



**Georgia Assessments for the
Certification of Educators®**





MUSIC

TABLE OF CONTENTS

SECTION I

- Preparing for the Test 1-1
Understanding the Design and Content of the Test
Strategies for Success on the Day of the Test

SECTION 2

- Test I Sample Questions..... 2-1
Questions
Annotated Answer Key

SECTION 3

- Test I Sample Constructed-Response Assignments 3-1
Constructed-Response Assignment Directions for Assignment One
Constructed-Response Assignment One
Criteria for Scoring Your Response to Assignment One
Constructed-Response Assignment Directions for Assignment Two
Constructed-Response Assignment Two
Criteria for Scoring Your Response to Assignment Two

SECTION 4

- Test II Sample Questions 4-1
Questions
Annotated Answer Key

SECTION 5

- Test II Sample Constructed-Response Assignments 5-1
Constructed-Response Assignment Directions
Constructed-Response Assignment One
Constructed-Response Assignment Two
Criteria for Scoring Your Response

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

Copyright © 2006 by National Evaluation Systems, Inc. (NES®)

"Georgia Assessments for the Certification of Educators®," "GACE™," and the "GACE™" logo are trademarks of the Georgia Professional Standards Commission and National Evaluation Systems, Inc. (NES®).

"NES®" and its logo are registered trademarks of National Evaluation Systems, Inc.™



SECTION I

PREPARING FOR THE TEST

The purpose of the Georgia Assessments for the Certification of Educators® (GACE™) is to assess the knowledge and skills of prospective Georgia public school educators. The GACE program helps the Georgia Professional Standards Commission (PSC) meet its goal of ensuring that candidates have the knowledge and skills needed to perform the job of an educator in Georgia public schools. The GACE are aligned with state and national standards for educator preparation and with state standards for the P–12 student curriculum (Georgia Performance Standards).

This preparation guide provides information to help you prepare to take the GACE as follows:

- ▶ This section includes information about available resources and their use in understanding the design and content of the assessment, and strategies for success on the day of the test.
- ▶ The following sections contain sample test questions and additional test materials to assist you in your preparation.

UNDERSTANDING THE DESIGN AND CONTENT OF THE TEST

The content knowledge assessed by the GACE is described in the test design and framework for each assessment. You may view, print, or download the test design and framework for any GACE assessment by selecting "Test Designs and Frameworks" on the GACE Web site at www.gace.nesinc.com. This section describes how to use the test design and framework to understand both the design and content of each GACE assessment.

■ Test Design

Read the test design to familiarize yourself with the structure of the **assessment**. The test design outlines the **content areas covered on each test** within the assessment, the **approximate number of questions** for each content area, and the **types of questions** (selected response and constructed response) contained on each test.

Section I: Preparing for the Test

The following example illustrates the information provided by the test design.

Assessment → **Early Childhood Education**

Test I (Test Code 001)		Approximate Number of Selected-Response Questions	Constructed-Response Assignments
Subareas:	Objectives		
➤ Reading and English Language Arts	0001–0008	40	1
➤ Social Studies	0009–0012	20	1
TOTAL		60	2
Test II (Test Code 002)			
Subareas:	Objectives	Approximate Number of Selected-Response Questions	Constructed-Response Assignments
➤ Mathematics	0013–0017	25	1
➤ Science	0018–0021	20	1
➤ Health, Physical Education, and the Arts	0022–0024	15	
TOTAL		60	2

