

The *Praxis*® Study Companion

Music: Content Knowledge

5113



Welcome to the *Praxis*® Study Companion

Prepare to Show What You Know

You have been working to acquire the knowledge and skills you need for your teaching career. Now you are ready to demonstrate your abilities by taking a *Praxis*® test.

Using the *Praxis*® Study Companion is a smart way to prepare for the test so you can do your best on test day. This guide can help keep you on track and make the most efficient use of your study time.

The Study Companion contains practical information and helpful tools, including:

- An overview of the *Praxis* tests
- Specific information on the *Praxis* test you are taking
- A template study plan
- Study topics
- Practice questions and explanations of correct answers
- Test-taking tips and strategies
- Frequently asked questions
- Links to more detailed information

So where should you start? Begin by reviewing this guide in its entirety and note those sections that you need to revisit. Then you can create your own personalized study plan and schedule based on your individual needs and how much time you have before test day.

Keep in mind that study habits are individual. There are many different ways to successfully prepare for your test. Some people study better on their own, while others prefer a group dynamic. You may have more energy early in the day, but another test taker may concentrate better in the evening. So use this guide to develop the approach that works best for you.

Your teaching career begins with preparation. Good luck!

Know What to Expect

Which tests should I take?

Each state or agency that uses the *Praxis* tests sets its own requirements for which test or tests you must take for the teaching area you wish to pursue.

Before you register for a test, confirm your state or agency's testing requirements at www.ets.org/praxis/states.

How are the *Praxis* tests given?

Praxis tests are given on computer. Other formats are available for test takers approved for accommodations (see page 51).

What should I expect when taking the test on computer?

When taking the test on computer, you can expect to be asked to provide proper identification at the test center. Once admitted, you will be given the opportunity to learn how the computer interface works (how to answer questions, how to skip questions, how to go back to questions you skipped, etc.) before the testing time begins. Watch the [What to Expect on Test Day](#) video to see what the experience is like.

Where and when are the *Praxis* tests offered?

You can select the test center that is most convenient for you. The *Praxis* tests are administered through an international network of test centers, which includes Prometric® Testing Centers, some universities, and other locations throughout the world.

Testing schedules may differ, so see the *Praxis* web site for more detailed test registration information at www.ets.org/praxis/register.

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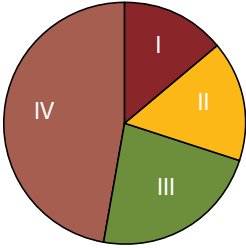
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1. Learn About Your Test

Learn about the specific test you will be taking

Music: Content Knowledge (5113)

Test at a Glance			
Test Name	Music: Content Knowledge		
Test Code	5113		
Time	2 hours, divided into a listening section (Section 1) and a non-listening section (Section 2)		
Number of Questions	120		
Pacing and Special	In Section 1 of the test, you are asked questions about recorded musical excerpts. During the audio portions, you are given time to read the questions and possible answers shown on the screen. A clock at the top of the screen shows you how much time is remaining to answer all of the questions in Section 1. You then have 85 minutes to complete the 90 questions in Section 2.		
Format	Selected-response questions; 30 of the 120 questions are based on recorded musical excerpts.		
Test Delivery	Computer delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Music History and Literature		
	Category total:	18	15%
	Section 1 (listening*):	9	
	Section 2:	9	
	II. Theory and Composition		
	Category total:	19	16%
	Section 1 (listening*):	9	
	Section 2:	10	
	III. Performance		
	Category total:	27	22%
	Section 1 (listening*):	12	
	Section 2:	15	
	IV. Pedagogy, Professional Issues, and Technology		
	Category total:	56	47%
	Section 1 (listening*):	N/A	
	Section 2:	56	
<p>*The questions in both Section 1 and Section 2 are counted in the main content categories I–IV. The special listening category counts only the questions (1–30) in Section 1. The special listening category is intended to provide test takers with a potentially helpful breakdown of information regarding the questions based on listening skills.</p>			

About This Test

The Music: Content Knowledge test is designed to assess a beginning music teacher's knowledge and understanding of music and music education. Examinees taking this test will typically have completed, or will have nearly completed, an undergraduate music education program. The test content assesses key indicators of the beginning educator's musical knowledge and professional readiness for K–12 music instruction required for individuals teaching courses to students in instrumental, vocal, or general music settings, or who will teach courses drawn from any combination of these three areas. Such knowledge is acquired through completion of an undergraduate music education degree program. The material in the test, therefore, is not appropriate for those hired in an adjunct capacity to teach a single element of the curriculum (e.g., those hired to teach only individual lessons or classes on a single instrument).

Materials appearing on the test reflect the diversity of examinees' music instruction specialties as well as the cultural and demographic inclusiveness of modern music instruction. These materials also reflect instrumental (woodwinds, brass, percussion, and strings), vocal, jazz, and general music instruction specialties across the K–12 grade range. Questions selected for the test represent an equitable distribution of topics, including topics unique to each specialty as well as those that are common across all specialties.

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

Test Specifications

Test specifications in this chapter describe the knowledge and skills measured by the test. Study topics to help you prepare to answer test questions can be found on page 38.

The nature and distribution of topics included on the test were based on the results of a national survey given to music educators. Some of the resources consulted in developing the survey include:

- *National Association of School Music 2007–2008 Handbook*; <http://nasm.arts-accredit.org/>
- *Syllabi for Music Methods Courses*, 2nd Edition ©2002 MENC—The National Association for Music Education, Barbara Lewis, University of North Dakota, ed.
- College Music Society
<http://www.music.org>
- Society for Music Teacher Education; <http://smte.us/>
- Interstate New Teacher Assessment and Support Consortium
- *Strategies for Teaching Technology*,Carolynn A. Lindeman, ed. ©2001 The National Association for Music Education
- *Performance Standards for Music, Grades PreK–12*, Paul R. Lehman, chair. ©1996 Music Educators National Conference

A nationally representative panel of music educators was convened to study the survey results and assist ETS's professional assessment staff in determining the distribution of topics on the test. Each ETS assessment specialist working on this test has extensive experience in music education. Additionally, ETS assessment specialists consult regularly with music teachers and music education professors from throughout the country to ensure the appropriateness of individual test questions and the validity of each new test edition.

The following is an outline of the topics covered on the test. Question content is based specifically on practitioners' judgments of what a new music teacher should know in order to begin a career as a music education professional. The bulleted phrases are included as examples of representative question content one may see on the test. Additional topics may also be included as appropriate.

Section 1: Listening Section

I. Music History and Literature

A. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods

1. Styles and historical periods represented in questions
 - a. Medieval
 - b. Renaissance
 - c. Baroque
 - d. Classical
 - e. Romantic
 - f. Impressionism
 - g. Early 20th Century
 - h. Mid 20th Century to present
 - i. Jazz, rock, folk, and other popular genres
2. Characteristics of music related to style and period
 - a. melody
 - b. harmony
 - c. rhythm and meter
 - d. tempi, dynamics, and other expressive elements
 - e. texture
 - f. theory and compositional organization
 - g. forms and genres
 - h. historical contexts
 - i. representative composers
 - j. representative ensembles and performers

B. Is familiar with the style of a variety of world musics and their function in the culture of origin

1. North America
2. South America
3. Europe
4. Africa
5. Australia and the Pacific
6. Asia

II. Theory and Composition

A. Understands and analyzes music in aural form and demonstrates aural skills through recognition of melody, harmony, and rhythm

1. Pitch organization and harmony
 - a. chords, progressions, ornamentation
 - b. modes, scales, tone rows, etc.

2. Theme and melody
 - a. contour and motive
3. Rhythm, meter, and tempo
4. Form and structure
5. Texture

B. Understands how musical sounds vary

1. Timbre of instruments and voices
2. Dynamics

III. Performance

A. Demonstrates critical listening skills by identifying errors in

1. Pitch
2. Intonation of instruments and voices
 - a. tuning students on individual instruments
 - b. tuning between two or more performers
 - c. vowel uniformity
3. Rhythm
4. Performing as a unified section/ensemble
5. Balance and blend
6. Articulations
7. Dynamics

B. Understands basic conducting techniques

1. Beat patterns
2. Use of the baton and freehand technique
3. Eye contact and facial expressions
4. Tempo and tempo changes
5. Attacks, holds, and releases
6. Dynamics and expressive gestures
7. Cueing

C. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods

1. Interpreting musical symbols used for pitch
2. Interpreting musical symbols used for rhythm
3. Dynamic markings
4. Articulation markings
5. Tempo markings
6. Composers' written comments
7. Timbre

D. Understands basic accompaniment techniques (e.g., on piano, guitar, voice)

1. Identifying appropriate harmonies to accompany tonal melodies
2. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)

Section 2: Non-Listening Section

I. Music History and Literature

A. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods

1. Styles and historical periods
 - a. Medieval
 - b. Renaissance
 - c. Baroque
 - d. Classical
 - e. Romantic
 - f. Impressionism
 - g. Early 20th Century
 - h. Mid 20th Century to present
 - i. Jazz, rock, folk, and other popular genres
2. Characteristics of music
 - a. melody
 - b. harmony
 - c. rhythm and meter
 - d. tempi, dynamics, and other expressive elements
 - e. texture
 - f. theory and compositional organization
 - g. forms and genres
 - h. historical contexts
 - i. representative composers
 - j. representative ensembles and performers

B. Is familiar with world musics and their function in the culture of origin

1. North America
2. South America
3. Europe
4. Africa
5. Australia and the Pacific
6. Asia

C. Knows various sources of printed and electronic information on music history and literature

1. Books
2. Journals and periodicals
3. Web resources

II. Theory and Composition

A. Understands, interprets, and analyzes music in written form

1. Pitch organization and harmony
 - a. chords, progressions, ornamentation
 - b. modes, scales, tone rows, etc.
2. Theme and melody
 - a. contour and motive
3. Rhythm, meter, and tempo
4. Form and structure
5. Texture
 - a. monophonic
 - b. homophonic
 - c. polyphonic
 - d. heterophonic
6. How musical sounds vary
 - a. timbre of instruments and voices
 - b. dynamics

B. Knows and applies basic music theory concepts when composing, orchestrating, and arranging instrumental and vocal parts

1. Chords and voice leading
2. Ranges and transpositions
 - a. intervals
 - b. keys
 - c. clefs
 - d. instruments
 - e. voices
3. Balance
4. Instrumentation and voicing of ensembles
5. Functions of instruments and voices within a score
6. Expressive elements

III. Performance

A. Understands basic conducting techniques

1. Beat patterns
2. Use of the baton and freehand technique
3. Eye contact and facial expressions
4. Tempo and tempo changes
5. Attacks, holds, and releases
6. Dynamics and expressive gestures
7. Cueing

B. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods

1. Interpreting musical symbols used for pitch
2. Interpreting musical symbols used for rhythm
3. Dynamic markings
4. Articulation markings
5. Tempo markings
6. Composers' written comments
7. Timbre

C. Knows a variety of strategies on how to prepare a musical score for rehearsal and performance

1. Score study
2. Score research
3. Interpretive decisions
4. Score marking

D. Knows instrumental and choral/vocal warm-up techniques

1. Breathing
2. Physical warm-ups (e.g., stretching, posture)
3. Technical warm-ups (e.g., scales, arpeggios, chorales, vocalises)

E. Knows instrumental and choral tuning/intonation techniques

1. Instrumental techniques
 - a. tuning students on individual instruments
 - b. tuning between two or more performers
2. Choral/vocal techniques
 - a. lifting the palate
 - b. vowel uniformity
 - c. breath support and body posture

