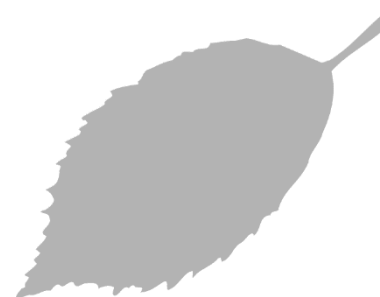


**Massachusetts
Tests for Educator Licensure® (MTEL®)**



Music (16)

PRACTICE TEST



www.mtel.nesinc.com

Copyright © 2015 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).

TABLE OF CONTENTS

Introduction 1

Purpose of the Practice Test 1

Taking the Practice Test 1

Incorporating the Practice Test in Your Study Plan 1

Music Practice Test 2

 Multiple-Choice Answer Sheet 3

 General Test Directions 4

 Directions for the Listening Section 5

 Multiple-Choice Questions: Listening 6

 Directions for the Multiple-Choice Section 27

 Multiple-Choice Questions 28

 Directions for the Open-Response Item Assignments 51

 Open-Response Item Assignments 52

Practice Test Results 54

 Practice Test Results Overview 55

 Multiple-Choice Question Answer Key Worksheet 56

 Multiple-Choice Question Practice Test Evaluation Chart 59

 Open-Response Item Evaluation Information 64

 Open-Response Item Scoring Rubric, Sample Responses, and Analyses 65

 Practice Test Score Calculation 83

INTRODUCTION

This practice test is a sample test consisting of 100 multiple-choice questions and 2 open-response item assignments.

To assist you in recording and evaluating your responses on the practice test, a [Multiple-Choice Answer Sheet](#), an [Answer Key Worksheet](#), and an [Evaluation Chart](#) by test objective are included for the multiple-choice questions. [Evaluation Information](#), [Sample Responses and Analyses](#), and a [Scoring Rubric](#), are included for the open-response items. Lastly, there is a [Practice Test Score Calculation](#) worksheet.

PURPOSE OF THE PRACTICE TEST

The practice test is designed to provide an additional resource to help you effectively prepare for the MTEL Music (16) test. The primary purpose of the practice test is to help you become familiar with the structure and content of the test. It is also intended to help you identify areas in which to focus your studies. Education faculty and administrators of teacher preparation programs may also find this practice test useful as they help students prepare for the official test.

TAKING THE PRACTICE TEST

In order to maximize the benefits of the practice test, it is recommended that you take this test under conditions similar to the conditions under which the official MTEL tests are administered. Try to take the practice test in a quiet atmosphere with few interruptions and limit yourself to the four-hour time period* allotted for the official test administration. You will find your results to be more useful if you refer to the answer key only after you have completed the practice test.

INCORPORATING THE PRACTICE TEST IN YOUR STUDY PLAN

Although the primary means of preparing for the MTEL is your college education, adequate preparation prior to taking or retaking the MTEL test is strongly recommended. How much preparation and study you need depends on how comfortable and knowledgeable you are with the content of the test.

The first step in preparing to take the MTEL is to identify what information the test will address by reviewing the objectives for your field. A complete, up-to-date list of the Test Objectives is included in the Test Information Guide for each test field. The test objectives are the core of the testing program and a helpful study tool. Before taking or retaking the official test, focus your study time on those objectives for which you wish to strengthen your knowledge.

This practice test may be used as one indicator of potential strengths and weaknesses in your knowledge of the content on the official test. However, because of potential differences in format and difficulty between the practice test and an official MTEL Music (16) test, it is not possible to predict precisely how you might score on an official MTEL Music (16) test. Keep in mind that the subareas for which the test weighting is greatest will receive emphasis on this test. Refer to the Test Information Guide for additional information about how to prepare for the test.

* For the Communication and Literacy Skills and General Curriculum tests, candidates may take one or both subtests during the four-hour session.

**MUSIC
PRACTICE TEST**

MULTIPLE-CHOICE ANSWER SHEET

Question Number	Your Response
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	
16	
17	
18	
19	
20	
21	
22	
23	
24	
25	
26	
27	
28	
29	
30	
31	
32	
33	
34	

Question Number	Your Response
35	
36	
37	
38	
39	
40	
41	
42	
43	
44	
45	
46	
47	
48	
49	
50	
51	
52	
53	
54	
55	
56	
57	
58	
59	
60	
61	
62	
63	
64	
65	
66	
67	
68	

Question Number	Your Response
69	
70	
71	
72	
73	
74	
75	
76	
77	
78	
79	
80	
81	
82	
83	
84	
85	
86	
87	
88	
89	
90	
91	
92	
93	
94	
95	
96	
97	
98	
99	
100	

GENERAL TEST DIRECTIONS

This test consists of three sections: 1) a listening section in which you will listen to audio passages and answer multiple-choice questions, 2) a multiple-choice section in which you will respond to questions presented on the screen, and 3) an open-response item assignment section. The directions for each section appear immediately before that section.

Each question in the first two sections of this test is a multiple-choice question with four answer choices. Read each question carefully and choose the **ONE** best answer. You should answer all questions. In general, if you have some knowledge about a question, it is better to try and answer it. You will **NOT** be penalized for guessing.

The third section of this test consists of two open-response assignments. You will be asked to provide a written response to each assignment.

You may **NOT** use any type of calculator or reference materials during the testing session.

DIRECTIONS FOR THE LISTENING SECTION

This section of the test includes questions that involve listening to a recorded passage. Passages will vary in length. Some passages may consist of a single chord or phrase. In these cases, the passage will be repeated. However, unless otherwise indicated, each passage will be played only once.

The audio will begin automatically once you advance to the next screen. There will be 20 seconds of silence before the audio passage begins to play. During these 20 seconds, you should familiarize yourself with the test question.

Once the audio begins, you will not be able to pause, stop, or replay it. Therefore, listen carefully. **You will not be able to go back and review your answers to questions in this section of the test.** Once you move to the next question, you will not be able to go back to previous questions in this section. Therefore, be sure to select your answer carefully before you move to the next question.

Click the **Next** button when you have finished reading these directions and are ready to begin the listening section of the test. Be sure you have your headset on before proceeding.

MULTIPLE-CHOICE QUESTIONS: LISTENING

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

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

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

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

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

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

Music (16) Practice Test

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

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

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

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

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

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⁺⁶
- C. Neapolitan⁶
- D. vii

Music (16) Practice Test

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

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

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. $\frac{6}{8}$

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

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

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

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

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

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

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

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

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

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

Music (16) Practice Test

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

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

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

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

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

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

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

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

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

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

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

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

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

Music (16) Practice Test

(You will see on the screen during the test:)

The next section of this test includes questions that require the identification of musical errors. While listening to the musical example, read the score shown. Select the best response to the question presented. Each example will be played twice.

You will not be able to go back and review your answers to questions in this section of the test. Once you move to the next question, you will not be able to go back to previous questions in this section of the test. Therefore, **be sure to select your answer carefully** before you move to the next question.

