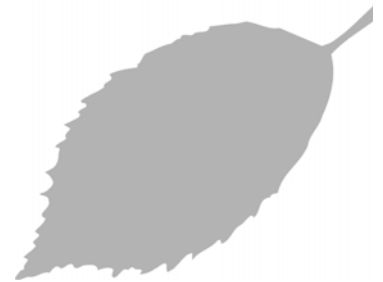


# Tests for Educator Licensure® (MTEL®)



## Music (16)

### **PRACTICE TEST APPENDIX: Multiple-Choice Question Analyses**



[www.mtel.nesinc.com](http://www.mtel.nesinc.com)

Copyright © 2017 Pearson Education, Inc. or its affiliate(s). All rights reserved.  
Evaluation Systems, Pearson, P.O. Box 226, Amherst, MA 01004

Massachusetts Tests for Educator Licensure and MTEL are trademarks of the  
Massachusetts Department of Elementary and Secondary Education and Pearson Education, Inc. or its affiliate(s).  
Pearson and its logo are trademarks, in the U.S. and/or other countries, of Pearson Education, Inc. or its affiliate(s).

*Readers should be advised that this practice test, including many of the excerpts used herein, is protected by federal copyright law.*

*Test policies and materials, including but not limited to tests, item types, and item formats, are subject to change at the discretion of the Massachusetts Department of Elementary and Secondary Education.*

**MULTIPLE-CHOICE QUESTION: LISTENING  
ANALYSES**

1. Which of the following pairs correctly identifies the solo voice and instrument performing in this excerpt?

*(The examinee would listen to a 20-second excerpt from a twentieth-century chamber composition.)*

- A. baritone and trombone
- B. countertenor and trumpet
- C. tenor and French horn
- D. contralto and baritone horn

**Correct Response: C.** The examinee would listen to a 20-second excerpt of Benjamin Britten's *Canticle III: Still falls the rain* for French horn, tenor, and piano. The tenor voice is a male voice, thus eliminating **D**. The tenor range is lower than the very high range of **B** and higher than the weightier, heavier tone of **A**. The French horn has a warm and mellow tone quality (**C**).

2. Which of the following pairs of instruments performs in the excerpt?

*(The examinee would listen to a 15-second excerpt from an eighteenth-century duet.)*

- A. oboe and flute
- B. clarinet and piccolo
- C. oboe and piccolo
- D. clarinet and flute

**Correct Response: A.** The examinee would listen to a 15-second excerpt of Wilhelm Friedmann Bach's Duet in G Major for flute and oboe (**A**). The oboe has a more nasal tone than the clarinet, thus eliminating **B** and **D**. The flute has a less shrill sound than the piccolo, thus eliminating **C**.

3. Based on the performance heard in the excerpt, which of the following dynamic and expression markings are most likely indicated in the score?

*(The examinee would listen to a 20-second excerpt from a piece of world music.)*

- A. decrescendo, subito forte, crescendo
- B. forte, decrescendo, piano
- C. piano, crescendo, forte
- D. crescendo, sforzando, decrescendo

**Correct Response: D.** The examinee would listen to a 20-second excerpt of Balinese gamelan music. The music gradually becomes louder, thus eliminating **A** and **C**, and then has a sudden outburst of loud before becoming softer, thus eliminating **B**. The only option that indicates gradually becoming louder, suddenly loud, and then gradually becoming softer is **D**.

4. Which of the following articulation markings best describes this excerpt?

*(The examinee would listen to a 25-second excerpt from a nineteenth-century piano etude.)*

- A. legato
- B. leggiero
- C. marcato
- D. tenuto

**Correct Response: B.** The examinee would listen to a 25-second excerpt of Frédéric Chopin's Etude op. 25 in G-flat Major nicknamed the Butterfly. Although Chopin did not give that nickname, he did write the term **leggiero** **B**, which indicates a light articulation and touch that is appropriate for conveying a butterfly. The accompaniment consists almost entirely of staccato eighth notes, thus eliminating **A**, **C**, and **D**.

5. Which of the following terms best describes the pitch collection of the melody in this excerpt?

*(The examinee would listen to a 15-second excerpt from a spiritual.)*

- A. pentatonic
- B. chromatic
- C. whole tone
- D. modal

**Correct Response: A.** The examinee would listen to a 15-second excerpt of "Swing Low Sweet Chariot," which uses the pentatonic scale (**A**). Consequently, it contains no chromatic pitches, thus eliminating **B**. The melody contains a minor third, which eliminates **C**. Finally, the melody cadences with *mi-re-do*, which eliminates **D**.

## Music (16) Practice Test

---

6. Which of the following terms best describes the recurring series of nonchord tones heard in the melody line of this excerpt?

*(The examinee would listen to a 15-second excerpt from a Classical-era piano sonata.)*

- A. passing tones
- B. pedal tones
- C. lower auxiliary tones
- D. upper auxiliary tones

**Correct Response: D.** The examinee would listen to a 15-second excerpt of Ludwig van Beethoven's *Farewell* Sonata. The opening few measures contain upper auxiliary or upper neighbor tones (**D**). None of the nonchord tones of **A**, **B**, or **C** occurs in the excerpt.



7. Which of the following terms describes the melodic embellishment most prominently displayed in the first violin part in this excerpt?

*(The examinee would listen to a 30-second excerpt from a nineteenth-century tone poem.)*

- A. mordent
- B. trill
- C. turn
- D. glissando

**Correct Response: B.** The examinee would listen to a 30-second excerpt of the beginning of Rimsky-Korsakov's *Scheherazade*. In this excerpt, the violins are the only instruments that perform a trill (**B**). Melodic embellishments **A**, **C**, and **D** do not occur in this excerpt.

8. Which of the following descriptions most accurately models the phrase structure in this excerpt?

*(The examinee would listen to a 30-second excerpt from a pop song.)*

- A. a b c d
- B. a a' b c
- C. a b a b
- D. a b b' c

**Correct Response: D.** The examinee would listen to a 30-second excerpt of a pop song. The excerpt begins with the first phrase (a) that is followed by a contrasting phrase (b), thus eliminating **B**. This phrase is repeated with a slight variation ('b'), thus eliminating **A** and **C**. The only correct option, therefore, is **D**.

9. Which of the following descriptions correctly describes the harmonic elements that occur at the beginning and at the end of this excerpt?

*(The examinee would listen to a 30-second excerpt from a U.S. folk song.)*

- A. beginning on I and ending on a perfect authentic cadence
- B. beginning on V and ending on a half cadence
- C. beginning on I and ending on a deceptive cadence
- D. beginning on V and ending on an imperfect authentic cadence

**Correct Response: A.** The examinee would listen to a 30-second excerpt of "Oh! Susanna." Although it was written by Stephen Foster, the song has achieved folk song status. This well-known song begins on tonic, thus eliminating **B** and **D**. It ends on tonic, thus eliminating **C**. Therefore, the only remaining response (**A**) describes the harmonies of the excerpt.

10. Which of the following descriptions best expresses the harmonic structure of this excerpt?

*(The examinee would listen to a 35-second excerpt from a nineteenth-century lied.)*

- A. beginning on the tonic major and remaining in the tonic key throughout
- B. beginning on the tonic minor and modulating to the relative major key
- C. beginning on the tonic major and modulating to the dominant key
- D. beginning on the tonic minor and remaining in the tonic key throughout

**Correct Response: C.** The examinee would listen to a 35-second excerpt of Franz Schubert's lied "Die Forelle" D. 550. It is in a major key, thus eliminating **B** and **D**. The excerpt ends with a modulation to the dominant (**C**) that was achieved through a secondary dominant. The modulation eliminates **A**.

11. Which of the following compositional devices occurs most prominently in the violin in this excerpt?

*(The examinee would listen to a 25-second excerpt from an eighteenth-century concerto grosso.)*

- A. suspension
- B. sequence
- C. ostinato
- D. appoggiatura

**Correct Response: A.** The examinee would listen to a 25-second excerpt of Arcangelo Corelli's Concerto Grosso op. 6 no. 8 in G Minor. Corelli (1653–1713) is famous for deploying a chain of suspensions (**A**) in which a consonant resolution becomes prepared and suspended as a dissonance. Neither **B** nor **C** nor **D** describes this chain of suspensions.

12. Which of the following chromatic chords precedes the dominant chord in this excerpt?

*(The examinee would listen to a 20-second excerpt from a nineteenth-century piano sonata.)*

- A. V/V
- B. French<sup>+6</sup>
- C. Neapolitan<sup>6</sup>
- D. vii

**Correct Response: C.** The examinee would listen to a 20-second excerpt from the beginning of Beethoven's *Moonlight* Sonata. In this famous example, the bass line walks down by step through the natural minor scale before leaping down to scale degree four, upon which the Neapolitan sixth (**C**) is built. **A** is built on scale degree two in the bass, **B** consists of two tritones that are built on the lowered submediant in the bass, and **D** is a diminished triad, instead of having the major quality of **C**.

13. The rhythmic patterns in this excerpt are most characteristic of which of the following dances?  
(The excerpt will be played twice.)

*(The examinee would listen to a 25-second excerpt from a Chopin polonaise.)*

- A. bolero
- B. polonaise
- C. sarabande
- D. mazurka

**Correct Response: B.** The examinee would listen to a 25-second excerpt of the trio from Frédéric Chopin's Polonaise in A Major op. 40 no. 1. The left hand contains a typical polonaise rhythm (**B**) of an eighth note followed by two sixteenth notes. This rhythm occurs in every nineteenth-century polonaise and occurs rarely in **C** or **D**. The excerpt concludes with a polonaise cadence (**B**), which consists of four sixteenth notes followed by two quarter notes in conjunction with a two-beat dominant that resolves to tonic on beat 3. The polonaise cadence appears in nineteenth-century polonaises but never in genres **A**, **C**, or **D**.