F. Understands basic accompaniment techniques (e.g., on piano, guitar, voice)

1. Identifying appropriate harmonies to accompany tonal melodies
2. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)

G. Understands concert etiquette for performers and audiences and effective techniques for communicating with an audience in a performance setting

1. Developing program notes and educational materials for specific purposes and audiences
2. Appropriate remarks in performance situations
3. Techniques of developing appropriate publicity for the music program and for events taking place in the music program
4. Appropriate etiquette for various types of performance venues

H. Understands the practical relationship between acoustics and performance

1. Sound production
2. Tone quality
3. Rehearsal and performance space configurations and setups
4. Reverberation, sound reflection, refraction
5. Frequency
6. Amplitude, sound amplification
7. Harmonics, partials, overtones

IV. Pedagogy, Professional Issues, and Technology

Pedagogy

A. Knows instructional strategies for different class settings

1. Performance classes
 - a. full-ensemble rehearsals
 - b. sectional and small-group rehearsals
 - c. individual lessons
 - d. rehearsal planning
 - e. rehearsal strategies
2. Elementary and secondary general music
 - a. full class
 - b. small group
 - c. labs and independent projects

B. Incorporates local, state, and national standards in planning and instruction

1. Recognizes importance of linking pedagogy to appropriate standards
2. Ability to evaluate degree to which instruction links to standards

C. Understands classroom management techniques

1. Physical classroom environment
2. Rules and consequences
3. Appropriate actions to take for given situations
4. Legal implications
5. Planning and pacing
6. Procedures and routines
7. Principles of motivation applied to the music classroom
 - a. intrinsic
 - b. extrinsic

D. Understands how to plan and differentiate instruction

1. How the distinguishing characteristics of stages of student growth and development affect music learning
 - a. physical
 - b. cognitive
 - c. social
2. Scope and sequence
3. Lesson and unit planning
4. Student ability

E. Knows strategies to accommodate diverse learning styles and abilities

1. Aural learners
2. Visual learners
3. Kinesthetic learners

F. Understands how to modify instruction to accommodate student needs

1. Students with disabilities
 - a. physical
 - b. cognitive
 - c. behavioral
 - d. emotional
2. Other student needs
 - a. culture and beliefs
 - b. gifted students
 - c. English-language learners

G. Understands a variety of assessment strategies that inform the instructional process

1. Use of standardized tests for measuring aptitude and achievement
2. Portfolio assessment
3. Multiple-choice testing
4. Assessment using scoring rubrics

5. Assessing individual and group performance skills
6. Appropriate classroom assignment grading criteria
7. Appropriate course grading practices
8. Formative assessment—uses in guiding and evaluating students' progress
9. Assessments' role in program evaluation
10. Taxonomies of instructional/assessment objectives
11. Techniques to evaluate the effectiveness of music curricula
 - a. program evaluation (e.g., goals and objectives, scope and sequence)

H. Understands how to select appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors

Selecting music with respect to

1. Diverse genres
2. Appropriate performance competencies for students' developmental levels
 - a. primary
 - b. elementary
 - c. middle school
 - d. high school
 - e. vocal ranges
 - f. instrumental ranges and transpositions
3. Cultural diversity
4. Community traditions and standards
5. State and local guidelines
6. Quality of literature
7. Knows appropriate sources of student repertoire
 - a. Lists of recommended repertoire
 - b. Conferences
 - c. Colleagues and mentors
 - d. Publisher resources

I. Knows how to teach vocal production and performance techniques with respect to a variety of factors

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

J. Knows instrumental techniques (e.g., rudiments, bowings, embouchures) and how to teach them

1. Woodwind
2. String (includes guitar)
3. Brass
4. Percussion
5. Keyboard
6. General classroom instruments
7. Health and wellness issues for instrumentalists

K. Is able to address common vocal and instrumental performance challenges and their causes

1. Reading pitches and rhythms
2. Balance and blend
3. Intonation
4. Technical challenges
5. Style and interpretation
6. Physical causes
7. Comprehension causes

L. Understands organization and preparation of concert programming

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

M. Knows and promotes care and maintenance of instruments and materials

Care of instruments

1. Woodwinds
2. Strings (including guitar)
3. Brass
4. Percussion and keyboards
5. Classroom instruments (Orff and rhythm instruments, recorders)
6. Electronic instruments

Care of materials

7. Printed material (books, music, scores)
8. Recorded material (CDs, electronic files such as MP3s)
9. Risers and stands
10. Audiovisual and computer equipment

N. Is familiar with common pedagogical approaches

1. Suzuki
2. Dalcroze
3. Kodály
4. Orff Schulwerk
5. Edwin Gordon's Music Learning Theory
6. Comprehensive Musicianship
7. Laban
8. Phyllis Weikart

O. Understands strategies for developing sight-reading skills

1. Solfège and other systems
2. Audiation of pitch, interval, and rhythm
3. Mental practice and scanning methods

P. Knows basic improvisational techniques and how to teach them

1. Imitation
2. Variation
3. Improvisational techniques within various styles

Q. Knows basic composition and arranging techniques and how to teach them

1. Activities leading to composition (e.g., improvisation, completion exercises)
2. Pitch and rhythmic organization techniques
3. Form
4. Style
5. Thematic construction
6. Harmonization, accompaniment, and imitation
7. Vocal and instrumental ranges

R. Knows how to teach a variety of musical concepts through performance literature

1. Elements of music (e.g., melody, harmony, rhythm, form, timbre, texture) and expressive elements
2. Music theory
3. Music history
4. Music in relation to other subjects
5. Musical creativity and the aesthetics of music

S. Is aware of approaches for fostering musically expressive experiences

Fostering musical expression in

1. Performance
2. Improvisation
3. Composition

Techniques to teach aesthetics

4. Guided listening
5. Analysis, reflection, evaluation
6. Modeling

T. Understands how to integrate concepts used in the fine arts and other disciplines in music instruction

1. Music integrated with other subjects in the fine arts
2. Music integrated with subjects outside of the fine arts

Professional Issues

U. Understands professional ethics and legal issues specific to teaching music

1. Copyright laws
2. Confidentiality
3. Appropriate professional conduct

V. Is familiar with the music standards in the National Core Arts Standards

W. Is aware of professional organizations and resources in music education

1. Local, state, and national teacher and music teacher organizations
2. Mentors and colleagues
3. Books, journals, and periodicals
4. Reference works and Web resources

X. Is aware of current trends and issues in music education

Y. Is aware of the major contributions to the history and philosophy of music education and their implications for curriculum

Z. Understands philosophical reasons for inclusion of and advocacy for music in the curriculum

1. Utilitarian (e.g., comprehensive education)
2. Aesthetic (e.g., affective education)

AA. Recognizes that collaboration with colleagues is important for implementing the curriculum

1. Mentoring
2. Collegiality
3. Inclusion (e.g., Individualized Education Programs [IEP], students with special needs)

AB. Supports students' learning through two-way communication with parents/guardians

Formal and informal:

1. Parent-teacher conferences
2. Telephone
3. Written communications, including e-mail and departmental web sites

AC. Understands basic administrative responsibilities in a music program

1. Budget maintenance
2. Inventory
3. Scheduling

AD. Is aware of the external influences that affect the music program, curriculum, and student participation

1. Scheduling
2. Mandates
3. Budget constraints
4. Advocacy groups
5. Student and community economics and demographics

AE. Is aware of career opportunities available in music and how to introduce them to students

1. Performance
2. Business
3. Education
4. Technology
5. Medical

AF. Is aware of strategies for promoting physically healthy performance practices for students and teachers

1. Hearing protection
2. Health issues specific to teachers (e.g., using the voice in the classroom, work-related stress)

Technology

AG. Understands current technologies used for performance and recording production

1. Sound reinforcement
2. Analog, digital, and MIDI equipment
3. Virtual instruments

AH. Is familiar with technology and instructional software and ways to incorporate them in the classroom

1. Hardware
 - a. cables and audio interfaces
 - b. microphones
 - c. music storage devices
 - d. speakers and monitors
 - e. tablets
2. Software
 - a. cloud-based storage
 - b. music assessment software
 - c. music digital audio workstation software
 - d. music notation software
 - e. music pedagogy software
 - f. music streaming applications
 - g. presentation software
3. Multimedia

AI. Demonstrates knowledge of desktop music publishing software for pedagogical purposes

1. Input
2. Output
3. Playback
4. Posting

AJ. Knows the appropriate, ethical, and safe uses for music software and Internet technologies

1. Educational
2. Interactive
3. Internet posts
4. Filtering software
5. Copyright
6. Health and wellness issues related to use of technology

2. Familiarize Yourself with Test Questions

Become comfortable with the types of questions you'll find on the Praxis tests

The *Praxis* assessments include a variety of question types: constructed response (for which you write a response of your own); selected response, for which you select one or more answers from a list of choices or make another kind of selection (e.g., by clicking on a sentence in a text or by clicking on part of a graphic); and numeric entry, for which you enter a numeric value in an answer field. You may be familiar with these question formats from taking other standardized tests. If not, familiarize yourself with them so you don't spend time during the test figuring out how to answer them.

Understanding Computer-Delivered Questions

Questions on computer-delivered tests are interactive in the sense that you answer by selecting an option or entering text on the screen. If you see a format you are not familiar with, read the directions carefully. The directions always give clear instructions on how you are expected to respond.

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

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

- **Clicking more than one oval** to select answers from a list of choices.
- **Typing in an entry box.** When the answer is a number, you may be asked to enter a numerical answer. Some questions may have more than one place to enter a response.
- **Clicking check boxes.** You may be asked to click check boxes instead of an oval when more than one choice within a set of answers can be selected.
- **Clicking parts of a graphic.** In some questions, you will select your answers by clicking on a location (or locations) on a graphic such as a map or chart, as opposed to choosing your answer from a list.
- **Clicking on sentences.** In questions with reading passages, you may be asked to choose your answers by clicking on a sentence (or sentences) within the reading passage.
- **Dragging and dropping answer choices into targets on the screen.** You may be asked to select answers from a list of choices and drag your answers to the appropriate location in a table, paragraph of text or graphic.
- **Selecting answer choices from a drop-down menu.** You may be asked to choose answers by selecting choices from a drop-down menu (e.g., to complete a sentence).

Remember that with every question you will get clear instructions.

Perhaps the best way to understand computer-delivered questions is to view the [Computer-delivered Testing Demonstration](#) on the Praxis web site to learn how a computer-delivered test works and see examples of some types of questions you may encounter.

Understanding Selected-Response Questions

Many selected-response questions begin with the phrase “which of the following.” Take a look at this example:

Which of the following is a flavor made from beans?

- (A) Strawberry
- (B) Cherry
- (C) Vanilla
- (D) Mint

How would you answer this question?

All of the answer choices are flavors. Your job is to decide which of the flavors is the one made from beans.

Try following these steps to select the correct answer.

- 1) **Limit your answer to the choices given.** You may know that chocolate and coffee are also flavors made from beans, but they are not listed. Rather than thinking of other possible answers, focus only on the choices given (“which of the following”).
- 2) **Eliminate incorrect answers.** You may know that strawberry and cherry flavors are made from fruit and that mint flavor is made from a plant. That leaves vanilla as the only possible answer.
- 3) **Verify your answer.** You can substitute “vanilla” for the phrase “which of the following” and turn the question into this statement: “Vanilla is a flavor made from beans.” This will help you be sure that your answer is correct. If you’re still uncertain, try substituting the other choices to see if they make sense. You may want to use this technique as you answer selected-response questions on the practice tests.