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

The image shows a musical score for a band ensemble. The score is written for nine parts: 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 common time (C) and the key signature has one flat (B \flat). The score is divided into six measures, numbered 1 through 6. The Flute/Oboe part has a melodic line with accents on measures 3, 5, and 6. The Clarinets in B \flat , Bass Clarinet, Alto Sax, Tenor Sax, and Baritone Sax parts play a rhythmic accompaniment of eighth notes. The Trumpets in B \flat , Trombone, and Tuba parts play a rhythmic accompaniment of quarter notes. The Trombone and Tuba parts have a lower register than the other instruments.

Music (16) Practice Test

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

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!

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

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

1 2 3 4 5

Voice

Bły-szczą kro-ple ro - sy, mru - czy zdrojpo blo - ni, u - kry-ta we

1 2 3 4 5

6 7 8 9 10

S

wrzo - sy gdzieś ja - łów - ka dzwo - ni. Pięk - ną mi - łą blo - nią

6 7 8 9 10

11 12 13 14 15 16

S

le - ci wzrok we - so - ło, wko-ło kwia-ty wo - nią, kwi - tną ga - je wko - ło.

11 12 13 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

Music (16) Practice Test

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

The musical score is for a band ensemble in 2/4 time, key of B-flat major. The instruments and their parts are as follows:

- Flute:** Melodic line with dynamics *p*. Includes fingerings 1-8.
- Clarinet in B \flat 1:** Melodic line with dynamics *pdolce*.
- 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 *pdolce*. Includes 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*.

This musical score is for measures 9 through 16 of a piece. It features a woodwind and brass ensemble. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with slurs and accents, starting on a whole note in measure 9 and moving through eighth and sixteenth notes.
- B♭ Cl. 1** (B-flat Clarinet 1): Melodic line with slurs, mirroring the flute's melody.
- B♭ Cl. 2** (B-flat Clarinet 2): Rhythmic accompaniment with eighth-note patterns and chords.
- A. Sax.** (Alto Saxophone): Rhythmic accompaniment with eighth-note patterns.
- T. Sax.** (Tenor Saxophone): Rhythmic accompaniment with eighth-note patterns.
- B. Sax.** (Baritone Saxophone): Melodic line with slurs, starting on a whole note in measure 9.
- Cnt. 1** (Contra Alto): Melodic line with slurs, mirroring the flute and baritone saxophone.
- Cnt. 2** (Contra Tenor): Rhythmic accompaniment with eighth-note patterns.
- Hn.** (Horn): Rhythmic accompaniment with eighth-note patterns.
- Euph.** (Euphonium): Melodic line with slurs, mirroring the flute and baritone saxophone.
- Tbn.** (Trumpet): Rhythmic accompaniment with chords and eighth notes.
- Tuba**: Rhythmic accompaniment with eighth notes.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. Measures 9-16 are numbered at the top of each staff. The music concludes with a final cadence in measure 16.

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

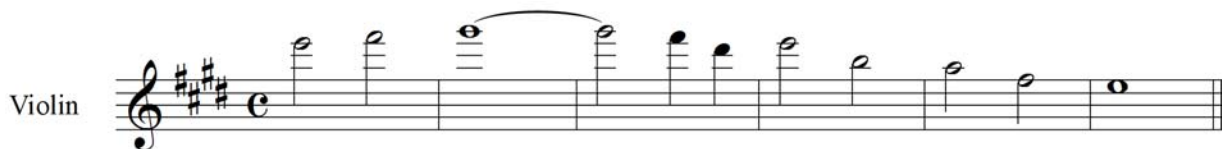
DIRECTIONS FOR THE MULTIPLE-CHOICE SECTION

Each of the questions in this section is followed by four answer choices. Read each question and answer choice CAREFULLY and select the ONE best answer.

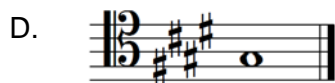
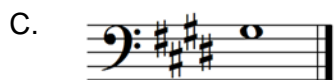
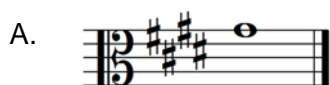
You may work on and complete the multiple-choice questions and the open-response item assignments in any order that you choose. Be sure to allocate your time carefully so that you are able to complete the entire test within the testing session.

MULTIPLE-CHOICE QUESTIONS

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?



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

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

mp rit. *p a tempo*

I need your love to stay a - live

mp rit. *p a tempo*

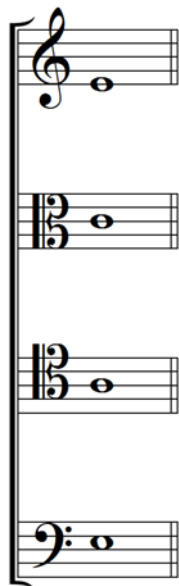
Which of the following instructions is indicated by the dotted lines in this example?

- 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.

Music (16) Practice Test

46. Which of the following terms best describes the ascending interval between $G\flat$ and $E\sharp$?
- A. minor seventh
 - B. major sixth
 - C. diminished seventh
 - D. augmented sixth
47. Which of the following modes requires a key signature of six sharps?
- A. $C\sharp$ Dorian
 - B. $G\sharp$ Mixolydian
 - C. $A\sharp$ Phrygian
 - D. $F\sharp$ Lydian
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

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

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

(a) (b)

Example (a) shows a half cadence in D major. The bass line consists of two half notes: G2 and F#2. The treble line consists of two half notes: A3 and G#3. Example (b) shows a plagal cadence in D major. The bass line consists of two half notes: G2 and A2. The treble line consists of two half notes: A3 and G#3.

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

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

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

The musical score consists of four staves: Soprano, Alto, Tenor, and Bass. All parts are in 4/4 time and share a key signature of one sharp (F#). The lyrics are: "Ak, min Ro - se vis - ner bort, bli - ver baa - de bleg og sort!". The Soprano part has measure numbers 2, 3, and 4 above it. The Alto part has a sharp sign above the first note of the second measure. The Tenor part has an 8 below the first note of the first measure. The Bass part has a sharp sign above the first note of the second measure.

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.

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



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

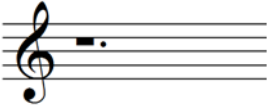
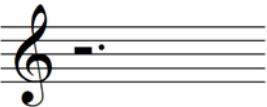
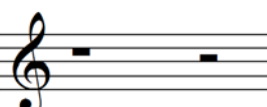
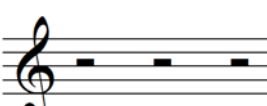
- A. in measure 1, voice overlap
- B. in measure 2, improper preparation of the suspension
- C. in measure 3, parallel fifths
- D. in measure 4, improper resolution of the leading tone

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



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

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

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
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 \flat 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

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,

Music (16) Practice Test

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

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. $\frac{16}{8}$

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

Music (16) Practice Test

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
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
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
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

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
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
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
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

Music (16) Practice Test

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
74. Rock and roll evolved from which of the following genres?
- A. rhythm and blues
 - B. bebop
 - C. West Coast jazz
 - D. soul
75. Which of the following genres arose as a reaction against bebop?
- A. hard bop
 - B. swing
 - C. cool jazz
 - D. funk
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*

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
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
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
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

Music (16) Practice Test

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
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
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
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

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
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

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

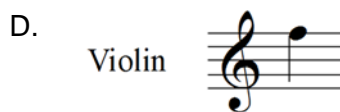
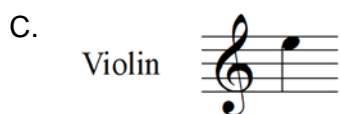
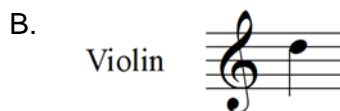
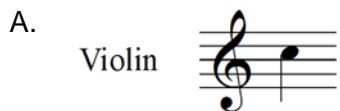


This excerpt is to be played by the cello section in a middle school string orchestra. The director is most concerned with choosing a conducting style that will keep the group of young players together while properly indicating the music's expressive character. Which of the following conducting styles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

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
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
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

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



93. Which of the following terms best describes the changing voice?

- A. passaggio
- B. coloratura
- C. falsetto
- D. cambiata

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

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
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
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*
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.

