



California
Subject
Examinations for
Teachers®

TEST GUIDE

MUSIC SUBTEST I

Sample Questions and Responses and Scoring Information

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Sample Test Questions for CSET: Music Subtest I

Below is a set of multiple-choice questions and constructed-response questions that are similar to the questions you will see on Subtest I 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.

1 Briskly 2 3 4

Clarinet in B-flat

5 6 7 8

9 10 11 12

13 14 15 16 17

In this excerpt, the clarinetist makes an error in articulation in which of the following measures? (The excerpt will be played twice.)

(The examinee listens to a recorded performance of the musical score printed above. The clarinetist plays measures 9 and 10 entirely with legato articulation.)

- A. measures 3 and 4
- B. measures 6 and 7
- C. measures 9 and 10
- D. measures 11 and 12

2. Which of the following is the accurate transcription of the melodic rhythm performed by the flute in this excerpt? (The excerpt will be played twice.)

(The examinee listens to a recorded excerpt played by a flute.)

A.

B.

C.

D.

3. This excerpt is representative of which of the following styles of jazz music?

(The examinee listens to a 30-second excerpt of a bebop jazz piece.)

- A. bebop
- B. free jazz
- C. Dixieland
- D. cool jazz

4. Which of the following best describes the structure of this excerpt?

(The examinee listens to a 20-second excerpt of a symphony from the Romantic period.)

- A. motive
- B. theme
- C. phrase
- D. subject

5. This excerpt is representative of traditional music from which of the following countries?

(The examinee listens to a 20-second excerpt of mariachi music.)

- A. Cuba
- B. Mexico
- C. Argentina
- D. Spain

6. Which of the following best describes the pitch collection used in this excerpt? (The excerpt will be played twice.)

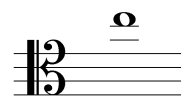
(The examinee listens to a 20-second excerpt of a violin sonata from the twentieth century.)

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

7. Which of the following pitch collections contains the correct chord tones for a G⁹Sus4?

- A. G, B \flat , C, F
- B. G, A \flat , C, E, F
- C. G, C, D, F \sharp
- D. G, C, D, F, A

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



This example represents which of the following notes?

- A. F
- B. D
- C. E
- D. C

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

g: 6/5 # 6 6 #

- | | |
|---|---|
| <p>9. Which of the following is the best Roman numeral analysis for the second chord?</p> <p>A. IV_5^6</p> <p>B. ii_5^{o6}</p> <p>C. iv_5^6</p> <p>D. ii_5^{o6}</p> | <p>10. This example concludes with which of the following cadences?</p> <p>A. deceptive</p> <p>B. plagal</p> <p>C. half</p> <p>D. authentic</p> |
|---|---|

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

The musical score consists of two systems of four staves each. The first system (measures 1-4) is marked *f* (forte). The second system (measures 5-8) is marked *p* (piano). The key signature has one flat (B-flat major), and the time signature is common time (C). The first system shows a melody in the right hand and accompaniment in the left hand. The second system shows a more complex texture with multiple voices in both hands.

- | | |
|---|--|
| <p>11. This work was most likely composed during which of the following historical periods of Western music?</p> <ul style="list-style-type: none"> A. Baroque era B. twentieth century C. Classical era D. Renaissance | <p>12. Which of the following is most likely the form of this piece?</p> <ul style="list-style-type: none"> A. sonata-allegro form B. minuet and trio C. strophic form D. theme and variations |
|---|--|

13. Ensemble performances of traditional Middle Eastern music most typically feature which of the following elements?
- A. melodies in unison or octaves without harmonic accompaniment
 - B. asymmetrical and nonmetric rhythms
 - C. drone harmonies with moderate or loud dynamic levels
 - D. improvised melodies based on a pentatonic scale
14. The Spanish missions of California supported which of the following musical traditions?
- A. popular songs of Mexican Americans
 - B. sacred music in Latin and Spanish
 - C. folk songs in Spanish
 - D. sacred music of American Indians
15. Singers Sarah Vaughan and Ella Fitzgerald are best known for their performances of which of the following genres of music?
- A. folk
 - B. soul
 - C. jazz
 - D. gospel

CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS

For each constructed-response assignment in this section, you are to prepare a written response.