Try a more challenging example

The vanilla bean question is pretty straightforward, but you’ll find that more challenging questions have a similar structure. For example:

Entries in outlines are generally arranged according to which of the following relationships of ideas?

- (A) Literal and inferential
- (B) Concrete and abstract
- (C) Linear and recursive
- (D) Main and subordinate

You’ll notice that this example also contains the phrase “which of the following.” This phrase helps you determine that your answer will be a “relationship of ideas” from the choices provided. You are supposed to find the choice that describes how entries, or ideas, in outlines are related.

Sometimes it helps to put the question in your own words. Here, you could paraphrase the question in this way: “How are outlines usually organized?” Since the ideas in outlines usually appear as main ideas and subordinate ideas, the answer is (D).

QUICK TIP: Don't be intimidated by words you may not understand. It might be easy to be thrown by words like "recursive" or "inferential." Read carefully to understand the question and look for an answer that fits. An outline is something you are probably familiar with and expect to teach to your students. So slow down, and use what you know.

Watch out for selected-response questions containing "NOT," "LEAST," and "EXCEPT"

This type of question asks you to select the choice that does not fit. You must be very careful because it is easy to forget that you are selecting the negative. This question type is used in situations in which there are several good solutions or ways to approach something, but also a clearly wrong way.

How to approach questions about graphs, tables, or reading passages

When answering questions about graphs, tables, or reading passages, provide only the information that the questions ask for. In the case of a map or graph, you might want to read the questions first, and then look at the map or graph. In the case of a long reading passage, you might want to go ahead and read the passage first, noting places you think are important, and then answer the questions. Again, the important thing is to be sure you answer the questions as they refer to the material presented. So read the questions carefully.

How to approach unfamiliar formats

New question formats are developed from time to time to find new ways of assessing knowledge. Tests may include audio and video components, such as a movie clip or animation, instead of a map or reading passage. Other tests may allow you to zoom in on details in a graphic or picture.

Tests may also include interactive questions. These questions take advantage of technology to assess knowledge and skills in ways that standard selected-response questions cannot. If you see a format you are not familiar with, **read the directions carefully**. The directions always give clear instructions on how you are expected to respond.

QUICK TIP: Don't make the questions more difficult than they are. Don't read for hidden meanings or tricks. There are no trick questions on *Praxis* tests. They are intended to be serious, straightforward tests of your knowledge.

Understanding Constructed-Response Questions

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

For example, an essay question might present you with a topic and ask you to discuss the extent to which you agree or disagree with the opinion stated. You must support your position with specific reasons and examples from your own experience, observations, or reading.

Take a look at a few sample essay topics:

- "Celebrities have a tremendous influence on the young, and for that reason, they have a responsibility to act as role models."
- "We are constantly bombarded by advertisements—on television and radio, in newspapers and magazines, on highway signs, and the sides of buses. They have become too pervasive. It's time to put limits on advertising."
- "Advances in computer technology have made the classroom unnecessary, since students and teachers are able to communicate with one another from computer terminals at home or at work."

Keep these things in mind when you respond to a constructed-response question

- 1) **Answer the question accurately.** Analyze what each part of the question is asking you to do. If the question asks you to describe or discuss, you should provide more than just a list.
- 2) **Answer the question completely.** If a question asks you to do three distinct things in your response, you should cover all three things for the best score. Otherwise, no matter how well you write, you will not be awarded full credit.
- 3) **Answer the question that is asked.** Do not change the question or challenge the basis of the question. You will receive no credit or a low score if you answer another question or if you state, for example, that there is no possible answer.
- 4) **Give a thorough and detailed response.** You must demonstrate that you have a thorough understanding of the subject matter. However, your response should be straightforward and not filled with unnecessary information.
- 5) **Reread your response.** Check that you have written what you thought you wrote. Be sure not to leave sentences unfinished or omit clarifying information.


QUICK TIP: You may find that it helps to take notes on scratch paper so that you don't miss any details. Then you'll be sure to have all the information you need to answer the question.

3. Practice with Sample Test Questions

Answer practice questions and find explanations for correct answers

Sample Test Questions

This test is available on computer. The following sample question provides a preview of an actual screen used in a computer-delivered test. For the purposes of this study companion, sample questions are shown as they would appear in a paper-delivered test.



Mark

Review

Help

Back

Next

Science CKT | Question 33 of 4700:59:26 Hide Time

What quantity of oxygen, O_2 , contains very nearly the same number of molecules as 36.0 grams of water, H_2O ?

☐ 64.0 grams

☐ 32.0 grams

☐ 16.0 grams

☐ 8.0 grams

Answer the question above by clicking on the correct response.

Sample Test Questions

The sample questions that follow represent a number of the types of questions and topics that appear on the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions. Audio files are provided only for questions 4 and 5. Recordings of the works referenced by these questions may be available commercially or through a library.

Directions for Section 1 (listening): In this section of the test, you are asked questions about recorded musical excerpts. Each question, followed by four possible answers, appears on the screen. Each question is presented using a combination of screen text and audio. During the audio portions, you are given time to read the questions and possible answers shown on the screen.

A clock at the top of the screen shows you how much time is remaining to answer all of the questions in Section 1. **The clock only counts down after the audio finishes playing.** It does not count down while the audio is playing.

For most questions, the musical excerpt plays a single time. Some of the longer, more complicated questions have extra playings of the excerpt included in the audio.

You control the advance of the questions and are responsible for pacing your own test taking. The questions do not advance automatically. When ready to advance to the next question, click "Next."

For each question, you are encouraged to listen to the entire musical excerpt before selecting an answer. You may, however, select or change an answer when you feel ready to do so at any time during and after the audio. While the audio is still playing, the "Next" and "Back" navigation controls are deactivated to help prevent you from navigating away from the question prematurely.

You may return to a previous question in Section I to select or change your answer after you have advanced past that question. **The audio** for the question, however, **does not play again** so it is strongly suggested that you **select your answer before advancing to the next question.**

You may, if you wish, choose not to answer a question.

Unanswered questions, however, count as wrong answers, so it is to your advantage to **answer every question even if you have to guess.** If you plan to return to an unanswered question in Section 1, it is important to remember that **the audio will not play again.**

Be careful to pace your work so that you finish before the time expires for Section I. When the time expires, the computer will advance automatically to Section 2. Remember that **you cannot return to questions in Section 1 after you have advanced to Section 2.**

(Recorded example: excerpt from Ravel's "Laidronnette, Impératrice des Pagodes" from *Ma mère l'Oye*)

1. What is the scale or mode?

- (A) Major
- (B) Minor
- (C) Pentatonic
- (D) Chromatic

(Recorded example: excerpt from the gamelan music "Bubaran Hudan Mas")

2. What is the country of origin?

- (A) India
- (B) Indonesia
- (C) Peru
- (D) Japan

(Recorded example: excerpt from Elisabeth-Claude Jacquet de la Guerre's "Courante" from *Pièces de Clavecin: Suite in D minor*)

3. In which measure is the rhythm played incorrectly?

- (A) Measure 2
- (B) Measure 3
- (C) Measure 5
- (D) Measure 6

4. In which measure does the horn player perform an incorrect pitch? (The excerpt will be played two times. Use audio file for question 4 at www.ets.org/praxis/prepare/materials/5113.)

- (A) 2
- (B) 5
- (C) 10
- (D) 11

5. Which of the following chord progressions is played? (The progression will be played two times. Use audio file for question 5 at www.ets.org/praxis/prepare/materials/5113.)

(A) $i \quad iv^7 \quad ii^{\flat 7} \quad V^7 \quad i$
 (B) $i \quad ii^{\flat 7} \quad ii^{\flat 6}_5 \quad i^6 \quad V$
 (C) $i \quad iv \quad iv^6 \quad V^7 \quad i$
 (D) $i \quad iv^7 \quad ii \quad V^6_5 \quad VI^6$

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

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

(Recorded example: excerpt from *In C*)

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

Directions for Section 2: Each of the questions or statements below is followed by several answer choices. In each case, select the best answer on the screen.

8. Which of the following lists the musical genres in the correct chronological order of their development?
- (A) Motet, string quartet, opera, symphonic poem
 (B) Motet, opera, string quartet, symphonic poem
 (C) Opera, motet, string quartet, symphonic poem
 (D) Opera, symphonic poem, motet, string quartet

in der Nacht, der ster - nen - lo - sen, hiel - ten stau - nend uns im Ar - me

9. The excerpt above is taken from a lied in A major by Alma Mahler. Which of the following best represents the bracketed harmony labeled X?
- (A) ii^7
 - (B) vii°
 - (C) Aug. 6
 - (D) V^7 / V
10. Performance parts for which TWO of the following instruments are normally written at concert pitch?
- (A) Bassoon
 - (B) Piccolo
 - (C) English horn
 - (D) Alto saxophone
 - (E) Violin
11. Which of the following is the most likely cause of faulty intonation by singers in a high school choir?
- (A) Inadequate rehearsal time
 - (B) Unsupported tone
 - (C) Singing in a foreign language
 - (D) Lack of an instrumental accompaniment
12. Prior to learning about meter, elementary students should be able to demonstrate their understanding of
- (A) weak and strong beats
 - (B) syncopation
 - (C) subdivision of the beat
 - (D) tempo markings

13. Which of the following is an example of a critical-thinking skill?
- (A) Students label the parts of a chord.
 - (B) Students notate rhythmic patterns in all of the common meters.
 - (C) Students compare two different recordings of the same work.
 - (D) Students transpose a trumpet part from written pitch to concert pitch.
14. Creating an ostinato on barred instruments to accompany a folk song is most closely associated with which of the following approaches?
- (A) Orff
 - (B) Kodály
 - (C) Dalcroze
 - (D) Gordon
15. Which of the following ballets was written by Aaron Copland?
- (A) *Swan Lake*
 - (B) *Romeo and Juliet*
 - (C) *The Rite of Spring*
 - (D) *Appalachian Spring*
16. Which of the following modes has a major tonic triad?
- (A) Aeolian
 - (B) Phrygian
 - (C) Mixolydian
 - (D) Dorian
17. Which of the following venues could normally be expected to have the longest reverberation time?
- (A) Recital hall
 - (B) Coffeehouse
 - (C) Gothic-style cathedral
 - (D) Opera house
18. Which of the following is a well-known, prolific researcher in music education, author of several standard texts on music education topics, and a coeditor of *The New Handbook of Research on Music Teaching and Learning*?
- (A) Lowell Mason
 - (B) Bennett Reimer
 - (C) Edwin E. Gordon
 - (D) Richard Colwell

19. Conducting cues are customarily given when
- (A) a soloist or a section must fade out on a long note
 - (B) a soloist or a section enters after a long rest
 - (C) the articulation changes from one style to another
 - (D) the meter changes from simple to compound
20. In MIDI technology, which of the following is a list of the performance parameters most directly affected by key velocity?
- (A) Rhythm and timbre
 - (B) Pitch and stop times
 - (C) Dynamics and stop times
 - (D) Dynamics and timbre
21. Which of the following is an appropriate instrument-care objective for beginning string orchestra students to master?
- (A) Loosening the hair on the bow before returning it to the case
 - (B) Loosening the tuning pegs on the instrument before returning it to the case
 - (C) Wiping the rosin from the bow hair before returning it to the case
 - (D) Putting rosin on the bow before returning it to the case



22. Which of the following notates the next two partials for the harmonic series based on the fundamental tone given above?