Music (16) Practice Test

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
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

DIRECTIONS FOR THE OPEN-RESPONSE ITEM ASSIGNMENTS

This section of the test consists of two open-response item assignments. You will be asked to prepare a written response of approximately 150–300 words for each assignment. You should use your time to plan, write, review, and edit your response for each assignment. **You must write responses to both of the assignments.**

For each assignment, read the topic and directions carefully before you begin to work. Think about how you will organize your response.

As a whole, your response to each assignment must demonstrate an understanding of the knowledge of the field. In your response to each assignment, you are expected to demonstrate the depth of your understanding of the subject area by applying your knowledge rather than by merely reciting factual information.

Your response to each assignment will be evaluated based on the following criteria.

PURPOSE: the extent to which the response achieves the purpose of the assignment

SUBJECT KNOWLEDGE: appropriateness and accuracy in the application of subject knowledge

SUPPORT: quality and relevance of supporting evidence

RATIONALE: soundness of argument and degree of understanding of the subject area

The open-response item assignments are intended to assess subject knowledge. Your responses must be communicated clearly enough to permit valid judgment of the evaluation criteria by scorers. Your responses should be written for an audience of educators in this field. The final version of each response should conform to the conventions of edited American English. Your responses should be your original work, written in your own words, and not copied or paraphrased from some other work.

Be sure to write about the assigned topics. You may not use any reference materials during the test. Remember to review your work and make any changes you think will improve your responses.

OPEN-RESPONSE ITEM ASSIGNMENT #1

Use the information below to complete the exercise that follows.

There are many approaches to music education (e.g., Orff Schulwerk, Kodály, Dalcroze, Suzuki, Gordon).

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

- identify one approach to music education and discuss at least two underlying principles of the approach that you have identified; and
- discuss at least one aspect of the approach that you have identified that could be used to teach improvised melodies, variations, and/or accompaniments.

OPEN-RESPONSE ITEM ASSIGNMENT #2

Use the information below to complete the exercise that follows.

Composers' works are often divided into periods on the basis of chronology and style.

Using your knowledge of music history and literature, write an essay in which you:

- identify one composer from any era who had three distinct compositional periods;
- identify three of the composer's works, each reflecting a different compositional period; and
- discuss how the works reflect the three compositional periods.

PRACTICE TEST RESULTS

PRACTICE TEST RESULTS OVERVIEW

The practice test provides valuable information regarding your preparedness for the MTEL Music (16) test. In this section, you will find information and tools to help you determine your preparedness on the various sections of the test.

Multiple-Choice Questions

A Multiple-Choice Question Answer Key Worksheet is provided to assist you in evaluating your multiple-choice responses. The worksheet contains five columns. The first column indicates the multiple-choice question number, the second column indicates the objective to which the test question was written, and the third column indicates the correct response. The remaining columns are for your use in calculating the number of multiple-choice questions you answered correctly or incorrectly.

An Evaluation Chart for the multiple-choice questions is also provided to help you assess which content covered by the test objectives may require additional study.

Open-Response Items

Evaluation Information, Sample Responses and Analyses, as well as a Scoring Rubric are provided for these items. You may wish to refer to this information when evaluating your practice test responses.

Total Test

Practice Test Score Calculation information is provided to help you estimate your score on the practice test. Although you cannot use this practice test to precisely predict how you might score on an official MTEL Music (16) test, you may be able to determine your degree of readiness to take an MTEL test at an operational administration. No passing score has been determined for the practice test.

**MULTIPLE-CHOICE QUESTION
ANSWER KEY WORKSHEET**

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	Incorrect?
1	0006	C		
2	0006	A		
3	0006	D		
4	0006	B		
5	0007	A		
6	0007	D		
7	0007	B		
8	0007	D		
9	0008	A		
10	0008	C		
11	0008	A		
12	0008	C		
13	0009	B		
14	0009	D		
15	0009	D		
16	0009	A		
17	0010	A		
18	0010	B		
19	0010	B		
20	0018	A		
21	0018	B		
22	0018	D		
23	0018	D		
24	0019	D		
25	0019	B		
26	0019	C		
27	0020	B		
28	0020	A		
29	0020	B		
30	0021	A		
31	0021	A		
32	0021	D		
33	0022	A		
34	0022	B		

**MULTIPLE-CHOICE QUESTION
ANSWER KEY WORKSHEET (continued)**

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	Incorrect?
35	0022	B		
36	0023	D		
37	0023	C		
38	0023	D		
39	0011	A		
40	0011	C		
41	0011	A		
42	0011	D		
43	0001	A		
44	0001	B		
45	0001	D		
46	0002	D		
47	0002	C		
48	0002	D		
49	0003	D		
50	0003	C		
51	0003	C		
52	0003	D		
53	0004	A		
54	0004	A		
55	0004	A		
56	0005	C		
57	0005	D		
58	0005	C		
59	0001	D		
60	0004	B		
61	0012	B		
62	0012	A		
63	0012	C		
64	0013	D		
65	0013	D		
66	0013	D		
67	0013	D		
68	0014	B		

**MULTIPLE-CHOICE QUESTION
ANSWER KEY WORKSHEET (continued)**

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	Incorrect?
69	0014	D		
70	0014	A		
71	0015	B		
72	0015	C		
73	0015	A		
74	0016	A		
75	0016	C		
76	0016	B		
77	0017	D		
78	0017	B		
79	0017	D		
80	0024	B		
81	0024	D		
82	0024	D		
83	0025	D		
84	0025	B		
85	0025	D		
86	0025	C		
87	0026	C		
88	0026	D		
89	0026	C		
90	0026	D		
91	0027	B		
92	0027	B		
93	0027	D		
94	0027	D		
95	0028	A		
96	0028	A		
97	0028	B		
98	0029	D		
99	0029	C		
100	0029	D		

Count the number of multiple-choice questions you answered correctly:

_____ of 100 multiple-choice questions

MULTIPLE-CHOICE QUESTION PRACTICE TEST EVALUATION CHART

In the evaluation chart that follows, the multiple-choice questions are arranged in numerical order and by test objective. Check your responses against the correct responses provided to determine how many questions within each objective you answered correctly.

Subarea I: Music Theory and Analysis

Objective 0001: Understand the components of a score.

43A ____ 44B ____ 45D ____ 59D ____ ____/4

Objective 0002: Understand the elements of melody.

46D ____ 47C ____ 48D ____ ____/3

Objective 0003: Understand the elements of harmony.

49D ____ 50C ____ 51C ____ 52D ____ ____/4

Objective 0004: Understand the elements of rhythm, meter, and tempo.

