# Table of Contents

About the Assessment ............................................................................................................... 4
  Content Specifications............................................................................................................. 5
Test I Subareas ......................................................................................................................... 6
  Test I Objectives..................................................................................................................... 6
    Subarea I: Aural Skills and Analysis................................................................................... 6
    Subarea II: Composition and Improvisation................................................................. 6
    Subarea III: History and Repertory................................................................................... 7
    Subarea IV: Performance Competencies for Music Educators........................................... 7
Test II Subareas ....................................................................................................................... 8
  Test II Objectives................................................................................................................... 8
    Subarea I: Technology........................................................................................................ 8
    Subarea II: Teaching Competencies for Music Educators.............................................. 9
    Subarea III: Professional Knowledge and Synthesis.....................................................10
Practice Questions .................................................................................................................. 11
Answer Key and Rationales .................................................................................................28
Preparation Resources .........................................................................................................39
  Guide to Taking a GACE Computer-delivered Assessment................................................39
  Reducing Test Anxiety........................................................................................................39
  Study Tips: Preparing for a GACE Assessment...............................................................39
  Journals..................................................................................................................................39
  Other Resources ..................................................................................................................39
  Recordings ............................................................................................................................40
  Online Resources ................................................................................................................41

**Note:** After clicking on a link, right click and select "Previous View" to go back to original text.
About the Assessment

<table>
<thead>
<tr>
<th>Assessment Name</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Level</td>
<td>P–12</td>
</tr>
<tr>
<td>Test Code</td>
<td>Test I: 111</td>
</tr>
<tr>
<td></td>
<td>Test II: 112</td>
</tr>
<tr>
<td></td>
<td>Combined Test I and Test II: 611</td>
</tr>
<tr>
<td>Testing Time</td>
<td>Test I: 2 hours</td>
</tr>
<tr>
<td></td>
<td>Test II: 2 hours</td>
</tr>
<tr>
<td></td>
<td>Combined Test I and Test II: 4 hours</td>
</tr>
<tr>
<td>Test Duration</td>
<td>Test I: 2.5 hours</td>
</tr>
<tr>
<td></td>
<td>Test II: 2.5 hours</td>
</tr>
<tr>
<td></td>
<td>Combined Test I and Test II: 5 hours</td>
</tr>
<tr>
<td>Test Format</td>
<td>Computer delivered</td>
</tr>
<tr>
<td>Number of Selected-response Questions</td>
<td>Test I: 80</td>
</tr>
<tr>
<td></td>
<td>Test II: 80</td>
</tr>
<tr>
<td></td>
<td>Combined Test I and Test II: 160</td>
</tr>
<tr>
<td>Question Format</td>
<td>The test consists of a variety of short-answer questions such as selected-response questions, where you select one answer choice or multiple answer choices (depending on what the question asks for), questions where you enter your answer in a text box, and other types of questions. You can review the possible question types in the Guide to Taking a GACE Computer-delivered Test.</td>
</tr>
<tr>
<td>Number of Constructed-response Questions</td>
<td>Test I: 0</td>
</tr>
<tr>
<td></td>
<td>Test II: 0</td>
</tr>
<tr>
<td></td>
<td>Combined Test I and Test II: 0</td>
</tr>
</tbody>
</table>

The GACE Music assessment is designed to measure the professional knowledge of prospective teachers of Music in the state of Georgia.

This assessment includes two tests. You may take either test individually or the full assessment in a single session. The testing time is the amount of time you will have to answer the questions on the test. Test duration includes time for tutorials and directional screens that may be included in the test. This test includes listening items; an ETS-approved headset will be provided at the test center.

Note: After clicking on a link, right click and select "Previous View" to go back to original text.
The questions in this assessment assess both basic knowledge across content areas and the ability to apply principles.

The total number of questions that are scored is typically smaller than the total number of questions on the test. Most tests that contain selected-response questions also include embedded pretest questions, which are not used in calculating your score. By including pretest questions in the assessment, ETS is able to analyze actual test-taker performance on proposed new questions and determine whether they should be included in future versions of the test.

**Content Specifications**

Each test in this assessment is organized into content **subareas**. Each subarea is further defined by a set of **objectives** and their **knowledge statements**.

- The objectives broadly define what an entry-level educator in this field in Georgia public schools should know and be able to do.
- The knowledge statements describe in greater detail the knowledge and skills eligible for testing.
- Some tests also include content material at the evidence level. This content serves as descriptors of what each knowledge statement encompasses.