- (A) A
 - (B) B
 - (C) C
 - (D) D
23. Which of the following is most typically an objective of sectional rehearsals?
- (A) Help students who are having difficulty learning their parts
 - (B) Help students in dealing with stage fright
 - (C) Address issues of poor ensemble blend
 - (D) Address passages in which the ensemble overpowers soloists

24. Which of the following composers has written most extensively for young bands?

- (A) Karel Husa
- (B) Anne McGinty
- (C) John Philip Sousa
- (D) Ellen Taaffe Zwilich

25. What interval does the clarinet overblow when the register key is used?

- (A) Fourth
- (B) Octave
- (C) Tenth
- (D) Twelfth

Alla Marcia (♩ = 120)

1st B flat Clarinet

2nd B flat Clarinet

3rd B flat Clarinet

E flat Alto Clarinet

B flat Bass Clarinet

Bassoons

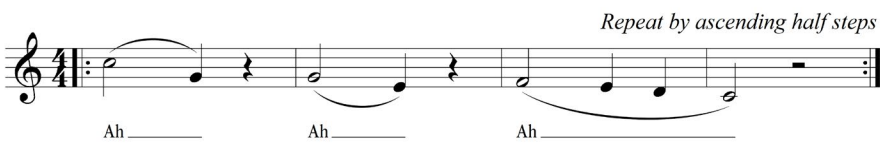
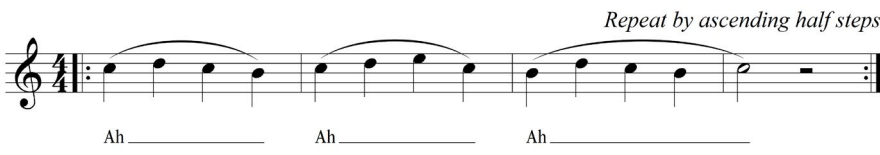
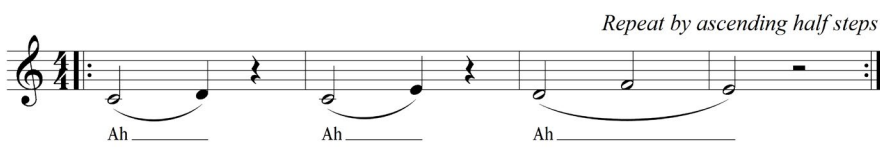

26. Which pattern is most appropriate for conducting the passage shown above?

- (A)
- (B)
- (C)
- (D)

27. Which of the following excerpts can be played on the oboe and is within the scope of a high school oboist's proficiency?

- (A) 
- (B) 
- (C) 
- (D) 

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

- (A) 
- (B) 
- (C) 
- (D) 

29. The National Core Arts Standards are organized around four artistic processes: (1) Creating, (2) Performing/Presenting/Producing, (3) Responding, and (4) Connecting. According to the standards, how is "Connecting" defined?

- (A) Relating artistic ideas and work with personal meaning and external context
- (B) Understanding and evaluating how the arts convey meaning
- (C) Realizing artistic ideas and work through interpretation and presentation
- (D) Communicating artistic ideas using multimedia works

-
30. Which of the following programs would a music educator most likely use to create music theory work sheets?
- (A) SONAR
 - (B) Audacity
 - (C) Pro Tools
 - (D) Finale

Answers to Sample Questions

1. The correct answer is (C). This question tests your knowledge of modes and scales used to organize pitches. In the excerpt heard in the recorded example, the main melody is based on the pentatonic scale of C-sharp, D-sharp, F-sharp, G-sharp, and A-sharp.

2. The correct answer is (B). This question tests your knowledge of characteristics and identifying features of world music genres. The excerpt heard in the recorded example features music by a characteristic Indonesian gamelan ensemble composed primarily of hanging gongs, gong chimes, and drums.

3. The correct answer is (C). This question tests your ability to identify errors in performance relative to a written musical score. The excerpt heard in the recorded example contains one error in rhythm: in measure 5, beat two, the two eighth notes in the bass are performed as a sixteenth note followed by a dotted eighth note.

4. The correct answer is (C). This question tests your ability to identify errors in performance relative to a written musical score. In measure 10, a D-flat (concert G-flat) is played on the third quarter note rather than the D-natural (concert G-natural) indicated in the printed music.

5. The correct answer is (A). This question tests your ability to hear chordal harmonies. The progression's unique characteristic is its use of the supertonic half diminished seventh in the third chord.

6. The correct answer is (C). This question tests your knowledge of the features that characterize music of various styles and historical periods. The texture, harmony, instrumentation of the accompaniment, and melodic style of the vocal line are all typical of music of the Classical period.

7. The correct answer is (A). This question tests your knowledge of features and stylistic elements that characterize the music of prominent American composers. Terry Riley's *In C* is characterized by layering of repeated, short melodic modules and ostinatos and is an important work that is representative of his creative output as a composer.

8. The correct answer is (B). This question tests your knowledge of important developments in the history of music. Choice B indicates the correct chronological order because the motet was developed in the thirteenth century, opera in the seventeenth century, the string quartet in the eighteenth century, and the symphonic poem in the nineteenth century.

9. The correct answer is (D). This question tests your ability to provide a Roman numeral analysis of a written score. The bracketed chord consists of the pitches B, D-sharp, and A (the fifth of the chord, F-sharp, is missing). This chord is best described as the dominant seventh in the key of E major, and E is V in the key of A major. Thus, the bracketed chord can best be labeled as the secondary dominant, V7/V.

10. The correct answers are (A) and (E). This question tests your knowledge of standard notation practices for specific instruments. Bassoon and violin parts are normally written at concert pitch.

11. The correct answer is (B). This question tests your knowledge of causes of and solutions to problems in vocal music performance. Of the choices listed, unsupported tone is the most frequent cause of faulty intonation by high school singers. The other choices listed are not more likely causes of faulty intonation.

12. The correct answer is (A). This question tests your knowledge of techniques and methods of sequencing musical instruction. Meter, the grouping of beats into repeated sets of two, three, or more beats, depends on the differentiation between weak and strong beats; thus, students must understand the differentiation before they learn about meter. The other choices listed are concepts that are not fundamental for elementary students to master as a prerequisite to learning about meter.

13. The correct answer is (C). This question tests your ability to evaluate the complexity of skills in the cognitive domain. In the cognitive domain, evaluation represents a high-level critical-thinking skill. When students compare two different recordings of the same work, they must use the skill of evaluation. The other choices listed describe skills that demand knowledge and application of knowledge, but not evaluation.

14. The correct answer is (A). This question tests your knowledge of common methodologies in music education and the pedagogical techniques associated with them. The singing of folk songs accompanied by improvised ostinatos on barred instruments is an important component in the curricular Orff approach. None of the other approaches listed include improvisation on barred instruments as a vital part of the music learning experience.

15. The correct answer is (D). This question tests your knowledge of important composers and masterworks found in music history. Aaron Copland composed *Appalachian Spring* in 1944 for the choreographer Martha Graham. *Swan Lake*, *Romeo and Juliet*, and *The Rite of Spring* were composed by Tchaikovsky, Prokofiev, and Stravinsky, respectively.

16. The correct answer is (C). This question tests your knowledge of modes used in analyzing and creating music. The Mixolydian mode has a major tonic triad. The modes listed in the other choices have minor tonic triads.

17. The correct answer is (C). This question tests your knowledge of acoustics and performance spaces relevant for music education. Reverberation is most noticeable in large spaces such as cathedrals, which typically contain walls and floors constructed of hard, reflective surfaces.

18. The correct answer is (D). This question tests your knowledge of professional resources useful for music education and research. Richard Colwell is a prolific music education researcher and author.

19. The correct answer is (B). This question tests your knowledge of conducting techniques. During long rests, performers may lose count and will enter with more confidence if a cue is given.

20. The correct answer is (D). This question tests your knowledge of MIDI technology. Key velocity is analogous to the key and hammer action on a piano and is used most typically to describe the relative amount of energy used to play a note. High key velocities result in louder notes with a timbre typical of notes played with more force (assuming the sound's envelope is designed to modulate in accordance with the key velocity information, which is usually the case). Rhythms, start times, and stop times are usually determined by on and off commands. Pitch is controlled specifically by frequency modulation envelopes and commands.

21. The correct answer is (A). This question tests your knowledge of the care and maintenance of instruments. Loosening the horse hair prevents the bow from warping. The other choices describe inappropriate behaviors that do not contribute to keeping the bow in playing condition.

22. The correct answer is (C). This question tests your knowledge on principles of the harmonic series. In the harmonic series, the next note (the first partial) after the fundamental occurs an octave higher than the fundamental. The next note in the series (the second partial) occurs a fifth higher from the first partial.

23. The correct answer is (A). This question tests your knowledge of how to organize and plan rehearsals for effective instruction. Sectional rehearsals are an effective way to identify and remedy problems such as students' rhythm and pitch accuracy, phrasing, dynamics, and articulations.

24. The correct answer is (B). This question tests your knowledge of resources appropriate for teaching instrumental music. Anne McGinty has composed and arranged many works for young bands. The composers listed in the other choices have also written for winds, although their works are largely for advanced-level ensembles.

25. The correct answer is (D). This question tests your knowledge of instrumental music pedagogy. The clarinet overblows at an interval of a twelfth. The instruments listed in the other choices overblow at an interval of an octave.

26. The correct answer is (C). This question tests your knowledge of conducting. The excerpt is written in 5/4 meter, organized into beat groupings of 3 + 2. The patterns shown in the other choices show incorrect numbers of beats or grouping patterns.

27. The correct answer is (A). Choice (A) fits comfortably within the range of the oboe, which spans from Bb3 to an approximate upper limit of A5, for professional level players. All of the other choices shown extend above or below that range.

28. The correct answer is (A). This questions tests your knowledge of the three main vocal registers: head, middle, and chest. Choice A, with the range of an octave, spans all three of these registers, while choices B, C, and D are limited in range.

29. The correct answer is (A). This question tests your knowledge of the philosophical basis that supports the organization of the National Core Arts Standards. In this definition, both personal meaning and external context inform or are connected to artistic ideas and work.

30. The correct answer is (D). This question tests your knowledge of music software often used for instruction or music publishing. Finale is one of several widely used music notation programs that can be used to create customized music theory work sheets.

4. Determine Your Strategy for Success

Set clear goals and deadlines so your test preparation is focused and efficient

Effective *Praxis* test preparation doesn't just happen. You'll want to set clear goals and deadlines for yourself along the way. Otherwise, you may not feel ready and confident on test day.

1) Learn what the test covers.

You may have heard that there are several different versions of the same test. It's true. You may take one version of the test and your friend may take a different version a few months later. Each test has different questions covering the same subject area, but both versions of the test measure the same skills and content knowledge.

You'll find specific information on the test you're taking on page 5, which outlines the content categories that the test measures and what percentage of the test covers each topic. Visit www.ets.org/praxis/testprep for information on other *Praxis* tests.

2) Assess how well you know the content.

Research shows that test takers tend to overestimate their preparedness—this is why some test takers assume they did well and then find out they did not pass.

The *Praxis* tests are demanding enough to require serious review of likely content, and the longer you've been away from the content, the more preparation you will most likely need. If it has been longer than a few months since you've studied your content area, make a concerted effort to prepare.

3) Collect study materials.

Gathering and organizing your materials for review are critical steps in preparing for the *Praxis* tests. Consider the following reference sources as you plan your study:

- Did you take a course in which the content area was covered? If yes, do you still have your books or your notes?
- Does your local library have a high school-level textbook in this area? Does your college library have a good introductory college-level textbook in this area?

Practice materials are available for purchase for many *Praxis* tests at www.ets.org/praxis/testprep. Test preparation materials include sample questions and answers with explanations.

4) Plan and organize your time.

