



**California  
Subject  
Examinations for  
Teachers®**

**TEST GUIDE**

**MUSIC  
SUBTEST II**

**Sample Questions and Responses  
and Scoring Information**

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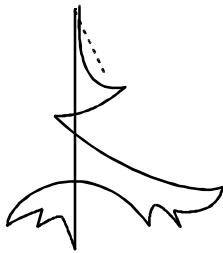
CS-TG-QR137X-04

## Sample Test Questions for CSET: Music Subtest II

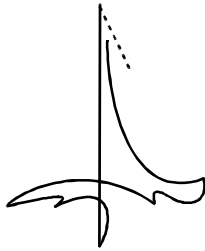
Below is a set of multiple-choice questions and constructed-response questions that are similar to the questions you will see on Subtest II of CSET: Music. You are encouraged to respond to the questions without looking at the responses provided in the next section. Record your responses on a sheet of paper and compare them with the provided responses.

1. Which of the following beat patterns would be most appropriate for conducting a piece in slow  $\frac{6}{8}$  meter?

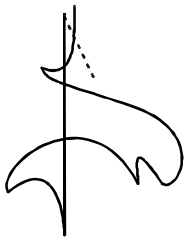
A.



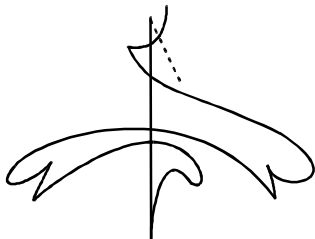
B.



C.



D.



2. It would be most appropriate for a conductor to stretch out the motion of the beat pattern when a score contains which of the following indications?

- A. diminuendo
- B. marcato
- C. tenuto
- D. accelerando

Use the excerpt below from Mozart's Symphony in C Major to answer the two questions that follow.

40 41 42 43 44 45 46

Flauto

2 Oboi

2 Fagotti

2 Corni in C

2 Trombe in C

Timpani in C-G

Violino I

Violino II

Viola

Violoncello e Basso

zu 2

zu 2

*p*

1.

*p*

The image shows a musical score for measures 47 through 53. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (C), Trbe. (C), Timp., VI. I, VI. II, Vla., Vc. e B., and B. The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks. A rehearsal mark 'B.' is present at the beginning of measure 52. The bassoon part has a 'zu 2' marking in measure 52. The woodwinds and strings enter in measure 52 with a forte (f) dynamic.

3. To cue an entrance in this excerpt, a conductor should make a preparatory gesture on which of the following beats?

- A. measure 43, beat 1
- B. measure 44, beat 2
- C. measure 51, beat 3
- D. measure 52, beat 1

4. In performing measures 44–50 of this excerpt, it would be most appropriate for the conducting pattern to become:

- A. slower.
- B. more angular.
- C. larger.
- D. more rounded.

5. Use the beginning of a tone row below to answer the question that follows.

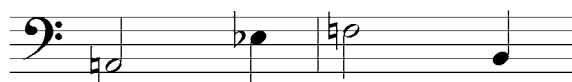


Which of the following best completes this tone row?

A.



B.



C.



D.

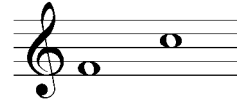


6. In a standard high school orchestral score, the occasional saxophone parts most typically duplicate which of the following instruments?

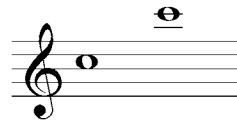
- A. viola and cello
- B. horn
- C. clarinet
- D. oboe and bassoon

7. A musician wishes to write a descant part for a spiritual that will be sung by a middle school choir. Which of the following vocal ranges would be most appropriate for the descant?

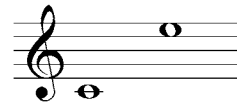
A.



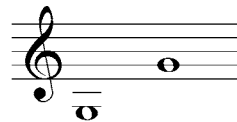
B.



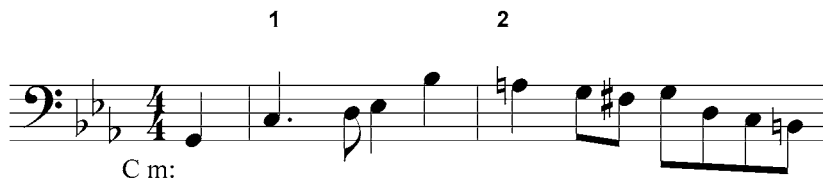
C.



D.



8. Use the melody below to answer the question that follows.



In harmonizing this melody, which of the following chords would be most appropriate for the downbeat of measure 2?

- A.  $ii^{\circ 4}_3$
  - B.  $VI^7$
  - C.  $iv^6$
  - D.  $V/V$
9. When setting words to a melody, a composer should *first*:
- A. determine the metrical accents of the syllables.
  - B. use rhythmical variety for each word or phrase.
  - C. consider the implied harmony that could be added to the setting.
  - D. ensure that weaker syllables end with weaker cadences.

Use the musical passage below to answer the two questions that follow.

Fast

*mf*

10. This musical passage is an example of which of the following styles of jazz improvisation?
- A. fusion
  - B. swing
  - C. bebop
  - D. cool
11. This musical passage features which of the following elements?
- A. twelve-bar blues progression
  - B. pentatonic scale
  - C. blues scale
  - D. chromatically enhanced tonal line

12. The historical development of Western music is most closely associated with the historical development of which of the following art forms?
- A. drama
  - B. painting
  - C. dance
  - D. sculpture
13. During a live musical performance that utilizes the natural acoustics of a performance space, the musicians should ideally hear:
- A. a mild blend of reflected sounds from multiple points.
  - B. a strong reflection of sound from the back wall of the performance space.
  - C. a minimal amount of reflected, blended sound.
  - D. a strong reflection of sound from the ceiling of the performance space.
14. A vocalist with an interest in teaching voice as a profession also needs to be a competent pianist in order to:
- A. participate in state choral music festivals.
  - B. accompany vocalists with whom he or she is working.
  - C. audition to become a member of a performance ensemble.
  - D. conduct vocal groups during concerts.
15. The main goal of music programming in commercial radio is to:
- A. provide music that attracts sponsors.
  - B. reflect popular tastes.
  - C. attract music listeners for sponsors.
  - D. support popular artists.