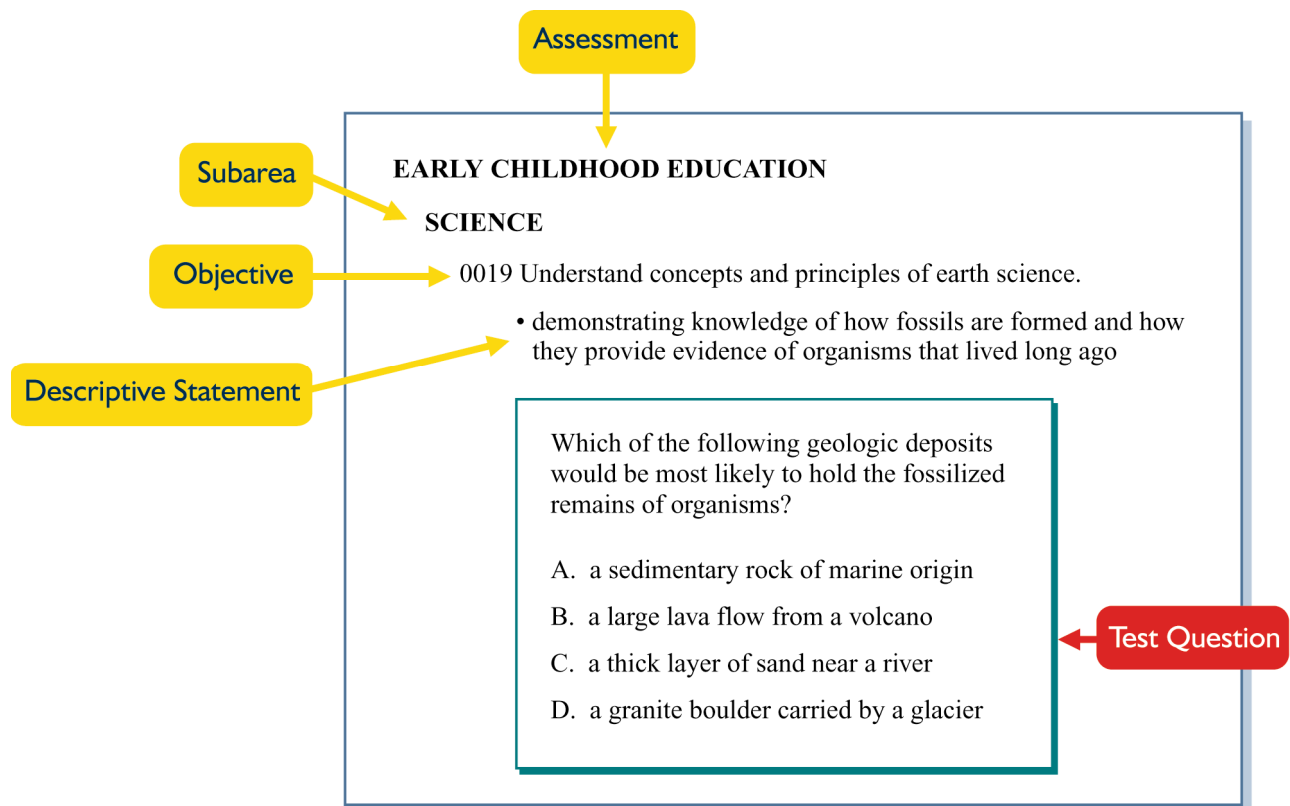
■ Test Framework

Read the test framework to understand the content covered by the assessment and to determine your preparedness to test. The test framework for each **assessment** is organized into subareas, objectives, and descriptive statements as follows:

- ▶ **Subareas** define the major content domains of the test. Subareas typically consist of several objectives. The number of objectives may vary, depending on the breadth of content contained in the subarea.
- ▶ **Objectives** define the knowledge and skills that Georgia educators and teacher educators have determined to be important for educators to possess. Each objective is expanded upon by descriptive statements.
- ▶ **Descriptive statements** provide examples of the range, type, and level of content that may appear on the test for questions measuring the objective.

Test questions are designed to measure specific test objectives. The number of objectives within a subarea generally determines the number of selected-response test questions that will address that subarea's content on the test. Subareas that consist of more objectives will receive more emphasis on the test than subareas that consist of fewer objectives.

The following example from the Early Childhood Education test framework illustrates the relationship of a selected-response test question to the subarea, objective, and descriptive statement in the framework to which it corresponds. This same direct relationship between selected-response test questions and their corresponding objectives applies to all GACE assessments.



STRATEGIES FOR SUCCESS ON THE DAY OF THE TEST

Review the following strategies to help you do your best when taking the GACE.

Follow directions

Listen to and follow all test directions. This includes the oral directions that will be read by the test administrators and any written directions in the test booklet.

Pace your work

The test schedule is designed to allow sufficient time for you to complete your test booklet(s). You may wish to page through the test booklet when you are instructed to begin testing to help you gauge how to pace yourself. Remember to leave enough time to respond to any constructed-response assignments.

Read carefully

Do not try to save time by skimming directions or by reading the test questions quickly. You may miss important information and instructions.

Determine the "best answer"

Your response to each selected-response question should be the best answer of the alternatives provided. Read and evaluate all four answer choices before deciding which one is best.

Guess wisely

Your results on the selected-response section of the test will be based on the number of questions you answer correctly. You will not be penalized for guessing. If you are unsure about a question, use your knowledge of the content area to eliminate as many of the alternatives as you can. Then select among the remaining choices.

Mark your answers carefully

Your responses to the selected-response questions will be scored electronically. It is very important for you to mark your answers carefully and to erase any stray marks completely. If you skip a question, be sure that you skip the corresponding row of answer choices on the answer sheet.

Check your accuracy

Use any remaining time at the end of the test session to check the accuracy of your work. Make sure that you have filled in the appropriate bubbles on the answer sheet and that you have completely erased any stray marks.

Respond to the constructed-response assignment(s) fully and clearly

If the test you are taking contains a constructed-response assignment, be sure to read and respond to each part of the assignment. It is important for scorers to be able to understand your response. Also, make sure that you have recorded your response to the constructed-response assignment as instructed.



SECTION 2

TEST I SAMPLE QUESTIONS

This section of the Georgia Assessments for the Certification of Educators® (GACE™) Preparation Guide provides sample selected-response questions with an annotated answer key for you to review as part of your preparation for the test. The sample selected-response questions are designed to illustrate the nature of the test questions. Work through the questions carefully before referring to the annotated answer key, which follows the sample selected-response questions. The answer key provides the correct response to each question, describes why each correct response is the best answer, and lists the objective within the test framework to which each question is linked.

QUESTIONS

1. *(The examinee listens to a recording of two consecutive pitches that represent the interval of an augmented fifth.)*

Which of the following melodic intervals is demonstrated in this example? (The example will be played twice.)

- A. augmented fifth
- B. major sixth
- C. minor seventh
- D. perfect fourth

2. *(The examinee listens to a 30-second excerpt from a concerto that is played at an adagio tempo.)*

Which of the following terms best describes the tempo demonstrated in this excerpt? (The excerpt will be played twice.)

- A. largo
- B. presto
- C. adagio
- D. moderato

3. *(The examinee listens to a 14-second excerpt of a work played by a wind quintet.)*

Which of the following instrumental ensembles performs in this excerpt? (The excerpt will be played twice.)