53A ____ 54A ____ 55A ____ 60B ____ ____/4

Objective 0005: Understand musical composition, arranging, and improvising.

56C ____ 57D ____ 58C ____ ____/3

Objective 0006: Analyze elements of a score in a musical recording.

1C ____ 2A ____ 3D ____ 4B ____ ____/4

Objective 0007: Analyze the elements of melody in a musical recording.

5A ____ 6D ____ 7B ____ 8D ____ ____/4

**MULTIPLE-CHOICE QUESTION
PRACTICE TEST EVALUATION CHART (continued)**

Subarea I: Music Theory and Analysis (continued)

Objective 0008: Analyze the elements of harmony in a musical recording.
9A ____ 10C ____ 11A ____ 12C ____ _____/4

Objective 0009: Analyze elements of rhythm, meter, and tempo in a musical recording.
13B ____ 14D ____ 15D ____ 16A ____ _____/4

Objective 0010: Analyze elements of compositional forms and techniques in a musical recording.
17A ____ 18B ____ 19B ____ _____/3

Objective 0011: Identify performance errors in a recording of a musical score.
39A ____ 40C ____ 41A ____ 42D ____ _____/4

Subarea I (Objectives 0001–0011) Total _____/41

**MULTIPLE-CHOICE QUESTION
PRACTICE TEST EVALUATION CHART (continued)**

Subarea II: Music History, Literature, and Culture

Objective 0012: Demonstrate knowledge of Western (European) music from the Middle Ages through 1750.

61B ____ 62A ____ 63C ____ _____/3

Objective 0013: Demonstrate knowledge of Western (European) music from 1750 through 1900.

64D ____ 65D ____ 66D ____ 67D ____ _____/4

Objective 0014: Demonstrate knowledge of Western (European) music from 1900 through the present.

68B ____ 69D ____ 70A ____ _____/3

Objective 0015: Demonstrate knowledge of music from the United States from 1650 through 1900.

71B ____ 72C ____ 73A ____ _____/3

Objective 0016: Demonstrate knowledge of music from the United States from 1900 through the present.

74A ____ 75C ____ 76B ____ _____/3

Objective 0017: Demonstrate knowledge of music from various world cultures.

77D ____ 78B ____ 79D ____ _____/3

Objective 0018: Recognize characteristics of Western (European) music from the Middle Ages through 1750 in a musical recording.

20A ____ 21B ____ 22D ____ 23D ____ _____/4

**MULTIPLE-CHOICE QUESTION
PRACTICE TEST EVALUATION CHART (continued)**

Subarea II: Music History, Literature, and Culture (continued)

Objective 0019: Recognize characteristics of Western (European) music from 1750 through 1900 in a musical recording.			
24D ____	25B ____	26C ____	____/3

Objective 0020: Recognize characteristics of Western (European) music from 1900 through the present in a musical recording.			
27B ____	28A ____	29B ____	____/3

Objective 0021: Recognize characteristics of music from the United States from 1650 through 1900 in a musical recording.			
30A ____	31A ____	32D ____	____/3

Objective 0022: Recognize characteristics of music from the United States from 1900 through the present in a musical recording.			
33A ____	34B ____	35B ____	____/3

Objective 0023: Recognize characteristics of music from various world cultures in a musical recording.			
36D ____	37C ____	38D ____	____/3

Objective 0024: Demonstrate knowledge of music criticism and aesthetics.			
80B ____	81D ____	82D ____	____/3

Subarea II (Objectives 0012–0024) Total ____/41

**MULTIPLE-CHOICE QUESTION
PRACTICE TEST EVALUATION CHART (continued)**

Subarea III: Music Education

Objective 0025: Understand choral and instrumental literature.			
83D ____	84B ____	85D ____	86C ____
			____/4

Objective 0026: Understand techniques of conducting.			
87C ____	88D ____	89C ____	90D ____
			____/4

Objective 0027: Understand basic vocal and instrumental techniques.			
91B ____	92B ____	93D ____	94D ____
			____/4

Objective 0028: Understand the musical development of children and adolescents.			
95A ____	96A ____	97B ____	
			____/3

Objective 0029: Identify and understand methodologies in music education.			
98D ____	99C ____	100D ____	
			____/3

Subarea III (Objectives 0025–0029) Total ____/18

OPEN-RESPONSE ITEM EVALUATION INFORMATION

How Open-Response Items Are Scored

Open-response items are scored through a process called focused holistic scoring. Scorers judge the overall effectiveness of the response rather than individual aspects considered in isolation. Scorer judgments are based on the quality of the response, not on length or neatness. Responses must be long enough to cover the topic adequately and scorers must be able to read what is written.

How to Evaluate Your Practice Responses

On the following pages, you will find two "strong" and two "weak" sample responses. PLEASE DO NOT REVIEW THE SAMPLE RESPONSES UNTIL AFTER YOU HAVE WRITTEN YOUR OWN RESPONSE. When you do review the two "strong" and "weak" sample responses and analyses included here, please note the following points:

- ✓ For the purposes of the practice test, responses are identified as "strong" or "weak" rather than given a score point of 1–4.
- ✓ The responses identified as "strong" may contain flaws; however, these responses do demonstrate the performance characteristics of a "strong response."
- ✓ The two "strong" responses demonstrate the examinees' appropriate understanding and application of the subject matter knowledge. However, these responses do not necessarily reflect the full range of "correct answers" that would demonstrate an understanding of the subject matter.
- ✓ The "Analysis" accompanying each "strong" and "weak" response discusses the main attributes of the responses, but does not identify all flaws or strengths that may be present.

Compare your practice responses to the [Sample Responses](#) to determine whether your responses are more similar to the strong or weak responses. Also review the [Analyses](#) on those pages and the [Scoring Rubric](#) to help you better understand the characteristics of strong and weak responses. This evaluation will help you identify specific problems or weaknesses in your practice responses. Further information on scoring can be found in the Score Report Explanation, Test Information Guide, and Faculty Guide at www.mtel.nesinc.com.

**OPEN-RESPONSE ITEM
SCORING RUBRIC, SAMPLE RESPONSES, AND ANALYSES**

**Massachusetts Tests for Educator Licensure®
SCORING RUBRIC FOR SUBJECT TESTS**

Performance Characteristics:

Purpose	The extent to which the response achieves the purpose of the assignment.
Subject Matter Knowledge	Accuracy and appropriateness in the application of subject matter knowledge.
Support	Quality and relevance of supporting details.
Rationale	Soundness of argument and degree of understanding of the subject matter.

Scoring Scale:

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

**FIRST SAMPLE WEAK RESPONSE FOR OPEN-RESPONSE
ITEM ASSIGNMENT #1**

One approach to music education comes from the early 1900s and the German educator Carl Orff. He believed that rhythm is an important part of music and used body rhythms, such as clapping and tapping, to teach rhythmic patterns. These patterns can then be transferred to classroom rhythm instruments. These instruments are percussion instruments like rhythm sticks, wood blocks, triangles, and hand drums.

Orff also thought children should have small instruments to make music with. He developed beautiful wooden xylophones and other instruments to be used in the classroom. They have removable bars and sound beautiful. Accompaniments can be played on these instruments to enhance the songs used in the classroom. The class plays or sings along with the teacher. In an Orff classroom, there is much activity. This is a place where students might improvise. There is often a dance or other improvised movement as the class sings a song. Some students play the percussion instruments, while others play the xylophones along with the teacher on the piano. It is a very active music approach that teaches co-ordination and improvisation all at once.