See a breakdown of the subareas and objectives for the tests in this assessment on the following pages.
### Test I Subareas

<table>
<thead>
<tr>
<th>Subarea</th>
<th>Approx. Percentage of Test</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Aural Skills and Analysis</td>
<td>30%</td>
</tr>
<tr>
<td>II. Composition and Improvisation</td>
<td>20%</td>
</tr>
<tr>
<td>III. History and Repertory</td>
<td>20%</td>
</tr>
<tr>
<td>IV. Performance Competencies for Music Educators</td>
<td>30%</td>
</tr>
</tbody>
</table>

### Test I Objectives

#### Subarea I: Aural Skills and Analysis

**Objective 1: Demonstrates critical listening skills by identifying errors in student performance**

The beginning Music teacher:

A. Demonstrates critical listening skills by identifying errors in student performance

**Objective 2: Understands and analyzes music in aural form**

The beginning Music teacher:

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

#### Subarea II: Composition and Improvisation

**Objective 1: Understands, interprets, and analyzes music in written form**

The beginning Music teacher:

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

**Objective 2: Knows basic music theory composition and arrangement concepts and improvisational techniques**

The beginning Music teacher:

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

B. Knows basic improvisational techniques

**Note:** After clicking on a link, right click and select "Previous View" to go back to original text.
Subarea III: History and Repertory

Objective 1: Knows a variety of musical styles and the major developments and historical periods of those styles

The beginning Music teacher:

A. Is familiar with a variety of world musical styles and their function in the culture of origin
B. Understands the history of major developments in musical style and the significant characteristics of important musical styles and historical periods

Subarea IV: Performance Competencies for Music Educators

Objective 1: Understands conducting techniques, score interpretation, and score preparation

The beginning Music teacher:

A. Understands basic conducting techniques
B. Understands the interpretation of notation and expressive elements for performance in relation to score markings and style periods for a variety of ensembles
C. Knows how to prepare a musical score for rehearsal and performance

Objective 2: Knows various techniques for musical performance activities

The beginning Music teacher:

A. Knows instrumental and choral/vocal warm-up techniques
B. Knows instrumental and choral tuning/intonation techniques
C. Understands basic accompaniment techniques
Test II Subareas

<table>
<thead>
<tr>
<th>Subarea</th>
<th>Approx. Percentage of Test</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Technology</td>
<td>20%</td>
</tr>
<tr>
<td>II. Teaching Competencies for Music Educators</td>
<td>60%</td>
</tr>
<tr>
<td>III. Professional Knowledge and Synthesis</td>
<td>20%</td>
</tr>
</tbody>
</table>

Test II Objectives

Subarea I: Technology

Objective 1: Knows the practical applications of technology in the music classroom

The beginning Music teacher:

A. Understands current technologies used for performance and recording
B. Is familiar with technology and instructional software and ways to incorporate them in the classroom

Objective 2: Demonstrates knowledge of music software and the appropriate pedagogical and ethical uses of it

The beginning Music teacher:

A. Demonstrates knowledge of desktop music-publishing software for pedagogical purposes
B. Knows the appropriate, ethical, and safe uses for music software and Internet technologies

Note: After clicking on a link, right click and select "Previous View" to go back to original text.
Subarea II: Teaching Competencies for Music Educators

Objective 1: Understands the elements involved in effectively organizing music instruction

The beginning Music teacher:

A. Knows instructional strategies for different class settings
B. Incorporates local, state, and national standards in planning and instruction
C. Understands classroom management techniques
D. Understands how to plan and differentiate instruction
E. Knows strategies for diverse learning styles and abilities
F. Understands how to modify instruction to accommodate student needs
G. Understands a variety of assessment strategies that inform the instructional process

Objective 2: Knows a variety of instructional strategies and techniques for music education settings

The beginning Music teacher:

A. Understands how to select appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors
B. Knows how to teach vocal production and performance techniques with respect to a variety of factors
C. Knows instrumental techniques and how to teach them
D. Is able to address common vocal and instrumental performance challenges and their causes
E. Understands organization and preparation of concert programming
F. Knows and promotes care and maintenance of music program assets
G. Is familiar with common pedagogical approaches
H. Understands strategies for developing sight-reading skills
I. Knows how to teach a variety of musical concepts through performance literature
J. Is aware of approaches for fostering musically expressive experiences
K. Understands how to integrate concepts used in the fine arts and other disciplines in music instruction
Subarea III: Professional Knowledge and Synthesis