## Music (16) Practice Test

---

14. Which of the following terms best describes the most prominent compositional device featured in this excerpt?

*(The examinee would listen to a 20-second excerpt from a sixteenth-century madrigal.)*

- A. word painting
- B. augmentation
- C. inversion
- D. imitation

**Correct Response: D.** The examinee would listen to a 20-second excerpt of a madrigal by Maddalena Casulana. Her *Morir non può il mio cuore* opens with imitation (**D**). Neither **A** nor **B** nor **C** occur in this excerpt.



15. Which of the following time signatures represents the most likely meter for the music heard in this excerpt?

*(The examinee would listen to a 15-second excerpt from an eighteenth-century opera aria.)*

A.  $\frac{2}{4}$

B.  $\frac{3}{4}$

C.  $\frac{3}{8}$

D.  $\frac{6}{8}$

**Correct Response: D.** The examinee would listen to a 15-second excerpt of "Là ci darem la mano" from Mozart's *Don Giovanni*. The rhythms group into a compound duple metric pattern (**D**). **A**, **B**, and **C** are not compound duple meters.

16. Which of the following meters best describes the metric structure of this excerpt?

*(The examinee would listen to a 10-second excerpt from a twentieth-century American musical.)*

- A. mixed meter
- B. triple meter
- C. quadruple meter
- D. asymmetrical meter

**Correct Response: A.** The examinee would listen to a 10-second excerpt of the overture to Leonard Bernstein's *Candide* Overture. Mixed meter, or changing meter, describes music in which the time signature changes, as can be heard in this excerpt (**A**). Since the excerpt's time signature changes, it cannot be described with the consistent metrical patterns of **B**, **C**, or **D**.

17. Which of the following terms best describes the form of this excerpt?

*(The examinee would listen to a 60-second excerpt from a Classical set of piano variations.)*

- A. theme and variations
- B. binary
- C. strophic
- D. composite ternary

**Correct Response: A.** The examinee would listen to a 60-second excerpt of Beethoven's 32 Variations in C Minor for piano, thus eliminating **C**. The relatively short theme allows listeners to hear the theme and the various rhythmic and melodic variations that Beethoven applied to it (**A**). For that reason, the excerpt does not exemplify **B** or **D**.

18. Which of the following terms best describes this excerpt?

*(The examinee would listen to a 45-second excerpt from a Baroque keyboard fugue.)*

- A. two-voice fugue
- B. three-voice fugue
- C. four-voice fugue
- D. five-voice fugue

**Correct Response: B.** The examinee would listen to a 45-second excerpt of J.S. Bach's fugue in C Minor from *The Well-tempered Clavier*, Book I. It opens with a subject followed by an answer. A brief section of new music connects to another subject entrance, which leads to the first episode. Since the episode began after three appearances of the fugue subject, it is labeled a three-voice fugue (**B**), and not **A**, **C**, or **D**.

19. Which of the following textures best describes this excerpt?

*(The examinee would listen to a 30-second excerpt of a piece of world music from Southeast Asia.)*

- A. polyphonic
- B. heterophonic
- C. monophonic
- D. homophonic

**Correct Response: B.** The examinee would listen to a 30-second excerpt of "The Floating Moon" from Thailand. *Heterophonic* describes music in which multiple musicians simultaneously perform embellished variations of the same melody. This texture occurs in many types of world music, including this excerpt (**B**). The excerpt does not have textures **A**, **C**, or **D**.

20. This excerpt is most representative of which of the following styles of Baroque dance?

*(The examinee would listen to a 20-second excerpt from a Baroque suite.)*

- A. gigue
- B. sarabande
- C. courante
- D. allemande

**Correct Response: A.** The examinee would listen to a 20-second excerpt of a gigue from one of J.S. Bach's *English Suites*, all of which end with a gigue (**A**). Most Baroque suites have at minimum an allemande (**D**), courante (**C**), and sarabande (**B**), and almost always end with a gigue (**A**). The gigue is aurally recognizable by its compound meter and quick tempo.

21. Which of the following characteristics of Renaissance music is featured most prominently in this excerpt?

*(The examinee would listen to a 30-second excerpt from an English madrigal from the Renaissance.)*

- A. melismatic declamation
- B. word painting
- C. systematic imitation
- D. contrasting textures

**Correct Response: B.** The examinee would listen to a 30-second excerpt from "As Vesta was from Latmos hill descending," by Thomas Weelkes. This famous English madrigal features syllabic declamation, thus eliminating **A**; primarily homophonic textures, thus eliminating **C** and **D**; and most noticeably, word painting (**B**). Weelkes matches "descending" with downward scales, "two by two" with two parts, and "together" with a *tutti* texture.

22. Which of the following composers most likely wrote this excerpt?

*(The examinee would listen to a 30-second excerpt from a Baroque orchestral suite.)*

- A. Antonio Vivaldi
- B. Johann Sebastian Bach
- C. Arcangelo Corelli
- D. George Frideric Handel

**Correct Response: D.** The examinee would listen to a 30-second excerpt from a Baroque orchestral suite by George Frideric Handel (**D**). His best-known orchestral suites include *Water Music* (1717) and *Music for the Royal Fireworks* (1749). Neither **A** nor **B** nor **C** wrote the well-known Alla Hornpipe from the Suite in D Major, which comprised this excerpt.



23. Which of the following characteristics of Baroque music is most prominent in this excerpt?

*(The examinee would listen to a 30-second excerpt from an eighteenth-century concerto grosso.)*

- A. use of double-dotted rhythms
- B. overt displays of virtuosity and ornamentation
- C. lament bass in the basso continuo
- D. alternation of ritornello and solo passages

**Correct Response: D.** The examinee would listen to a 30-second excerpt from one of J.S. Bach's *Brandenburg Concertos*. Each *Brandenburg Concerto* has a different instrumental combination, which allows listeners to hear alternations between the recurring ritornello orchestral passages and solo instruments (**D**). The beginning of *Brandenburg Concerto No. 2*, which occurs in this excerpt, features primarily eighth and sixteenth notes, thus eliminating **A**; relatively unadorned melodies, thus eliminating **B**; and bass notes that do not follow a lament bass pattern, thus eliminating **C**.

24. This excerpt presents which of the following periodic phrase structures?

*(The examinee would listen to a 20-second excerpt from the Classical period.)*

- A. modulating contrasting period
- B. modulating parallel period
- C. nonmodulating contrasting period
- D. nonmodulating parallel period

**Correct Response: D.** The examinee would listen to a 20-second excerpt of W.A. Mozart's Piano Sonata in A Major, K. 331. It begins with a clear example of a nonmodulating parallel period (**D**). The excerpt begins and ends on tonic, which eliminates **A** and **B**. The second phrase begins with the same melodic material as the antecedent phrase, thus eliminating **C** because "contrasting" pertains to the melodic relationship between the phrases.

25. The rhythms and cadences in this excerpt are most typical of which of the following genres?

*(The examinee would listen to a 30-second excerpt from a nineteenth-century piano piece.)*

- A. nocturne
- B. polonaise
- C. etude
- D. ballade

**Correct Response: B.** The examinee would listen to a 30-second excerpt from the last movement of Carl Maria von Weber's Clarinet Concerto in E-flat major. The iconic polonaise rhythm (**B**), namely an eighth note then two sixteenth notes, occurs in both the clarinet as well as orchestra. That rhythm appears in every nineteenth-century polonaise and never occurs in genres **A**, **C**, or **D**. The excerpt contains three examples of the polonaise cadence (**B**). However, Weber varies the normative four sixteenth notes to two sixteenths, a dotted sixteenth, and a thirty second note. The polonaise cadence appears in nineteenth-century polonaises but never in genres **A**, **C**, or **D**.

26. This excerpt most likely comes from which of the following sections of sonata form?

*(The examinee would listen to a 40-second excerpt of a Classical symphony.)*

- A. introduction
- B. exposition
- C. development
- D. recapitulation

**Correct Response: C.** The examinee would listen to the last movement of Mozart's Symphony No. 40 in G Minor. A typical development section contains motivic fragmentation, harmonic instability, and sequential voice leading, all of which occur in the development section (**C**) featured in this excerpt. The allegro tempo rules out **A**, the harmonic instability eliminates **D**, and the insistent motivic exploration eliminates **B**.

27. This excerpt most likely comes from which of the following minimalist compositions?

*(The examinee would listen to a 30-second excerpt from a minimalist composition.)*

- A. *Piano Phase* by Steve Reich
- B. *In C* by Terry Riley
- C. *Music in Fifths* by Philip Glass
- D. *Cantus in Memoriam Benjamin Britten* by Arvo Pärt

**Correct Response: B.** The examinee would listen to a 30-second excerpt of Terry Riley's *In C*. A hallmark of musical minimalism, **(B)** features repeated high C eighth notes on the piano. **A**, **C**, and **D** lack this distinctive pulse.

28. This excerpt most likely comes from which of the following symphonies?

*(The examinee would listen to a 45-second excerpt from a twentieth-century symphony.)*

- A. *Classical* Symphony by Sergey Prokofiev
- B. *Symphony of Sorrowful Songs* by Henryk Górecki
- C. *Turangalîla* Symphony by Olivier Messiaen
- D. *Symphony of Psalms* by Igor Stravinsky

**Correct Response: A.** The examinee would listen to a 45-second excerpt of Sergey Prokofiev's *Classical* Symphony (1917). Patterned after Haydn's symphonies, this neoclassical piece (**A**) has relatively diatonic melodies and uses a Classical orchestration with pairs of wind instruments. Such orchestration and textures are much lighter than the thicker textures and heavier instrumentation of later and more adventurous works **B** (1976), **C** (1948), and **D** (1930).