ANALYSIS FOR FIRST WEAK RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #1

This is an example of a weak response because it is characterized by the following:

Purpose: The purpose is partially achieved in that the response does not adequately discuss rhythm as a principle of the Orff approach, and the second underlying principle is missing. The response does not consider the music theory behind the use of wooden xylophones in the Orff classroom. The second part of the assignment is not adequately addressed because the response does not describe how one aspect of the music education approach identified can be used to teach improvisation.

Subject Matter Knowledge: Partial knowledge is shown because the Orff approach does emphasize body rhythms and the use of percussion instruments and xylophones. However, there is no mention of Orff's ideas about how children should learn music and rhythm naturally, or about how to sequence student learning. The discussion of an Orff classroom is limited to a few sentences about the instruments used and a very basic description of the activities, without mention of the underlying theories or systematic techniques teachers use. Important Orff concepts like "elemental music making" and "learning by doing" are missing. Improvisation in the classroom is inaccurately described as different instruments playing together, without an explanation of how students are taught to improvise rhythms or melodies.

Support: Limited support is scattered throughout the response. For example, there is a reference to body rhythms, but there is no explanation of Orff's theories about body rhythms or how they are important to music. Clapping and tapping are only two of the many types of body rhythms used in the Orff approach. The supporting evidence is not high quality because it is limited to examples of percussion instruments rather than giving details or reasons behind their use. The activities in the classroom mentioned in the response are not followed up with enough details or relevant examples to show how they develop improvisation skills.

Rationale: The response reflects limited, poorly reasoned understanding of the topic because it does not adequately discuss the underlying principles that explain how children naturally learn music, or how Orff teachers use natural, movement-rich lessons. Some confusion is shown regarding how improvisation works in the classroom, and there is not a clear discussion of how an Orff approach differs from other classroom approaches. There is little adequate reasoning into the educational, developmental, or musical aspects of the Orff approach.

**SECOND SAMPLE WEAK RESPONSE FOR OPEN-RESPONSE
ITEM ASSIGNMENT #1**

One approach to music education is the Suzuki method. Dr. Shinichi Suzuki was a Japanese educator who believed that music ability can be developed in all children. In order to unlock that ability, a child's talent must be nurtured in the right environment. When it was first introduced, students used violins, but today this method is used with piano and even voice. One principle of the Suzuki approach is to learn music by ear which is to say by memory or "rote". Students listen to the teacher play and try to imitate what they are hearing and seeing. Since this approach is usually taught in group lessons, students are also learning from their peers. A second principle is to encourage students and their parents to listen to good recorded classical music, the younger the better. This music is very difficult because only classical music is taught. Suzuki wanted students to experience music every day and expected that students would practice daily to learn the music. It is the parents' job to encourage students to practice at home.

Students don't learn to read music until much later. After a while, the child will improve, enjoy the experience, and grow from it. There are many Suzuki-trained musicians in the world today who are quite proficient and confident instrumentalists. It follows that once students are proficient at playing many pieces of music, their improvisation skills will naturally follow. Therefore, Suzuki appears to be a time-tested, successful teaching method.

ANALYSIS FOR SECOND WEAK RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #1

This is an example of a weak response because it is characterized by the following:

Purpose: The purpose of the response is partially achieved because two underlying principles of the Suzuki music education approach have not been adequately discussed. Learning music by ear or from memory (rote learning) is inaccurately listed as an underlying principle. The second principle cited, listening to "good recorded classical music," is a Suzuki practice that rests upon higher-order underlying theories that are not explained. Lastly, the response does not adequately show how an aspect of the Suzuki approach could be used to teach improvised melodies, variations, and/or accompaniments.

Subject Matter Knowledge: The response shows limited knowledge about the music education approach identified beyond the assertion of Suzuki's theory that all children can develop musical ability and that a child's talent must be nurtured. There is reference to two of the instruments used in this approach, but no discussion of the Suzuki child-sized violins, flutes, and cellos. There is little discussion about how Suzuki thought that children could learn music, and why classical music is chosen as a type of music to be learned. It is also inaccurate to state that *only* classical music is employed in this approach. Inappropriate application of the subject matter is shown when the candidate states that students "don't learn to read music until much later," rather than concentrating on the reasons why it is taught later. Lastly, limited knowledge is evident concerning how improvisation is fostered in young musicians.

Support: Statements are made without the benefit of adequate support. Relevant examples supporting Suzuki's theory of musical aptitude are not provided. Memory or rote learning is described as imitation of the teacher or peer without a description of what the student would be imitating. This response could have included examples of the music pieces used in Suzuki, along with some reasons that each is used.

Rationale: The overall choice of the Suzuki approach as a method that fosters improvisation shows limited understanding of this particular style of music education. Limited, poorly reasoned understanding is shown in the use of random, unsupported statements. For instance, the response mentions that "a child's talent must be nurtured in the right environment," but there is no clear reference to what that environment should be. The candidate responds to the two parts of the assignment in a limited way by not following through on the discussion of each principle, instead setting forth loosely connected information about the Suzuki approach (e.g., "learn music by ear," "imitate the teacher," "learn from peers"). The response further reflects limited reasoning by asserting inaccurately that improvisation skills will naturally follow proficiency gained by imitation and practice.

**FIRST SAMPLE STRONG RESPONSE FOR OPEN-RESPONSE
ITEM ASSIGNMENT #1**

The Orff-Schulwerk approach encourages elementary children to experience music through natural movement, singing, playing instruments, and improvisation. Orff thought that music should be learned naturally in the same way a language is learned: by listening to sounds, then imitating sounds, and finally, interpreting symbols for sounds. Orff utilized children's natural movement, speech rhythms, and music in his approach. Children move from speech to body rhythms, such as clapping and tapping, to singing and playing instruments using familiar native folk songs.

Orff believed that the pentatonic scale is the natural tonality of all children. When children begin to use their voices to sing, solfège syllables are taught in a specific order. First taught are the syllables *sol* and *mi*, which make up the interval of a third. Next taught are the syllables *la*, *re*, and *do*, which complete the five-note pentatonic scale. The last two syllables taught are *fa* and *ti*. The Orff-developed instruments—xylophones, metallophones, and glockenspiels, all with removable bars—are set to the pentatonic scale which promotes improvisation. Instrumental accompaniments based on this scale sound good, and help children quickly experience success.

A rhythmic pattern called an ostinato can easily be written as a melodic pattern and used as accompaniment to a song. For instance, students could be taught a simple two-note, quarter-note ostinato pattern using the interval of a fifth, to accompany a familiar song. Once that is successful, a teacher could ask the class to think about how they might change that two-note pattern rhythmically to accompany the song. Once several patterns are shared, students could play the improvised patterns while others sing. Hand-held percussion claves or drums could be added. The variety of these shared ostinato patterns creates interesting textures to even simple pentatonic folksongs. All the children are successful because everyone contributes and the improvised music sounds good.