**CONSTRUCTED-RESPONSE QUESTIONS**

The constructed-response questions for CSET: Music Subtest II involve videotaping performances prior to the test date and submitting the videotaped performances at the test administration. Following are examples of exercises you may be assigned.

Instructions for recording and submitting your videotaped performances are provided in the CSET: Music Subtest II Video Performance Procedures Manual.

Please note the following video submission policy.

**Video Submission Policy**

The California Commission on Teacher Credentialing (CCTC) requires that you submit two videotapes in order for CSET: Music Subtest II to be scored. You are required to submit two videotapes of yourself performing the assigned selections designated for your test date. You must submit these videotapes at the test site, prior to signing in at the CSET: Music Subtest II administration for which you are registered. Your videotapes will not be returned to you.

If *one or both* of your submitted videotapes do not meet the requirements specified in the CSET: Music Subtest II Video Performance Procedures Manual, you will receive a rating of "Unscorable" on the video performance(s). If your video performance(s) are rated as "Unscorable," you may not receive a passing score on CSET: Music Subtest II and may need to retake the subtest.

Furthermore, if you do not submit two videotapes at the test administration (i.e., one functional keyboard proficiency videotape and one vocal/instrumental proficiency videotape), or if *one or both* of your submitted videotapes do not contain video and audio within the first three minutes, you will not have satisfied the CSET: Music Subtest II testing requirements; you will not pass CSET: Music Subtest II; and you will need to retake the entire subtest.

FUNCTIONAL KEYBOARD PROFICIENCY EXERCISE

16. Use the information below to complete the functional keyboard proficiency exercise that follows.

California music teachers should be able to play the keyboard proficiently.

Using the melody provided below, prepare the following functional keyboard proficiency exercise:

- play the given melody accompanied with an appropriate harmonic progression using block chords;
- play the given melody accompanied with an appropriate harmonic progression using arpeggiated chords;
- play the melody transposed to D Major accompanied with an appropriate harmonic progression using block chords; and
- play the melody transposed to B-flat Major accompanied with an appropriate harmonic progression using arpeggiated chords.

Videotape your functional keyboard proficiency exercise strictly following the instructions provided in the CSET: Music Subtest II Video Performance Procedures Manual.

Moderato ♩ = 88–100

The musical notation is presented on four staves. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of 'Moderato' with a quarter note symbol followed by '= 88-100'. The melody consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains the notes: C4, B3, A3, G3, F3, E3, D3, C3. The third staff repeats the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The fourth staff repeats the bass line: C4, B3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line.

You will be assigned *one* of six functional keyboard proficiency exercises upon registering for CSET: Music Subtest II. To view the six functional keyboard proficiency exercises, click [here](#).

Instructions for recording and submitting your videotaped performance for the functional keyboard proficiency exercise are provided in the [CSET: Music Subtest II Video Performance Procedures Manual](#).

VOCAL/INSTRUMENTAL PROFICIENCY EXERCISE

17. Use the information below to complete the vocal/instrumental proficiency exercise that follows.

California music teachers should be able to perform expressively and skillfully on a primary instrument or with voice.

Prepare a performance of the selection listed below for your instrument or vocal range. All elements identifying the selection (title of work or aria collection, composer or arranger, edition, specific excerpt) must be matched to the given assignment exactly. If the selection is not matched exactly, your performance may be rated as "Unscorable." You may perform either with the score or from memory. Instrumentalists are to perform unaccompanied. Vocalists may choose to perform either the accompanied or a cappella selection listed for their vocal range.

Videotape your performance strictly following the instructions provided in the CSET: Music Subtest II Video Performance Procedures Manual.

Using the Vocal/Instrumental Proficiency Exercise Repertoire List that follows, locate the instrument or vocal range in which you plan to demonstrate your music performance skills. You will be assigned *one* of the four excerpts listed for your instrument or vocal range.

Instructions for recording and submitting your videotaped performance for the vocal/instrumental proficiency exercise are provided in the [CSET: Music Subtest II Video Performance Procedures Manual](#).

VOCAL/INSTRUMENTAL PROFICIENCY EXERCISE REPERTOIRE LIST

Instrument	Selection <i>Title of Work</i> ; composer or arranger; edition • specific excerpt
Piano	<ol style="list-style-type: none"> <li>1. <i>La Fille Aux Cheveux de Lin</i>; Debussy; Durand, Editions Musicales, Presser edition               <ul style="list-style-type: none"> <li>• All</li> </ul> </li> <li>2. <i>Sonata op. 27 no. 2</i>; Beethoven; Henle edition               <ul style="list-style-type: none"> <li>• Adagio sostenuto</li> </ul> </li> <li>3. <i>Fantasia in D Minor, K. 397</i>; Mozart; Schirmer edition               <ul style="list-style-type: none"> <li>• Beginning to page 6, stop before Allegretto</li> </ul> </li> <li>4. <i>Polonaise in A-flat Major, op. 53</i>; Chopin; Henle edition               <ul style="list-style-type: none"> <li>• Measures 1–48</li> </ul> </li> </ol>