- A. string quartet
- B. wind quintet
- C. chamber orchestra
- D. wind trio

4. *(The examinee listens to a 20-second excerpt from a Lied composed by Clara Wieck Schumann.)*

Which of the following Romantic composers most likely wrote this excerpt? (The excerpt will be played twice.)

- A. Clara Wieck Schumann
- B. Franz Liszt
- C. Giacomo Puccini
- D. Peter Ilyich Tchaikovsky

5. (The examinee listens to a recorded performance of the musical score printed below. The oboist plays measure 4 with dynamics changing from forte (f) to fortissimo (ff).)

Oboe

1 *mp* 2 3 *f* 4 *ff*

5 *mp* 6 7 *mf* 8 *rit.*

In which of the following measures of this excerpt does the oboist make an error in dynamics? (The excerpt will be played twice.)

- A. measure 3
- B. measure 4
- C. measure 7
- D. measure 8

Section 2: Test I Sample Questions

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

1 2 3 4

accel.

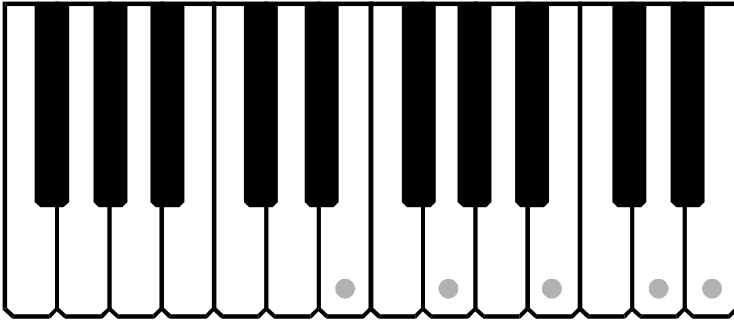
6. The term in measure 3 of this excerpt indicates which of the following?
- A. The tempo should slow somewhat.
 - B. The volume should be decreased suddenly.
 - C. The volume should be maintained.
 - D. The tempo should become gradually faster.
7. This excerpt ends with which of the following cadences?
- A. authentic
 - B. plagal
 - C. deceptive
 - D. half

Section 2: Test I Sample Questions

8. Which of the following markings in a musical score indicates a change to a more elastic, flexible tempo?
- A. accelerando
 - B. rubato
 - C. a tempo
 - D. ritardando
9. Which of the following music forms typically features alternating tutti and solo sections?
- A. rondo
 - B. theme and variations
 - C. ritornello
 - D. sonata

Section 2: Test I Sample Questions

10. Use the representation of a piano keyboard below to answer the question that follows.



This piano keyboard example indicates the correct fingering for which of the following chords?

- A. Gm7
- B. D7
- C. C7
- D. Em7

11. Which of the following elements of a score would give a conductor the most information about the form of an orchestral work?
- A. the use of da capo and dal segno repetitions
 - B. the use of divisi for strings and woodwinds
 - C. the number and frequency of tutti sections
 - D. the range and frequency of tempo changes
12. The Musical Instrument Digital Interface (MIDI) has supported the work of composers by:
- A. providing ways to alter instrumental and natural sounds for performance.
 - B. enabling the conversion of text, graphics, and sound to a format that can be stored on a compact disc.
 - C. producing electronic signals that can drive speakers on computers.
 - D. creating a standardized means of connecting instruments, computers, and synthesizers.

ANNOTATED ANSWER KEY

For question	The correct response is	Reason	Test Objective
1	A	The examinee would listen to a recording of two consecutive notes, F and C#, played by a pianist. By using the solfege syllables <i>do</i> and <i>si</i> (or <i>le</i>), the interval can be identified as an augmented fifth, which is enharmonically equivalent to a minor sixth.	0001
2	C	The examinee would listen to an excerpt played by an orchestra and a solo guitarist. The tempo for this excerpt is <i>adagio</i> , which means to play slower than <i>andante</i> but faster than <i>largo</i> .	0002
3	B	The examinee would listen to an excerpt performed by an instrumental ensemble. The five instruments performing, a flute, an oboe, a clarinet, a French horn, and a bassoon, compose the traditional woodwind quintet.	0003
4	A	The examinee would listen to an excerpt sung by a baritone soloist accompanied by a pianist. Clara Wieck Schumann (1819–1896), a composer of the Romantic period, wrote music that is often characterized as being deeply emotional. Schumann was an accomplished pianist who wrote <i>lieder</i> for vocal soloists with piano accompaniment.	0004
5	B	The examinee would listen to a recorded performance of the score printed in the booklet. In measure four of this performance, the oboist continues to <i>crescendo</i> despite the instruction to <i>decrecendo</i> .	0005
6	D	The musical term <i>accel.</i> used in measure 3 is the abbreviation for <i>accelerando</i> , which means to gradually become faster in tempo.	0006
7	C	The change from C major to G major in the fourth measure of this excerpt establishes the cadential figure, which closes in the submediant, or A minor. When a musical piece set in a major key closes or rests at the end of a phrase on the submediant, it is called a deceptive cadence.	0007
8	B	The term <i>rubato</i> , Italian for "robbed" or "stolen," is used when a composer wishes to leave the pacing of a particular section of a piece up to the performer. The tempo is suspended, and the performer is free to interpret that specific section as desired to maximize expression.	0008
9	C	A <i>ritornello</i> is a term found in classical concerti and arias that alternate between <i>tutti</i> , or full orchestra, and solo instrument sections. <i>Ritornello</i> , the diminutive form of <i>ritorno</i> , Italian for return, specifically refers to the reentry or return of the full orchestra at the close of the solo instrument performance.	0009

