



**California
Subject
Examinations for
Teachers®**

TEST GUIDE

**MUSIC
SUBTEST III**

**Sample Questions and Responses
and Scoring Information**

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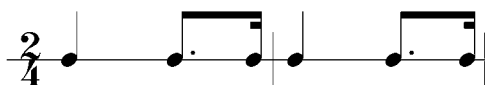
CS-TG-QRI38X-02

Sample Test Questions for CSET: Music Subtest III

Below is a set of multiple-choice questions and constructed-response questions that are similar to the questions you will see on Subtest III 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 rhythms would be most appropriate for a first-grade student to perform, read, and write?

A.



B.



C.



D.



2. The singing of folk songs a cappella is the foundation of which of the following music methodologies?

- A. Gordon
- B. Suzuki
- C. Dalcroze
- D. Kodály

3. A beginning brass player has learned how to hold the instrument properly. The player should next practice:
- A. reading musical exercises from a method book to develop sight-reading skills.
 - B. using correct fingering for concert E, D, and C.
 - C. buzzing on the mouthpiece to develop embouchure muscles and breath control.
 - D. playing simple band repertoire with other musicians to develop ensemble skills.
4. A high school choral director would like a mixed chorus to produce a dark tone when performing a particular choral work. Which of the following suggestions would be most useful for the director to make in enabling the chorus to produce the desired vocal tone?
- A. Allow the tone to resonate as far forward in the nasal cavities as possible.
 - B. Change the dynamic level so that the tone is almost a whisper.
 - C. Allow the tone to resonate as far back in the throat as possible.
 - D. Sing the tone using a controlled vibrato.
5. Which of the following sequential *solfa* patterns would be most appropriate for singing intervals of thirds?
- A. *do-re-do; re-mi-re; mi-fa-mi;* etc.
 - B. *do-re; mi-fa; sol-la;* etc.
 - C. *do-mi; re-fa; mi-sol;* etc.
 - D. *do-re-mi; re-mi-fa; mi-fa-sol;* etc.
6. A clarinetist plays with flat intonation. Which of the following is the most likely cause of this problem?
- A. A pad is missing.
 - B. The embouchure is too loose.
 - C. The mouthpiece is leaky.
 - D. The reed is too hard.
7. Which of the following situations describes an effective use of peer instruction in music learning?
- A. A junior high school student selects suitable repertoire for an after-school program.
 - B. A high school instrumentalist directs a sectional rehearsal.
 - C. A middle school student coordinates a talent show.
 - D. A high school student auditions potential student performers for a school musical.

8. During a full rehearsal, a choral director notices that the basses are singing an F instead of an F# in a particular musical passage. Which of the following would be the director's best response to this problem?
- A. Make note of the problem and review the passage with the basses during the next rehearsal.
 - B. Have the entire choir sing the passage again to see if the basses continue to have this problem.
 - C. Bring the problem to the attention of the basses as soon as possible and review the passage with them.
 - D. Tell the basses to practice this passage during their next sectional rehearsal.

9. A student with a visual impairment will be participating in a high school chorus. The student has poor distance vision and reads using large-print materials. Which of the following strategies would be most effective for facilitating this student's participation in choral performances?
- A. requiring the student to memorize the lyrics of musical selections
 - B. having the student stand next to a peer with a strong, clear voice
 - C. assigning the student a peer to provide tactile prompts for cues
 - D. providing the student with simplified versions of the scores

10. A music teacher is selecting repertoire for a middle school band. Which of the following best describes the range limitations the teacher should consider if the flute players all have standard, closed-hole, student-model flutes?