Objective 1: Knows the roles that professional ethics and state and national standards play in music education

The beginning Music teacher:

A. Understands professional ethics and legal issues specific to teaching music
B. Is familiar with the Georgia Performance Standards and the music standards in the National Standards for Arts Education
C. Is aware of professional organizations and resources in music education
D. Is aware of current trends and issues in music education

Objective 2: Knows the foundations of professional practice as it relates to music education

The beginning Music teacher:

A. Is aware of the major contributions to the history and philosophy of music education and their implications for curriculum
B. Understands philosophical reasons for inclusion of and advocacy for music in the curriculum
C. Recognizes that collaboration with colleagues is important for implementing the curriculum
D. Supports students’ learning through two-way communication, both formal and informal, with parents/guardians
E. Understands basic administrative responsibilities in a music program
F. Is aware of the external influences that affect the music program, curriculum, and student participation
G. Is aware of career opportunities available in music and how to introduce them to students
H. Is aware of strategies for promoting physically healthy performance practices for students and teachers

Note: After clicking on a link, right click and select "Previous View" to go back to original text.
Practice Questions

The practice questions in this study companion are designed to familiarize you with the types of questions you may see on the assessment. While they illustrate some of the formats and types of questions you will see on the test, your performance on these sample questions should not be viewed as a predictor of your performance on the actual test. Fundamentally, the most important component in ensuring your success is familiarity with the content that is covered on the assessment.

To respond to a practice question, choose one of the answer options listed. Be sure to read the directions carefully to ensure that you know what is required for each question. You may find it helpful to time yourself to simulate actual testing conditions. A correct answer and a rationale for each sample test question are in the section following the practice questions.

Keep in mind that the test you take at an actual administration will have different questions, although the proportion of questions in each subarea will be approximately the same. You should not expect the percentage of questions you answer correctly in these practice questions to be exactly the same as when you take the test at an actual administration, since numerous factors affect a person's performance in any given testing situation.
Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case.

(Recorded example: excerpt from Ravel’s “Laideronnette, Impératrice des Pagodes” from Mère l’Oye)

1. What is the scale or mode?
   A. Major
   B. Minor
   C. Pentatonic
   D. Chromatic

   Answer and Rationale

(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

   Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.
3. In which measure does the horn player perform an incorrect pitch?

A. 2  
B. 5  
C. 10  
D. 11  

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.
4. What is the style or period?
   A. Renaissance
   B. Baroque
   C. Classical
   D. Romantic

   **Answer and Rationale**

   (Recorded example: excerpt from Terry Riley’s *In C*)

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

   **Answer and Rationale**

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

   **Answer and Rationale**
7. The excerpt below 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\(^9\)
C. Aug. 6
D. v\(^7\)/v

Answer and Rationale

8. Which of the following is the most likely cause of faulty intonation by singers in a high school choir?

A. Inadequate rehearsal time
B. Unsupported tone
C. Singing in a foreign language
D. Lack of an instrumental accompaniment

Answer and Rationale
9. Prior to learning about meter, elementary students should be able to demonstrate their understanding of

A. weak and strong beats.
B. syncopation.
C. subdivision of the beat.
D. tempo markings.

**Answer and Rationale**

10. Which of the following activities demonstrates 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

**Answer and Rationale**

11. Creating an ostinato on barred instruments to accompany a folk song is most closely associated with which of the following approaches?

A. Orff
B. Kodály
C. Dalcroze
D. Gordon

**Answer and Rationale**
12. Under current United States copyright law, guidelines for educational use (fair use) of music permit all of the following EXCEPT

A. emergency copying to replace a purchased copy that is lost and is not available for an imminent performance.
B. making a single copy of recordings of performances for evaluation or rehearsal purposes.
C. making an arrangement of a copyrighted work for a school ensemble to perform.
D. copying for the purpose of scholarly research.

Answer and Rationale

13. 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

Answer and Rationale

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

A. Aeolian
B. Phrygian
C. Mixolydian
D. Dorian

Answer and Rationale
15. Which of the following excerpts can be played on the oboe and is within the scope of a proficient high school oboist?

A. 

B. 

C. 

D. 

Answer and Rationale

16. 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.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.
17. Which of the following is most likely to be remedied by the use of sectional rehearsals?