Instrument	<p style="text-align: center;"><b>Selection</b>  <i>Title of Work</i>; composer or arranger; edition                      • specific excerpt</p>
Harp	<ol style="list-style-type: none"> <li>1. <i>Danses Sacrée et Profane</i>; Debussy; Kalmus edition                             <ul style="list-style-type: none"> <li>• <i>I. Danse Sacrée</i>: all (pages 1–4)</li> </ul> </li> <li>2. <i>Capriccio Italien—harp solo</i>; Tchaikovsky; Breitkopf &amp; Härtel edition                             <ul style="list-style-type: none"> <li>• Measures 198–240 and</li> <li>• Measures 456–499</li> </ul> </li> <li>3. <i>Concerto in B-flat—harp solo</i>; Handel; Schirmer edition                             <ul style="list-style-type: none"> <li>• Andante Allegro, all (without repeats)</li> </ul> </li> <li>4. <i>Impromptu—harp solo, op. 86</i>; Fauré; Durand edition                             <ul style="list-style-type: none"> <li>• Measures 1–49</li> </ul> </li> </ol>
Guitar	<ol style="list-style-type: none"> <li>1. <i>Collected Guitar Works, Volume I</i>; Tárrega; Chanterelle edition                             <ul style="list-style-type: none"> <li>• Capricho Árabe, all</li> </ul> </li> <li>2. <i>Six Unaccompanied Cello Suites</i>; J. S. Bach, arranged by Yates for guitar; Mel Bay edition                             <ul style="list-style-type: none"> <li>• Suite 3: Gigue, all (pages 57–59)</li> </ul> </li> <li>3. <i>25 Etudes, op. 60</i>; Mateo Carcassi; Heinrichshofen edition                             <ul style="list-style-type: none"> <li>• Etudes 1 and 2</li> </ul> </li> <li>4. <i>Six Pavanas</i>; Luis Milan, arranged by Scheit; Universal Edition edition                             <ul style="list-style-type: none"> <li>• Pavanas 1 and 2</li> </ul> </li> </ol>
Violin	<ol style="list-style-type: none"> <li>1. <i>Two Elegiac Melodies, op. 34</i>; Grieg; Kalmus edition                             <ul style="list-style-type: none"> <li>• Movement I: Heartwounds, Violin I, all</li> </ul> </li> <li>2. <i>Brandenburg Concerto no. 3</i>; Bach; Barenreiter Verlag edition                             <ul style="list-style-type: none"> <li>• Movement I, Violin I, measures 1–46, third quarter note</li> </ul> </li> <li>3. <i>Adagio and Fugue K. 546</i>; Mozart; Broude Brothers edition                             <ul style="list-style-type: none"> <li>• Fugue, Violin I</li> </ul> </li> <li>4. <i>Adagio for Strings</i>; Barber; Schirmer edition                             <ul style="list-style-type: none"> <li>• Violin I, all</li> </ul> </li> </ol>
Viola	<ol style="list-style-type: none"> <li>1. <i>Two Elegiac Melodies, op. 34</i>; Grieg; Kalmus edition                             <ul style="list-style-type: none"> <li>• Movement I: Heartwounds, Viola I, all</li> </ul> </li> <li>2. <i>Brandenburg Concerto no. 3</i>; Bach; Barenreiter Verlag edition                             <ul style="list-style-type: none"> <li>• Movement I, Viola I, measures 1–47, downbeat</li> </ul> </li> <li>3. <i>Adagio and Fugue K. 546</i>; Mozart; Broude Brothers edition                             <ul style="list-style-type: none"> <li>• Fugue</li> </ul> </li> <li>4. <i>Adagio for Strings</i>; Barber; Schirmer edition                             <ul style="list-style-type: none"> <li>• Viola I, all</li> </ul> </li> </ol>

Instrument	<p style="text-align: center;"><b>Selection</b>  <i>Title of Work</i>; composer or arranger; edition  <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul> </p>
Cello	<ol style="list-style-type: none"> <li>1. <i>Two Elegiac Melodies, op. 34</i>; Grieg; Kalmus edition <ul style="list-style-type: none"> <li>• Movement I: Heartwounds, all</li> </ul> </li> <li>2. <i>Brandenburg Concerto no. 3</i>; Bach; Barenreiter Verlag edition <ul style="list-style-type: none"> <li>• Movement I, Cello I, measures 1–47, downbeat</li> </ul> </li> <li>3. <i>Adagio and Fugue K. 546</i>; Mozart; Broude Brothers edition <ul style="list-style-type: none"> <li>• Fugue</li> </ul> </li> <li>4. <i>Adagio for Strings</i>; Barber; Schirmer edition <ul style="list-style-type: none"> <li>• Cello I, all</li> </ul> </li> </ol>
String Bass	<ol style="list-style-type: none"> <li>1. <i>L'éléphant</i>; Saint-Saëns; Durand edition <ul style="list-style-type: none"> <li>• All</li> </ul> </li> <li>2. <i>Sonata no. 2, op. 58, in D Major for String Bass</i>; Mendelssohn; International edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro assai vivace, measures 369–451</li> </ul> </li> <li>3. <i>Adagio and Fugue K. 546</i>; Mozart; Broude Brothers edition <ul style="list-style-type: none"> <li>• Fugue</li> </ul> </li> <li>4. <i>Sonata in C Minor, op. 5, no. 8—bass solo</i>; Corelli; International edition <ul style="list-style-type: none"> <li>• Giga, all (no repeats)</li> </ul> </li> </ol>
Percussion	<ol style="list-style-type: none"> <li>1. <i>More Audition Etudes</i>; Whaley; Meredith Music edition <ul style="list-style-type: none"> <li>• Multiple Percussion: One (page 33), snare drum and xylophone parts only</li> </ul> </li> <li>2. <i>More Audition Etudes</i>; Whaley; Meredith Music edition <ul style="list-style-type: none"> <li>• Multiple Percussion: Five (page 37), snare drum and xylophone parts only</li> </ul> </li> <li>3. <i>More Audition Etudes</i>; Whaley; Meredith Music edition <ul style="list-style-type: none"> <li>• Multiple Percussion: Seven (page 39), snare drum and xylophone parts only</li> </ul> </li> <li>4. <i>Sonata no. 1 for Percussion Soloist</i>; Moore; Ludwig Music edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro, beginning to letter E, no repeat <i>and</i></li> <li>• Movement 2: Recitative, vibes only, beginning to letter B</li> </ul> </li> </ol>