You can begin to plan and organize your time while you are still collecting materials. Allow yourself plenty of review time to avoid cramming new material at the end. Here are a few tips:

- Choose a test date far enough in the future to leave you plenty of preparation time. Test dates can be found at www.ets.org/praxis/register/dates_centers.
- Work backward from that date to figure out how much time you will need for review.
- Set a realistic schedule—and stick to it.

5) Practice explaining the key concepts.

Praxis tests with constructed-response questions assess your ability to explain material effectively. As a teacher, you'll need to be able to explain concepts and processes to students in a clear, understandable way. What are the major concepts you will be required to teach? Can you explain them in your own words accurately, completely, and clearly? Practice explaining these concepts to test your ability to effectively explain what you know.

6) Understand how questions will be scored.

Scoring information can be found on page 54.

7) Develop a study plan.

A study plan provides a road map to prepare for the *Praxis* tests. It can help you understand what skills and knowledge are covered on the test and where to focus your attention. Use the study plan template on page 36 to organize your efforts.

And most important—get started!

Would a Study Group Work for You?

Using this guide as part of a study group

People who have a lot of studying to do sometimes find it helpful to form a study group with others who are working toward the same goal. Study groups give members opportunities to ask questions and get detailed answers. In a group, some members usually have a better understanding of certain topics, while others in the group may be better at other topics. As members take turns explaining concepts to one another, everyone builds self-confidence.

If the group encounters a question that none of the members can answer well, the group can go to a teacher or other expert and get answers efficiently. Because study groups schedule regular meetings, members study in a more disciplined fashion. They also gain emotional support. The group should be large enough so that multiple people can contribute different kinds of knowledge, but small enough so that it stays focused. Often, three to six members is a good size.

Here are some ways to use this guide as part of a study group:

- **Plan the group's study program.** Parts of the study plan template, beginning on page 36, can help to structure your group's study program. By filling out the first five columns and sharing the worksheets, everyone will learn more about your group's mix of abilities and about the resources, such as textbooks, that members can share with the group. In the sixth column ("Dates I will study the content"), you can create an overall schedule for your group's study program.
- **Plan individual group sessions.** At the end of each session, the group should decide what specific topics will be covered at the next meeting and who will present each topic. Use the topic headings and subheadings in the Test at a Glance table on page 5 to select topics, and then select practice questions, beginning on page 18.
- **Prepare your presentation for the group.** When it's your turn to present, prepare something that is more than a lecture. Write two or three original questions to pose to the group. Practicing writing actual questions can help you better understand the topics covered on the test as well as the types of questions you will encounter on the test. It will also give other members of the group extra practice at answering questions.

- **Take a practice test together.** The idea of a practice test is to simulate an actual administration of the test, so scheduling a test session with the group will add to the realism and may also help boost everyone's confidence. Remember, complete the practice test using only the time that will be allotted for that test on your administration day.
- **Learn from the results of the practice test.** Review the results of the practice test, including the number of questions answered correctly in each content category. For tests that contain constructed-response questions, look at the Sample Test Questions section, which also contain sample responses to those questions and shows how they were scored. Then try to follow the same guidelines that the test scorers use.
- **Be as critical as you can.** You're not doing your study partner(s) any favors by letting them get away with an answer that does not cover all parts of the question adequately.
- **Be specific.** Write comments that are as detailed as the comments about the sample responses. Indicate where and how your study partner(s) are doing an inadequate job of answering the question. Writing notes in the margins of the answer sheet may also help.
- **Be supportive.** Include comments that point out what your study partner(s) got right.

Then plan one or more study sessions based on aspects of the questions on which group members performed poorly. For example, each group member might be responsible for rewriting one paragraph of a response in which someone else did an inadequate job.

Whether you decide to study alone or with a group, remember that the best way to prepare is to have an organized plan. The plan should set goals based on specific topics and skills that you need to learn, and it should commit you to a realistic set of deadlines for meeting those goals. Then you need to discipline yourself to stick with your plan and accomplish your goals on schedule.

5. Develop Your Study Plan

Develop a personalized study plan and schedule

Planning your study time is important because it will help ensure that you review all content areas covered on the test. Use the sample study plan below as a guide. It shows a plan for the *Core Academic Skills for Educators: Reading* test. Following that is a study plan template that you can fill out to create your own plan. Use the "Learn about Your Test" and "Test Specifications" information beginning on page 5 to help complete it.

Use this worksheet to:

1. **Define Content Areas:** List the most important content areas for your test as defined in chapter 1.
2. **Determine Strengths and Weaknesses:** Identify your strengths and weaknesses in each content area.
3. **Identify Resources:** Identify the books, courses, and other resources you plan to use for each content area.
4. **Study:** Create and commit to a schedule that provides for regular study periods.

Praxis Test Name (Test Code): Core Academic Skills for Educators: Reading (5712)
Test Date: 9/15/15

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for the content?	Where can I find the resources I need?	Dates I will study the content	Date completed
Key Ideas and Details						
Close reading	Draw inferences and implications from the directly stated content of a reading selection	3	Middle school English textbook	College library, middle school teacher	7/15/15	7/15/15
Determining Ideas	Identify summaries or paraphrases of the main idea or primary purpose of a reading selection	3	Middle school English textbook	College library, middle school teacher	7/17/15	7/17/15
Determining Ideas	Identify summaries or paraphrases of the supporting ideas and specific details in a reading selection	3	Middle and high school English textbook	College library, middle and high school teachers	7/20/15	7/21/15
Craft, Structure, and Language Skills						
Interpreting tone	Determine the author's attitude toward material discussed in a reading selection	4	Middle and high school English textbook	College library, middle and high school teachers	7/25/15	7/26/15
Analysis of structure	Identify key transition words and phrases in a reading selection and how they are used	3	Middle and high school English textbook, dictionary	College library, middle and high school teachers	7/25/15	7/27/15
Analysis of structure	Identify how a reading selection is organized in terms of cause/effect, compare/contrast, problem/solution, etc.	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Author's purpose	Determine the role that an idea, reference, or piece of information plays in an author's discussion or argument	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15

(continued on next page)

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for the content?	Where can I find the resources I need?	Dates I will study the content	Date completed
Language in different contexts	Determine whether information presented in a reading selection is presented as fact or opinion	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Contextual meaning	Identify the meanings of words as they are used in the context of a reading selection	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Figurative Language	Understand figurative language and nuances in word meanings	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/8/15	8/8/15
Vocabulary range	Understand a range of words and phrases sufficient for reading at the college and career readiness level	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/15/15	8/17/15
Integration of Knowledge and Ideas						
Diverse media and formats	Analyze content presented in diverse media and formats, including visually and quantitatively, as well as in words	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/22/15	8/24/15
Evaluation of arguments	Identify the relationship among ideas presented in a reading selection	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/24/15	8/24/15
Evaluation of arguments	Determine whether evidence strengthens, weakens, or is relevant to the arguments in a reading selection	3	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/27/15	8/27/15
Evaluation of arguments	Determine the logical assumptions upon which an argument or conclusion is based	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/28/15	8/30/15
Evaluation of arguments	Draw conclusions from material presented in a reading selection	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/30/15	8/31/15
Comparison of texts	Recognize or predict ideas or situations that are extensions of or similar to what has been presented in a reading selection	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	9/3/15	9/4/15
Comparison of texts	Apply ideas presented in a reading selection to other situations	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	9/5/15	9/6/15

Use this worksheet to:

-

Test Date: _____

[illegible]

6. Review Study Topics

Detailed study topics with questions for discussion

Using the Study Topics That Follow

The Music: Content Knowledge test is designed to measure the knowledge and skills necessary for a beginning teacher.

This chapter is intended to help you organize your preparation for the test and to give you a clear indication of the depth and breadth of the knowledge required for success on the test.

Virtually all accredited programs address the topics covered by the test; however, you are not expected to be an expert on all aspects of the topics that follow.

You are likely to find that the topics below are covered by most introductory textbooks. Consult materials and resources, including lecture and laboratory notes, from all your coursework. You should be able to match up specific topics and subtopics with what you have covered in your courses.

Try not to be overwhelmed by the volume and scope of content knowledge in this guide. Although a specific term may not seem familiar as you see it here, you might find you can understand it when applied to a real-life situation. Many of the items on the actual test will provide you with a context to apply to these topics or terms.

Discussion Areas

Interspersed throughout the study topics are discussion areas, presented as open-ended questions or statements. These discussion areas are intended to help test your knowledge of fundamental concepts and your ability to apply those concepts to situations in the classroom or the real world. Most of the areas require you to combine several pieces of knowledge to formulate an integrated understanding and response. If you spend time on these areas, you will gain increased understanding and facility with the subject matter covered on the test. You may want to discuss these areas and your answers with a teacher or mentor.

Note that this study companion *does not provide answers for the discussion area questions*, but thinking about the answers to them will help improve your understanding of fundamental concepts and will probably help you answer a broad range of questions on the test.

Study Topics

An overview of the areas covered on the test, along with their subareas, follows.

I. Music History and Literature

A. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods.

1. Styles and historical periods represented in questions
 - a. Medieval
 - b. Renaissance
 - c. Baroque
 - d. Classical
 - e. Romantic
 - f. Impressionism
 - g. Early 20th Century
 - h. Mid 20th Century to present
 - i. Jazz, rock, folk, and other popular genres
2. Characteristics of music related to style and period
 - a. melody
 - b. harmony
 - c. rhythm and meter
 - d. tempi, dynamics, and other expressive elements
 - e. texture
 - f. theory and compositional organization
 - g. forms and genres
 - h. historical contexts
 - i. representative composers
 - j. representative ensembles and performers

B. Is familiar with the style of a variety of world musics and their function in the culture of origin

1. North America
2. South America
3. Europe
4. Africa
5. Australia and the Pacific
6. Asia

Discussion areas: Music History and Literature

- Given a recorded musical excerpt, can you identify the time period when it was composed?
- Given a recorded musical excerpt, can you identify the major characteristics of the style?

- Given a recorded musical excerpt from a work of an important composer, can you identify the composer?
- Given a recorded musical excerpt, can you identify the genre?
- Describe the differences between the madrigal and the motet.
- Describe the differences between the fugue and the toccata.
- Considering significant composers in history, what were the musical, cultural, and historical factors that influenced their compositional devices?
- Who composed *Prelude to the Afternoon of a Faun*?
- What were some important compositions of Richard Strauss?
- Compile a timeline of the historical periods, general styles, major composers, typical genres, and specific works.
- Given a historical period, can you name a representative work?
- Given an excerpt of popular music, can you describe its relationship to and influences from older styles?
- Given an excerpt of world music, can you identify its country or region of origin?
- What does a didgeridoo sound like?
- What do Latin American and Caribbean instruments, such as the guitarrón, look and sound like?
- In African music, what is the function of a griot?
- What are some stylistic and instrumentation differences between traditional Chinese opera and Japanese Noh music?
- What are some metric characteristics and phrase structures heard in the music of Mexico? Peru?
- What kind of traditional vocal styles might you hear in music from Ivory Coast? Tunisia? Tibet?

- What are the traditional social uses of the Seneca rabbit song?
- Identify one stylistic similarity and one difference between traditional Cajun music and bluegrass.
- In Ireland, in what setting would you likely hear a reel performed? In Germany, in what setting might you hear a polka?