A. Students’ difficulty in learning their parts
B. Students’ stage fright
C. Poor ensemble blend
D. Tendency of the ensemble to overpower the soloists

**Answer and Rationale**

18. Which of the following is an appropriate instrument-care objective for beginning string orchestra students to master?

A. Students should loosen the hair on the bow before returning it to the case.
B. Students should loosen the tuning pegs on the instrument before returning it to the case.
C. Students should wipe the rosin from the bow hair before returning it to the case.
D. Students should put rosin on the bow before returning it to the case.

**Answer and Rationale**

19. 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

**Answer and Rationale**
20. 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

Answer and Rationale

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

A. A fifth
B. An octave
C. A tenth
D. A twelfth

Answer and Rationale
22.

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

A.  

B.  

C.  

D.  

Answer and Rationale
23. Which of the following ranges is NOT typical of the voices of high school students?

A. Soprano

B. Alto

C. Tenor

D. Bass

**Answer and Rationale**
Questions 24-25 are based on the excerpt below.

24. The excerpt is scored for

A. flute, oboe, French horn, bassoon.
B. two trumpets, euphonium, tuba.
C. violin, viola, cello, string bass.
D. two violins, viola, cello.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.
25. Which of the following compositional or performance techniques are illustrated by the excerpt?

1. Staccato
2. Syncopation
3. Double stops
4. Flutter tonguing

A. 1 and 3 only
B. 1, 2, and 3 only
C. 1, 2, and 4 only
D. 2, 3, and 4 only

Answer and Rationale

26. By the completion of grade 4, most students in the general music program should be able to

A. sing a two-octave scale with complete accuracy.
B. sing or play melodies in treble or bass clef at sight.
C. sing a repertoire of folk and composed songs from memory.
D. improvise harmonic accompaniments for recorded music.

Answer and Rationale
27. Which of the following is an accurate statement about the Georgia Performance Standards for Music?

   A. They describe what students should know and be able to do as a result of completing instruction in school music courses at given grade levels.
   B. They describe the teaching methodologies appropriate for developing the skill of school ensembles at beginning, intermediate, and advanced levels.
   C. They describe the requirements that prospective teachers must complete to become certified to teach in the state of Georgia.
   D. They describe the procedures and requirements for students who wish to audition for all-state ensembles performing at the annual GMEA State In Service Conference.

   **Answer and Rationale**

28. The Georgia Music Educators Association (GMEA) is the state affiliate of which of the following national organizations?

   A. Music Teachers National Association (MTNA)
   B. National Association for Music Education (NAfME)
   C. National Association of Schools of Music (NASM)
   D. American Choral Directors Association (ACDA)

   **Answer and Rationale**
29. What should be the first step in the process of curriculum development in music?

   A. Sequencing music-learning tasks
   B. Identifying goals and objectives
   C. Purchasing music and equipment
   D. Selecting appropriate music literature

**Answer and Rationale**

30. Experience in learning songs by rote contributes most to which of the following?

   A. Extending vocal range
   B. Developing aural skills
   C. Developing musical independence
   D. Increasing ensemble performance skills

**Answer and Rationale**

*Note: After clicking on a link, right click and select "Previous View" to go back to original text.*
31. Which of the following options is the correct jazz slash-chord notation for the example shown below?

![Musical notation image]

A. $V^7, V^3, V^4, V^2$
B. $G^7, G^6, G^4, G^2$
C. $G, G^5, G^3, G^4$
D. $G^7, G^7/B, G^7/D, G^7/F$

**Answer and Rationale**

32. If a bass-clef euphonium part written in the key of G major is transposed for a tenor saxophone, the saxophone part will be placed in which of the following keys?

A. A major
B. B major
C. D major
D. E major

**Answer and Rationale**
### Answer Key and Rationales

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Correct Answer</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C</td>
<td><strong>Option C is correct.</strong> In the excerpt heard in the recorded example, the main melody is based on the pentatonic scale C, D, F, G, A. (Heard in the recorded example: excerpt from Ravel’s “Laideronnette, Impératrice des pagodes” from <em>Ma mère l’oye</em>.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Back to Question</strong></td>
</tr>
<tr>
<td>2</td>
<td>B</td>
<td><strong>Option B is correct.</strong> The excerpt heard in the recorded example features music by a characteristic Indonesian gamelan ensemble composed primarily of hanging gongs, gong-chimes, and drums. (Heard in the recorded example: excerpt from “Bubaran Hudan Mas.”)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Back to Question</strong></td>
</tr>
<tr>
<td>3</td>
<td>C</td>
<td><strong>Option C is correct.</strong> 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.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Back to Question</strong></td>
</tr>
</tbody>
</table>