11. An elementary school music teacher would like to introduce students to music from diverse cultures. Which of the following categories of music would be most appropriate for this introduction?
- A. ritual music
 - B. sacred music
 - C. art music
 - D. folk music

12. Which of the following works would provide the best example of the swing-era style of jazz?
- A. "In a Sentimental Mood" by Edward Kennedy "Duke" Ellington
 - B. "The Entertainer" by Scott Joplin
 - C. "Take Five" by Dave Brubeck
 - D. "Ornithology" by Charlie "Bird" Parker
13. Which of the following would be the most appropriate contrapuntal repertoire selection for a middle school chorus?
- A. a vocal arrangement of a pop standard
 - B. an English madrigal
 - C. a trio or three-part canon
 - D. a Baroque motet
14. A high school music teacher would like students to integrate their study of music from the Baroque period with a study of Western architecture during the seventeenth century. Which of the following criteria should the teacher use in selecting music repertoire for this study?
- A. Are the compositions highly ornamented?
 - B. Do the compositions contain a *basso continuo*?
 - C. Are the compositions written for chamber ensembles?
 - D. Do the compositions contain an alternation between *tutti* and *solo*?
15. An elementary school music teacher has used copyrighted material for a concert performance without obtaining permission to use the material. Which of the following legal consequences would most likely follow?
- A. The school district would receive a written warning for violating the copyright laws.
 - B. The school chorus would be prohibited from performing in public for one full calendar year.
 - C. The music teacher would be held responsible for violating the copyright laws.
 - D. The school chorus would be ineligible to participate in any statewide festivals for one full school year.

16. Use the information in the box below to complete the exercise that follows.

You are a high school music teacher. According to the *Visual and Performing Arts Content Standards for California Public Schools Prekindergarten Through Grade Twelve*, your students must achieve the following standard in music:

- **Explain how people in a particular culture use and respond to specific musical works from that culture.**

Using your knowledge of music content standards and the learning process, write a response in which you:

- describe two concepts that students would need to understand *before* you can introduce steps to achieve the standard stated above; and
- outline a series of at least three steps that would lead students toward achieving the standard.

17. Use the information in the box below to complete the exercise that follows.

You are planning a unit on patterns for elementary school students in general music classes who are learning about patterns in their math classes.

Using your knowledge of music repertoire for listening and performance, write a response in which you:

- identify one criterion for selecting music literature for the unit on patterns described above;
- applying the one criterion that you have identified, select two pieces of music literature for the patterns unit; and
- briefly describe how you would introduce each of the two pieces that you selected to a general music class.

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

Music Methodology and Repertoire

1. **Correct Response: B.** (SMR Code: 6.1) Children in first grade can typically perform, read, and write quarter-, eighth-, and half-note rhythms. Response B uses a simple pattern of quarter and half notes and would thus be appropriate for first-grade students.
2. **Correct Response: D.** (SMR Code: 6.1) The Kodály method focuses on a cappella singing as the basis for instruction. The musical selections used with this method should be of the highest quality folk music and art music. Kodály is known for his research and advocacy of quality indigenous folk music.
3. **Correct Response: C.** (SMR Code: 6.1) To form the correct embouchure for playing a brass instrument, the player must use both lip and cheek muscles. Buzzing on the mouthpiece helps a beginning brass player develop the correct embouchure necessary for producing a consistent sound on the instrument. The player must combine proper breath control with a correct embouchure.
4. **Correct Response: C.** (SMR Code: 6.1) By allowing a vocal tone to resonate as far back in the throat as possible, a vocalist relies more on the chest voice than the head voice. The chest voice creates a darker tone quality than the head voice.
5. **Correct Response: C.** (SMR Code: 6.1) The *solfa* pattern *do–mi* represents the interval between the first and third scale degrees of a major scale, a major third. The pattern *re–fa* represents the interval between the second and fourth scale degrees, a minor third. Likewise, the pattern *mi–sol* represents the interval between the third and fifth scale degrees, also a minor third.
6. **Correct Response: B.** (SMR Code: 6.1) In playing a clarinet, flat intonation can be caused by any of the following factors: an embouchure that is too loose, a reed that is too soft, not enough air, holding the clarinet too high, and a barrel that is too long. Especially during loud passages, the embouchure needs to be tightened to keep the tone from becoming flat.
7. **Correct Response: B.** (SMR Code: 6.1) Peer instruction involves one student teaching one or more other students. In music performance groups, the most proficient players and singers are typically chosen to be sectional leaders. They are then given the opportunity to lead instrumental or sectional rehearsals.
8. **Correct Response: C.** (SMR Code: 6.1) In this situation, the basses have sung an incorrect pitch. The best time to correct such an error would be as soon as possible after it occurs so that the performers have an opportunity to hear the passage performed correctly. Otherwise, the basses will be likely to continue to sing this incorrect pitch in future rehearsals and performances of this passage.
9. **Correct Response: C.** (SMR Code: 6.1) The student described in this situation has poor distance vision and thus would have difficulty following the conductor's cues. Tactile prompts would provide the student with an alternative means of receiving this information to enable full participation in choral performances.