II. Theory and Composition

A. Understands and analyzes music in aural form and demonstrates aural skills through recognition of melody, harmony, and rhythm

1. Pitch organization and harmony
 - a. chords, progressions, ornamentation
 - b. modes, scales, tone rows, etc.
2. Theme and melody
 - a. contour and motive
3. Rhythm, meter, and tempo
4. Form and structure
5. Texture

B. Understands how musical sounds vary

1. Timbre of instruments and voices
2. Dynamics

Discussion areas: Theory and Composition

- Given an excerpt of a melody being played, can you identify the intervals in the melody?
- Can you identify an augmented 6th chord in a recording of a chord progression? An inversion of a dominant 7th chord?
- Can you identify cadences in parallel or relative major or minor, subdominant, and dominant keys?
- What does a string section playing *con sordino* sound like? *Col legno*? *Pizzicato*?
- Can you identify the voice types such as soprano, alto, tenor, bass, mezzo-soprano, etc.?
- Can you identify scales and tonalities in recorded music?
- Given a recorded musical excerpt, can you identify from several printed excerpts the one that represents the main melodic phrase?

- Can you identify the phrase structure of given a recorded musical excerpt?
- Can you identify the intervals in an example of printed piano music? In a choral work? In a transposed instrumental score that includes C clefs?
- In regard to fugues, what is the difference between a real answer and a tonal answer?
- If you had to arrange a duet for flute and trombone, how might you use the ranges of the instruments to avoid potential balance problems?
- Can you identify triads and seventh chords and how they and their inversions function in tonal music?
- Can you identify scales and modes aurally and in printed form?
- Given a printed musical excerpt, can you identify the main melodic idea?
- Given a printed musical excerpt, can you identify important themes or motifs?
- How would you recognize examples of augmentation, diminution, retrograde, and inversion?
- Can you identify the performing forces used in Mahler's Eighth Symphony?
- Can you read various forms of music notation used throughout music history, including nontraditional modern music notation?
- Can you identify the sections of a traditional march?

III. Performance

A. Demonstrates critical listening skills by identifying errors in

1. Pitch
2. Intonation of instruments and voices
 - a. tuning students on individual instruments
 - b. tuning between two or more performers
 - c. vowel uniformity
3. Rhythm
4. Performing as a unified section/ensemble
5. Balance and blend
6. Articulations
7. Dynamics

B. Understands basic conducting techniques

1. Beat patterns
2. Use of the baton and freehand technique
3. Eye contact and facial expressions
4. Tempo and tempo changes
5. Attacks, holds, and releases
6. Dynamics and expressive gestures
7. Cueing

C. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods

1. Interpreting musical symbols used for pitch
2. Interpreting musical symbols used for rhythm
3. Dynamic markings
4. Articulation markings
5. Tempo markings
6. Composers' written comments
7. Timbre

Discussion areas: Performance

- Given a printed musical score and a recording of a performance based on it (which you listen to three times), can you identify the measure where an error in pitch occurs?
- If you are told the error occurs in a specific measure, would you notice that the music is being played *forte* when it is notated to be played *piano*?

- What factors would influence the choice of a conducting pattern for a given passage in 7/8 time?
- In a passage using syncopation, what would be the appropriate conducting technique?
- Given a diagram of a choral standing arrangement, could you discuss the acoustical implications?
- What are the most important acoustic principles in seating arrangements for instrumental ensembles?

D. Understands basic accompaniment techniques (e.g., on piano, guitar, voice)

1. Identifying appropriate harmonies to accompany tonal melodies
2. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)

Section 2: Non-Listening Section

I. Music History and Literature

A. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods

1. Styles and historical periods
 - a. Medieval
 - b. Renaissance
 - c. Baroque
 - d. Classical
 - e. Romantic
 - f. Impressionism
 - g. Early 20th Century
 - h. Mid 20th Century to present
 - i. Jazz, rock, folk, and other popular genres
2. Characteristics of music
 - a. melody
 - b. harmony
 - c. rhythm and meter
 - d. tempi, dynamics, and other expressive elements
 - e. texture
 - f. theory and compositional organization
 - g. forms and genres
 - h. historical contexts
 - i. representative composers
 - j. representative ensembles and performers

B. Is familiar with world musics and their function in the culture of origin

1. North America
2. South America
3. Europe
4. Africa
5. Australia and the Pacific
6. Asia

C. Knows various sources of printed and electronic information on music history and literature

1. Books
2. Journals and periodicals
3. Web resources

II. Theory and Composition**A. Understands, interprets, and analyzes music in written form**

1. Pitch organization and harmony
 - a. chords, progressions, ornamentation
 - b. modes, scales, tone rows, etc.
2. Theme and melody
 - a. contour and motive
3. Rhythm, meter, and tempo
4. Form and structure
5. Texture
 - a. monophonic
 - b. homophonic
 - c. polyphonic
 - d. heterophonic
6. How musical sounds vary
 - a. timbre of instruments and voices
 - b. dynamics

B. Knows and applies basic music theory concepts when composing, orchestrating, and arranging instrumental and vocal parts

1. Chords and voice leading
2. Ranges and transpositions
 - a. intervals
 - b. keys
 - c. clefs
 - d. instruments
 - e. voices
3. Balance
4. Instrumentation and voicing of ensembles

5. Functions of instruments and voices within a score
6. Expressive elements

III. Performance**A. Understands basic conducting techniques**

1. Beat patterns
2. Use of the baton and freehand technique
3. Eye contact and facial expressions
4. Tempo and tempo changes
5. Attacks, holds, and releases
6. Dynamics and expressive gestures
7. Cueing

B. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods

1. Interpreting musical symbols used for pitch
2. Interpreting musical symbols used for rhythm
3. Dynamic markings
4. Articulation markings
5. Tempo markings
6. Composers' written comments
7. Timbre

C. Knows a variety of strategies on how to prepare a musical score for rehearsal and performance

1. Score study
2. Score research
3. Interpretive decisions
4. Score marking

D. Knows instrumental and choral/vocal warm-up techniques

1. Breathing
2. Physical warm-ups (e.g., stretching, posture)
3. Technical warm-ups (e.g., scales, arpeggios, chorales, vocalises)

E. Knows instrumental and choral tuning/intonation techniques

1. Instrumental techniques
 - a. tuning students on individual instruments
 - b. tuning between two or more performers

2. Choral/vocal techniques
 - a. lifting the palate
 - b. vowel uniformity
 - c. breath support and body posture
- F. Understands basic accompaniment techniques (e.g., on piano, guitar, voice)**
 1. Identifying appropriate harmonies to accompany tonal melodies
 2. Basic accompanying patterns (e.g., arpeggiation, block chords, ostinato)
- G. Understands concert etiquette for performers and audiences and effective techniques for communicating with an audience in a performance setting**
 1. Developing program notes and educational materials for specific purposes and audiences
 2. Appropriate remarks in performance situations
 3. Techniques of developing appropriate publicity for the music program and for events taking place in the music program
 4. Appropriate etiquette for various types of performance venues
- H. Understands the practical relationship between acoustics and performance**
 1. Sound production
 2. Tone quality
 3. Rehearsal and performance space configurations and setups
 4. Reverberation, sound reflection, refraction
 5. Frequency
 6. Amplitude, sound amplification
 7. Harmonics, partials, overtones

IV. Pedagogy, Professional Issues, and Technology

Pedagogy

- A. Knows instructional strategies for different class settings**
 1. Performance classes
 - a. full-ensemble rehearsals
 - b. sectional and small-group rehearsals
 - c. individual lessons
 - d. rehearsal planning
 - e. rehearsal strategies
 2. Elementary and secondary general music
 - a. full class
 - b. small group
 - c. labs and independent projects
- B. Incorporates local, state, and national standards in planning and instruction**
 1. Recognizes importance of linking pedagogy to appropriate standards
 2. Ability to evaluate degree to which instruction links to standards
- C. Understands classroom management techniques**
 1. Physical classroom environment
 2. Rules and consequences
 3. Appropriate actions to take for given situations
 4. Legal implications
 5. Planning and pacing
 6. Procedures and routines
 7. Principles of motivation applied to the music classroom
 - a. intrinsic
 - b. extrinsic
- D. Understands how to plan and differentiate instruction**
 1. How the distinguishing characteristics of stages of student growth and development affect music learning
 - a. physical
 - b. cognitive
 - c. social
 2. Scope and sequence
 3. Lesson and unit planning
 4. Student ability

E. Knows strategies to accommodate diverse learning styles and abilities

1. Aural learners
2. Visual learners
3. Kinesthetic learners

F. Understands how to modify instruction to accommodate student needs

1. Students with disabilities
 - a. physical
 - b. cognitive
 - c. behavioral
 - d. emotional
2. Other student needs
 - a. culture and beliefs
 - b. gifted students
 - c. English-language learners

G. Understands a variety of assessment strategies that inform the instructional process

1. Use of standardized tests for measuring aptitude and achievement
2. Portfolio assessment
3. Multiple-choice testing
4. Assessment using scoring rubrics
5. Assessing individual and group performance skills
6. Appropriate classroom assignment grading criteria
7. Appropriate course grading practices
8. Formative assessment—uses in guiding and evaluating students' progress
9. Assessments' role in program evaluation
10. Taxonomies of instructional/assessment objectives
11. Techniques to evaluate the effectiveness of music curricula
 - a. program evaluation (e.g., goals and objectives, scope and sequence)

H. Understands how to select appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors

Selecting music with respect to

1. Diverse genres

2. Appropriate performance competencies for students' developmental levels
 - a. primary
 - b. elementary
 - c. middle school
 - d. high school
 - e. vocal ranges
 - f. instrumental ranges and transpositions

3. Cultural diversity
4. Community traditions and standards
5. State and local guidelines
6. Quality of literature
7. Knows appropriate sources of student repertoire
 - a. Lists of recommended repertoire
 - b. Conferences
 - c. Colleagues and mentors
 - d. Publisher resources

I. Knows how to teach vocal production and performance techniques with respect to a variety of factors

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

J. Knows instrumental techniques (e.g., rudiments, bowings, embouchures) and how to teach them

1. Woodwind
2. String (includes guitar)
3. Brass
4. Percussion
5. Keyboard
6. General classroom instruments
7. Health and wellness issues for instrumentalists

K. Is able to address common vocal and instrumental performance challenges and their causes

1. Reading pitches and rhythms
2. Balance and blend
3. Intonation
4. Technical challenges
5. Style and interpretation
6. Physical causes
7. Comprehension causes

L. Understands organization and preparation of concert programming

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

M. Knows and promotes care and maintenance of instruments and materials

Care of instruments

1. Woodwinds
2. Strings (including guitar)
3. Brass
4. Percussion and keyboards
5. Classroom instruments (Orff and rhythm instruments, recorders)
6. Electronic instruments

Care of materials

7. Printed material (books, music, scores)
8. Recorded material (CDs, electronic files such as MP3s)
9. Risers and stands
10. Audiovisual and computer equipment

N. Is familiar with common pedagogical approaches

1. Suzuki
2. Dalcroze
3. Kodály
4. Orff Schulwerk
5. Edwin Gordon's Music Learning Theory
6. Comprehensive Musicianship
7. Laban
8. Phyllis Weikart

O. Understands strategies for developing sight-reading skills

1. Solfège and other systems
2. Audiation of pitch, interval, and rhythm
3. Mental practice and scanning methods

P. Knows basic improvisational techniques and how to teach them

1. Imitation
2. Variation
3. Improvisational techniques within various styles

Q. Knows basic composition and arranging techniques and how to teach them

1. Activities leading to composition (e.g., improvisation, completion exercises)
2. Pitch and rhythmic organization techniques
3. Form
4. Style
5. Thematic construction
6. Harmonization, accompaniment, and imitation
7. Vocal and instrumental ranges

R. Knows how to teach a variety of musical concepts through performance literature

1. Elements of music (e.g., melody, harmony, rhythm, form, timbre, texture) and expressive elements
2. Music theory
3. Music history
4. Music in relation to other subjects
5. Musical creativity and the aesthetics of music

