



Georgia Assessments for the Certification of Educators®



GACE® Study Companion

Music Assessment

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Last Updated: August 2018

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About the Assessment

Assessment Name	Music
Grade Level	P–12
Test Code	Test I: 111 Test II: 112 Combined Test I and Test II: 611
Testing Time	Test I: 2 hours Test II: 2 hours Combined Test I and Test II: 4 hours
Test Duration	Test I: 2.5 hours Test II: 2.5 hours Combined Test I and Test II: 5 hours
Test Format	Computer delivered
Number of Selected-response Questions	Test I: 80 Test II: 80 Combined Test I and Test II: 160
Question Format	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 <i>Guide to Taking a GACE Computer-delivered Test.</i>
Number of Constructed-response Questions	Test I: 0 Test II: 0 Combined Test I and Test II: 0

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.

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

Test I Subareas

Subarea	Approx. Percentage of Test
I. Aural Skills and Analysis	30%
II. Composition and Improvisation	20%
III. History and Repertory	20%
IV. Performance Competencies for Music Educators	30%

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

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

Test II Subareas

Subarea	Approx. Percentage of Test
I. Technology	20%
II. Teaching Competencies for Music Educators	60%
III. Professional Knowledge and Synthesis	20%

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

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

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.

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

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 *Ma mère l’Oye*)

1. What is the scale or mode?

- A. Major
- B. Minor
- C. Pentatonic
- D. Chromatic

Answer and Rationale

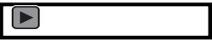
(Recorded example: excerpt from the gamelan music “Bubaran Hudan Mas”)

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. 

[Leicht bewegt]



2 3 4 5 6 7

p dolce *poco cresc.* *p* *poco cresc.*

8 9 10 11 12

p

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

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

7. The excerpt below is taken from a lied in A major by Alma Mahler.

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

Which of the following best represents the bracketed harmony labeled X?

- A. ii⁷
- B. vii^o
- C. Aug. 6
- D. v⁷/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

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

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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

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

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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

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

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.

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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

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

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

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

22.

Alla Marcia (♩ = 120)

1st B flat Clarinet
2nd B flat Clarinet
3rd B flat Clarinet
E flat Alto Clarinet
B flat Bass Clarinet
Bassoons

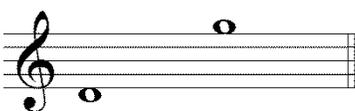
Which pattern is most appropriate for conducting the passage shown above?

- A.
- B.
- C.
- D.

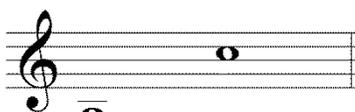
Answer and Rationale

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

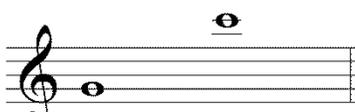
23. Which of the following ranges is NOT typical of the voices of high school students?

A.  Soprano

The musical staff for Soprano is in treble clef. It shows a range from G4 (first line) to E5 (second space).

B.  Alto

The musical staff for Alto is in treble clef. It shows a range from E4 (first space) to G4 (first line).

C.  Tenor

The musical staff for Tenor is in treble clef with an 8 below the clef. It shows a range from G3 (second space) to E4 (first line).

D.  Bass

The musical staff for Bass is in bass clef. It shows a range from G2 (second space) to E3 (third line).

Answer and Rationale

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

Questions 24-25 are based on the excerpt below.

The image shows a musical score excerpt consisting of three systems of staves. The first system has four staves (two treble clefs, one bass clef, and one bass clef). The second system has four staves (two treble clefs, one bass clef, and one bass clef). The third system has four staves (two treble clefs, one bass clef, and one bass clef). The score includes various dynamics such as *pp*, *f*, *decresc.*, *cresc.*, and *ff*. A rehearsal mark "B. 34." is present at the beginning of the third system.

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

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

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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

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

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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.

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31. Which of the following options is the correct jazz slash-chord notation for the example shown below?