Section 2: Test I Sample Questions

For question	The correct response is	Reason	Test Objective
10	D	An E-minor seven chord consists of all natural, or lower manual, notes, spelled <i>e, g, b, d</i> . The inclusion of the octave e is optional, and it can easily be omitted.	0010
11	A	"Da capo," meaning "from the head," and "dal segno," meaning "to the sign," are musical instructions that provide conductors and musicians with important information about repeated sections in a written piece of music.	0011
12	D	The development of Musical Instrument Digital Interface (MIDI) has advanced the potential of music's connection with technology by providing a medium of communication between traditional instruments and computers. MIDI controllers are available in the form of piano keyboards, guitars, and even some wind instruments. All MIDI-capable instruments can be connected to a computer and used for notation or sound alteration purposes.	0012



SECTION 3

TEST I SAMPLE CONSTRUCTED-RESPONSE ASSIGNMENTS

This section of the Georgia Assessments for the Certification of Educators® (GACE™) Preparation Guide is designed to assist you in responding to the constructed-response assignments on the test. Included in this section are:

- ▶ Constructed-response assignment directions
- ▶ Sample constructed-response assignments
- ▶ Assignment response sheets
- ▶ An example of a strong response to each sample assignment
- ▶ Scoring criteria that will be used in evaluating your response to each assignment

For each sample assignment, you may want to take the following steps to prepare for the test:

- Review the constructed-response assignment directions.
- Print the assignment and the assignment response sheet.
- Use scrap paper to make notes, write an outline, or otherwise prepare your response.
- Use the assignment response sheet to record your response. The assignment response sheet reflects the amount of space available on an actual test.
- After you complete the assignment, review the sample strong response, your response, and the scoring criteria.

CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS FOR ASSIGNMENT ONE

A sample of the directions for the aural skills constructed-response assignment is shown in the box below.

CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS

This section of the test consists of a constructed-response assignment that involves listening to a musical excerpt. Read the assignment carefully and listen to the recording before you begin to write. You are to prepare a written response of up to one page and record it in the area provided on the Assignment 1 Response Sheet in your answer document.

Read the assignment carefully before you begin to write. Think about how you will organize what you plan to write. You may use any blank space provided in this test booklet following the assignment to make notes, write an outline, or otherwise prepare your response. *However, your final response must be written on the Assignment 1 Response Sheet in your answer document.*

Your response will be evaluated based on the following criteria:

- **Purpose:** The extent to which the response fulfills the purpose of the assignment in relation to relevant GACE framework objectives
- **Application of Content Knowledge and Skills:** The extent to which the response accurately and effectively applies content knowledge and skills in relation to relevant GACE framework objectives
- **Supporting Evidence:** The extent to which the response includes appropriate, specific supporting evidence of content knowledge and skills in relation to relevant GACE framework objectives

Your response will be evaluated on the criteria above, not on writing ability. However, your response must be communicated clearly enough to permit a valid judgment of your knowledge and skills. Your response should be written for an audience of educators in the field.

Your response should be your original work, written in your own words, and not copied or paraphrased from some other work. Please write legibly. You may not use any reference materials during the test. Remember to review your work and make any changes you think will improve your response.

The selected-response section of the answer document containing your name will be removed from your written response to maintain your anonymity during the scoring process. Do not write your name on any other portion of the answer document, and do not separate any of the sheets from the document.

Once the recording has begun, it cannot be stopped, nor can it be replayed. Therefore, listen carefully. If you have any questions or if you cannot hear this recording clearly, please raise your hand now.

Please turn the page and begin this section of the test.

CONSTRUCTED-RESPONSE ASSIGNMENT ONE

■ Sample Constructed-Response Assignment One

(The examinee listens to an excerpt of approximately 60 seconds written during the Romantic period.)

Listen to the following musical excerpt; then complete the assignment that follows.

- Identify the period of Western music in which this excerpt was likely composed; and
- describe two characteristics of the excerpt that make it representative of music from the period you identified.

Section 3: Test I Sample Constructed-Response Assignments

■ Assignment Response Sheet for Sample Constructed-Response Assignment One



END OF ASSIGNMENT

■ Strong Response to Sample Constructed-Response Assignment One

This musical excerpt is from a work composed in the Romantic period. This is probably from a work of program music, carefully created to convey a mood or emotion. It has compositional elements that are typical of the impressionistic style that composers such as Debussy and Ravel developed at the very end of the Romantic period.

The most prominent characteristic that places this excerpt in the late-Romantic period is the composer's expanded harmonic vocabulary. Modal scale usage, polychords, and 9th and 11th chord extensions mark a clear departure from the traditional diatonic harmony of prior periods. The excerpt also features contrasting pianissimo and fortissimo passages. The contrasting dynamic differences are also characteristic of the late Romantic period. Composers, in addition to utilizing an expanded harmonic vocabulary, used differences in dynamics to draw out the emotions of the listener. All of these compositional elements are characteristic of impressionistic music written during the end of the Romantic period and the beginning of the twentieth century.

CRITERIA FOR SCORING YOUR RESPONSE TO ASSIGNMENT ONE

Your response will be evaluated based on the following criteria.