Instrument	<p style="text-align: center;"><b>Selection</b>  <i>Title of Work</i>; composer or arranger; edition  <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul> </p>
Flute	<ol style="list-style-type: none"> <li>1. <i>Poem</i>; Charles Griffes, arr. Barrère; Schirmer edition <ul style="list-style-type: none"> <li>• Letter D to 10 measures after letter F <i>and</i></li> <li>• Letter M to 10 measures before letter O</li> </ul> </li> <li>2. <i>Concertino</i>; Chaminade; Southern edition <ul style="list-style-type: none"> <li>• Beginning to one measure before letter E</li> </ul> </li> <li>3. <i>Nocturne and Allegro—flute solo</i>; Gaubert; Southern edition <ul style="list-style-type: none"> <li>• Nocturne, all</li> </ul> </li> <li>4. <i>Concerto no. 2 in D Major, K. 314</i>; Mozart; International edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro aperto, measures 32–97</li> </ul> </li> </ol>
Oboe	<ol style="list-style-type: none"> <li>1. <i>Concerto</i>; Cimarosa; Breitkopf &amp; Härtel edition <ul style="list-style-type: none"> <li>• Movement 2: Allegro, measures 5–29 <i>and</i></li> <li>• Movement 3: Siciliana</li> </ul> </li> <li>2. <i>Oboe Concerto op. 7 no. 12 in C Major</i>; Albinoni; Kunzelmann edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro, all</li> </ul> </li> <li>3. <i>Oboe Quartet</i>; Mozart; Peters edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro, measures 1–63, no repeat <i>and</i></li> <li>• Movement 3: Allegro, letter E to seven measures after letter F</li> </ul> </li> <li>4. <i>Concerto in C Major, K. 314 Oboe/Piano</i>; Mozart; Henle edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro aperto, measures 32–97</li> </ul> </li> </ol>
B-flat Clarinet	<ol style="list-style-type: none"> <li>1. <i>Fantaisie-Caprice</i>; Lefebvre; Southern edition <ul style="list-style-type: none"> <li>• Measure 2 to third beat of measure 11 <i>and</i></li> <li>• Measures 60–77 <i>and</i></li> <li>• Measure 150 to the end</li> </ul> </li> <li>2. <i>Concertino op. 26</i>; von Weber; Rubank edition <ul style="list-style-type: none"> <li>• Measures 10–36 <i>and</i></li> <li>• Measures 124 to the end</li> </ul> </li> <li>3. <i>Clarinet Concerto K. 622</i>; Mozart, arranged for B-flat clarinet and piano; Barenreiter edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro, measures 57–75 <i>and</i></li> <li>• Movement 1: Allegro, measures 248–270 <i>and</i></li> <li>• Movement 2: Adagio, measures 33–54</li> </ul> </li> <li>4. <i>Clarinet Sonata no. 2 in E-flat</i>; Brahms; Boosey and Hawkes edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro amabile, beginning to beat 1 of measure 65</li> </ul> </li> </ol>

Instrument	<p style="text-align: center;"><b>Selection</b>  <i>Title of Work</i>; composer or arranger; edition  <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul> </p>
Bassoon	<ol style="list-style-type: none"> <li>1. <i>Partita</i>; Gordon Jacob; Oxford edition <ul style="list-style-type: none"> <li>• Movement 3, beginning to the first note of measure 41 <i>and</i></li> <li>• Movement 4, all</li> </ul> </li> <li>2. <i>Concerto in B-flat, K. 191</i>; Mozart; International Music edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro, measures 35–71</li> <li>• Movement 3: Rondo, measures 21–50</li> </ul> </li> <li>3. <i>Concerto no. 7 in A Minor</i>; Vivaldi; Ricordi edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro molto, measures 33–69 <i>and</i></li> <li>• Movement 2: Andante molto, all</li> </ul> </li> <li>4. <i>Sonata for Bassoon and Piano</i>; Hindemith; Schott edition <ul style="list-style-type: none"> <li>• Movement 1, all</li> </ul> </li> </ol>
French Horn	<ol style="list-style-type: none"> <li>1. <i>Sonata</i>; Heiden; Associated edition <ul style="list-style-type: none"> <li>• Movement 1: Moderato, beginning to rehearsal #7 <i>and</i></li> <li>• Movement 2, measures 1–66, no repeats</li> </ul> </li> <li>2. <i>Sonata for Horn and Piano</i>; Hindemith; Schott edition <ul style="list-style-type: none"> <li>• Movement 1, beginning to rehearsal #5, downbeat <i>and</i></li> <li>• Movement 2, five measures before rehearsal #18 through one measure after rehearsal #21</li> </ul> </li> <li>3. <i>Concertpiece—F horn solo, op. 94</i>; Saint-Saëns; International Music edition <ul style="list-style-type: none"> <li>• Movement 1, beginning to measure 45 <i>and</i></li> <li>• Movement 1, measures 57–83</li> </ul> </li> <li>4. <i>Concerto no. 1 in E-flat—F horn solo, op. 11</i>; Strauss; International edition <ul style="list-style-type: none"> <li>• Allegro, measures 76–131</li> </ul> </li> </ol>