29. Which of the following composers most likely wrote this excerpt?

*(The examinee would listen to a 30-second excerpt from a Stravinsky ballet.)*

- A. Arnold Schoenberg
- B. Igor Stravinsky
- C. John Cage
- D. Maurice Ravel

**Correct Response: B.** The examinee would listen to a 30-second excerpt of Igor Stravinsky's **(B)** 1911 ballet *Petrushka*. With Stravinsky's borrowing of Russian folk songs, which is typical of his first compositional period, as well as his harmonic and overall compositional language, *Petrushka* differs vastly from any piece ever by **A, C, or D**.

30. Which of the following composers most likely wrote this excerpt?

*(The examinee would listen to a 30-second excerpt from an eighteenth-century U.S. sacred anthem.)*

- A. William Billings
- B. Lowell Mason
- C. Stephen Foster
- D. Edward MacDowell

**Correct Response: A.** The examinee would listen to a 30-second excerpt of the hymn "Africa" by William Billings (1746–1800) (**A**). Compared to Lowell Mason (1792–1872) (**B**), Stephen Foster (1826–64) (**C**), and Edward MacDowell (1860–1908) (**D**), Billings (**A**) is the youngest. Thus, his compositional language is the least advanced, featuring mostly tonic and dominant harmonies and simple rhythms, as heard in the excerpt.



31. Which of the following musical characteristics is most prominent in this excerpt?

*(The examinee would listen to a 25-second excerpt from a rag.)*

- A. steady bass line
- B. swung eighth-notes
- C. stepwise melody
- D. smeared blue notes

**Correct Response: A.** The examinee would listen to a 25-second excerpt of Scott Joplin's "The Entertainer." The leaping melody eliminates **C** while ragtime does not usually contain characteristics **B** or **D**. A stylistic trait of ragtime is a steady bass note on the strong beats (**A**) alternating with mid-range chords on the off beats.

32. Which of the following features of a march is featured most prominently in this excerpt?

*(The examinee would listen to a 20-second excerpt from a Sousa march.)*

- A. lyrical trio
- B. modulation
- C. bugle call
- D. countermelody

**Correct Response: D.** The examinee would listen to a 20-second excerpt of John Philip Sousa's "Stars and Stripes Forever." A lyrical trio (**A**) has soft dynamics and a cantabile melody, modulation (**B**) occurs between the second strain and trio, and a bugle call (**C**) is triadic; none of those occurs in this excerpt. Instead, the excerpt features the famous countermelody (**D**) at the end of the march.

33. This excerpt is representative of which of the following styles of music from the United States?

*(The examinee would listen to a 20-second excerpt from a jazz piece.)*

- A. big band
- B. cool jazz
- C. bebop
- D. stride

**Correct Response: A.** The examinee would listen to a 20-second excerpt of Cab Calloway's "Jumpin' Jive" (1939). This excerpt is performed by a big band (**A**), which has four trumpets, four trombones, a saxophone section, and a rhythm section of piano, percussion, guitar, and bass. Big band music is associated with the 1930s and 40s, of which this excerpt is representative. Cool jazz (**B**) developed in the 1950s. Bebop (**C**) has quicker tempos, more chromaticism, and more complicated harmonies than the excerpt. Stride (**D**) would feature a piano with an active left hand.

34. Which of the following characteristics of twentieth-century music from the United States is most notably demonstrated in this excerpt?

*(The examinee would listen to a 30-second excerpt from a twentieth-century string quartet.)*

- A. borrowed materials
- B. sustained dissonances
- C. twelve-tone serialism
- D. extreme registers

**Correct Response: B.** The examinee would listen to a 30-second excerpt of the third movement of Ruth Crawford Seeger's String Quartet (1931). The excerpt features sustained dissonances (**B**) in moderate registers of the string, thus eliminating (**D**). It uses neither borrowed materials (**A**) like folk songs nor twelve-tone serial technique (**C**).

35. Which of the following musicians is most likely the soloist in this excerpt?

*(The examinee would listen to a 20-second excerpt from a jazz solo.)*

- A. Sidney Bechet
- B. Charlie Parker
- C. Sonny Rollins
- D. John Coltrane

**Correct Response: B.** The examinee would listen to a 20-second excerpt of Charlie Parker (1920–55) performing "Ko Ko." Parker's hallmark virtuosity and bebop style can be heard in this excerpt. Sidney Bechet (**A**) recorded on the clarinet and soprano saxophone and Sonny Rollins (**C**) and John Coltrane (**D**) are remembered for their tenor saxophone recordings.

**Music (16) Practice Test**

---

36. This excerpt is most characteristic of traditional music from which of the following geographic areas?

*(The examinee would listen to a 30-second excerpt of mbira music.)*

- A. Southeast Asia
- B. North Africa
- C. Asia Minor
- D. sub-Saharan Africa

**Correct Response: D.** The examinee would listen to a 30-second excerpt of mbira music from the Shona people of Zimbabwe. Also known as a thumb piano, the mbira is an African instrument, thus eliminating **A** and **C**. It is used throughout sub-Saharan Africa (**D**), thus eliminating **B**.

37. Which of the following instruments accompanies the vocalist in this excerpt?

*(The examinee would listen to a 25-second excerpt of traditional Chinese music.)*

- A. panpipes
- B. zither
- C. pipa
- D. bamboo flute

**Correct Response: C.** The examinee would listen to a 25-second excerpt of a piece for voice and pipa. The pipa (**C**) is a traditional Chinese pear-shaped four-stringed plucked, fretted instrument somewhat like a lute. Panpipes (**A**) and a bamboo flute (**D**) are wind instruments. Although a Chinese zither (**B**), or guzheng, is also a string instrument, its shape, moveable bridges, and lack of frets distinguish it from the pipa (**C**).

38. Which of the following instruments is featured most prominently in this excerpt?

*(The examinee would listen to a 20-second excerpt of traditional Greek music.)*

- A. mandolin
- B. banjo
- C. ukulele
- D. bouzouki

**Correct Response: D.** The examinee would listen to a 20-second excerpt of a Greek folk song. The bouzouki (**D**) is a traditional Greek instrument with a bowl back. Its pairs of strings give it a metallic buzzing tone, thus eliminating the banjo (**B**), which lacks paired strings, and the ukulele (**C**), which has a gentler tone. The mandolin (**A**) is smaller and tuned an octave higher than the larger bouzouki (**D**), whose lower register was featured in this excerpt.



39. Use the score below and listen to the excerpt to answer the question that follows.

The musical score is for a band and consists of ten staves. The instruments are: Flute/Oboe, Clarinets in B $\flat$ , Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpets in B $\flat$ , Trombone, and Tuba. The music is in 4/4 time and has a key signature of one flat (B $\flat$ ). The score is divided into six measures, with measure numbers 1 through 6 indicated above the Flute/Oboe staff. The Flute/Oboe and Tenor Sax parts play a melodic line, while the other instruments provide harmonic support. The Flute/Oboe part has a circled note in measure 3, and the Tenor Sax part has a circled note in measure 5. The Trombone and Tuba parts have circled notes in measures 3 and 5. The score ends with a double bar line and repeat dots.

Which of the following pitch errors occurs in this excerpt? (The excerpt will be played twice.)

*(The examinee would hear a 25-second excerpt of a band chorale.)*

- A. poor intonation in the alto saxophones
- B. incorrect notes in the trumpets
- C. unsatisfactory tone quality in the clarinets
- D. missed accidentals in the bass clarinets

**Correct Response: A.** In this Bach chorale, which is performed by a 7<sup>th</sup>-grade band, the first alto saxophones ascend into the upper end of the practical range for beginning students (**A**). The trumpet part is diatonic, so a music teacher would not expect them to play wrong notes, with the possible exception of the written F-sharp; however, in this excerpt the trumpet students play written F-sharp, thus eliminating **B**. The clarinets remain in an appropriate register for 7<sup>th</sup> graders, thus eliminating **C**. Finally, the bass clarinet part has only one accidental, which was performed correctly, thus eliminating **D**.

40. Use the score below and listen to the excerpt to answer the question that follows.

Gemütlich

Soprano  
Alto

1 2 3 4 5 6 7 8  
Du, du liegst mir im Her - zen, du, du liegst mir im Sinn;

9 10 11 12 13 14 15 16  
du, du machst mir viel Schmer-zen, weisst nicht, wie gut ich dir bin!

17 18 19 20 21 22 23 24  
ja, ja, ja, ja, weisst nicht wie gut ich dir bin!

## Music (16) Practice Test

---

Which of the following rhythm errors occurs in this excerpt? (The excerpt will be played twice.)

(The examinee would hear a 25-second excerpt of a folk song sung by a chorus.)

- A. fluctuating beat
- B. imprecise dotted quarter notes
- C. dragging tempo
- D. uneven eighth notes

**Correct Response: C.** This excerpt is to be performed *gemütlich*, or *leisurely*. Thus, it is important for performers to push the beat forward a bit to prevent a tendency to drag (**C**). The left-hand accompaniment pattern of bass note and midrange off beats will most likely help students to keep a steady beat, thus eliminating **A**. With this tempo and time signature, both eighth notes (**D**) and dotted quarter notes (**B**) are most likely to be performed correctly.

41. Use the score below and listen to the excerpt to answer the question that follows.

The musical score is written in 6/8 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The lyrics are in Polish and describe a scene with dew, a stream, and flowers.