PURPOSE	The extent to which the response fulfills the purpose of the assignment in relation to relevant GACE framework objectives
APPLICATION OF CONTENT KNOWLEDGE AND SKILLS	The extent to which the response accurately and effectively applies content knowledge and skills in relation to relevant GACE framework objectives
SUPPORTING EVIDENCE	The extent to which the response includes appropriate, specific supporting evidence of content knowledge and skills in relation to relevant GACE framework objectives

Your response is rated on a three-point scale. The three score points of the score scale correspond to varying degrees of performance that are related to the above criteria.

Score	Description
3	<p>The "3" response reflects thorough understanding of relevant content knowledge and skills as defined in relevant GACE framework objectives.</p> <ul style="list-style-type: none"> • The response fully achieves the purpose of the assignment. • The response demonstrates an accurate and effective application of relevant content knowledge and skills. • The response provides appropriate, specific supporting evidence of relevant content knowledge and skills.
2	<p>The "2" response reflects general understanding of relevant content knowledge and skills as defined in relevant GACE framework objectives.</p> <ul style="list-style-type: none"> • The response largely achieves the purpose of the assignment. • The response demonstrates a generally accurate, generally effective application of relevant content knowledge and skills. • The response provides some appropriate and general supporting evidence of relevant content knowledge and skills.
1	<p>The "1" response reflects limited or no understanding of relevant content knowledge and skills as defined in relevant GACE framework objectives.</p> <ul style="list-style-type: none"> • The response partially achieves or fails to achieve the purpose of the assignment. • The response demonstrates limited, inaccurate, and/or ineffective application of relevant content knowledge and skills. • The response provides limited or no appropriate, specific supporting evidence of relevant content knowledge and skills.

Please note: A response that is unrelated to the assigned topic, illegible, not primarily in the target language, or lacking a sufficient amount of original work to score will be considered **unscorable**. If there is no response to the assignment, then the response will be considered **blank**.

CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS FOR ASSIGNMENT TWO

A sample of the directions for the music theory constructed-response assignment is shown in the box below.

CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS

This section of the test consists of a constructed-response assignment that involves identifying the chord progression and nonharmonic tones of a music score. You are to record your response on the music score provided on the Assignment 2 Response Sheet in your answer document.

Read the assignment carefully before you begin to write. You may use any blank space provided in this test booklet following the assignment to make notes. *However, your final response must be recorded on the music score on the Assignment 2 Response Sheet in your answer document.*

Your response will be evaluated based on the following criteria:

- **Purpose:** The extent to which the response fulfills the purpose of the assignment in relation to relevant GACE framework objectives
- **Application of Content Knowledge and Skills:** The extent to which the response accurately and effectively applies content knowledge and skills in relation to relevant GACE framework objectives

Please write legibly. You may not use any reference materials during the test. Remember to review your work and make any changes you think will improve your response.

The selected-response section of the answer document containing your name will be removed from your constructed response to maintain your anonymity during the scoring process. Do not write your name on any other portion of the answer document, and do not separate any of the sheets from the document.

Turn the page and begin this section.

CONSTRUCTED-RESPONSE ASSIGNMENT TWO

■ Sample Constructed-Response Assignment Two

Use the example below to complete the assignment that follows.

The musical score is for piano in G major (one sharp) and 4/4 time. It consists of two systems of four measures each. The first system (measures 1-4) is filled with notes: Measure 1 has a treble clef with a G4 quarter note and an F#4 quarter note, and a bass clef with a G2 whole note. Measure 2 has a treble clef with a G4 quarter note and an A4 quarter note, and a bass clef with a G2 whole note. Measure 3 has a treble clef with a G4 quarter note and a B4 quarter note, and a bass clef with a G2 whole note. Measure 4 has a treble clef with a G4 quarter note and a B4 quarter note, and a bass clef with a G2 whole note. The second system (measures 5-8) is blank for completion. Measure 5 has a treble clef with a G4 quarter note and an A4 quarter note, and a bass clef with a G2 whole note. Measure 6 has a treble clef with a G4 quarter note and a B4 quarter note, and a bass clef with a G2 whole note. Measure 7 has a treble clef with a G4 quarter note and a B4 quarter note, and a bass clef with a G2 whole note. Measure 8 has a treble clef with a G4 quarter note and a B4 quarter note, and a bass clef with a G2 whole note. The piece ends with a double bar line at the end of measure 8.

Using your knowledge of music theory, you are to:

- use Roman numerals and inversion symbols, where needed, to identify the chord progression in the example shown above; and
- circle and label two nonharmonic tones in the chord progression.

■ Assignment Response Sheet for Sample Constructed-Response Assignment Two

The image shows a musical score for piano, consisting of two systems of four measures each. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each measure is numbered above the staff. Below each measure, there is a horizontal line indicating where a student should write their response. The musical notation includes treble and bass staves with various notes and rests.