- A. V^7, V_3^6, V_3^4, V_2^4
- B. G^7, G_3^6, G_3^4, G_2^4
- C. $G, G/b, G/5, G/h$
- 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

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

Answer Key and Rationales

Question Number	Correct Answer	Rationale
1	C	<p>Option C is correct. 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 <i>Ma mère l'oye</i>.)</p> <p>Back to Question</p>
2	B	<p>Option B is correct. 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.")</p> <p>Back to Question</p>
3	C	<p>Option C is correct. 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.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
4	C	<p>Option C is correct. 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 <i>Die Zauberflöte</i>, aria “Der Hölle Rache” sung by the Queen of the Night character.)</p> <p>Back to Question</p>
5	A	<p>Option A is correct. Terry Riley’s <i>In C</i> 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 <i>In C</i>.)</p> <p>Back to Question</p>
6	B	<p>Option B is correct. 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.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
7	D	<p>Option D is correct. 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.</p> <p>Back to Question</p>
8	B	<p>Option B is correct. 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.</p> <p>Back to Question</p>
9	A	<p>Option A is correct. 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.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
10	C	<p>Option C is correct. 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.</p> <p>Back to Question</p>
11	A	<p>Option A is correct. 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.</p> <p>Back to Question</p>
12	C	<p>Option C is correct. 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.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
13	D	<p>Option D is correct. Copland composed <i>Appalachian Spring</i> in 1944 for the choreographer Martha Graham. <i>Swan Lake</i>, <i>Romeo and Juliet</i>, and <i>The Rite of Spring</i> were composed by Tchaikovsky, Prokofiev, and Stravinsky, respectively.</p> <p>Back to Question</p>
14	C	<p>Option C is correct. The Aeolian, Phrygian, and Dorian modes have minor tonic triads. The Mixolydian mode has a major triad.</p> <p>Back to Question</p>
15	A	<p>Option A is correct. 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.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
16	B	<p>Option B is correct. During long rests, performers may lose count and will enter with confidence if a cue is given.</p> <p>Back to Question</p>
17	A	<p>Option A is correct. 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.</p> <p>Back to Question</p>
18	A	<p>Option A is correct. 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</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
19	D	<p>Option D is correct. 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.</p> <p>Back to Question</p>
20	B	<p>Option B is correct. 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.</p> <p>Back to Question</p>
21	D	<p>Option D is correct. Unlike the oboe, saxophone, and flute, which overblow at the interval of an octave, the clarinet overblows at the interval of a twelfth.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
22	C	<p>Option C is correct. 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.</p> <p>Back to Question</p>
23	C	<p>Option C is correct. 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.</p> <p>Back to Question</p>
24	D	<p>Option D is correct. Score order, key signatures, and clefs indicate that this excerpt is scored for two violins, viola, and cello.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
25	B	<p>Option B is correct. 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.</p> <p>Back to Question</p>
26	C	<p>Option C is correct. 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.</p> <p>Back to Question</p>
27	A	<p>Option A is correct. The Georgia Performance Standards include expectations for students enrolled in guitar, music appreciation, music technology, piano, general music, band, chorus, and orchestra courses.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
28	B	<p>Option B is correct. Active members of NAFME hold concurrent memberships in their respective federated state association. GMEA serves to promote music education within the state of Georgia.</p> <p>Back to Question</p>
29	B	<p>Option B is correct. 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.</p> <p>Back to Question</p>
30	B	<p>Option B is correct. 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.</p> <p>Back to Question</p>

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

Question Number	Correct Answer	Rationale
31	D	<p>Option D is correct. 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.</p> <p>Back to Question</p>
32	A	<p>Option A is correct. 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.</p> <p>Back to Question</p>

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

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

Anderson, W. M., and Campbell, P. S. (Eds.). (1996). *Multicultural Perspectives in Music Education*. Reston, Va.: Music Educators National Conference.

Anderson, W. M., and Moore, M. C. (Eds.). (1998). *Making Connections: Multicultural Music and the National Standards*. Reston, Va.: Music Educators National Conference.

Campbell, P. S. (1996). *Music in Cultural Context: Eight Views on World Music Education*. Reston, VA: Music Educators National Conference.

Campbell, P. S., and Scott-Kassner, C. (2002). *Music in Childhood: From Preschool through the Elementary Grades*. Belmont, Calif.: Wadsworth Group.