**System 1:**

Voice: 1 Bły-szczą kro-ple ro - sy, 2 mru - czy zdroj po 3 blo - ni, 4 u - kry-ta 5 we

**System 2:**

S: 6 wrzo - sy 7 gdzieś ja - lów - ka dzwo - ni. 8 Pięk - ną mi - łą blo - nią 9 10

**System 3:**

S: 11 le - ci wzrok we - so - ło, 12 wko-ło kwia-ty wo - nią, 13 kwi - tną ga - je wko - ło. 14 15 16

Which of the following ensemble errors occurs in this excerpt? (The excerpt will be played twice.)

*(The examinee would hear a 40-second excerpt of a vocal melody.)*

- A. breathy tone quality
- B. nonuniform releases
- C. improper phrasing
- D. unsteady pulse

**Correct Response: A.** In this Polish song, "Wiosna," (Spring) by Frédéric Chopin, the range spans a minor seventh. The tone quality of the vocalists became breathy (**A**) as the singers moved between chest voice and head voice. The constant left hand eighth notes provide a steady pulse, thus eliminating **D**. Chopin's stylization of Polish folk songs explains his use of recurring two-bar phrases, thus eliminating **B** and **C**.

42. Use the score below and listen to the excerpt to answer the question that follows.

The musical score is for a jazz ensemble in 2/4 time, featuring the following instruments and parts:

- Flute:** Melodic line with dynamics *p* and fingerings 1-8.
- Clarinet in B $\flat$  1:** Melodic line with dynamics *p dolce*.
- Clarinet in B $\flat$  2:** Rhythmic accompaniment with dynamics *p*.
- Alto Sax:** Rhythmic accompaniment with dynamics *p*.
- Tenor Sax:** Rhythmic accompaniment with dynamics *p*.
- Baritone Sax:** Melodic line with dynamics *p*.
- Cornet 1:** Melodic line with dynamics *p dolce* and fingerings 1-8.
- Cornet 2:** Rhythmic accompaniment with dynamics *p*.
- Horn in F:** Rhythmic accompaniment with dynamics *p*.
- Euphonium:** Melodic line with dynamics *p*.
- Trombone:** Rhythmic accompaniment with dynamics *p*.
- Tuba:** Rhythmic accompaniment with dynamics *mf*.



Music (16) Practice Test

This musical score is for a band and covers measures 9 through 16. The instruments are arranged in two systems. The first system includes Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The second system includes Contralto 1 (Cnt. 1), Contralto 2 (Cnt. 2), Horn (Hn.), Euphonium (Euph.), Trombone (Tbn.), and Tuba. The key signature is three flats (B♭, E♭, A♭), and the time signature is 4/4. Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are indicated above the staves. The Flute part features a melodic line with slurs and accents. The Clarinet 1 part has a similar melodic line. The Clarinet 2 part plays a rhythmic accompaniment of eighth notes. The Saxophone parts (Alto, Tenor, Baritone) play a consistent eighth-note pattern. The Contraltos 1 and 2 have melodic lines. The Horn part plays a rhythmic accompaniment of eighth notes. The Euphonium part has a melodic line. The Trombone and Tuba parts play a rhythmic accompaniment of eighth notes.



Which of the following ensemble errors occurs in this excerpt? (The excerpt will be played twice.)

*(The examinee would hear a 20-second excerpt of a band march.)*

- A. percussive brass articulation
- B. poor woodwind tone quality
- C. nonuniform articulation of grace notes
- D. clipped ends of phrases

**Correct Response: D.** This excerpt comes from the trio of Sousa's "Fairest of the Fair," which was written for an event in Massachusetts. The lyrical trio requires legato phrasing, though marching bands have a tendency to clip the ends of phrases due to the frequent staccato articulation in band music (**D**). For that reason, **A** and **B** are plausible, but do not occur in this excerpt. Finally, the grace notes in mm. 5, 11, and 13 were performed the same way, thus eliminating **C**.

MULTIPLE-CHOICE QUESTION  
ANALYSES

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



Which of the following positions would be correct for the highest note in this excerpt if it were transposed two octaves down?



**Correct Response: A.** Please note that this item uses the octave designation in which middle C is C 4, third space C is C 5, etc. The item shows G-sharp 6 and requires the candidate to transpose the item down two octaves, thus G-sharp 4 (**A**). The number 8 under the treble clef indicates an octave higher, so **B** shows G-sharp 5. G-sharp 3 occurs in **C** and **D**.

44. Use the examples below to answer the question that follows.

[ Ex.1 - written ]                      [ Ex. 2 - sounds ]

When playing the written note in example 1, which of the following instruments will produce the actual concert pitch indicated in example 2?

- A. B $\flat$  soprano saxophone
- B. E $\flat$  alto saxophone
- C. B $\flat$  tenor saxophone
- D. E $\flat$  baritone saxophone

**Correct Response: B.** Please note that this item uses the octave designation in which middle C is C 4, third space C is C 5, etc. One way to think of transposition is as follows. An instrument that plays a written C will produce the tone in the name of the instrument. For example, an E-flat alto saxophone that plays a written C 5 will produce E-flat 4 a major sixth below it. Thus, the written music for the alto saxophone must be a major sixth above the actual sounding pitch (**B**). Music for soprano saxophone (**A**) is written a whole-step higher than the actual sounding pitch while music for tenor saxophone (**C**) is written a whole-step plus an octave, or a major ninth, higher than the actual sounding pitch. Music for baritone saxophone (**D**) transposes by a major sixth plus an octave.

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

The musical score shows a vocal line and a piano accompaniment line in 3/4 time, key of D major. The vocal line has lyrics: "I need your love to stay a - live". The piano accompaniment line has lyrics: "I need your love to stay a - live". The score includes dynamic markings: *mp* (mezzo-piano) and *p* (piano). It also includes tempo markings: *rit.* (ritardando) and *a tempo*. A fermata is placed over the word "love" in the vocal line. Dotted lines connect the first and last notes of the phrase "I need your love" in both the vocal and piano parts, indicating phrasing. A slur is placed over the notes for "to stay a - live" in the piano part.

Which of the following instructions is indicated by the dotted lines in this example?

- A. Change dynamics during the fermata.
- B. Take a quick breath, leaving very little space.
- C. Perform a vocal glissando.
- D. Do not breathe after the fermata.

**Correct Response: D.** Like ties and slurs, dotted lines connect the first and last notes. In this case the connection pertains to the harmony and phrasing in which singers should not take a breath after the fermata (**D**). Dynamics (**A**), the location of a breath (**B**), and glissando (**C**) are indicated by symbols other than dotted lines.

46. Which of the following terms best describes the ascending interval between G $\flat$  and E $\natural$ ?
- A. minor seventh
  - B. major sixth
  - C. diminished seventh
  - D. augmented sixth

**Correct Response: D.** To determine an interval, imagine that the bottom note is the first note of that scale, in this example, G-flat major. In major scales, the interval between scale degrees one and six is a major sixth, so G-flat to E-flat is a major sixth (**B**). E natural is one half step higher than E-flat. One half step larger than a major interval is an augmented interval. Thus, G-flat to E natural is an augmented sixth (**D**). G-flat to F-flat, though aurally the same as **D**, forms a minor seventh (**A**) since G to F is a seventh. Finally, one half step smaller than a minor interval is a diminished interval, so G-flat to F double-flat is a diminished seventh (**C**).

47. Which of the following modes requires a key signature of six sharps?
- A. C# Dorian
  - B. G# Mixolydian
  - C. A# Phrygian
  - D. F# Lydian

**Correct Response: C.** Relating the modes to the white keys on a piano, a mode that starts on C is Ionian (major scale), D is Dorian, E is Phrygian, F is Lydian, G is Mixolydian, A is Aeolian (natural minor scale), and B is Locrian. Thus, Dorian means that the first note of the Dorian mode equals the second note of a major scale, the first note of the Phrygian mode equals the third note of the major scale, etc. Hence, C-sharp Dorian means that C-sharp is the second note of the B major scale, which has five sharps (**A**). Similarly, if Mixolydian starts on the fifth note of the major scale, then G-sharp Mixolydian begins on the fifth note of the C-sharp major scale, which has seven sharps (**B**). Since Lydian starts on the fourth note of the major scale, then F-sharp Lydian starts on the fourth note of the C-sharp major scale (**D**). Finally, because Phrygian begins on the third note of the major scale, then A-sharp Phrygian is the third note of the F-sharp major scale, which has six sharps (**C**).

48. Which of the following formulas produces a Mixolydian mode?
- A. lowering the second note of a natural minor scale
  - B. raising the fourth note of a major scale
  - C. raising the sixth note of a natural minor scale
  - D. lowering the seventh note of a major scale

**Correct Response: D.** The G Mixolydian mode is G, A, B, C, D, E, F-natural, and G. Compared to the G major scale, which uses an F-sharp, G Mixolydian has a lowered scale degree seven (**D**). The interval between G and B is a major third, so the mode is classified as a major mode, thus eliminating **A** and **C**. Finally, F, G, A, B-natural, C, D, E, and F is an F Lydian mode, which is like the F major scale but has a raised fourth scale degree (**B**).

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



Which of the following harmonies correctly describes the chord in this example?

- A. C major
- B. E minor
- C. G major
- D. A minor

**Correct Response: D.** In a moveable clef, the two backward Cs form an arrowhead that points at the line that indicates the pitch C. The pitch in the alto clef (just below the treble clef) is C and the pitch in the tenor clef is A. From bottom to top, the pitches are E-A-C-E. Stacked as thirds, the pitches are A-C-E, which spells an A minor triad (**D**), thus eliminating **A**, **B**, and **C**.



50. Use the examples below to answer the question that follows.

(a)                      (b)

Which of the following harmonic cadences is featured in the two examples?