END OF ASSIGNMENT

Section 3: Test I Sample Constructed-Response Assignments

■ Strong Response to Sample Constructed-Response Assignment Two

The image shows a musical score for piano in D major, consisting of 8 measures. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are as follows:

- Measure 1: Treble clef has a quarter note D4 and a half note G4. Bass clef has a whole note chord of D4, F#4, and A4. A handwritten 'D:' is below the bass clef. Roman numerals I and I⁶ are written below the notes.
- Measure 2: Treble clef has a quarter note E4 and a half note B4. Bass clef has a whole note chord of E4, G#4, and B4. Roman numeral vi is written below the notes.
- Measure 3: Treble clef has a quarter note F#4 and a half note D5. Bass clef has a whole note chord of F#4, A4, and C#5. Roman numeral IV is written below the notes.
- Measure 4: Treble clef has a quarter note G4 and a half note B4. Bass clef has a whole note chord of G4, B4, and D5. Roman numeral I⁶ is written below the notes.
- Measure 5: Treble clef has a quarter note A4 and a half note F#4. Bass clef has a whole note chord of A4, C#5, and E5. Roman numeral iii is written below the notes.
- Measure 6: Treble clef has a quarter note B4 and a half note G4. Bass clef has a whole note chord of B4, D5, and F#5. Roman numeral IV is written below the notes.
- Measure 7: Treble clef has a quarter note C#5 and a half note B4. Bass clef has a whole note chord of C#5, E5, and G#5. Roman numeral ii⁷ is written below the notes.
- Measure 8: Treble clef has a quarter note D5 and a half note C#5. Bass clef has a whole note chord of D5, F#5, and A5. Roman numeral V is written below the notes.

Two nonharmonic tones are circled in the original image: the D5 in measure 1 and the C#5 in measure 5. They are labeled with handwritten 'N' and 'P' respectively.

The response above is a "strong response" in that it

1. correctly identifies the eight chords in the chord progression;
2. correctly identifies (by circling) the two nonharmonic tones; and
3. correctly labels (by naming the type) the two nonharmonic tones.

Please refer to "Criteria for Scoring Your Response to Assignment Two" for a description of how a response to this assignment is evaluated.

CRITERIA FOR SCORING YOUR RESPONSE TO ASSIGNMENT TWO

Your response will be evaluated based on the following criteria.

PURPOSE	The extent to which the response fulfills the purpose of the assignment in relation to relevant GACE framework objectives
APPLICATION OF CONTENT KNOWLEDGE AND SKILLS	The extent to which the response accurately and effectively applies content knowledge and skills in relation to relevant GACE framework objectives

The assignment consists of 12 tasks as outlined below. The score assigned to your response will be based on the number of tasks you complete correctly out of the 12 tasks, as outlined below.

Chord Progression	Eight chords are to be individually identified (8 tasks).
Nonharmonic Tones	Two nonharmonic tones that require: <ol style="list-style-type: none"> 1) Identification of each tone by circling it (2 tasks), and 2) Labeling of each tone by naming its type (e.g., passing, neighbor, suspension) (2 tasks)

Your response is rated on a three-point scale.

Score	Description
3	10–12 of the 12 tasks correctly completed
2	6–9 of the 12 tasks correctly completed
1	0–5 of the 12 tasks correctly completed

Please note: For all 12 tasks, a response to the assignment that is unrelated to the assigned topic, illegible, not primarily in the target language, or lacking a sufficient amount of original work to score will be considered **unscorable**. If there is no response to the assignment, then the response will be considered **blank**.



SECTION 4

TEST II SAMPLE QUESTIONS

This section of the Georgia Assessments for the Certification of Educators® (GACE™) Preparation Guide provides sample selected-response questions with an annotated answer key for you to review as part of your preparation for the test. The sample selected-response questions are designed to illustrate the nature of the test questions. Work through the questions carefully before referring to the annotated answer key, which follows the sample selected-response questions. The answer key provides the correct response to each question, describes why each correct response is the best answer, and lists the objective within the test framework to which each question is linked.

QUESTIONS

1. The Baroque music form with movements titled Gigue, Bourrée, and Gavotte was known as:
 - A. the suite.
 - B. the concerto.
 - C. the motet.
 - D. the sonata.
2. Which of the following twentieth-century composers based much of his work on hymns and patriotic songs from his childhood?
 - A. Alban Berg
 - B. Benjamin Britten
 - C. Charles Ives
 - D. Roger Sessions
3. Which of the following instruments associated with classical Japanese music is a chordophone?
 - A. shakuhachi
 - B. koto
 - C. nōkan
 - D. taiko
4. For the purpose of singing, which of the following is the last stage of breathing?
 - A. controlled exhalation
 - B. attack
 - C. suspension
 - D. recovery
5. In a lightly scored section of an orchestral work, which of the following instruments would most likely have a limited role?
 - A. bassoons
 - B. cellos
 - C. clarinets
 - D. flutes

Section 4: Test II Sample Questions

6. To play an ascending C-major scale using traditional fingering on the piano keyboard, a player would move the right thumb under the right middle finger and onto the next key after playing the first:
- A. two notes.
 - B. three notes.
 - C. four notes.
 - D. five notes.
7. Which of the following is a defining characteristic of barbershop quartet performances?
- A. relaxed tempo
 - B. close harmony
 - C. extended improvisations
 - D. complex melodies
8. A 40-member concert choir is having difficulty making the attacks and releases indicated in vocal scores with precision. To address this issue effectively, the choral director's *first* step should be insisting that choir members:
- A. maintain eye contact throughout each piece.
 - B. take a breath only when it is necessary.
 - C. use a beginning-to-yawn feeling while singing.
 - D. pronounce vowel sounds in a uniform way.
9. Which of the following would be most valuable to an individual who wants to become a successful lyricist?
- A. a familiarity with works of vocal music from the nineteenth and twentieth centuries
 - B. the ability to create a melody and chord progression
 - C. the ability to hear the connections between the rhythms of language and music
 - D. an understanding of musical terms and symbols