S. Is aware of approaches for fostering musically expressive experiences

Fostering musical expression in

1. Performance
2. Improvisation
3. Composition

Techniques to teach aesthetics

4. Guided listening
5. Analysis, reflection, evaluation
6. Modeling

T. Understands how to integrate concepts used in the fine arts and other disciplines in music instruction

1. Music integrated with other subjects in the fine arts
2. Music integrated with subjects outside of the fine arts

Professional Issues

U. Understands professional ethics and legal issues specific to teaching music

1. Copyright laws
2. Confidentiality
3. Appropriate professional conduct

V. Is familiar with the music standards in the National Core Arts Standards

W. Is aware of professional organizations and resources in music education

1. Local, state, and national teacher and music teacher organizations
2. Mentors and colleagues
3. Books, journals, and periodicals
4. Reference works and Web resources

X. Is aware of current trends and issues in music education

Y. Is aware of the major contributions to the history and philosophy of music education and their implications for curriculum

Z. Understands philosophical reasons for inclusion of and advocacy for music in the curriculum

1. Utilitarian (e.g., comprehensive education)
2. Aesthetic (e.g., affective education)

AA. Recognizes that collaboration with colleagues is important for implementing the curriculum

1. Mentoring
2. Collegiality
3. Inclusion (e.g., Individualized Education Programs [IEP], students with special needs)

AB. Supports students' learning through two-way communication with parents/guardians

Formal and informal:

1. Parent-teacher conferences
2. Telephone
3. Written communications, including e-mail and departmental web sites

AC. Understands basic administrative responsibilities in a music program

1. Budget maintenance
2. Inventory
3. Scheduling

AD. Is aware of the external influences that affect the music program, curriculum, and student participation

1. Scheduling
2. Mandates
3. Budget constraints
4. Advocacy groups
5. Student and community economics and demographics

AE. Is aware of career opportunities available in music and how to introduce them to students

1. Performance
2. Business
3. Education
4. Technology
5. Medical

AF. Is aware of strategies for promoting physically healthy performance practices for students and teachers

1. Hearing protection
2. Health issues specific to teachers (e.g., using the voice in the classroom, work-related stress)

Technology

AG. Understands current technologies used for performance and recording production

1. Sound reinforcement
2. Analog, digital, and MIDI equipment
3. Virtual instruments

AH. Is familiar with technology and instructional software and ways to incorporate them in the classroom

1. Hardware
 - a. cables and audio interfaces
 - b. microphones
 - c. music storage devices
 - d. speakers and monitors
 - e. tablets

2. Software
 - a. cloud-based storage
 - b. music assessment software
 - c. music digital audio workstation software
 - d. music notation software
 - e. music pedagogy software
 - f. music streaming applications
 - g. presentation software

3. Multimedia

AI. Demonstrates knowledge of desktop music publishing software for pedagogical purposes

1. Input
2. Output
3. Playback
4. Posting

AJ. Knows the appropriate, ethical, and safe uses for music software and Internet technologies

1. Educational
2. Interactive
3. Internet posts
4. Filtering software
5. Copyright
6. Health and wellness issues related to use of technology

Discussion areas: Pedagogy

- According to *The School Music Program: A New Vision*, what are some appropriate musical achievements for students in grades K–4?
- Choose one of the National Core Arts Standards for music and describe an appropriate student activity that would help achieve the outcome described in that standard.
- Describe the course objectives that you might develop for a nine-week general music course that meets three times a week that is required for all eighth grade students in a district. Then write a lesson plan for one classroom period that would help to fulfill one of the course objectives.
- Describe two effective techniques you have seen teachers use to control students' talking in class.
- What strategies would you use to help a student with dyslexia read sheet music?
- By approximately what grade level should students be able to play by ear simple melodies on a melodic instrument? Compare common pedagogical approaches.
- Describe appropriate course objectives for singing in general music classrooms at grades K–4, 5–8, and 9–12.
- Describe how a teacher might include opportunities for student learning in psychomotor, cognitive, and affective modalities.
- Describe three effective teaching techniques for correcting specific problems with woodwind embouchures, brass embouchures, stick grips, or bowing.
- What kinds of difficulties with harmony would you expect in a *capella* singing by an average high school chorus?
- Given a score for a Sousa march, can you identify the aspects that are likely to be most challenging for a less advanced high school band?
- Name four pieces that you would suggest including in a spring concert for beginning, intermediate, and advanced ensembles in your specialty. Name three musical concepts you could teach from each work.
- Name some arrangers who specialize in works that are appropriate for an elementary school ensemble (in your specialty).
- When is it more appropriate to use a whole song rather than a phrase-by-phrase approach by rote?
- Name some of the advantages and disadvantages of the fixed-do and the moveable-do methods of sight-singing.
- What are some musical experiences associated with the Suzuki method?
- What are some techniques and methods using dance and movement for instruction in music?
- What is an effective strategy for introducing the concept of solfège to a class?

- How are chord progressions and rhythmic ostinati used in improvisation?
- Give some example of ornamentations commonly used in jazz vocal improvisations.
- Describe various learning sequences for teaching improvisation.
- When teaching rhythm concepts, in what sequence should you introduce concepts such as subdivision in triple meter?
- Describe various learning sequences for teaching the concept of harmony.
- What kinds of difficulties with rhythm would you expect from a seventh-grade orchestra?
- Give an example of an instructional activity that relates to one of the levels described in Bloom's taxonomy of conceptual development.

Discussion areas: Professional Issues

- Is it ever appropriate to make duplicates of sheet music using a copy machine? If so, under what circumstances?
- Would it be appropriate for a student ensemble to perform for a fee at a recreational festival that charges admission? Why or why not?
- What are some of the important publications of NAFME (formerly MENC) in your specialty?
- Which organization publishes *Opportunity-to-Learn Standards for Music Instruction: Grades PreK–12*?
- What are some organizations of special interest to choral educators, string educators, band directors?
- How would you summarize the viewpoints of music philosophers such as Susanne Langer, Leonard Meyer, Bennett Reimer, and David Elliott?
- What aspects of educational philosophy contribute to Bruner's spiral curriculum?
- Compare and contrast the value placed on music education by Plato and Aristotle. How does John Dewey's philosophy about the same topic compare?
- Describe the music library and instrument storage facilities that are associated with a quality high school orchestra program.

Discussion areas: Technology

- Describe how you could use the Internet to teach a unit in a topic of your choosing to students in K–4, grades 5–8, and grades 9–12.
- Draw a diagram illustrating how you could set up a system for recording and playback that includes a CD player, CD recorder, and self-powered speakers. How might the setup differ if the speakers were not self-powered?
- What are the basic components of a digital audio workstation (DAW), and what are their functions (e.g., MIDI and audio tracks, mixers, plug-ins, audio interface)?
- How are music scores and parts created and edited using music publishing software programs?
- What are some best practices for setting up sound systems for different performance venues?

7. Review Smart Tips for Success

Follow test-taking tips developed by experts

Learn from the experts. Take advantage of the following answers to questions you may have and practical tips to help you navigate the *Praxis* test and make the best use of your time.

Should I guess?

Yes. Your score is based on the number of questions you answer correctly, with no penalty or subtraction for an incorrect answer. When you don't know the answer to a question, try to eliminate any obviously wrong answers and then guess at the correct one. Try to pace yourself so that you have enough time to carefully consider every question.

Can I answer the questions in any order?

You can answer the questions in order or skip questions and come back to them later. If you skip a question, you can also mark it so that you can remember to return and answer it later. Remember that questions left unanswered are treated the same as questions answered incorrectly, so it is to your advantage to answer every question.

Are there trick questions on the test?

No. There are no hidden meanings or trick questions. All of the questions on the test ask about subject matter knowledge in a straightforward manner.

Are there answer patterns on the test?

No. You might have heard this myth: the answers on tests follow patterns. Another myth is that there will never be more than two questions in a row with the correct answer in the same position among the choices. Neither myth is true. Select the answer you think is correct based on your knowledge of the subject.

Can I write on the scratch paper I am given?

Yes. You can work out problems on the scratch paper, make notes to yourself, or write anything at all. Your scratch paper will be destroyed after you are finished with it, so use it in any way that is helpful to you. But make sure to select or enter your answers on the computer.

Smart Tips for Taking the Test

1. **Skip the questions you find extremely difficult.** Rather than trying to answer these on your first pass through the test, you may want to leave them blank and mark them so that you can return to them later. Pay attention to the time as you answer the rest of the questions on the test, and try to finish with 10 or 15 minutes remaining so that you can go back over the questions you left blank. Even if you don't know the answer the second time you read the questions, see if you can narrow down the possible answers, and then guess. Your score is based on the number of right answers, so it is to your advantage to answer every question.

2. **Keep track of the time.** The on-screen clock will tell you how much time you have left. You will probably have plenty of time to answer all of the questions, but if you find yourself becoming bogged down, you might decide to move on and come back to any unanswered questions later.
3. **Read all of the possible answers before selecting one.** For questions that require you to select more than one answer, or to make another kind of selection, consider the most likely answers given what the question is asking. Then reread the question to be sure the answer(s) you have given really answer the question. Remember, a question that contains a phrase such as “Which of the following does NOT ...” is asking for the one answer that is NOT a correct statement or conclusion.
4. **Check your answers.** If you have extra time left over at the end of the test, look over each question and make sure that you have answered it as you intended. Many test takers make careless mistakes that they could have corrected if they had checked their answers.
5. **Don’t worry about your score when you are taking the test.** No one is expected to answer all of the questions correctly. Your score on this test is not analogous to your score on the *GRE*® or other tests. It doesn’t matter on the *Praxis* tests whether you score very high or barely pass. If you meet the minimum passing scores for your state and you meet the state’s other requirements for obtaining a teaching license, you will receive a license. In other words, what matters is meeting the minimum passing score. You can find passing scores for all states that use the *Praxis* tests at http://www.ets.org/s/praxis/pdf/passing_scores.pdf or on the web site of the state for which you are seeking certification/licensure.
6. **Use your energy to take the test, not to get frustrated by it.** Getting frustrated only increases stress and decreases the likelihood that you will do your best. Highly qualified educators and test development professionals, all with backgrounds in teaching, worked diligently to make the test a fair and valid measure of your knowledge and skills. Your state painstakingly reviewed the test before adopting it as a licensure requirement. The best thing to do is concentrate on answering the questions.

8. Check on Testing Accommodations

See if you qualify for accommodations to take the Praxis test

What if English is not my primary language?

Praxis tests are given only in English. If your primary language is not English (PLNE), you may be eligible for extended testing time. For more details, visit www.ets.org/praxis/register/plne_accommodations/.

What if I have a disability or other health-related need?

The following accommodations are available for *Praxis* test takers who meet the Americans with Disabilities Act (ADA) Amendments Act disability requirements:

- Extended testing time
- Additional rest breaks
- Separate testing room
- Writer/recorder of answers
- Test reader
- Sign language interpreter for spoken directions only
- Perkins Braille
- Braille slate and stylus
- Printed copy of spoken directions
- Oral interpreter
- Audio test
- Braille test
- Large print test book
- Large print answer sheet
- Listening section omitted

For more information on these accommodations, visit www.ets.org/praxis/register/disabilities.

Note: Test takers who have health-related needs requiring them to bring equipment, beverages, or snacks into the testing room or to take extra or extended breaks must request these accommodations by following the procedures described in the *Bulletin Supplement for Test Takers with Disabilities or Health-Related Needs* (PDF), which can be found at http://www.ets.org/s/disabilities/pdf/bulletin_supplement_test_takers_with_disabilities_health_needs.pdf.

