inc.

Burkholder, J. P., & Palisca, C. V. (Eds.). (2005). *Norton anthology of western music volume I: Ancient to baroque* (5th ed.). New York: W. W. Norton & Company.

Burkholder, J. P., & Palisca, C. V. (Ed.). (2005). *Norton anthology of western music volume II: Classic to modern* (5th ed.). New York: W. W. Norton & Company.

Colwell, R. J., & Goolsby, T. W. (2001). *The teaching of instrumental music* (3rd ed.). Upper Saddle River, NJ: Prentice Hall.

Crawford, R. (2000). *An introduction to America's music*. New York: W. W. Norton & Company.

Hackett, P., & Lindeman, C. A. (2007). *The musical classroom: Backgrounds, models, and skills for elementary teaching* (7th ed.). Upper Saddle River, NJ: Prentice Hall College Division.

Jordan, J. (1996). *Evoking sound: Fundamentals of choral conducting and rehearsing*. Chicago, IL: GIA Publications.

Kamien, R. (2003). *Music: An appreciation* (8th ed.). Boston: McGraw-Hill.

Kostka, S., & Payne, D. (2003). *Tonal harmony* (5th ed.). New York: McGraw-Hill.

Ottman, R. (2006). *Music for sight singing* (7th ed.). Englewood Cliffs, NJ: Prentice Hall.

Titon, J. (2002). *Worlds of music: An introduction to the music of the world's peoples* (4th ed.). Stamford, CT: Thomson Learning.