Instrument	<p style="text-align: center;"><b>Selection</b>  <i>Title of Work</i>; composer or arranger; edition                      • specific excerpt</p>
Trumpet	<ol style="list-style-type: none"> <li>1. <i>Concerto in E-flat</i>; Neruda; Breitkopf &amp; Härtel edition                             <ul style="list-style-type: none"> <li>• Movement 1: Allegro, measures 48–76 <i>and</i></li> <li>• Movement 1: Allegro, measures 113–144</li> </ul> </li> <li>2. <i>Concerto for Trumpet</i>; Artunian; International edition                             <ul style="list-style-type: none"> <li>• Measures 1–22 <i>and</i></li> <li>• Measures 33–49 <i>and</i></li> <li>• Measures 56–70</li> </ul> </li> <li>3. <i>Concerto for Trumpet</i>; Haydn; Billaudot edition                             <ul style="list-style-type: none"> <li>• Movement 1: Allegro, rehearsal #5 to rehearsal #10 <i>and</i></li> <li>• Movement 1: Allegro, rehearsal #11 to two measures after rehearsal #13</li> </ul> </li> <li>4. <i>Concerto in E-flat Major for Trumpet</i>; Haydn/Voisin; International Music edition                             <ul style="list-style-type: none"> <li>• Movement 1: Allegro, measures 37–83 <i>and</i></li> <li>• Movement 2: Andante, all</li> </ul> </li> </ol>
Trombone	<ol style="list-style-type: none"> <li>1. <i>Sonatina</i>; Serocki; Moeck Verlag edition                             <ul style="list-style-type: none"> <li>• Movement 1, all</li> </ul> </li> <li>2. <i>Concerto for Trombone</i>; G. Jacob; ECS edition                             <ul style="list-style-type: none"> <li>• Movement 1, beginning to letter D <i>and</i></li> <li>• Movement 1, one measure before letter L to letter M</li> </ul> </li> <li>3. <i>Sonata in F Major—trombone solo</i>; Marcello; International Music edition                             <ul style="list-style-type: none"> <li>• First Largo, all, no repeats <i>and</i></li> <li>• Presto: all, no repeats, play second endings</li> </ul> </li> <li>4. <i>Morceau Symphonique—trombone/baritone solo</i>; Guilmant; Warner Brothers edition                             <ul style="list-style-type: none"> <li>• Andante sostenuto, measure 3 to downbeat of measure 36 <i>and</i></li> <li>• Allegro moderato, measures 5–68</li> </ul> </li> </ol>

Instrument	<p style="text-align: center;"><b>Selection</b>  <i>Title of Work</i>; composer or arranger; edition  <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul> </p>
Tuba	<ol style="list-style-type: none"> <li>1. <i>Suite for Unaccompanied Tuba</i>; Hartley; Theodore Presser edition <ul style="list-style-type: none"> <li>• Movement 1, all <i>and</i></li> <li>• Movement 4, all, no repeats</li> </ul> </li> <li>2. <i>Suite for Tuba</i>; Don Haddad; Shawnee edition <ul style="list-style-type: none"> <li>• Movement 1: Allegro maestoso, two measures after letter H to the end of the movement <i>and</i></li> <li>• Movement 2: Andante espressivo, beginning to letter D</li> </ul> </li> <li>3. <i>Second Sonata—tuba solo</i>; William Presser; Tenuto edition <ul style="list-style-type: none"> <li>• Movement 1: Allegretto, beginning to measure 55 <i>and</i></li> <li>• Movement 3: Allegro, measure 79 to end of movement</li> </ul> </li> <li>4. <i>Concerto in One Movement—tuba</i>; Lebedev; Edition Musicus edition <ul style="list-style-type: none"> <li>• Measures 1–53</li> </ul> </li> </ol>
Baritone	<ol style="list-style-type: none"> <li>1. <i>Allegro Spiritoso</i>; Senaille; Southern edition <ul style="list-style-type: none"> <li>• Beginning to letter C, first note</li> </ul> </li> <li>2. <i>Lyric Suite</i>; White; Schirmer edition <ul style="list-style-type: none"> <li>• Movement 2: Allegro giusto, letter A to letter C <i>and</i></li> <li>• Movement 2, letter D to letter J, downbeat</li> </ul> </li> <li>3. <i>Sonatina</i>; Hutchison; Fischer edition <ul style="list-style-type: none"> <li>• Movement 1, all <i>and</i></li> <li>• Movement 3, all, no repeat</li> </ul> </li> <li>4. <i>Morceau Symphonique—trombone/baritone solo</i>; Guilmant; Warner Brothers edition <ul style="list-style-type: none"> <li>• Andante sostenuto, measure 3 to downbeat of measure 36 <i>and</i></li> <li>• Allegro moderato, measures 5–68</li> </ul> </li> </ol>