You can find additional information on available resources for test takers with disabilities or health-related needs at www.ets.org/disabilities.

9. Do Your Best on Test Day

Get ready for test day so you will be calm and confident

You followed your study plan. You prepared for the test. Now it's time to prepare for test day.

Plan to end your review a day or two before the actual test date so you avoid cramming. Take a dry run to the test center so you're sure of the route, traffic conditions, and parking. Most of all, you want to eliminate any unexpected factors that could distract you from your ultimate goal—passing the *Praxis* test!

On the day of the test, you should:

- be well rested
- wear comfortable clothes and dress in layers
- eat before you take the test
- bring an acceptable and valid photo identification with you
- bring an approved calculator only if one is specifically permitted for the test you are taking (see Calculator Use, at http://www.ets.org/praxis/test_day/policies/calculators)
- be prepared to stand in line to check in or to wait while other test takers check in

You can't control the testing situation, but you can control yourself. Stay calm. The supervisors are well trained and make every effort to provide uniform testing conditions, but don't let it bother you if the test doesn't start exactly on time. You will have the allotted amount of time once it does start.

You can think of preparing for this test as training for an athletic event. Once you've trained, prepared, and rested, give it everything you've got.

What items am I restricted from bringing into the test center?

You cannot bring into the test center personal items such as:

- handbags, knapsacks, or briefcases
- water bottles or canned or bottled beverages
- study materials, books, or notes
- pens, pencils, scrap paper, or calculators, unless specifically permitted for the test you are taking (see Calculator Use, at http://www.ets.org/praxis/test_day/policies/calculators)
- any electronic, photographic, recording, or listening devices

Personal items are not allowed in the testing room and will not be available to you during the test or during breaks. You may also be asked to empty your pockets. At some centers, you will be assigned a space to store your belongings, such as handbags and study materials. Some centers do not have secure storage space available, so please plan accordingly.

Test centers assume no responsibility for your personal items.

If you have health-related needs requiring you to bring equipment, beverages or snacks into the testing room or to take extra or extended breaks, you need to request accommodations in advance. Procedures for requesting accommodations are described in the [Bulletin Supplement for Test Takers with Disabilities or Health-related Needs \(PDF\)](#).

Note: All cell phones, smart phones (e.g., Android® devices, iPhones®, etc.), and other electronic, photographic, recording, or listening devices are strictly prohibited from the test center. If you are seen with such a device, you will be dismissed from the test, your test scores will be canceled, and you will forfeit your test fees. If you are seen *using* such a device, the device will be confiscated and inspected. For more information on what you can bring to the test center, visit www.ets.org/praxis/test_day/bring.

Are You Ready?

Complete this checklist to determine whether you are ready to take your test.

- ☐ Do you know the testing requirements for the license or certification you are seeking in the state(s) where you plan to teach?
- ☐ Have you followed all of the test registration procedures?
- ☐ Do you know the topics that will be covered in each test you plan to take?
- ☐ Have you reviewed any textbooks, class notes, and course readings that relate to the topics covered?
- ☐ Do you know how long the test will take and the number of questions it contains?
- ☐ Have you considered how you will pace your work?
- ☐ Are you familiar with the types of questions for your test?
- ☐ Are you familiar with the recommended test-taking strategies?
- ☐ Have you practiced by working through the practice questions in this study companion or in a study guide or practice test?
- ☐ If constructed-response questions are part of your test, do you understand the scoring criteria for these questions?
- ☐ If you are repeating a *Praxis* test, have you analyzed your previous score report to determine areas where additional study and test preparation could be useful?

If you answered “yes” to the questions above, your preparation has paid off. Now take the *Praxis* test, do your best, pass it—and begin your teaching career!

10. Understand Your Scores

Understand how tests are scored and how to interpret your test scores

Of course, passing the *Praxis* test is important to you so you need to understand what your scores mean and what your state requirements are.

What are the score requirements for my state?

States, institutions, and associations that require the tests set their own passing scores. Visit www.ets.org/praxis/states for the most up-to-date information.

If I move to another state, will my new state accept my scores?

The *Praxis* tests are part of a national testing program, meaning that they are required in many states for licensure. The advantage of a national program is that if you move to another state that also requires *Praxis* tests, you can transfer your scores. Each state has specific test requirements and passing scores, which you can find at www.ets.org/praxis/states.

How do I know whether I passed the test?

Your score report will include information on passing scores for the states you identified as recipients of your test results. If you test in a state with automatic score reporting, you will also receive passing score information for that state.

A list of states and their passing scores for each test are available online at www.ets.org/praxis/states.

What your *Praxis* scores mean

You received your score report. Now what does it mean? It's important to interpret your score report correctly and to know what to do if you have questions about your scores.

Visit http://www.ets.org/s/praxis/pdf/sample_score_report.pdf to see a sample score report.

To access *Understanding Your Praxis Scores*, a document that provides additional information on how to read your score report, visit www.ets.org/praxis/scores/understand.

Put your scores in perspective

Your score report indicates:

- Your score and whether you passed
- The range of possible scores
- The raw points available in each content category
- The range of the middle 50 percent of scores on the test

If you have taken the same *Praxis* test or other *Praxis* tests over the last 10 years, your score report also lists the highest score you earned on each test taken.

Content category scores and score interpretation

Questions on the *Praxis* tests are categorized by content. To help you in future study or in preparing to retake the test, your score report shows how many raw points you earned in each content category. Compare your “raw points earned” with the maximum points you could have earned (“raw points available”). The greater the difference, the greater the opportunity to improve your score by further study.

Score scale changes

ETS updates *Praxis* tests on a regular basis to ensure they accurately measure the knowledge and skills that are required for licensure. When tests are updated, the meaning of the score scale may change, so requirements may vary between the new and previous versions. All scores for previous, discontinued tests are valid and reportable for 10 years, provided that your state or licensing agency still accepts them.

These resources may also help you interpret your scores:

- *Understanding Your Praxis Scores* (PDF), found at www.ets.org/praxis/scores/understand
- *The Praxis Passing Scores* (PDF), found at www.ets.org/praxis/scores/understand
- State requirements, found at www.ets.org/praxis/states

Appendix: Other Questions You May Have

Here is some supplemental information that can give you a better understanding of the *Praxis* tests.

What do the *Praxis* tests measure?

The *Praxis* tests measure the specific knowledge and skills that beginning teachers need. The tests do not measure an individual's disposition toward teaching or potential for success, nor do they measure your actual teaching ability. The assessments are designed to be comprehensive and inclusive but are limited to what can be covered in a finite number of questions and question types. Teaching requires many complex skills that are typically measured in other ways, including classroom observation, video recordings, and portfolios.

Ranging from Agriculture to World Languages, there are more than 80 *Praxis* tests, which contain selected-response questions or constructed-response questions, or a combination of both.

Who takes the tests and why?

Some colleges and universities use the *Praxis* Core Academic Skills for Educators tests (Reading, Writing, and Mathematics) to evaluate individuals for entry into teacher education programs. The assessments are generally taken early in your college career. Many states also require Core Academic Skills test scores as part of their teacher licensing process.

Individuals entering the teaching profession take the *Praxis* content and pedagogy tests as part of the teacher licensing and certification process required by many states. In addition, some professional associations and organizations require the *Praxis* Subject Assessments for professional licensing.

Do all states require these tests?

The *Praxis* tests are currently required for teacher licensure in approximately 40 states and United States territories. These tests are also used by several professional licensing agencies and by several hundred colleges and universities. Teacher candidates can test in one state and submit their scores in any other state that requires *Praxis* testing for licensure. You can find details at www.ets.org/praxis/states.

What is licensure/certification?

Licensure in any area—medicine, law, architecture, accounting, cosmetology—is an assurance to the public that the person holding the license possesses sufficient knowledge and skills to perform important occupational activities safely and effectively. In the case of teacher licensing, a license tells the public that the individual has met predefined competency standards for beginning teaching practice.

Because a license makes such a serious claim about its holder, licensure tests are usually quite demanding. In some fields, licensure tests have more than one part and last for more than one day. Candidates for licensure in all fields plan intensive study as part of their professional preparation. Some join study groups, others study alone. But preparing to take a licensure test is, in all cases, a professional activity. Because a licensure exam surveys a broad body of knowledge, preparing for a licensure exam takes planning, discipline, and sustained effort.

Why does my state require the *Praxis* tests?

Your state chose the *Praxis* tests because they assess the breadth and depth of content—called the “domain”—that your state wants its teachers to possess before they begin to teach. The level of content knowledge, reflected in the passing score, is based on recommendations of panels of teachers and teacher educators in

each subject area. The state licensing agency and, in some states, the state legislature ratify the passing scores that have been recommended by panels of teachers.

How were the tests developed?

ETS consulted with practicing teachers and teacher educators around the country during every step of the *Praxis* test development process. First, ETS asked them what knowledge and skills a beginning teacher needs to be effective. Their responses were then ranked in order of importance and reviewed by hundreds of teachers.

After the results were analyzed and consensus was reached, guidelines, or specifications, for the selected-response and constructed-response tests were developed by teachers and teacher educators. Following these guidelines, teachers and professional test developers created test questions that met content requirements and [*ETS Standards for Quality and Fairness*](#).*

When your state adopted the research-based *Praxis* tests, local panels of teachers and teacher educators evaluated each question for its relevance to beginning teachers in your state. During this “validity study,” the panel also provided a passing-score recommendation based on how many of the test questions a beginning teacher in your state would be able to answer correctly. Your state’s licensing agency determined the final passing-score requirement.

ETS follows well-established industry procedures and standards designed to ensure that the tests measure what they are intended to measure. When you pass the *Praxis* tests your state requires, you are proving that you have the knowledge and skills you need to begin your teaching career.

How are the tests updated to ensure the content remains current?

Praxis tests are reviewed regularly. During the first phase of review, ETS conducts an analysis of relevant state and association standards and of the current test content. State licensure titles and the results of relevant job analyses are also considered. Revised test questions are then produced following the standard test development methodology. National advisory committees may also be convened to review and revise existing test specifications and to evaluate test forms for alignment with the specifications.

How long will it take to receive my scores?

Scores for tests that do not include constructed-response questions are available on screen immediately after the test. Scores for tests that contain constructed-response questions or essays aren’t available immediately after the test because of the scoring process involved. Official score reports are available to you and your designated score recipients approximately two to three weeks after the test date for tests delivered continuously, or two to three weeks after the testing window closes for other tests. See the test dates and deadlines calendar at www.ets.org/praxis/register/dates_centers for exact score reporting dates.

Can I access my scores on the web?

All test takers can access their test scores via My *Praxis* Account free of charge for one year from the posting date. This online access replaces the mailing of a paper score report.

The process is easy—simply log into My *Praxis* Account at www.ets.org/praxis and click on your score report. If you do not already have a *Praxis* account, you must create one to view your scores.

Note: You must create a *Praxis* account to access your scores, even if you registered by mail or phone.

**ETS Standards for Quality and Fairness* (2014, Princeton, N.J.) are consistent with the *Standards for Educational and Psychological Testing*, industry standards issued jointly by the American Educational Research Association, the American Psychological Association, and the National Council on Measurement in Education (2014, Washington, D.C.).

Your teaching career is worth preparing for, so start today!
Let the *Praxis® Study Companion* guide you.

To search for the *Praxis* test prep resources
that meet your specific needs, visit:

www.ets.org/praxis/testprep

To purchase official test prep made by the creators
of the *Praxis* tests, visit the ETS Store:

www.ets.org/praxis/store

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