ANALYSIS FOR FIRST STRONG RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #1

This is an example of a strong response because it is characterized by the following:

Purpose: The purpose of the assignment is fully achieved through discussion of two principles of the Orff-Schulwerk approach. The response states that children should learn music naturally through the use of natural, progressive experiences including listening, imitating, and interpreting sounds. The second principle, use of the pentatonic scale including solfège syllables, is also discussed fully. There is a thorough discussion of the methods and instruments used for teaching improvised patterns and melodies.

Subject Matter Knowledge: There is substantial knowledge shown concerning the basic tenets of the approach. Orff's theories are discussed, including his view of the natural progression most likely to help children internalize rhythms and practice singing. The response shows knowledge of how the solfège syllables are taught, the instruments used, and the theories behind Orff's use of the pentatonic scale. Finally, how the ostinato rhythm pattern is used in the Orff classroom to teach improvisation shows accurate and appropriate application of subject matter.

Support: There is sound, relevant support to explain the natural way Orff thought children should learn music through use of the pentatonic scale and solfège syllables. There is explanation about some of the natural rhythms used. The response explains the specific order in which the solfège syllables are taught, the Orff instruments are described, and the use of the ostinato pattern in improvisation is well explained.

Rationale: The response clearly describes two principles of the Orff-Schulwerk music education approach using sound support and high-quality examples. There is an explanation of Orff's theories about how children learn music (i.e., naturally using rhythms and the pentatonic scale). There is also a comprehensive treatment of how solfège syllables are taught as well as how the approach uses the ostinato pattern to encourage improvisation. The description of the Orff theories and method is sound and shows comprehensive understanding of the subject.

**SECOND SAMPLE STRONG RESPONSE FOR OPEN-RESPONSE
ITEM ASSIGNMENT #1**

Émile Jaques-Dalcroze was a pioneer in teaching music using movement. Teachers receive training in Dalcroze techniques and principles rather than a set curriculum. Eurhythmics is one principle used to develop musical abilities. It links music to natural movement and rhythm, such as when a child naturally sways, taps, tip-toes, hops, or marches. Students are presented with lively, dynamic, kinesthetic exercises designed to develop internal musical understanding. Students first listen to the music in order to form ideas about what they are hearing (e.g., emotion, speed, dynamics). Early on, students attach a movement to what is heard. The goal is to provide students with a solid rhythmic foundation through movement in order to develop musical feeling and expression as well as improve concentration and focus. This is done through a series of sequential exercises and games using visuals and sound.

A second principle, *sofège* (singing *sol-fa* syllables) uses a fixed-*do* approach to develop pitch in any given key. This develops the students' ability to link audible pitch to music theory by seeing its notation on the staff. The goal is for students to be able to hear music in their heads. Dalcroze created many exercises beginning with one-line staves, followed by two-line staves, etc., as well as games, to develop students' inner hearing and help them understand pitch, scales, and tones when reading notes on a staff.

The Dalcroze approach begins teaching children improvisation as early as preschool. A teacher improvises music to stimulate movement and students improvise while moving or singing. The teacher observes the level of each student's ability to improvise using whichever concepts the music is eliciting (e.g., softness, loudness, strength, excitement, phrasing, emotion). As a child gains confidence, the tasks become more challenging, such as walking to the music's steady beat while clapping the rhythm patterns in the melody of a song. Dalcroze thought that making music develops communication, sensitivity, and confidence while encouraging children to creatively be "in the moment."

ANALYSIS FOR SECOND STRONG RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #1

This is an example of a strong response because it is characterized by the following:

Purpose: The purpose is fully achieved through identification of a particular approach to music education and discussion of two accurate Dalcroze principles, eurhythmics and solfège with a fixed-*do*. There is also discussion of how teachers use Dalcroze's theories of music and movement to encourage improvisation. All parts of the question are answered thoroughly.

Subject Matter Knowledge: The treatment of Dalcroze's principle of eurhythmics is accurate and appropriate. The progression and substance of the kinesthetic exercises are specifically explained. Mention of Dalcroze's idea that solid rhythmic foundation through movement enhances particular musical qualities in children, as well as how solfège is internalized in children, shows substantial knowledge of the approach. The response accurately depicts how improvisation is taught using movement and rhythm in the Dalcroze classroom.

Support: High-quality support is maintained throughout the response, beginning with the explanation of how the Dalcroze approach uses techniques rather than curriculum and further supported by discussion of the sequence of those techniques. There are further relevant examples about solfège and the techniques for teaching it that help explain how singing syllables aids students' music abilities and helps fulfill Dalcroze's idea that music must be heard and understood with "inner hearing."

Rationale: The response reflects an ably reasoned, comprehensive understanding of the topic by answering the question using substantial knowledge of the subject. Supporting evidence for each point helps the response clearly communicate the ideas and principles of the Dalcroze approach, the techniques used to teach those principles, and how student learning is accomplished. The last paragraph clearly depicts how improvisation is encouraged through sound, movement, and diagnostic teaching that progresses in difficulty and depth as the students are able.

**FIRST SAMPLE WEAK RESPONSE FOR OPEN-RESPONSE
ITEM ASSIGNMENT #2**

Ludwig Van Beethoven was a European composer considered a musical genius by his contemporaries. He was born in Germany in the late 1700's. Beethoven was a child prodigy and played the harpsichord and organ at an early age. He wrote hundreds of works for orchestra, piano, violin, also cello sonatas and chorus. Early in his career, aristocrats, unlike those in the compositional life of poor Mozart, respected him and his music, often inviting him to dinner parties where he was showered with gifts. He was outspoken and the life of those parties. He wasn't supported by those aristocrats, but made a good living as a composer and sold his compositions directly to publishers.

In his first compositional period, he basically followed the traditional Classical sonata allegro form but introduced specific changes. For instance, he produced sonatas in which he replaced the standard Minuet movement with a novel innovation, a scherzo, which he used in many of his later works.

The piano sonatas of the second compositional period show a variety of styles. In his "Moonlight Sonata", Beethoven introduced a largo phrase which keeps recurring throughout the composition. Each time the largo phrase returns, it is more dramatic.

The last compositional period is represented primarily by Beethoven's "Ninth Symphony". The significant feature of this work is that there was a choral finale. There had never been a choral finale to any symphony written before he composed this work. It was a huge success.

When Beethoven died in the early 1800's, he was mourned by many including those aristocrats, fellow artists and musicians, as well as the common people living in Vienna. On his tombstone one word was written, "Beethoven".

ANALYSIS FOR FIRST WEAK RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #2

This is an example of a weak response because it is characterized by the following:

Purpose: The purpose of the assignment is partially achieved. One important work is not presented for the first compositional period. Beethoven's aristocratic affiliations are not connected to compositional periods or his works, and thus the response strays from answering the assignment. There is limited discussion of how each work reflects its compositional period, largely because little relevant information is given about each musical work or how Beethoven created innovations in his music.

Subject Matter Knowledge: Although some historical knowledge of Beethoven is present, there is no mention of his training with Haydn, or of his growing deafness. There is no reference to a specific sonata in the first compositional period. There is limited discussion of the *Moonlight* Sonata other than a reference to the introduction of recurring largo phrase. The musical techniques Beethoven used to make the largo phrase more dramatic are not mentioned. Had the candidate included information about the sonata, such as its key, rhythm patterns, mood, and tempo, it would have shown subject matter knowledge of the piece. Partial knowledge is also shown about music characteristics of the Ninth Symphony. For instance, it would have been appropriate to explain techniques Beethoven used in the piece to build tension and excitement, the innovative addition of a full chorus and solo voices, or the symphony's basis in the nationalistic poem, "Ode to Joy." More importantly, a discussion of how the work reflects Beethoven's ethical ideals of universal brotherhood and joy through faith during his third compositional period is absent.