- A. authentic
- B. deceptive
- C. Phrygian
- D. plagal

**Correct Response: C.** In a Phrygian cadence, a subdominant triad resolves to a dominant triad. In this example in A minor, a D minor subdominant triad resolves to an E major dominant triad, which is a Phrygian cadence (C). In an authentic cadence (A), a dominant triad resolves to a tonic triad; in A minor that would be an E major triad resolving to an A minor triad. In a deceptive cadence (B), a dominant triad resolves to scale degree six in the bass, so either to a submediant triad or, more rarely, a subdominant triad in first inversion; in A minor that would be an E major triad resolving either to an F major triad or a D minor triad in first inversion. In a plagal cadence (D), a tonic triad resolves to a subdominant triad; in A minor that would be an A minor triad resolving to a D minor triad.

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

Soprano  
Ak, min Ro - se vis - ner bort, bli - ver baa - de bleg og sort!

Alto  
Ak, min Ro - se vis - ner bort, bli - ver baa - de bleg og sort!

Tenor  
Ak, min Ro - se vis - ner bort, bli - ver baa - de bleg og sort!

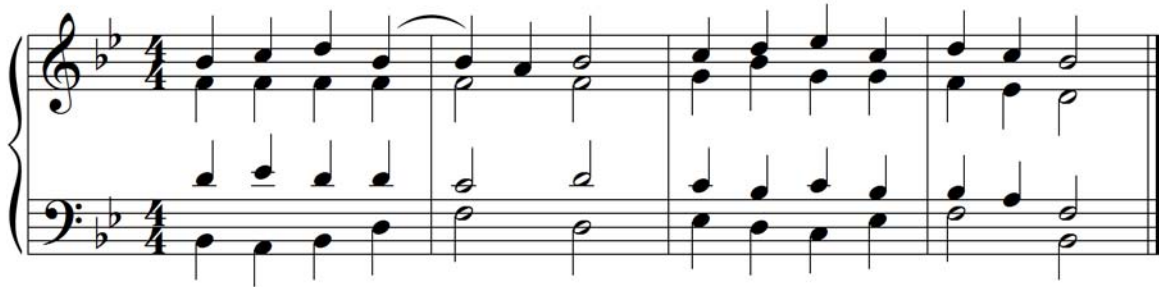
Bass  
Ak, min Ro - se vis - ner bort, bli - ver baa - de bleg og sort!

Which of the following statements best describes the harmonic progression in this excerpt?

- A. The excerpt begins in major, moves to the dominant in measure 2, and ends in minor.
- B. The excerpt begins in minor, modulates to the relative major in measure 2, and ends in the relative major.
- C. The excerpt begins in minor, moves to the dominant in measure 2, and ends in the relative major.
- D. The excerpt begins in major, modulates to the relative minor in measure 2, and ends in minor.

**Correct Response: C.** The excerpt begins with an E minor triad, thus eliminating **A** and **D**. Measure two ends with a B major dominant triad, which eliminates **B**. The excerpt ends with a G major triad, which is the relative major of E minor (**C**).

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



Which of the following part-writing errors occurs in this example?

- A. in measure 1, voice overlap
- B. in measure 2, improper preparation of the suspension
- C. in measure 3, parallel fifths
- D. in measure 4, improper resolution of the leading tone

**Correct Response: D.** Please note that this item uses the octave designation in which middle C is C 4, third space C is C 5, etc. In measure 1, no voice crosses the path of an adjacent voice, thus eliminating **A**. In measure 2, the B-flat in the suspension is prepared as a consonance in the previous chord, thus eliminating **B**. In measure 3, the perfect fifth on beat 1 leaves in contrary motion and the perfect fifth on beat 4 moves by oblique motion in the tenor, thus eliminating **C**. In measure 4 on beat 2, the tenor contains the leading tone A which does not resolve to B-flat as it should (**D**). The voice leading would have been acceptable if the alto would have resolved the tenor A 3 to B-flat 3, which is called a transferred resolution.

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

Staff A (Treble Clef): G4, B4, A4, G4, F4, E4, D4, C4. Accidentals: flat on B4, sharp on F4, flat on E4.

Staff B (Bass Clef): G4, B4, A4, G4, F4, E4, D4, C4. Accidentals: flat on B4, sharp on F4, sharp on E4.

Item A could be transformed into item B by using which of the following compositional techniques?

- A. inversion
- B. inversion transposed
- C. retrograde
- D. retrograde inversion

**Correct Response: A.** To produce the retrograde form of melody A, read the melody from right to left; the resulting melody would start G-B-A, which is not how melody B begins, thus eliminating **C**. To produce the retrograde inversion of melody A, read the melody from right to left and invert each interval; the resulting melody would start G-E-flat-F, which is not how melody B begins, thus eliminating **D**. Both melody A and B begin on the same note, which means that transposition is not involved, thus eliminating **B**. To produce the inversion of melody A, read the melody from left to right but reverse the direction of the intervals. For example, the melody begins with an ascending perfect fifth, ascending major third, and ascending minor third. The inversion is a descending perfect fifth, descending diminished fourth, which is enharmonically equivalent to a major third, and descending minor third (**A**), which is how melody B begins.

54. The time signature  $\frac{9}{4}$  suggests which of the following beat groupings per measure?
- A. 3
  - B. 6
  - C. 9
  - D. 12

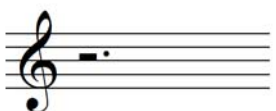
**Correct Response: A.** In nine-four meter, the top number is nine, which automatically eliminates a grouping larger than nine (**D**) or the same as nine (**C**). **B** does not group evenly into nine. The top number nine indicates a compound triple meter, which has three beats (**A**).

55. Which of the following symbols or symbol combinations represents the correct way to notate the equivalent rest for a dotted whole note?

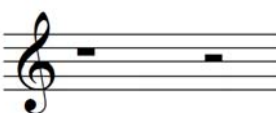
A.



B.



C.



D.



**Correct Response: A.** A dotted whole note contains six beats, thus eliminating **B**. **C** contains two rests and **D** contains three rests, but **A** is the most economical way to indicate a rest of six beats, namely one rest followed by a dot.

56. A high school music theory teacher is teaching a student to compose an eight-measure nonmodulating parallel period. Which of the following successions of cadences for the composition would be most appropriate?
- A. imperfect authentic cadence; half cadence
  - B. deceptive cadence; imperfect authentic
  - C. half cadence; perfect authentic cadence
  - D. perfect authentic cadence; deceptive cadence

**Correct Response: C.** A nonmodulating period ends on tonic, thus eliminating **A** and **D**. A deceptive cadence followed by an inauthentic cadence (**B**) is far less common than the textbook normative progression of cadences in **C**.

57. Which of the following techniques would be most appropriate when writing a traditional four-part chorale on a given melody?
- A. harmonizing the first phrase with tonic, subdominant, and dominant chords, and then transposing the final phrase to the dominant
  - B. harmonizing the melody with a bass line in parallel tenths, and then adding nonchord tones to the outer voices
  - C. harmonizing the first phrase with a perfect authentic cadence, and then concluding the piece with a deceptive cadence
  - D. harmonizing the melody with a bass line in contrary motion, and then filling in the inner voices with smooth voice leading

**Correct Response: D.** Although the process of composing varies from person to person, certain approaches are clearly more appropriate than others. Four-part chorale harmonization does not inherently restrict a composer to tonic, subdominant, and dominant chords or encourage modulating to the dominant (**A**). It is musically illogical to deploy a series of cadences progressing from strong to weak (**C**). Although parallel tenths (**B**) can be used sparingly to reinforce the harmony, the most widely-accepted approach when harmonizing a chorale is for the soprano and bass line to move in contrary motion (**D**). After this outer voice framework is established, composers can then fill in the harmonies in the remaining inner voice. J.S. Bach used this approach while composing and teaching composition.



58. A middle school teacher will introduce improvisation to the jazz band after two months of rehearsing. Which of the following activities would be most appropriate for individual students to do during the first lesson on improvisation?
- A. embellishing a multicultural pentatonic folk song with chromatic neighbor notes as the band's rhythm section plays a concert B♭ drone
  - B. performing a professionally composed solo in a ballad as the other band members write their opinions using appropriate terminology
  - C. inventing rhythms while playing the roots of the appropriate chords of the blues scale as the band vamps the twelve-bar blues progression
  - D. arpeggiating seventh chords according to the progressions in a modal standard as the other band members count and clap a steady pulse

**Correct Response: C.** To answer this question correctly, candidates must understand that students have only been playing for two months and it is their first time improvising. Thus, chromaticism (**A**), arpeggiation (**D**), and playing a professional solo (**B**) are too difficult. Instead, during the first lesson on improvisation students can improvise various rhythms on the roots of the chords of the blues progression (**C**), namely scale degrees one, four, and five.

Use the excerpt below to answer the two questions that follow.

1 2 3 4

Soprano  
Lass dich nur nichts nicht dau - ren mit Trau -

Alto  
Lass dich nur nichts nicht dau - ren mit

Tenor  
Lass dich nur nichts nicht dau - ren mit

Bass  
Lass dich nur nichts nicht

5 6

S  
ren,

A  
Trau — ren,

T  
Trau - - - ren,

B  
dau — ren mit trau — ren,

59. Canonic imitation occurs in which of the following pairs of voices in this excerpt?
- A. soprano and alto
  - B. soprano and bass
  - C. alto and tenor
  - D. alto and bass

**Correct Response: D.** This song, "Geistliches Lied" op. 30, by Johannes Brahms is a contrapuntal masterpiece. It consists of a double canon, meaning that two independent canons are woven together simultaneously. The first canon is between the soprano and tenor at the interval of a ninth and the second canon is between the alto and the bass (**D**), also at the ninth. Thus, imitation does not occur in the voice pairs listed in **A**, **B**, or **C**.