Section 4: Test II Sample Questions

10. For the musical *Annie Get Your Gun*, Irving Berlin wrote the music and lyrics to which of the following pairs of songs?
- A. "If I Were a Rich Man" and "Miracle of Miracles"
 - B. "What I Did for Love" and "I Hope I Get It"
 - C. "If Ever I Would Leave You" and "How to Handle a Woman"
 - D. "Anything You Can Do" and "There's No Business Like Show Business"
11. Which of the following types of vocal music best reveals the details concerning the day-to-day lives of the common people in a specific historical period?
- A. madrigals
 - B. church cantatas
 - C. folk songs
 - D. operas

ANNOTATED ANSWER KEY

For question	The correct response is	Reason	Test Objective
1	A	The suite is a multimovement piece written in a dance style, and it is normal for the movements in a suite to be based around the same key with occasional modulations. The standard movements are called "allemande," "courrante," "sarabande," and "gigue." Other movements, the "minuet," "gavotte," "passapied," and "bourree," can substitute for the standard movements or simply be added to the suite.	0013
2	C	Charles Ives was the son of a town's bandmaster. Ives grew up listening to the various hymns, marches, and other patriotic songs that his father directed. This early experience influenced Ives's own musical voice, and he is known for quoting from traditional American songs in many of his own orchestral pieces.	0014
3	B	A chordophone is any instrument that features strings stretched across the instrument and is played by means of plucking or strumming them (e.g., a guitar, a harp). The koto is a type of chordophone, played by plucking the strings with the right hand while manipulating movable bridges underneath the strings with the left hand.	0015
4	D	In singing, there are four stages of breathing. The last stage of breathing is recovery, during which the singer inhales new air to prepare for the next cycle.	0016
5	A	The sound of the bassoon is characteristically deep and rich in timbre, and its pitch range is quite low. For this reason the bassoon is likely to play a very limited role if a piece of music contains a lightly scored section.	0017
6	B	To play the first three notes of an ascending C-major scale on the piano keyboard using traditional fingering, a player would use the right thumb to play the C, the right pointer finger to play the D, and the right middle finger to play the E. To play the F, which is the fourth note, the player would move the right thumb under the right middle finger, and continue up the scale using the remaining fingers.	0018
7	B	A barbershop quartet is an a cappella group composed of four voices singing in four-part harmony. Each voice has its own role, but the overall tonal range of the group is limited. As a result, the use of close harmonies is a characteristic feature.	0019
8	A	Eye contact is the easiest method for a conductor or director to communicate nonverbally with the ensemble. Using both body language and eye contact, the director can provide nonverbal instructions for attacks, releases, cues, dynamics, and other important information about a piece of music.	0020

Section 4: Test II Sample Questions

For question	The correct response is	Reason	Test Objective
9	C	Isolating and using the natural pace, flow, and rhythm of spoken language are essential skills for a lyricist. To create a libretto, a lyricist must pay attention to the individual syllables and sounds in language and must also understand how to match those sounds with the pitch, style, and tone of a written piece of music.	0021
10	D	The musical <i>Annie Get Your Gun</i> , written and scored by Irving Berlin, was based on the life of Annie Oakley and her career in "Buffalo" Bill Cody's Wild West Show. "There's No Business Like Show Business" and "Anything You Can Do" were both popular songs from the musical that focus on her experiences with Cody in his show. These songs have since become favorites in the "American Songbook."	0022
11	C	Folk songs chronicle the ordinary lives of common people such as miners and millworkers. Although folk songs may feature simple, upbeat refrains, they are also often associated with social movements and political protest, depending on their historical context.	0023








SECTION 5

TEST II SAMPLE CONSTRUCTED-RESPONSE ASSIGNMENTS

This section of the Georgia Assessments for the Certification of Educators® (GACE™) Preparation Guide is designed to assist you in responding to the constructed-response assignments on the test. Included in this section are:

- ▶ Constructed-response assignment directions
- ▶ Sample constructed-response assignments
- ▶ Assignment response sheets
- ▶ An example of a strong response to each sample assignment
- ▶ Scoring criteria that will be used in evaluating your response to each assignment

For each sample assignment, you may want to take the following steps to prepare for the test:

-  Review the constructed-response assignment directions.
-  Print the assignment and the assignment response sheet.
-  Use scrap paper to make notes, write an outline, or otherwise prepare your response.
-  Use the assignment response sheet to record your response. The assignment response sheet reflects the amount of space available on an actual test.
-  After you complete the assignment, review the sample strong response, your response, and the scoring criteria.

CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS

A sample of the directions for the constructed-response assignments is shown in the box below.

CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS

For each constructed-response assignment in this section, you are to prepare a written response of up to one page and record it in the area provided on the appropriate Assignment Response Sheet in your answer document.

Read each assignment carefully before you begin to write. Think about how you will organize what you plan to write. You may use any blank space provided in this test booklet following each assignment to make notes, write an outline, or otherwise prepare your response. *However, each of your final responses must be written on the appropriate Assignment Response Sheet in your answer document.*

Your responses will be evaluated based on the following criteria:

- **Purpose:** The extent to which the response fulfills the purpose of the assignment in relation to relevant GACE framework objectives
- **Application of Content Knowledge and Skills:** The extent to which the response accurately and effectively applies content knowledge and skills in relation to relevant GACE framework objectives
- **Supporting Evidence:** The extent to which the response includes appropriate, specific supporting evidence of content knowledge and skills in relation to relevant GACE framework objectives

Evaluation of each response will be based on the criteria above, not on your writing ability. However, your response must be communicated clearly enough to permit a valid judgment of your knowledge and skills. Your responses should be written for an audience of educators in the field.