Support: Relevant supporting evidence of subject matter knowledge is sparse. The response does not indicate a strong understanding of what the classical sonata allegro is, and there is no support that would show subject matter knowledge of the term *scherzo*. Reference to the *Moonlight* Sonata should be supported using high-quality examples of parts of the music, as well as its highlights. The choral finale is but a brief part of the Ninth Symphony, and again there are no sound, relevant examples of the music that would show knowledge of music literature.

Rationale: The response shows limited reasoning about Beethoven's music during three compositional periods. The first paragraph drifts from the main topic of the assignment, and the historical knowledge presented fails to show relevance to Beethoven's music. There are general statements about his early life that lack connections to his later career or to external factors that may have affected his music. Although two music pieces are presented in the correct periods, there is little else to show adequately reasoned understanding of the topic.

**SECOND SAMPLE WEAK RESPONSE FOR OPEN-RESPONSE
ITEM ASSIGNMENT #2**

Igor Stravinsky was a very prolific early 20th century composer. He was born in Russia in the early 1880's and his father was a bass singer in the St. Petersburg Opera. As a result, his early life was greatly influenced by Russian opera and Russian ballet. His young life was also filled with composing and taking lessons from the well-known Russian composer, Rimsky-Korsakov. During this period he was commissioned to write "The Firebird", ballet which was a huge success. He also wrote "The Rite of Spring" which focused on the sacrificial rituals of pagan Russia. On the first night that it was performed the audience was outraged. Many people actually got up from their seats and left the performance in disgust. It actually caused a riot. It was too dissonant!

The next compositional period happened about 1913. He wrote the ballet, "L'Histoire du Soldat" (The Soldier's Tale), at this time. His style changed from writing for a large orchestra to a smaller one. He started writing for lots of percussion as well.

Later in his career he began conducting and playing the piano. Stravinsky's compositional style was constantly changing. That was his intention. In each of his compositions there was something different. He wanted to be free of limitations except when imposed by himself.

ANALYSIS FOR SECOND WEAK RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #2

This is an example of a weak response because it is characterized by the following:

Purpose: The purpose of the response is partially achieved because there is limited discussion of Stravinsky's three compositional periods. Generally correct historical information is given about his early life and his teacher, Rimsky-Korsakov, as well as the operas presented, but the response includes no musical information about those operas. There is no representative musical work mentioned for the third compositional period. Lastly, discussion of how the works mentioned reflect the second and third compositional periods is absent.

Subject Matter Knowledge: Initially, the historical account of Stravinsky's early life is correct, but the candidate fails to discuss the significance of *The Firebird* in the first compositional period. The response also does not mention that *The Firebird* marked the beginning of an experimental time in music history called the neo-Classical period. The date cited for *The Soldier's Tale* is incorrect. The reason for the reduction of the orchestra's size is omitted, and no mention is made of the obviously experimental pairing of instruments in the solo sections or how this practice may have been influenced by American jazz. There is also no discussion of how this composition reflected the culture of war that existed during the second compositional period. Lastly, discussion of the third compositional period is limited to bits of information, and lacks a representative musical work.

Support: The limited information that is presented is generally correct, but there is little appropriate information given about the relationship among the compositional periods or characteristics of pieces written during those periods. There are few or no supporting musical examples describing *The Firebird*, *The Rite of Spring*, or *The Soldier's Tale*.

Rationale: Although the candidate notes that Stravinsky was influenced by Russian opera and ballet, there is little discussion about this influence and the musical pieces mentioned. The response shows limited understanding of the subject matter by not adequately conveying musical information about Stravinsky's works, or discussing how they each reflect the compositional periods with which they are associated.

**FIRST SAMPLE STRONG RESPONSE FOR OPEN-RESPONSE
ITEM ASSIGNMENT #2**

American composer, George Gershwin, born in New York in 1898, had a huge influence on American music. The popular music he heard growing up on the Lower East Side of Manhattan influenced his first compositional period. His piano teacher also introduced him to classical piano literature. When he was 15, Gershwin became a pianist and songwriter of popular tunes for a Tin Pan Alley publisher. At 20, he wrote his first Broadway musical, *La, La Lucille*, and the popular hit song, "Swanee." During the 1920s and '30s he and his brother, Ira, wrote many Broadway musicals, including *Lady Be Good!* and *Funny Face*. These works reflect his love for the popular music culture of his early life.

Overlapping the first compositional period while beginning the second, Gershwin began to compose for the concert hall and a broader audience. Around 1924 he wrote the piano concerto with jazz orchestra, *Rhapsody in Blue*. It begins with a clarinet slide (a trill followed by a 17-note ascending diatonic scale), a novel compositional effect. As the piano soloist for the premiere, Gershwin performed and improvised the solo completely. There are blues and jazz-like themes within, reminiscent of Tin Pan Alley. The piano solo is filled with rhythmic contrasts and variations in tonal color. During this period, he also wrote the orchestral composition, *An American in Paris*, synthesizing jazz with classical music while also incorporating French taxicab horns. The above works reflect Gershwin's second compositional period in that they have characteristics of his earlier period, but included classical while becoming more complex.

His final compositional phase produced the opera, *Porgy and Bess*. Much of the music was written to reflect the music and people of African-American communities of South Carolina and the West Indies. The opera premiered in Boston, Massachusetts, in 1935 with an all-black cast, a first in opera performance. Gershwin reflected "Gullah" dialectic speech patterns and phrasing in the song, "I Got Plenty O' Nuttin'." This opera reflects Gershwin's desire to musically illustrate the rich cultural lives of the people.

ANALYSIS FOR FIRST STRONG RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #2

This is an example of a strong response because it is characterized by the following:

Purpose: The purpose is fully achieved. The response identifies at least one of George Gershwin's works representing each of three distinct compositional periods. It discusses how the works reflect the compositional periods by describing some of the events and the progression of Gershwin's life that prompted the musical styles in which he composed.

Subject Matter Knowledge: The information presented shows thorough knowledge of Gershwin's music from the time he was a Tin Pan Alley pop song pianist to a renowned composer of large dramatic works like the opera *Porgy and Bess*. Songs and musicals from the first compositional period are accurately listed, along with how they reflect this period in Gershwin's career. Music subject matter knowledge of the clarinet slide is introduced, and substantial music knowledge is shown through mention of specific music genres and effects present in *Rhapsody in Blue* and *An American in Paris*. The history of *Porgy and Bess* is accurately and appropriately applied, along with a specific music piece within the opera.

Support: This response presents specific, relevant examples to support the discussion, including accurate dates and descriptions of the music in each compositional period. There are details about the environment that influenced Gershwin's compositions. The history of Gershwin's premiere performance appropriately shows examples about how he improvised the *Rhapsody* piano solo. Knowledge of *An American in Paris* is supported using details about the types of music being synthesized along with specific novel effects. High-quality, relevant examples explain about the *Porgy and Bess* premiere, as well as the purpose of the music phrasing and speech patterns of "I Got Plenty O' Nuttin'."