**Note:** After clicking on a link, right click and select "Previous View" to go back to original text.
<table>
<thead>
<tr>
<th>Question Number</th>
<th>Correct Answer</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>C</td>
<td><strong>Option C is correct.</strong> The texture, harmony, instrumentation of the accompaniment, and melodic style of the vocal line are all typical of music of the classical period. This question type commonly appears on the test. A good study idea would be to identify a work that is representative of each period. Another study idea is to create your own question with different styles, periods, date ranges, or compositional styles and to identify a representative work for each. (Heard on the recorded example: excerpt from Mozart’s opera Die Zauberflöte, aria “Der Hölle Rache” sung by the Queen of the Night character.)</td>
</tr>
<tr>
<td>5</td>
<td>A</td>
<td><strong>Option A is correct.</strong> Terry Riley’s <em>In C</em> is characterized by layering of repeated, short melodic modules and ostinatos. This question is another type commonly appearing on the test. As a study activity, one could research the biography and style of each of these leading composers and listen to works representative of each. This particular question asks about American composers. Another good study activity would be to determine other leading composers in history that might appear in test questions and become familiar with representative examples of each of their works. (Heard on the recorded example: excerpt from Terry Riley’s <em>In C.</em>)</td>
</tr>
<tr>
<td>6</td>
<td>B</td>
<td><strong>Option B is correct.</strong> The motet developed in the 13th century; opera, in the 17th century; the string quartet, in the 18th century; the symphonic poem, in the 19th century.</td>
</tr>
</tbody>
</table>