60. Which of the following time signatures is the most likely meter of this excerpt?

A.  $\frac{2}{1}$

B.  $\frac{4}{2}$

C.  $\frac{8}{4}$

D.  $\frac{16}{8}$

**Correct Response: B.** This excerpt consists of a double canon in which all four voices present the initial melody idea of four half notes. These half notes provide the pulse, thus the 2 in the denominator, and group into four beats per measure, thus the 4 in the numerator (**B**). Meters **A**, **C**, and **D** do not match the metric implication of **B**, which Brahms himself indicated in the score.

61. Which of the following elements is most characteristic of medieval music?
- A. tertian sonorities
  - B. Landini cadences
  - C. functional harmonies
  - D. Picardy thirds

**Correct Response: B.** In Medieval music, the interval of a third was considered dissonant, thus eliminating **A** and **D**. Medieval music does not use functional tonality, thus eliminating **C**. Named after the important Italian *trecento* (14<sup>th</sup>-century) composer Francesco Landini, **B** occurs almost exclusively within Medieval music. A Landini cadence (**B**) embellishes the two-voice *clausula vera* cadence in which a major sixth moves to a perfect octave, for example, B-C in the upper voice moving in contrary motion against D-C in the bottom voice. In a Landini cadence the upper voice descends from the sixth by step before resolving to the octave, for example, B-A-C in the upper voice moving above D-D-C.

62. Which of the following musical elements is most characteristic of the French overture and became associated with the representation of royalty?
- A. dotted rhythms
  - B. ternary form
  - C. monophonic textures
  - D. allegro introduction

**Correct Response: A.** Jean-Baptiste Lully (1632–87) invented the French overture to introduce ballets and operas for French King Louis XIV. The French overture is in two parts, thus eliminating **B**. It begins with a slow introduction, thus eliminating **D**, that often features double dotted rhythms (**A**) and homophonic texture, thus eliminating **C**. Eighteenth-century composers continued this tradition of associating dotted rhythms with royalty.

63. Which of the following statements best describes the significance of Johann Sebastian Bach's keyboard works, such as the *Well-Tempered Clavier* and *Goldberg Variations*?
- A. They contain transformations of Gregorian chants from Bach's Catholic faith.
  - B. They exemplify the changing musical taste of the eighteenth century.
  - C. They reflect Bach's passion for composing encyclopedic works.
  - D. They were written primarily for pedagogical purposes.

**Correct Response: C.** Johann Sebastian Bach was a devout Lutheran, which eliminates **A**. He composed several works that systematically explore musical ideas, thus eliminating **D**. His *Well-Tempered Clavier* consists of 24 preludes and fugues arranged by ascending half-step (**C**). In the *Goldberg Variations* from 1741, Bach challenged the emerging trend toward simplicity, thus eliminating **B**, by presenting a compendium of variation techniques with every third variation being a canon arranged by ascending whole-step (**C**).

64. Which of the following features best characterizes the primary theme in sonata form?
- A. lyrical melody and slow harmonic rhythm
  - B. motivic fragmentation and harmonic exploration
  - C. tonicization of the subdominant and harmonic relaxation
  - D. establishment of tonic and harmonic stability

**Correct Response: D.** In the exposition of sonata or sonata-allegro form, the primary theme unfolds in the global tonic key whose harmonic stability anchors the overall tonality of the piece (**D**). **A** describes a secondary theme, **B** describes a development section, and **C** describes a coda.



65. Which of the following successions of cadences would be most typical in an eight-bar parallel period?
- A. perfect authentic cadence; imperfect authentic cadence
  - B. plagal cadence; deceptive cadence
  - C. imperfect authentic cadence; plagal cadence
  - D. half cadence; perfect authentic cadence

**Correct Response: D.** A typical parallel period contains two four-measure phrases that work like a question and answer. In a parallel period, the antecedent ends with a relatively weaker cadence that drives to the harmonically stronger cadence in the consequent. The only choice that has a weak cadence and then a stronger cadence is **D**. In **A** and **C** the first cadence is stronger than the last cadence, while in **B** the harmonic syntax (I-IV-I, V-vi) is nonsense.

66. Which of the following operas is widely acknowledged as the first German Romantic opera?
- A. *Die Zauberflöte* (*The Magic Flute*) by Wolfgang Amadeus Mozart
  - B. *Der vierjährige Posten* (*The Four-Year Post*) by Franz Schubert
  - C. *Die Feen* (*The Fairies*) by Richard Wagner
  - D. *Der Freischütz* (*The Marksman*) by Carl Maria von Weber

**Correct Response: D.** Musicians regard Carl Maria von Weber's *Der Freischütz* (1821) as the first German Romantic opera because of the German language, folk-like melodies, and romantic themes like love, nature, and the supernatural. The eerie Wolf's Glen scene features numerical symbolism, expressive chromaticism, evocative orchestration, and tritone relationships. Mozart (**A**) is a Classical era composer. **B** is an obscure piece of juvenilia and Wagner (**C**) wrote *Die Feen* a dozen years after **D**.

67. Which of the following compositions best exemplifies nationalism?
- A. Piano Concerto no. 2 in G Major, op. 44 by Pyotr Ilyich Tchaikovsky
  - B. Trio no. 10 in E-flat Major, op. 44 by Ludwig van Beethoven
  - C. Piano Quintet in E-flat Major, op. 44 by Robert Schumann
  - D. Polonaise in F-sharp Minor, op. 44 by Frédéric Chopin

**Correct Response: D.** Polish composer Frédéric Chopin (1810–1849) was born Fryderyk Franciszek Chopin near Warsaw. He left Warsaw in 1830 just before the unsuccessful November Uprising against the Russians, in which Chopin's friends participated. In 1795 Poland was eliminated from the map by partitions by Austria, Prussia, and Russia. Chopin sought to maintain the culture of the Polish nation, who now lacked a sovereign country, through Polish national dances like the polonaise (**D**). For those reasons, Chopin is considered a national composer, unlike **B** and **C**, who are associated with absolute music. **A** does not transmit nationalism. Finally, Chopin's fellow exile in Paris, the Polish national poet Adam Mickiewicz (1798–1855), predicted in the play *Dziady* (Forefathers' Eve) that a person named "44" would restore Polish independence. Chopin specifically saved op. 44 for his polonaise.

68. Which of the following characteristics is most closely associated with impressionism, demonstrated in works such as Claude Debussy's *The Sunken Cathedral*?
- A. brisk tempo and tonic/dominant polarity
  - B. parallel voice leading and nonfunctional harmony
  - C. repetitive surface motives and driving rhythms
  - D. imitative textures and use of folk melodies

**Correct Response: B.** French composer Claude Debussy (1862–1918) is associated with impressionism. He rejected the functional harmony of the Austro-German tradition, thus eliminating **A**. Instead he used extended chords, pentatonic and whole-tone scales, and chords in parallel motion that are consequently harmonically non-functional (**B**) since their progressions are by step, not by fifth. A famous example of impressionism is Debussy's Prelude No. 10, *Sunken Cathedral* (1910), which contains musical features **B** but not **C** or **D**.

69. Which of the following composers wrote his Fifth Symphony in response to the Soviet government's "fair and just criticism" of his previous work?
- A. Sergey Prokofiev
  - B. Aleksandr Scriabin
  - C. Aram Khachaturian
  - D. Dmitry Shostakovich

**Correct Response: D.** Russian composer Dmitry Shostakovich (1906–75) wrote the opera *Lady Macbeth of the Mtsensk District* in 1934. Two years later the communist newspaper of Joseph Stalin's totalitarian communist regime, *Pravda*, published a harsh review of it. Fearing for his life, Shostakovich wrote his well-known Fifth Symphony in 1937 to regain his good standing with the communists and as a response to the government's "fair and just criticism" (**D**). These historical facts do not pertain to composers **A**, **B**, or **C**.

70. Which of the following genres is best described as a one-movement programmatic orchestral work?
- A. tone poem
  - B. idyll
  - C. music drama
  - D. intermezzo

**Correct Response: A.** The symphonic poem, or tone poem (**A**), evolved from the concert overture as both genres are one-movement orchestral pieces. Essentially, conservative composers like Johannes Brahms wrote absolute music concert overtures while progressive composers like Franz Liszt wrote program music tone poems. Twentieth-century programmatic tone poems include Claude Debussy's *La Mer*, six by Mieczysław Karłowicz, and Richard Strauss's *An Alpine Symphony*. Wagner's *Siegfried Idyll* is the only well-known example of **B** but is not programmatic, while **C** and **D** are not for an orchestra exclusively.

71. Which of the following composers wrote the Revolutionary War anthem "Chester" and *The New-England Psalm-Singer*?
- A. Lowell Mason
  - B. William Billings
  - C. Patrick Gilmore
  - D. Philip Bliss

**Correct Response: B.** Boston native William Billings (1746–1800) (**B**) is the most recognized eighteenth-century U.S. composer. He worked as a vocal teacher in Protestant singing schools, for which he wrote numerous four-part hymns. In 1770 his hymn "Chester" was published in his *The New-England Psalm-Singer*, thus eliminating choices **A**, **C**, and **D**.

72. In a standard John Philip Sousa march, the key change traditionally occurs at the beginning of which of the following sections?
- A. first strain
  - B. second strain
  - C. trio
  - D. break strain

**Correct Response: C.** In a typical march by John Philip Sousa (1854–1932), dynamic and tonal contrast occurs not in **A**, **B**, or **D**, but in the trio section (**C**). In almost every Sousa march, at the beginning of the trio a flat is added to the concert key signature, thus signaling a modulation to the subdominant in major-mode marches.