Instrument	<p style="text-align: center;"><b>Selection</b>  <i>Title of Work</i>; composer or arranger; edition  <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul> </p>
Alto Saxophone	<ol style="list-style-type: none"> <li>1. <i>48 Famous Studies</i>; Ferling; Southern edition <ul style="list-style-type: none"> <li>• Page 4, #7 and #8</li> </ul> </li> <li>2. <i>Concerto in E-flat Major for Alto Saxophone, op. 109</i>; Glazunov/Petiot; Alphonse Leduc edition <ul style="list-style-type: none"> <li>• Rehearsal #1 to rehearsal #9</li> </ul> </li> <li>3. <i>Prelude et Saltarelle—alto sax solo</i>; Paniel; Alphonse Leduc edition <ul style="list-style-type: none"> <li>• Beginning to measure 36 (fermata) <i>and</i></li> <li>• Mouvt de Saltarelle to two measures before Même Mouvt</li> </ul> </li> <li>4. <i>Sonata—alto sax solo</i>; Eccles, arr. Rascher; Presser edition <ul style="list-style-type: none"> <li>• Movement 1, all <i>and</i></li> <li>• Movement 2, all</li> </ul> </li> </ol>
Tenor Saxophone	<ol style="list-style-type: none"> <li>1. <i>48 Famous Studies</i>; Ferling; Southern edition <ul style="list-style-type: none"> <li>• Page 4, #7 and #8</li> </ul> </li> <li>2. <i>Sonata in G Minor—tenor sax</i>; Vivaldi; McGinnis &amp; Marks edition <ul style="list-style-type: none"> <li>• Movement 1: Vivace, all</li> </ul> </li> <li>3. <i>Sonata—tenor sax solo</i>; Anderson; Southern edition <ul style="list-style-type: none"> <li>• Movement 1, beginning to measure 77</li> </ul> </li> <li>4. <i>Estilian Caprice</i>; Paul; Rubank edition <ul style="list-style-type: none"> <li>• Measure 5, Tempo de Valse through Spiritoso, no repeat, play second ending <i>and</i></li> <li>• Moderato, all to Presto</li> </ul> </li> </ol>

<p><b>Voice</b></p>	<p><b>Selection</b>  <i>Title of Aria Collection; "Aria Title"; composer; edition</i>  <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul> </p>
<p>Soprano or Tenor (accompanied)</p>	<ol style="list-style-type: none"> <li>1. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice; "Il mio bel foco"; Marcello; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 55–59, Allegretto affettuoso</li> </ul> </li> <li>2. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice; "Danza, danza, fanciulla gentile"; Durante; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 28–31</li> </ul> </li> <li>3. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice; "Se tu m'ami, se sospiri"; Pergolesi; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 68–71</li> </ul> </li> <li>4. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice; "Nel cor più non mi sento"; Paisiello; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 66–67</li> </ul> </li> </ol>
<p>Soprano or Tenor (a cappella)</p>	<ol style="list-style-type: none"> <li>1. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice; "Vittoria, mio core!"; Carissimi; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 23–27</li> </ul> </li> <li>2. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice; "Caro mio ben"; Giordani; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 35–37</li> </ul> </li> <li>3. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice; "Nina"; Pergolesi; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 72–73, with repeats</li> </ul> </li> <li>4. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice; "Tu lo sai"; Torelli; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 98–100</li> </ul> </li> </ol>

<p><b>Voice</b></p>	<p><b>Selection</b>  <i>Title of Aria Collection; "Aria Title"; composer; edition</i>  <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul> </p>
<p>Alto or Bass (accompanied)</p>	<ol style="list-style-type: none"> <li>1. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice; "Il mio bel foco"; Marcello; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 55–59, Allegretto affettuoso</li> </ul> </li> <li>2. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice; "Danza, danza, fanciulla gentile"; Durante; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 28–31</li> </ul> </li> <li>3. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice; "Se tu m'ami, se sospiri"; Pergolesi; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 68–71</li> </ul> </li> <li>4. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice; "Nel cor più non mi sento"; Paisiello; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 66–67</li> </ul> </li> </ol>
<p>Alto or Bass (a cappella)</p>	<ol style="list-style-type: none"> <li>1. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice; "Vittoria, mio core!"; Carissimi; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 23–27</li> </ul> </li> <li>2. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice; "Caro mio ben"; Giordani; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 35–37</li> </ul> </li> <li>3. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice; "Nina"; Pergolesi; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 72–73, with repeats</li> </ul> </li> <li>4. <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice; "Tu lo sai"; Torelli; Schirmer edition</i> <ul style="list-style-type: none"> <li>• Pages 98–100</li> </ul> </li> </ol>

**Sources for CSET Vocal/Instrumental Proficiency Exercise Repertoire List:**

1. Southern California School Band and Orchestra Association (SCSBOA) String Orchestra List/Grade V & VI, Class A/AA
2. California Band Directors Association (CBDA)/SCSBOA High School Audition List "C" 2004 Convention
3. CBDA/SCSBOA High School Audition List "B" 2003 Convention
4. CBDA/SCSBOA High School Audition List "A" 2002 Convention
5. CBDA/SCSBOA High School Audition List "D" 2001 Convention
6. California American Choral Directors Association (ACDA) All-State Honors Choir Audition List
7. U.S. Piano Open Music Competition—Open Solo
8. J. W. Pepper lists for Grades 5 and 6
9. Suggestions by the CSET: Music Subject Matter Advisory Panel
10. California State Northridge Audition Requirements
11. Eastern Kentucky University Department of Music Guitar Audition Requirements