**Note:** After clicking on a link, right click and select "Previous View" to go back to original text.
<table>
<thead>
<tr>
<th>Question Number</th>
<th>Correct Answer</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>D</td>
<td><strong>Option D is correct.</strong> The bracketed chord consists of pitches B, D-sharp, and A (the fifth of the chord, F-sharp, is missing). The 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 V7/ V.</td>
</tr>
<tr>
<td>8</td>
<td>B</td>
<td><strong>Option B is correct.</strong> Unsupported tone is a frequent cause of faulty intonation by high school singers. Inadequate rehearsal time and singing in a foreign language can contribute to a variety of performance problems but in themselves are not primary causes of faulty intonation. The lack of an instrumental accompaniment is, at first glance, an attractive choice because adding an instrumental accompaniment or doubling the parts of an a cappella piece on the piano, for example, can often help maintain correct intonation. However, the lack of an accompaniment is not in itself a cause of faulty intonation.</td>
</tr>
<tr>
<td>9</td>
<td>A</td>
<td><strong>Option A is correct.</strong> Meter, the grouping of beats into repeated sets of two, three, or more beats, depends on the differentiation between weak and strong beats; thus, students must understand this differentiation before they learn about meter. Syncopation, a momentary contradiction of the prevailing meter, can be understood only after a student has grasped the concept of meter. Subdivision of the beat and tempo markings are not directly related to meter and thus are not essential to understand before learning about meter.</td>
</tr>
<tr>
<td>Question Number</td>
<td>Correct Answer</td>
<td>Rationale</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------</td>
<td>-----------</td>
</tr>
<tr>
<td>10</td>
<td>C</td>
<td><strong>Option C is correct.</strong> In the cognitive domain, evaluation represents a high-level critical thinking skill. When students compare two different recordings of the same work, they must use the skill of evaluation. Labeling parts of a chord, notating rhythmic patterns, and transposing a trumpet part demand knowledge and application of knowledge, but not evaluation.</td>
</tr>
<tr>
<td>11</td>
<td>A</td>
<td><strong>Option A is correct.</strong> The singing of folk songs accompanied by improvised ostinatos on barred instruments is an important component in the curricular approach developed by Carl Orff. None of the other approaches listed — Kodály, Dalcroze, or Gordon — include improvisation on barred instruments as a vital part of the music learning experience.</td>
</tr>
<tr>
<td>12</td>
<td>C</td>
<td><strong>Option C is correct.</strong> According to the Music Industry Conference Guide for Music Educators, all of the choices constitute permissible educational uses of copyrighted material under current copyright law except making an arrangement of a copyrighted work for a school ensemble to perform.</td>
</tr>
<tr>
<td>Question Number</td>
<td>Correct Answer</td>
<td>Rationale</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------</td>
<td>------------</td>
</tr>
<tr>
<td>13</td>
<td>D</td>
<td><strong>Option D is correct.</strong> Copland composed <em>Appalachian Spring</em> in 1944 for the choreographer Martha Graham. <em>Swan Lake</em>, <em>Romeo and Juliet</em>, and <em>The Rite of Spring</em> were composed by Tchaikovsky, Prokofiev, and Stravinsky, respectively.</td>
</tr>
<tr>
<td>14</td>
<td>C</td>
<td><strong>Option C is correct.</strong> The Aeolian, Phrygian, and Dorian modes have minor tonic triads. The Mixolydian mode has a major triad.</td>
</tr>
<tr>
<td>15</td>
<td>A</td>
<td><strong>Option A is correct.</strong> The pitches shown in option A fit comfortably within the range of a proficient high school oboist. The other choices include pitches that are either out of the instrument’s range or are very difficult to play.</td>
</tr>
<tr>
<td>Question Number</td>
<td>Correct Answer</td>
<td>Rationale</td>
</tr>
<tr>
<td>----------------</td>
<td>---------------</td>
<td>-----------</td>
</tr>
<tr>
<td>16</td>
<td>B</td>
<td><strong>Option B is correct.</strong> During long rests, performers may lose count and will enter with confidence if a cue is given.</td>
</tr>
<tr>
<td>17</td>
<td>A</td>
<td><strong>Option A is correct.</strong> Sectional rehearsals are an effective way to identify and remedy problems such as students’ rhythm and pitch accuracy, phrasing, dynamics, and articulations. Improving ensemble blend and balancing dynamic levels with soloists is best achieved in rehearsals with a full group. Dealing with students’ stage fright can be addressed using a variety of techniques and contexts, but is less likely to be remedied in a typical sectional rehearsal.</td>
</tr>
<tr>
<td>18</td>
<td>A</td>
<td><strong>Option A is correct.</strong> Loosening the horse hair prevents the bow from becoming deformed. The other choices listed describe inappropriate instrument care behaviors. Option C, for example, could result in damage to the hair. Option D is unnecessary and could result in a buildup of rosin, causing a scratchy sound and reducing the usable life of the hair. Loosening the tuning pegs would cause the student to spend more time retuning each time the instrument is played.</td>
</tr>
<tr>
<td>Question Number</td>
<td>Correct Answer</td>
<td>Rationale</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------</td>
<td>-----------</td>
</tr>
<tr>
<td>19</td>
<td><strong>D</strong></td>
<td><strong>Option D is correct.</strong> 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.</td>
</tr>
<tr>
<td>20</td>
<td><strong>B</strong></td>
<td><strong>Option B is correct.</strong> Anne McGinty has composed or arranged many works for young bands. The other composers listed have also written for winds, although their works are intended for college- or professional-level musicians.</td>
</tr>
<tr>
<td>21</td>
<td><strong>D</strong></td>
<td><strong>Option D is correct.</strong> Unlike the oboe, saxophone, and flute, which overblow at the interval of an octave, the clarinet overblows at the interval of a twelfth.</td>
</tr>
<tr>
<td>Question Number</td>
<td>Correct Answer</td>
<td>Rationale</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------</td>
<td>-----------</td>
</tr>
<tr>
<td>22</td>
<td>C</td>
<td><strong>Option C is correct.</strong> The excerpt is written in 5/4 meter, organized into a grouping of 3 + 2 beats. The conducting pattern shown that indicates this grouping is shown in option C. Option B shows a 5-beat pattern, but it is divided into a 2 + 3 grouping. Option A shows a 2-beat pattern which would not be appropriate for this passage at the given tempo. Option D shows a 7-beat pattern. Back to Question</td>
</tr>
<tr>
<td>23</td>
<td>C</td>
<td><strong>Option C is correct.</strong> The range shown for tenors (g-c’’) is too high. A more appropriate range for a high school tenor would be from c-g’’. To answer the question correctly, it is important to note the clef used in answer C. Back to Question</td>
</tr>
<tr>
<td>24</td>
<td>D</td>
<td><strong>Option D is correct.</strong> Score order, key signatures, and clefs indicate that this excerpt is scored for two violins, viola, and cello. Back to Question</td>
</tr>
</tbody>
</table>