10. **Correct Response: C.** (SMR Code: 6.2) Beginning flute players typically use standard, closed-hole models rather than the open-hole French model because the closed-hole model is easier to play and less expensive than the French version. On a standard, closed-hole model, the lowest note is middle C. The flute has the following three registers: low (first octave above middle C), middle (second octave above middle C), and high (third octave above middle C). Beginning flute players have difficulty playing in the high register because of a tendency to play sharp. Therefore, it would be most appropriate for a middle school band teacher to select repertoire in which the flute is limited to the low and middle registers.
11. **Correct Response: D.** (SMR Code: 6.2) Most children come to school already familiar with some type of folk music. By selecting folk music to introduce students to music from diverse cultures, the music teacher will enable students to draw upon their prior knowledge. Folk music also tends to be the most accessible category of music. In addition, folk music is often associated with dance and can thus provide opportunities for movement as well as listening and singing.
12. **Correct Response: A.** (SMR Code: 6.2) The swing-era style of jazz developed during the middle of the 1930s through the middle of the 1940s. During this time, larger jazz bands became prominent and dancing to their music became popular. Bands began to perform more written compositions and arrangements of popular songs rather than relying solely on improvisations. Edward Kennedy "Duke" Ellington was one of the first bandleaders/composers to introduce the swing style of jazz.
13. **Correct Response: C.** (SMR Code: 6.2) The most appropriate contrapuntal selection for a middle school chorus would be a piece in two or three parts with canons. Students learn the same melody, which is repeated by vocals overlapping in time.
14. **Correct Response: A.** (SMR Code: 6.2) During the seventeenth century, Western architecture became highly decorative with ornate, detailed ornamentation. Some of the music repertoire from the Baroque period is also highly ornamented with trills, turns, mordents, tremolos, grace notes, and other types of ornaments. When integrating the study of seventeenth-century architecture with music from the Baroque period, a music teacher should select pieces that demonstrate this highly ornamented style.
15. **Correct Response: C.** (SMR Code: 6.2) According to current United States copyright law, the copyright holder has the exclusive right to perform a copyrighted work publicly. To perform such material during a concert, a music teacher must obtain a license to do so. Music teachers who violate the copyright laws could face consequences including fines and imprisonment.

Examples of Responses to Sample Constructed-Response Questions for CSET: Music Subtest III

Music Methodology and Repertoire

Question #16 (Strong Response)

Two concepts that students would need to understand would be the social function of music and the style of music. To understand the social function of music, I would discuss with students the role that music plays in their own lives such as in dances and special celebrations. Students would also need to understand the concept of style. We would discuss the different styles of music with which they are familiar (e.g., rock, rap, salsa, jazz) and discuss what is distinctive about each style (e.g., rhythms, lyrics, melodies, chord progressions).

In achieving the standard, I would first have students listen to excerpts of Mariachi music. I would ask students what they know about the social functions of this music. Our discussion would include courtship ("La Cucaracha") and weddings. We would then view a short video of a Mariachi band. I would note the traditional outfits and point out the strong relationship between Mariachi music and dance, including ballet folklorico and the waltz.

The next step in achieving the standard would be to discuss the style of Mariachi music. For example, we would discuss the typical instrumentation (e.g., violins, trumpets, guitar, vihuela, guitarron). We would also discuss the joyous

continued on next page

Question #16 (Strong Response) *continued*

melodies and the special rhythmic pattern often found in Mariachi music that alternates 2 groups of 3 followed by 3 groups of 2:



The final step in achieving the standard would be to have students apply a similar analysis to music from a different culture. I would have students work in groups of two or three and have each group choose a different music to analyze.