# Annotated Responses to Sample Multiple-Choice Questions for CSET: Music Subtest II

## Creative Expression

1. **Correct Response: B.** (SMR Code: 2.3) The conducting pattern for a piece in slow  $\frac{6}{8}$  meter should show six subdivisions, with the midline being crossed on the fourth subdivision.
2. **Correct Response: C.** (SMR Code: 2.3) A conductor would stretch out or enlarge the motion of the beat pattern to indicate a broadening of the sound. The term *tenuto* indicates such a broadening.
3. **Correct Response: C.** (SMR Code: 2.3) Cues are used by conductors to help performers enter precisely. One instance in which cues are given is for entrances that follow long rests. This type of cue is typically given on the beat immediately before the entrance. In this excerpt, it would be appropriate for the conductor to give a cue on beat 3 in measure 51 because the full orchestra enters on the downbeat of measure 52 after most of the parts have been resting.
4. **Correct Response: D.** (SMR Code: 2.3) In measures 44–50 of the excerpt, the style of articulation becomes legato. When conducting a legato pattern, a conductor will most typically use a more rounded beat pattern.
5. **Correct Response: B.** (SMR Code: 2.4) A tone row consists of all twelve pitch classes arranged so that each one occurs once. In this example, the beginning of the tone row contains the notes D, A $\flat$ , G, C $\sharp$ , E, A $\sharp$ , C, and F $\sharp$ . The notes necessary to complete this tone row are A, B, F, and D $\sharp$ /E $\flat$ .
6. **Correct Response: B.** (SMR Code: 2.4) Some orchestral scores for high school students include parts for saxophones that can be included at the discretion of the conductor. These parts typically duplicate the horn parts, and the saxophones are used either to replace or to strengthen the horns.
7. **Correct Response: C.** (SMR Code: 2.4) Middle school singers typically have a vocal range that extends from c<sup>1</sup> to e<sup>2</sup>. When writing a descant part for a middle school choir, a musician should ensure that the part falls within this range. Although f to c is within the ideal range, it is too narrow, i.e., more typical of younger singers.
8. **Correct Response: D.** (SMR Code: 2.4) On beats 1 and 2 of measure 2, the A $\natural$  and the F $\sharp$  are both part of the V/V chord (D, F $\sharp$ , A $\natural$ ). After the V/V chord, one would typically expect the V chord. On beats 3 and 4 of this measure, the G, D, and B $\natural$  are all part of the V chord. Therefore, V/V would be the most appropriate chord for the downbeat of measure 2.
9. **Correct Response: A.** (SMR Code: 2.4) When setting words to a melody, a composer should first determine which syllables of the text are accented and which are unaccented. This step helps the composer decide on an appropriate meter and rhythm for the setting.
10. **Correct Response: C.** (SMR Code: 2.5) The style of jazz known as bebop is marked by fast, complicated improvisations that incorporate chromatic elements and irregular rhythms. This musical passage is to be performed at a fast tempo. The melody is rhythmically complicated, incorporating triplets, tied notes, and syncopation. In addition, the melody also incorporates chromatic notes in most of the measures.

11. **Correct Response: D.** (SMR Code: 2.5) The key signature, opening of the melody, and ending all point toward the key of F Major. Throughout this passage, there are a number of chromatic departures from the F Major scale. For example, a D $\flat$  is introduced in measure 2 and an E $\flat$  in measure 3. Measure 7 presents a fragment of the chromatic scale (B $\flat$ , B $\natural$ , C, C $\sharp$ , D). Other examples of chromaticism occur throughout the passage.

### Connections, Relationships, and Applications

12. **Correct Response: C.** (SMR Code: 5.1) The history of Western music and the history of dance are closely linked. During the Baroque period, composers began writing suites consisting of a series of stylized dance pieces. French Baroque operas typically included ballet pieces to be performed by dancers. During the Classical era, composers incorporated the minuet, a dance form, as a movement of symphonies and piano sonatas. Romantic and twentieth-century composers such as Tchaikovsky and Stravinsky wrote music to be performed to accompany ballet and modern dance respectively. Also during the twentieth century, the development of jazz music was closely linked with dance.
13. **Correct Response: A.** (SMR Code: 5.1) In acoustics, the term *blend* refers to the mixing of sounds from performers and the distribution of these sounds to listeners. In an ideal situation, a musical performance space will reflect sounds from multiple points to create a balanced, blended sound.
14. **Correct Response: B.** (SMR Code: 5.2) Professional voice teachers typically work one-on-one with individual vocalists. Rather than hiring an accompanist for students, the voice teacher typically accompanies them on piano during lessons.
15. **Correct Response: C.** (SMR Code: 5.2) Commercial radio is funded by businesses that advertise on radio stations. To obtain sponsors, radio stations must attract an audience through their programming.

## Scoring Information for CSET: Music Subtest II

Responses to the multiple-choice questions are scored electronically. Scores are based on the number of questions answered correctly. There is no penalty for guessing.

There are two constructed-response questions in Subtest II of CSET: Music. One constructed-response question requires you to demonstrate your functional keyboard proficiency and the other requires you to demonstrate your vocal/instrumental proficiency. Responses to both constructed-response questions must be submitted on videotape according to the instructions provided in the [CSET: Music Subtest II Video Performance Manual](#). Responses to constructed-response questions are scored by qualified California educators using focused holistic scoring. Scorers will judge the overall effectiveness of your responses while focusing on the appropriate performance characteristics that have been identified as important for this subtest (see below and page 25). Each response will be assigned a score based on an approved scoring scale (see pages 25–26).

Your performance on the subtest will be evaluated against a standard determined by the California Commission on Teacher Credentialing based on professional judgments and recommendations of California educators.

### Performance Characteristics and Scoring Scales for CSET: Music Subtest II

#### A. FUNCTIONAL KEYBOARD PROFICIENCY

**Performance Characteristics.** The following performance characteristics will guide the scoring of responses to the functional keyboard proficiency constructed-response question on CSET: Music Subtest II.