**Note:** After clicking on a link, right click and select "Previous View" to go back to original text.
<table>
<thead>
<tr>
<th>Question Number</th>
<th>Correct Answer</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>B</td>
<td><strong>Option B is correct.</strong> Staccato markings are evident throughout the excerpt and syncopation is prominent in the second violin and viola in measures 3-14. Double-stops are located in the violin parts in the last four measures. Flutter tonguing is a technique used only when playing a wind instrument.</td>
</tr>
<tr>
<td>26</td>
<td>C</td>
<td><strong>Option C is correct.</strong> Learning a varied repertoire of music is the most appropriate outcome for general music students. The Georgia Performance Standards for Fine Arts do not include the other skills listed as standards appropriate for grade four students.</td>
</tr>
<tr>
<td>27</td>
<td>A</td>
<td><strong>Option A is correct.</strong> The Georgia Performance Standards include expectations for students enrolled in guitar, music appreciation, music technology, piano, general music, band, chorus, and orchestra courses.</td>
</tr>
<tr>
<td>Question Number</td>
<td>Correct Answer</td>
<td>Rationale</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------</td>
<td>-----------</td>
</tr>
<tr>
<td>28</td>
<td>B</td>
<td><strong>Option B is correct.</strong> Active members of NAfME hold concurrent memberships in their respective federated state association. GMEA serves to promote music education within the state of Georgia.</td>
</tr>
<tr>
<td>29</td>
<td>B</td>
<td><strong>Option B is correct.</strong> An initial step in developing a curriculum is determining what students should know and be able to do as a result of completing a course of study. After these outcomes have been determined, lesson plans can be developed, music literature can be selected, and equipment needs can be assessed.</td>
</tr>
<tr>
<td>30</td>
<td>B</td>
<td><strong>Option B is correct.</strong> Learning songs by rote requires students to use and develop their aural skills as they learn to distinguish and memorize melodic and rhythmic elements of songs that are being taught. Increased range, independence, and performance skills might be gained while learning songs by rote, but the outcomes would most likely be less than overall aural skill development.</td>
</tr>
</tbody>
</table>

*Note: After clicking on a link, right click and select "Previous View" to go back to original text.*
<table>
<thead>
<tr>
<th>Question Number</th>
<th>Correct Answer</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>D</td>
<td><strong>Option D is correct.</strong> In jazz slash-chord notation, a chord is indicated by providing the letter name of the lowest sounding voice after the slash. Arrangers and composers of jazz and popular music use this form of notation for a variety of reasons that include simplifying complicated chord notation or indicating a harmonic effect difficult to describe using traditional figured-bass notation.</td>
</tr>
<tr>
<td>32</td>
<td>A</td>
<td><strong>Option A is correct.</strong> A euphonium part written in bass-clef will sound in concert pitch in the octave notated. To sound the same pitches as a bass-clef euphonium part written in G major, a part written for tenor sax would be notated in treble clef, with the notes transposed up by one octave plus a whole step, placing the saxophone part in the key of A major.</td>
</tr>
</tbody>
</table>
Preparation Resources

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

Guide to Taking a GACE Computer-delivered Assessment

This guide explains how to navigate through a GACE assessment and how to answer different types of test questions. This free download is available in the Test Preparation Resources section of the GACE website at www.gace.ets.org/prepare.

Reducing Test Anxiety

This guide provides practical help for people who suffer from test anxiety. Designed specifically for GACE test takers, but useful to anyone who has to take tests, this guide reviews the major causes of test anxiety and offers practical advice for how to counter each one. Download this guide for free from the Test Preparation Resources section of the GACE website at www.gace.ets.org/prepare.

Study Tips: Preparing for a GACE Assessment

This document contains useful information on preparing for selected-response and constructed-response tests. The instruction, tips, and suggestions can help you become a better-prepared test taker. See the Test Preparation Resources section of the GACE website at www.gace.ets.org/prepare for this free download.

Journals

Journal of Research in Music Education, The National Association for Music Education
Music Educators Journal, The National Association for Music Education
Teaching Music, The National Association for Music Education
Teaching Music Today, The National Association for Music Education

Other Resources


**Recordings**


**Note:** After clicking on a link, right click and select "Previous View" to go back to original text.


**Online Resources**

Georgia Department of Education — [www.doe.k12.ga.us](http://www.doe.k12.ga.us)

The National Association for Music Education — [www.nafme.org](http://www.nafme.org)