Choksy, L., Abramson, R. M., Gillespie, A. E., Woods, D., and York, F. (2001). *Teaching Music in the Twenty-First Century*. Upper Saddle River, N.J.: Prentice Hall, Inc.

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- Crawford, R. (2001). *An Introduction to America's Music*. New York, NY: W. W. Norton and Company.
- Grout, D. J., and Palisca, C. V. (2001). *A History of Western Music*. New York, N.Y.: W. W. Norton & Company.
- Hackett, P., and Lindeman, C.A. (2001). *The Musical Classroom: Backgrounds, Models, and Skills for Elementary Teaching*. Upper Saddle River, N.J.: Prentice Hall, Inc.
- Hinckley, J. M., and Shull, S. M. (Eds.). (1996). *Strategies for Teaching Middle-Level General Music*. Reston, Va.: Music Educators National Conference
- Hunsberger, D., and Ernst, R. E. (1992). *The Art of Conducting*. New York, N.Y.: McGraw-Hill, Inc.
- Kostka, S., and Payne, D. (2003). *Tonal Harmony: With an Introduction to Twentieth-Century Music*. New York, N.Y.: McGraw-Hill, Inc.
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- Palisca, C. V. (Ed.). (2001). *Norton Anthology of Western Music Volume I: Ancient to Baroque*. New York, N.Y.: W. W. Norton and Company.
- Palisca, C. V. (Ed.). (2001). *Norton Anthology of Western Music Volume II: Classic to Modern*. New York, N.Y.: W. W. Norton and Company.
- (1996). *Performance Standards for Music Grades PreK–12: Strategies and Benchmarks for Assessing Progress Toward the National Standards*. Reston, Va.: Music Educators National Conference.
- Rozmajzl, M., and Boyer-Alexander, R. (2000). *Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher*. New York, NY: Addison Wesley Longman, Inc.
- Stauffer, S. L., and Davidson, J. (Eds.). (1996). *Strategies for Teaching K–4 General Music*. Reston, Va.: Music Educators National Conference.
- Swears, L. (1985). *Teaching the Elementary School Chorus*. West Nyack, NY: Parker Publishing Company.
- Thompson, K. P., and Kiester, G. J. (Eds.). (1997). *Strategies for Teaching High School General Music*. Reston, Va.: Music Educators National Conference.

Recordings

- Anderson, W. M., and Campbell, P. S. (Compilers). (1998). *Music Resources for Multicultural Perspectives*. (2 compact discs). MENC, 1-56545-112-0.
- Anderson, W. M., and Moore, M. C. (Compilers). (1998). *Making Connections: Multicultural Music and the National Standards*. (1 compact disc). MENC, 1-56545-107-4.
- Burns, K., Berkowitz, S., Botstein, S., Cuscuna, M., Miller, P., Novick, L., Olds-Neal, N., and Young, B. (Compilers). (2000). *Ken Burns's Jazz: The Story of America's Music*. (5 compact discs). Sony Music Entertainment Inc., C5K 61432.

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

Crawford, R. (Compiler). (2001). *Recordings for an Introduction to America's Music*. (3 compact discs). Sony Music Entertainment Inc., A3 51512.

Hill, W. L., and Griffin, C. (Compilers). (1997). *The Instrumental History of Jazz*. (2 compact discs). N2K Encoded Jazz, N2KE-10004.

Sony Music Special Products. (Producer). (1996). *Norton Recorded Anthology of Western Music: Volume 1*. (6 compact discs). Sony Music Entertainment Inc., A12 26638.

Sony Music Special Products. (Producer). (1996). *Norton Recorded Anthology of Western Music: Volume II*. (6 compact discs). Sony Music Entertainment Inc., A12 26638.

Sony Music Special Products. (Producer). (1999). *The Norton Recordings Volume I: Gregorian Chant to Beethoven*. (4 compact discs). Sony Music Entertainment Inc., A8A 34011.

Sony Music Special Products. (Producer). (1999). *The Norton Recordings Volume II: Schubert to the Present*. (4 compact discs). Sony Music Entertainment Inc., A8B 34011.

Online Resources

Georgia Department of Education — www.doe.k12.ga.us

The National Association for Music Education — www.nafme.org

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