*The candidate meets the needs of general classroom performance and ensemble rehearsals by playing the keyboard proficiently.*

<b>PURPOSE</b>	The extent to which the response addresses the constructed-response assignment's charge in relation to relevant CSET subject matter requirements.
<b>SUBJECT MATTER KNOWLEDGE</b>	The application of accurate subject matter knowledge as described in the relevant CSET subject matter requirements.
<b>SUPPORT</b>	The appropriateness and quality of the supporting evidence in relation to relevant CSET subject matter requirements.

**Scoring Scale.** Scores will be assigned to each response to the functional keyboard proficiency constructed-response question on CSET: Music Subtest II according to the following scoring scale.

SCORE POINT	SCORE POINT DESCRIPTION
3	<p><b>The "3" response reflects a command of keyboard skills as defined in the subject matter requirements for CSET: Music.</b></p> <ul style="list-style-type: none"> <li>• The purpose of the assignment is fully achieved.</li> <li>• There is technically accurate application of relevant subject matter knowledge throughout the performance, i.e., musicianship is excellent—pitches, rhythms, and transpositions of the melody are accurate.</li> <li>• There is appropriate accompaniment throughout the performance, i.e., accompaniment is harmonically and stylistically appropriate to the melody.</li> </ul>
2	<p><b>The "2" response reflects a general command of keyboard skills as defined in the subject matter requirements for CSET: Music.</b></p> <ul style="list-style-type: none"> <li>• The purpose of the assignment is largely achieved.</li> <li>• There is largely accurate application of relevant subject matter knowledge throughout the performance, i.e., musicianship is acceptable—pitches, rhythms, and transpositions of the melody are generally accurate with some inconsistencies.</li> <li>• There is largely appropriate accompaniment throughout the performance, i.e., accompaniment is generally appropriate, harmonically and stylistically, to the melody.</li> </ul>
1	<p><b>The "1" response reflects limited or no command of keyboard skills as defined in the subject matter requirements for CSET: Music.</b></p> <ul style="list-style-type: none"> <li>• The purpose of the assignment is only partially or not achieved.</li> <li>• There is limited or no application of relevant subject matter knowledge in the performance, i.e., musicianship is inadequate—pitches, rhythms, and transpositions of the melody are frequently inaccurate.</li> <li>• There is little or no appropriate accompaniment in the performance, i.e., accompaniment is inadequate or the melody is unaccompanied.</li> </ul>
U	<p><b>The "U" (Unscorable) is assigned to a performance that does not meet one or more of the requirements specified in the CSET: Music Subtest II Video Performance Procedures Manual.</b></p>
B	<p><b>The "B" (Blank) is assigned when there is no video and no audio recorded on the first three minutes of the videotape.</b></p>

**B. VOCAL/INSTRUMENTAL PROFICIENCY**

**Performance Characteristics.** The following performance characteristics will guide the scoring of responses to the vocal/instrumental proficiency constructed-response question on CSET: Music Subtest II.

*The candidate demonstrates an advanced understanding of the facets of creative expression by performing expressively and skillfully with voice or on a primary instrument.*

<b>PURPOSE</b>	The extent to which the response addresses the constructed-response assignment's charge in relation to relevant CSET subject matter requirements.
<b>SUBJECT MATTER KNOWLEDGE</b>	The application of accurate subject matter knowledge as described in the relevant CSET subject matter requirements.
<b>SUPPORT</b>	The appropriateness and quality of the supporting evidence in relation to relevant CSET subject matter requirements.

## Music Subtest II

**Scoring Scale.** Scores will be assigned to each response to the vocal/instrumental proficiency constructed-response questions on CSET: Music Subtest II according to the following scoring scale.

SCORE POINT	SCORE POINT DESCRIPTION
<b>3</b>	<p><b>The "3" response reflects a command of vocal or instrumental skills as defined in the subject matter requirements for CSET: Music.</b></p> <ul style="list-style-type: none"><li>• The purpose of the assignment is fully achieved.</li><li>• There is technically accurate application of relevant subject matter knowledge throughout the performance, i.e., musicianship is excellent—pitches, rhythms, and/or diction is accurate; tone quality, bowing, or stroke technique is excellent.</li><li>• There is appropriate supporting evidence throughout the performance, i.e., articulation and phrasing are accurate and expression is appropriate.</li></ul>
<b>2</b>	<p><b>The "2" response reflects a general command of vocal or instrumental skills as defined in the subject matter requirements for CSET: Music.</b></p> <ul style="list-style-type: none"><li>• The purpose of the assignment is largely achieved.</li><li>• There is largely accurate application of relevant subject matter knowledge throughout the performance, i.e., musicianship is acceptable—pitches, rhythms, and/or diction is generally accurate; tone quality, bowing, or stroke technique is good with some inconsistencies.</li><li>• There is generally appropriate supporting evidence throughout the performance, i.e., articulation and phrasing are generally accurate with some inconsistencies and expression is acceptable.</li></ul>
<b>1</b>	<p><b>The "1" response reflects limited or no command of vocal or instrumental skills as defined in the subject matter requirements for CSET: Music.</b></p> <ul style="list-style-type: none"><li>• The purpose of the assignment is only partially or not achieved.</li><li>• There is limited or no application of relevant subject matter knowledge in the performance, i.e., musicianship is inadequate—pitches, rhythms, and/or diction is frequently inaccurate; tone quality, bowing, or stroke technique is poor.</li><li>• There is little or no appropriate supporting evidence in the performance, i.e., articulation and phrasing are inaccurate and there is little or no expression.</li></ul>
<b>U</b>	<p><b>The "U" (Unscorable) is assigned to a performance that does not meet one or more of the requirements specified in the CSET: Music Subtest II Video Performance Procedures Manual.</b></p>
<b>B</b>	<p><b>The "B" (Blank) is assigned when there is no video and no audio recorded on the first three minutes of the videotape.</b></p>