73. Which of the following elements was an important characteristic of the music played by early New Orleans jazz bands?
- A. flat four rhythms
  - B. modal harmonies
  - C. compound meters
  - D. large drum sections

**Correct Response: A.** An early New Orleans jazz band would be similar to a Dixieland band, which has one bass drum, thus eliminating **D**. This style has functional harmonies and simple meter, thus eliminating **B** and **C**, and has four unaccented chords per measure (**A**).

## Music (16) Practice Test

---

74. Rock and roll evolved from which of the following genres?
- A. rhythm and blues
  - B. bebop
  - C. West Coast jazz
  - D. soul

**Correct Response: A.** Rock and roll developed in the late 1940s, thus eliminating **C** and **D**, which came later. It originated in the South and grew out of rhythm and blues, not jazz, thus eliminating **B**. Early rock and roll songs like "Rocket 88" (1951), recorded by Ike Turner at the legendary Sun Studio in Memphis, TN, and "Rock Around the Clock" (1954), recorded by Bill Haley and The Comets, clearly incorporate the 12-bar blues progression (**A**).

75. Which of the following genres arose as a reaction against bebop?
- A. hard bop
  - B. swing
  - C. cool jazz
  - D. funk

**Correct Response: C.** Charlie Parker popularized bebop during and after WWII. Its fast tempos and extreme instrumental ranges differentiate it from its predecessor (**B**). Some musicians extended bebop into hard bop, thus eliminating **A**, while in the early 1950s others reacted to the frenetic energy of bebop with the slower tempos and narrower instrumental ranges of cool jazz (**C**). **D** developed long after it could be considered a reaction to bebop.

76. Which of the following compositions best exemplifies minimalism?
- A. Milton Babbitt's *Whirled Series*
  - B. Terry Riley's *In C*
  - C. George Gershwin's *Porgy and Bess*
  - D. Charles Ives's *The Unanswered Question*

**Correct Response: B.** Terry Riley (1935–) pioneered a musical style called minimalism. His piece *In C* (B) from 1964 is perhaps the first and best example of minimalism. Neither the composers nor pieces listed in A, C, or D illustrates minimalism.

77. Banjos, mbiras, and xylophones are believed to have originated in which of the following regions?
- A. Central Asia
  - B. eastern Polynesia
  - C. South America
  - D. sub-Saharan Africa

**Correct Response: D.** Although early evidence is thin, the mbira likely came from Africa since it is used in traditional music throughout sub-Saharan Africa (**D**). The banjo, mbira, and xylophone occur in music from **D**; that trio did not originate from **A**, **B**, or **C**.

78. The *corrido*, a Mexican popular music genre, is best described in which of the following ways?
- A. a song with instrumental interludes and named for its place of origin
  - B. a narrative ballad preserving oral history, set to a waltz or polka rhythm
  - C. a romantic song accompanied by guitars, featuring close three-part harmony
  - D. a fast energetic song, with African derived rhythms, including syncopation

**Correct Response: B.** In the 1910s during the Mexican Revolution, the *corrido*, which most likely derived from the Spanish *romance* ballad genre, codified into a genre in which simple harmonies were set in simple duple or triple meter. These musical characteristics allow a clear emphasis of the text, which often memorialized current events. **A** refers to *norteña*. **C** describes a *canción romántica*, which would be performed by a group like Trío Los Panchos. **D** pertains to *cumbia*.

79. Which of the following traditional instruments is generally used in a performance of Japanese puppet theater called Bunraku?
- A. biwa
  - B. koto
  - C. shakuhachi
  - D. shamisen

**Correct Response: D.** Bunraku is Japanese puppet theater. While puppetry in Japan can be traced back to the 12<sup>th</sup> century, since the 1600s Bunraku has been performed with a shamisen (**D**), which is a 3-stringed plucked instrument without frets. Neither **A**, nor **B**, nor **C** is traditionally used in Bunraku.

80. Which of the following pairs of terms would be most appropriate to know when evaluating both Guillaume de Machaut's medieval *Messe de Notre Dame* and Olivier Messiaen's contemporary *Quartet for the End of Time*?
- A. tonic and dominant
  - B. talea and color
  - C. subject and answer
  - D. solo and ripieno

**Correct Response: B.** Guillaume de Machaut's *Messe de Notre Dame* (c. 1365) uses a compositional technique called isorhythm in which a rhythmic cycle called a talea and a melodic cycle called a color (**B**) occur as two independent strands that can have the same or different lengths. Similarly, Olivier Messiaen's *Quartet for the End of Time* (1941) incorporates rhythmic and melodic cycles that could also be described as a talea and color (**B**). Neither piece uses **A**, **C**, or **D**, which are associated with functionally tonal music (c. 1600–1900).



81. Which of the following composers was a pioneer in music criticism, founded the *Neue Zeitschrift für Musik* (*New Journal of Music*), and wrote through the character Florestan when positively assessing modern compositions?
- A. Felix Mendelssohn
  - B. Richard Wagner
  - C. Franz Liszt
  - D. Robert Schumann

**Correct Response: D.** Robert Schumann (1810–56) was a prominent composer and critic who founded in 1834 the *Neue Zeitschrift für Musik* (**D**) in which he successfully predicted fame for Frédéric Chopin (1810–1849) and Johannes Brahms (1833–1897). Schumann's alter egos Florestan and Eusebius appear not only in his pieces like *Carnaval* op. 9 (1835) and *Davidsbündlertänze* op. 6 (1837) but also in the journal when critiquing new compositions. For example, Schumann pretended to be Eusebius when writing in a mild tone but pretended to be Florestan when writing in a harsh tone. Neither **A**, **B**, or **C** founded the *Neue Zeitschrift für Musik* or wrote music criticism through the characters Florestan and Eusebius.

82. Which of the following terms best describes the seventeenth- and eighteenth-century German aesthetic preference for using musical figures to arouse emotions?
- A. basso continuo
  - B. imitation mass
  - C. *musica ficta*
  - D. doctrine of affections

**Correct Response: D.** Basso continuo (**A**) describes an accompanimental textural feature of Baroque music. An imitation mass (**B**), or parody mass, is associated with the sixteenth century. *Musica ficta* (**C**) refers to altering notes in Medieval and Renaissance music. The doctrine of affections (**D**) describes an aesthetic and compositional philosophy associated with the German Baroque. Music theorists advised composers to use minor scale when conveying an aesthetic of sadness and major scales and ascending intervals when conveying an aesthetic of happiness.

83. The director of a fifth-grade chorus wishes to include a musical work with a non-English text on the spring concert program. Which of the following vocal pieces would be the most appropriate choice for the repertoire?
- A. an antiphon by Jacob Obrecht
  - B. an arietta by Vincenzo Bellini
  - C. a chanson by Josquin des Prez
  - D. a lied by Franz Schubert

**Correct Response: D.** The imitative textures of **A** and **C** are too difficult for a fifth-grade choir while **B** would require notes too high for fifth graders. Franz Schubert (1797–1828) is remembered as one of the greatest composers of beautiful, singable melodies in music history. Choirs of various grade levels can sing in unison his songs for solo voice. A Schubert lied (**D**) with a narrow range and simple rhythms would be most appropriate for a fifth-grade choir.

84. Which of the following instruments would be the most appropriate substitute for a solo oboe passage in a middle school band piece?
- A. English horn
  - B. muted trumpet
  - C. horn in F
  - D. soprano saxophone

**Correct Response: B.** Middle school band music often has an oboe part. However, middle school bands often lack oboes because they are difficult to play. Middle school bands rarely have **A** or **D**. They also have fewer French horns (**C**) than trumpets, since trumpet is a popular beginning band instrument and is easier to play than **C**. Acoustically, a trumpet with a mute (**B**) provides the most similar tone quality to the nasal, piercing timbre of the oboe.

85. A high school mixed choir will perform a movement from a cantata by Johann Sebastian Bach. Which of the following historically informed performance practices would be most appropriate?
- A. rendering the secondary theme at approximately half the tempo of the primary theme
  - B. pronouncing Latin according to the speech patterns of the Saxon dialect of German
  - C. accompanying the ensemble with a basso continuo group composed of bassoon and piano
  - D. executing dotted-eighth/sixteenth pairs as double-dotted eighth/thirty-second pairs

**Correct Response: D.** Historically informed performance practice describes an attempt to perform music like past musicians have. Bach's cantatas are in German, not Latin, thus eliminating **B**. In Bach's lifetime, basso continuo was played on either organ or harpsichord, thus eliminating **C**. Nineteenth-century musicians performed the secondary theme slightly slower, not half the speed, thus eliminating **A**. According to historically informed Baroque performance practice, dotted-eighth/sixteenth pairs should be performed as a double-dotted eighths and thirty-second notes (**D**).

86. Which of the following activities is legal according to educational fair use?
- A. reproducing music from a published score designed to be part of a classroom workbook
  - B. making a musical arrangement that changes the fundamental character of the original published score
  - C. performing music from a published score at a school concert as long as no money changes hands
  - D. recording a musical performance of a published score that will be distributed to members of the community

**Correct Response: C.** If students perform in a concert for which audience members may enter for free, then the teacher does not need to purchase a performance license (**C**) for the following reason. According to the U.S. Copyright Office, performance of a musical work otherwise than in a transmission to the public, without any purpose of direct or indirect commercial advantage and without payment of any fee or other compensation for the performance to any of its performers, promoters, or organizers, can occur under two conditions, one of which is that there is no direct or indirect admission charge. Regarding **A**, the fair use of a copyrighted work, including such use by reproduction in copies, for purposes such as teaching (including multiple copies for classroom use), is not an infringement of copyright. However, in determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include the effect of the use upon the potential market for or value of the copyrighted work. In other words, since the act of making a copy discourages students from purchasing a piece of copyrighted sheet music, photocopying should be avoided (**A**). Regarding **B**, arrangers can legally create a new musical work from an existing work, as long as the existing work is in public domain (**B**), but an arrangement of a copyrighted work would require permission. Finally, it is acceptable for a music teacher to record a published score, but only for archival purposes **D**. Except for one copy or phonorecord that may be preserved exclusively for archival purposes, the copies or phonorecords are destroyed within seven years from the date the transmission program was first transmitted to the public.