Your responses should be your original work, written in your own words, and not copied or paraphrased from some other work. Please write legibly. 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.

The selected-response section of the answer document containing your name will be removed from your written responses to maintain your anonymity during the scoring process. Do not write your name on any other portion of the answer document, and do not separate any of the sheets from the document.

Please turn the page and begin the constructed-response assignment section of the test.

CONSTRUCTED-RESPONSE ASSIGNMENT ONE

■ Sample Constructed-Response Assignment One

Complete the assignment that follows.

Using your knowledge of music history and culture, write a response in which you:

- identify one of George Frideric Handel's works; and
- describe two significant musical characteristics (e.g., form, instrumentation, compositional devices) of the work you identified.

■ Strong Response to Sample Constructed-Response Assignment One

One of George Frideric Handel's most important and well-known works is the oratorio, *Messiah*. The piece consists of forty-four movements and features a vocal ensemble along with the Baroque orchestra of strings with a harpsichord and cello continuo. One significant element of the work is the composer's use of word painting, the creation of a melody, harmony, or tempo that is sensitive to the meaning of specific words in the text. During one solo, the word "exalted" is treated with a line of more than forty pitches during which the vocalist moves on, off, and around the rising melodic line. Later, the word "plain" is sung on a single, sustained pitch.

Another important characteristic of *Messiah* is Handel's use of polyphonic, monophonic, and homophonic textures throughout the work. There are elaborate, melismatic vocal lines in solo pieces and layered vocal parts in movements that emphasize the chorus. Handel has composed pieces in *Messiah* that feature voices echoing each other at different octaves or sequences in which a melodic statement or pattern is sung by all parts, beginning on different pitches. The treatment of texture is one of the most significant musical characteristics of this work.

CONSTRUCTED-RESPONSE ASSIGNMENT TWO

■ Sample Constructed-Response Assignment Two

Complete the assignment that follows.

Using your knowledge of music performance, write a response in which you:

- identify an instrument in the woodwind section and describe its sound characteristics; and
- describe one common problem encountered when playing the instrument you identified and a solution for that problem.

■ Assignment Response Sheet for Sample Constructed-Response Assignment Two

Lined area for writing a response.

END OF ASSIGNMENT

Section 5: Test II Sample Constructed-Response Assignments

■ Strong Response to Sample Constructed-Response Assignment Two

The flute is an instrument that can produce a very clear, full-bodied tone across a relatively wide range. Sound is produced when a flutist blows a column of air directed at the sharp edge of the embouchure hole. The sound characteristics of the flute can change from a dark, almost brassy quality in the low register to a clear, piercing quality in the upper register. When played well, the flute is extremely versatile in its technical capabilities and expressive tone quality.

One common problem among beginning flutists is establishing a rounded tone. The beginning-level flute player may produce a sound that is hard or thin. This is frequently caused by too much tension in the lips around the embouchure hole. By relaxing the center of the upper lip and centering the airstream, the flutist can solve the problem. A hard or thin tone quality can also be the result of blowing too hard. In that case, the flutist needs to blow more gently while still maintaining air pressure.

CRITERIA FOR SCORING YOUR RESPONSE

Each response will be evaluated based on the following criteria.

PURPOSE	The extent to which the response fulfills the purpose of the assignment in relation to relevant GACE framework objectives
APPLICATION OF CONTENT KNOWLEDGE AND SKILLS	The extent to which the response accurately and effectively applies content knowledge and skills in relation to relevant GACE framework objectives
SUPPORTING EVIDENCE	The extent to which the response includes appropriate, specific supporting evidence of content knowledge and skills in relation to relevant GACE framework objectives

Each response is rated on a three-point scale. The three score points of the score scale correspond to varying degrees of performance that are related to the above criteria.

Score	Description
3	<p>The "3" response reflects thorough understanding of relevant content knowledge and skills as defined in relevant GACE framework objectives.</p> <ul style="list-style-type: none"> • The response fully achieves the purpose of the assignment. • The response demonstrates an accurate and effective application of relevant content knowledge and skills. • The response provides appropriate, specific supporting evidence of relevant content knowledge and skills.
2	<p>The "2" response reflects general understanding of relevant content knowledge and skills as defined in relevant GACE framework objectives.</p> <ul style="list-style-type: none"> • The response largely achieves the purpose of the assignment. • The response demonstrates a generally accurate, generally effective application of relevant content knowledge and skills. • The response provides some appropriate and general supporting evidence of relevant content knowledge and skills.
1	<p>The "1" response reflects limited or no understanding of relevant content knowledge and skills as defined in relevant GACE framework objectives.</p> <ul style="list-style-type: none"> • The response partially achieves or fails to achieve the purpose of the assignment. • The response demonstrates limited, inaccurate, and/or ineffective application of relevant content knowledge and skills. • The response provides limited or no appropriate, specific supporting evidence of relevant content knowledge and skills.

Please note: A response that is unrelated to the assigned topic, illegible, not primarily in the target language, or lacking a sufficient amount of original work to score will be considered **unscorable**. If there is no response to the assignment, then the response will be considered **blank**.