Rationale: Ably reasoned understanding of the three compositional periods of George Gershwin's music is shown. The response states how his early career was influenced by growing up hearing popular and classical music. Gershwin's progression toward larger orchestral works is aptly represented as coinciding with his Broadway musicals. A comprehensive degree of understanding is shown about many of the musical works cited; for instance, explaining the clarinet slide and the improvised piano solo within *Rhapsody in Blue*. The major work of the third compositional period is ably reasoned and comprehensive due to the explanation of Gershwin's first-hand experiences, the opera's premiere in Boston, mention of its cast, and lastly, clear mention of specific facts about one of its key songs.

**SECOND SAMPLE STRONG RESPONSE FOR OPEN-RESPONSE
ITEM ASSIGNMENT #2**

Born in 1810, Frédéric Chopin began playing the piano and composing music by age six. He graduated from Warsaw Conservatory, and by the age of 20 was an accomplished pianist. Chopin's Romantic Era compositions are almost exclusively for the piano. Early in his career he composed two large classical piano concertos, one in E minor and one in F minor, with flowing melodic passages. He composed these concertos so that the orchestra takes a secondary role and the piano a primary role, which requires a virtuosic pianist. These concertos reflect Chopin's intention during this compositional period to illustrate a pianist's capabilities using the keyboard and the demanding techniques required.

The 1830s began a new compositional period that appealed to Parisian society aristocrats. Being shy and reserved by nature, Chopin played in more intimate venues, which resulted in delicate-sounding pieces like Nocturne in E-flat major, preludes, and waltzes like Waltz in D-flat major (the "Minute Waltz"), as well as mazurkas, or Polish folk dances with unusual ornamentation. The 1831 Russian takeover of Warsaw inspired Chopin to compose the Étude op. 10, no. 12 (the "Revolutionary Étude"), which included high dissonant chords and very fast, demanding passages leading to the main melody, developing speed and endurance in a pianist's left hand. Chopin was the first composer to recognize that he could combine technique development within a larger musical piece. The works of this period reflect his ability to play for small, sensitive audiences as well as to create increasingly challenging compositions.

In 1837, Chopin fell in love with a novelist who greatly influenced his works. This most prolific and passionate compositional period is represented by Polonaise in A-flat major. The piece, in triple meter with powerful crescendos, was written to symbolize the national pride and strength of the people of Poland. Chopin's works demand flawless technique and imaginative use of the piano's pedals. He was very specific in his notation and used markings such as tempo rubato to achieve a delicate nuance.

ANALYSIS FOR SECOND STRONG RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #2

This is an example of a strong response because it is characterized by the following:

Purpose: The purpose of the assignment is fully achieved, beginning with the identification of a composer, including his place in music history and literature. At least one musical work is identified for each compositional period, and the extensive discussion about how each work reflects the compositional phases of Chopin's career completely fulfills the purpose of the assignment.

Subject Matter Knowledge: The response shows substantial, accurate understanding of Chopin's piano concertos during the first compositional period by citing his emphasis on the piano's significant role, as well as his goal to showcase the proficiency of the pianist. The response reflects how Chopin continued to compose technically challenging music during the second period, including waltzes, traditional dances, and a powerful étude. The mention of influences in Chopin's life that affected his music (e.g., Warsaw Conservatory, Chopin's shyness, the takeover of Warsaw, falling in love) shows knowledge of music history. Substantial music knowledge is shown by the mention of specific works created during each compositional period, as well as the reference to accurate and appropriate parts of each musical piece.

Support: There is sound supporting evidence and high-quality examples. There are examples of Chopin's variety of styles, such as nocturnes, waltzes, mazurkas, and études. The response includes examples of the compositional devices and notations Chopin used to achieve the effects he was trying to convey: pedal markings and specific terms like tempo rubato.

Rationale: The response is ably reasoned and shows comprehensive understanding of the subject. The candidate distinctly demonstrates thorough knowledge of the composer and how his works are divided into compositional periods. The external influences in Chopin's life and their impact on his music are clearly discussed using high-quality support.

PRACTICE TEST SCORE CALCULATION

The practice test score calculation is provided so that you may better gauge your performance and degree of readiness to take an MTEL test at an operational administration. Although the results of this practice test may be used as one indicator of potential strengths and weaknesses in your knowledge of the content on the official test, it is not possible to predict precisely how you might score on an official MTEL test.

The Sample Responses and Analyses for the open-response items may help you determine whether your responses are more similar to the strong or weak samples. The Scoring Rubric can also assist in estimating a score for your open responses. You may also wish to ask a mentor or teacher to help evaluate your responses to the open-response questions prior to calculating your total estimated score.

How to Calculate Your Practice Test Score

Review the directions in the sample below and then use the blank practice test score calculation worksheet on the following page to calculate your estimated score.

SAMPLE

Multiple-Choice Section	
Enter the total number of multiple-choice questions you answered correctly:	<u>74</u>
Use Table 1 below to convert that number to the score and write your score in Box A :	A: <input style="width: 50px; text-align: center;" type="text" value="190"/>

Open-Response Section	
Enter the number of points (1 to 4) for your first open-response question:	<u>3</u>
Enter the number of points (1 to 4) for your second open-response question:	<u>3</u>
	=====
Add those two numbers (Number of open-response question points):	6
Use Table 2 below to convert that number to the score and write your score in Box B :	B: <input style="width: 50px; text-align: center;" type="text" value="50"/>

Total Practice Test Score (Estimated MTEL Score)	
Add the numbers in Boxes A and B for an estimate of your MTEL score:	A + B = <input style="width: 50px; text-align: center;" type="text" value="240"/>

Practice Test Score Calculation Worksheet: Music

Table 1:

<u>Number of Multiple-Choice Questions Correct</u>	<u>Estimated MTEL Score</u>	<u>Number of Multiple-Choice Questions Correct</u>	<u>Estimated MTEL Score</u>
0 to 25	98	61 to 65	172
26 to 30	107	66 to 70	181
31 to 35	116	71 to 75	190
36 to 40	126	76 to 80	199
41 to 45	135	81 to 85	209
46 to 50	144	86 to 90	218
51 to 55	153	91 to 95	227
56 to 60	162	96 to 100	236

Table 2:

<u>Number of Open-Response Question Points</u>	<u>Estimated MTEL Score</u>
2	31
3	36
4	41
5	46
6	50
7	55
8	60

Print the form below to calculate your estimated practice test score.

Multiple-Choice Section	
Enter the total number of multiple-choice questions you answered correctly:	
Use Table 1 above to convert that number to the score and write your score in Box A:	A: <input style="width: 50px;" type="text"/>

Open-Response Section	
Enter the number of points (1 to 4) for your first open-response question:	
Enter the number of points (1 to 4) for your second open-response question:	=====
Add those two numbers (Number of open-response question points):	
Use Table 2 above to convert that number to the score and write your score in Box B:	B: <input style="width: 50px;" type="text"/>

Total Practice Test Score (Estimated MTEL Score)	
Add the numbers in Boxes A and B for an estimate of your MTEL score:	A + B = <input style="width: 50px;" type="text"/>