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

Cello

The musical score is for Cello, marked 'Largo'. It consists of four measures. Measure 1 begins with a downbeat, followed by a quarter note, a quarter note, and a half note, all under a slur. Measure 2 starts with a downbeat, followed by a quarter note, a quarter note, and a half note, also under a slur. Measure 3 begins with a downbeat, followed by a quarter note, a quarter note, and a half note, under a slur. Measure 4 starts with a downbeat, followed by a quarter note, a quarter note, and a half note, under a slur. The key signature has one sharp (F#).

This excerpt is to be played by the cello section in a middle school string orchestra. The director is most concerned with choosing a conducting style that will keep the group of young players together while properly indicating the music's expressive character. Which of the following conducting styles would most likely enable the director to achieve these goals?

- A. a simple four pattern
- B. a two pattern, with each beat subdivided
- C. a four pattern, with each beat subdivided
- D. a simple two pattern

**Correct Response: C.** To answer this question correctly, candidates need to observe details about the excerpt and understand the goals of the conductor: helping young students to stay together and play expressively. Candidates can infer from these facts that the largo passage requires a subdivided beat to keep the rookie students together, thus eliminating **A** and **D**. Answer **B** would put unnecessary weight on beat 3, which contradicts the downbow stress on the "and" of 2. Thus, the correct response is **C**.

88. In teaching the members of a choir to begin singing together on the first note of a piece, the conductor should instruct the singers to:
- A. watch closely for the rebound of the conductor's downbeat.
  - B. breathe from the chest and then wait for the conductor's downbeat.
  - C. watch the music at the point of attack in the entrance on the downbeat.
  - D. breathe in tempo during one entire beat preceding the downbeat.

**Correct Response: D.** Vocalists must watch the conductor when entering, thus eliminating **C**. Candidates can eliminate **B** because waiting does not produce crisp entrances. For the first note of a piece, the conductor's prep beat, not rebound, provides the pulse, thus eliminating **A**. Breathing in tempo during the prep beat (**D**) is most likely to produce a precise *tutti* entrance.



89. A high school choral conductor indicates on a whole note a gesture in which the hands slowly move apart vertically. This gesture would most likely improve which of the following aspects of singing?
- A. rhythmic precision
  - B. crisp articulation
  - C. tone quality
  - D. dynamic contrast

**Correct Response: C.** Conductors often use a slow vertical pulling motion, like stretching taffy, to visually remind singers to drop the jaw, raise the soft palate, and send the tone through the mask, all of which produce resonant tone quality (**C**). Such imprecise conducting movement is not effective for improving **A**, **B**, or **D**.


90. Which of the following aspects of conducting is most important when rehearsing an expressive lyrical piece?
- A. maintaining a steady tempo at cadential points
  - B. using the left hand to mirror the right hand beat pattern
  - C. providing an elongated rebound in the vertical plane
  - D. cuing appropriate locations for breathing


**Correct Response: D.** When conducting slow music, conductors should expand the beat plane horizontally and not mirror, thus eliminating **C** and **B**, respectively. Lyrical music encourages slowing down at cadences, thus eliminating **A**. Most importantly, to properly render a long expressive phrase, the conductor should consider stager breathing, and then identify and cue the most musically appropriate places for the musicians to breathe (**D**).

91. Which of the following actions is the most important factor in ensuring good choral ensemble intonation?
- A. performing in a resonant acoustic space
  - B. singing with unified vowels
  - C. performing in sections according to voice part
  - D. singing with synchronized breathing


**Correct Response: B.** Vocalists must sing with the same mouth shape on vowels in order to produce the exact same pitch and thus good ensemble intonation. Such vowel uniformity (**B**) is especially important when singing diphthongs. Answer **A** pertains to tone quality, **C** pertains to rehearsal technique, and **D** pertains to phrasing.

92. Which of the following graphics indicates the pitch played by the first finger in third position on the violin A string?

A. Violin  Musical notation for A4 (open A string) on a violin staff. The note is on the first line of the treble clef.

B. Violin  Musical notation for A5 (first finger in third position) on a violin staff. The note is on the second line of the treble clef.

C. Violin  Musical notation for C5 (second finger in first position) on a violin staff. The note is on the first space of the treble clef.

D. Violin  Musical notation for D5 (third finger in first position) on a violin staff. The note is on the second space of the treble clef.

**Correct Response: B.** A violinist who plays in first position on the A string will produce an A on the open string, a B with the first (index) finger, a C with the second finger, and a D with the third finger (**B**). Thus, on a given string, the pitch produced by the third finger in first position is the same as the pitch produced by the first finger in third position. Also, the first finger in third position plays a pitch one octave above the open string below it. Answers **A**, **C**, and **D** will not result from playing with the third finger in first position or in third position on the A string.

93. Which of the following terms best describes the changing voice?
- A. passaggio
  - B. coloratura
  - C. falsetto
  - D. cambiata

**Correct Response:** D. A, B, C, and D all pertain to singing. However, the only word that describes the changing adolescent voice is *cambiata* (D), which comes from the Italian past participle of *cambiare*, to change.

94. Which of the following definitions best describes the term *con sordino*?
- A. with vigor
  - B. with all performers
  - C. with feeling
  - D. with mute

**Correct Response: D.** As indicated in **A**, **B**, **C**, and **D**, the Italian word *con* means *with*. The phrase *con sordino* means *with mute* (**D**) and occurs in string and brass music when the composer intends a softer, subdued, muted tone.

95. After one month of instruction, it would be most developmentally appropriate for beginning band students to perform correctly which of the following pitch collections?
- A. the first five notes of the concert B $\flat$  scale
  - B. a chromatic scale in one octave
  - C. the concert E major scale in broken thirds
  - D. a concert A $\flat$  arpeggio in two octaves

**Correct Response: A.** Beginning band books start with notes from the B-flat major scale, thus eliminating **C**. After a few weeks of instruction, beginning band students should be able to play the first five or so notes of the B-flat major scale (**A**). These notes do not require clarinetists to cross the break, which is an advanced technique required for **D**. Beginning band students are likely to be confused by the amount of new fingerings required to play **B**.

96. Which of the following activities would best promote vocal health?
- A. avoiding whispering
  - B. eating foods rich in lactose
  - C. drinking organic coffee
  - D. gargling with mouthwash

**Correct Response: A.** Vocalists should not whisper (**A**) because whispering is more stressful on the larynx than speaking. Dairy products (**B**) increase mucus production, the caffeine in coffee (**C**) dehydrates the body and vocal folds, and gargling (**D**) is not more helpful than avoiding whispering (**A**) in promoting overall vocal health.



97. During a live complete performance of which of the following multimovement compositions would it be considered appropriate to applaud after an individual movement?
- A. Frédéric Chopin's 24 Preludes, op. 28
  - B. Wolfgang Amadeus Mozart's *Così fan tutte*
  - C. Ludwig van Beethoven's Symphony no. 9
  - D. Franz Schubert's *Die schöne Müllerin*

**Correct Response: B.** In a live performance of an opera like Mozart's *Così fan tutte* (**B**), audience members show their approval after a well-sung aria by clapping. However, audience members should not clap between the individual pieces of a cycle of key-related preludes (**A**), a symphony (**C**), or a song cycle (**D**).

98. Which of the following activities most exemplifies an Orff Schulwerk approach to teaching improvisation in an elementary general music class?
- A. In a drum circle, students respond to the teacher's rhythmic call with their own answer, either collectively or individually.
  - B. Over a four-beat rhythmic pattern, students create melodic phrases using *sol*, *mi*, and *la* in echo singing.
  - C. Listening to the teacher's improvisation at the piano, students respond rhythmically through movement.
  - D. Using soprano xylophones, students invent melodies on a C pentatonic scale over a tonic drone.

**Correct Response: D.** The Orff Schulwerk approach to improvisation emphasizes drones and instruments from the Orff Instrumentarium, like the xylophone (**D**), whose bars can be removed to produce a foundational pentatonic scale. Such instrumentation, pentatonicism, and tonic drones are more characteristic of the Orff Schulwerk approach than **A**. Choice **B** is characteristic of the Kodály method, while **C** reflects the Dalcroze approach.

99. Which of the following concepts in other disciplines would be most similar to Pyotr Ilyich Tchaikovsky's use of "La Marseillaise" in the *1812 Overture* to evoke the French army?
- A. personification in literature
  - B. primary sources in history
  - C. representation in painting
  - D. syllogism in rhetoric

**Correct Response: C.** In the *1812 Overture*, Tchaikovsky quotes the French national anthem to represent (C) or symbolize Napoleon's invading French troops, like an artist would paint a French flag to represent the French. Answer A involves giving human-like qualities to inanimate objects, which does not happen in the piece. Although the *1812 Overture* is based on a historic event, no primary sources (B), like diary entries, appear in the music. D does not occur in the piece, either.

100. Children moving expressively to a teacher's piano music best exemplifies which of the following methodologies in elementary music classes?
- A. Orff
  - B. Kodály
  - C. Gordon
  - D. Dalcroze

**Correct Response: D.** The Dalcroze Eurythmics approach to music education is named after Émile Jaques-Dalcroze (1865–1950), who emphasized learning music through physical responses to music like movement and dance (**D**). Neither **A** nor **B** nor **C** emphasizes dance and movement to the extent that **D** does.