Question #16 (Weak Response)

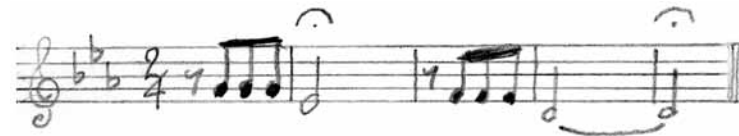
Students could learn about various musical cultures by examining excerpts and having class discussions and listening to recordings. Two aspects of the analysis would be 1) specific musical characteristics and 2) instrumentation. First we would discuss 3 or 4 different musics and then focus on one: Gamelin music. We would discuss the dominant musical style and the instruments used. Then we would discuss events that have Gamelin music: concerts, weddings, etc. Then students would pick a musical style from my list and prepare a paper or a presentation, including a couple of musical examples. These papers or presentations are then evaluated.

Question #17 (Strong Response)

To introduce the concept of musical patterns to elementary-level general music students, I would select examples with clearly recognizable rhythmic and melodic components. Two good (and famous) excerpts from classical literature would be Haydn's Symphony No. 94 (I-opening):

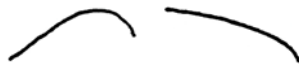


and Beethoven's Symphony No. 5 (I-opening):



Beginning with the Haydn excerpt, I would describe (and clap) the major rhythmic component: 6 short notes followed by 1 long note. We would all clap this rhythm. We would then listen to the excerpt and notice that this pattern happens 3 times, followed by a different pattern (4 short notes followed by 1 long).

Next, we would discuss the melodic component of the pattern. I would sing (and play on piano) the excerpt, pointing out the melodic curves of each pattern (which I would draw):



We would all sing the tune and listen again to the recording. We would notice that the first and third patterns are identical--a pattern in itself. To reinforce these concepts, I would discuss the Beethoven excerpt with a similar approach, noting higher-level patterns formed by the overlapping of motivic fragments.

Question #17 (Weak Response)

To teach musical patterns to young kids, I would choose a couple of clear examples from the literature. Two that might serve well would be "Twinkle, Twinkle" and "Happy Birthday".

Beginning with "Twinkle, Twinkle" we would discuss the rhythm and the melody and the various patterns in them. We would listen to the try clapping and singing the short example.

Next, a similar study of "Happy Birthday" would reinforce the concept of musical patterns.

Scoring Information for CSET: Music Subtest III

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 III of CSET: Music. Each of these constructed-response questions is designed so that a response can be completed within a short amount of time—approximately 10–15 minutes. Responses to the 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 performance characteristics that have been identified as important for this subtest (see below). Each response will be assigned a score based on an approved scoring scale (see page 15).

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 for CSET: Music Subtest III

The following performance characteristics will guide the scoring of responses to the constructed-response questions on CSET: Music Subtest III.

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

Scoring Scale for CSET: Music Subtest III

Scores will be assigned to each response to the constructed-response questions on CSET: Music Subtest III according to the following scoring scale.

SCORE POINT	SCORE POINT DESCRIPTION
3	The "3" response reflects a command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Music. <ul style="list-style-type: none">• The purpose of the assignment is fully achieved.• There is an accurate application of relevant subject matter knowledge.• There is appropriate and specific relevant supporting evidence.
2	The "2" response reflects a general command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Music. <ul style="list-style-type: none">• The purpose of the assignment is largely achieved.• There is a largely accurate application of relevant subject matter knowledge.• There is acceptable relevant supporting evidence.
1	The "1" response reflects a limited or no command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Music. <ul style="list-style-type: none">• The purpose of the assignment is only partially or not achieved.• There is limited or no application of relevant subject matter knowledge.• There is little or no relevant supporting evidence.
U	The "U" (Unscorable) is assigned to a response that is unrelated to the assignment, illegible, primarily in a language other than English, or does not contain a sufficient amount of original work to score.
B	The "B" (Blank) is assigned to a response that is blank.