Read each assignment carefully before you begin your response. Think about how you will organize your response. You may use the erasable notebooklet to make notes, write an outline, or otherwise prepare your response. **However, your final response must be either:**

- 1) typed into the on-screen response box,
- 2) written on a response sheet and scanned using the scanner provided at your workstation, or
- 3) provided using both the on-screen response box (for typed text) and a response sheet (for calculations or drawings) that you will scan using the scanner provided at your workstation.

Instructions for scanning your response sheet(s) are available by clicking the “Scanning Help” button at the top of the screen.

For each assignment, you are to prepare a written response of approximately, but not limited to, 75–125 words on the assigned topic. Your responses will be evaluated based on the following criteria.

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

The assignments are intended to assess subject matter knowledge and skills, not writing ability. Your responses, however, 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 when using response sheets. You may not use any reference materials during the assessment. Remember to review your work and make any changes you think will improve your responses.

Any time spent responding to an assignment, including scanning the response sheet(s), is part of your testing time. Monitor your time carefully. When your testing time expires, a pop-up message will appear on-screen indicating the conclusion of your test session. Only response sheets that are scanned before you end your test or before time has expired will be scored. Any response sheet that is not scanned before testing ends will NOT be scored.

16. Use the information below to complete the harmonic dictation exercise that follows.

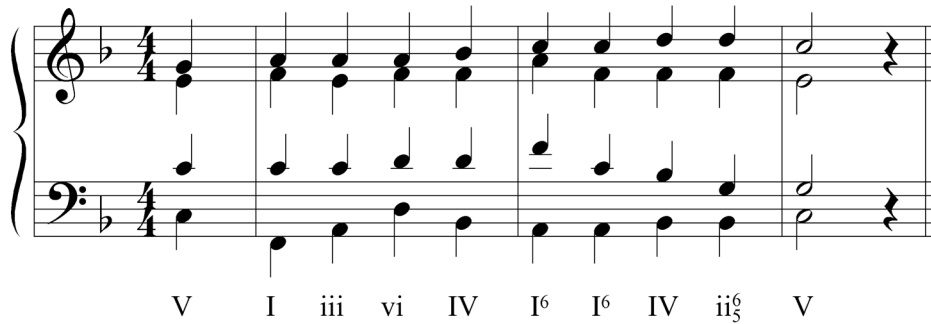
You will listen to a recorded chord progression played on a piano. The opening soprano and bass notes are shown below.



On the staff paper provided at your test administration, transcribe the chord progression into standard musical notation. Your answer should include soprano, alto, tenor, and bass notes for each chord.

Before the progression begins, you will hear the first chord arpeggiated from bass to soprano. You will then hear the complete chord progression played through twice. After the second playing, there will be a one-minute pause for you to begin transcribing the chord progression. Then you will hear the bass, tenor, alto, and soprano lines separately. Each separate line will be followed by a one-minute pause for you to continue your transcription. Finally, the complete progression will be played one more time, followed by a one-minute pause for you to complete transcribing the progression. All together, you will have a total of six minutes to complete this dictation exercise.

(The examinee listens to the following chord progression, as described above:



Note that the examinee is not required to name each notated chord.)

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

Musical works reflect the culture and historical period in which they are created.

Listen to the following musical excerpt, which will be played twice; then, using your knowledge of the cultural and historical contexts of music, write a response in which you:

- identify the cultural and historical contexts (e.g., geography, time, place, style, social conditions) of this excerpt;
- analyze and describe how this excerpt is organized (e.g., form, genre, compositional devices); and
- analyze and describe how this excerpt uses at least two of the elements of music (e.g., melody, harmony, rhythm, texture, dynamics, timbre).

After hearing the excerpt, you will have ten minutes to complete your response.

(The examinee listens to a one-minute excerpt from a Baroque concerto grosso.)

18. Use the information below to complete the exercise that follows.

Music educators need to know and apply criteria for evaluating the quality and effectiveness of musical performances.

Using your knowledge of exemplary performances of musical works from the Classical period, listen to and evaluate the recorded performance of the score excerpt that follows; then write a response in which you:

- identify one problem in either the quality or the effectiveness of this recorded performance and describe one criterion that you used in identifying this problem; and
- identify one positive characteristic in either the quality or the effectiveness of this recorded performance and describe one criterion that you used in identifying this characteristic.

The excerpt will be played twice. After listening to the excerpt, you will have ten minutes to complete your response.

(The examinee listens to a recorded performance of the musical score printed on the following pages.)

The image displays a musical score for four instruments: Violin 1, Violin 2, Viola, and Cello. The score is organized into three systems, each containing four staves. The key signature is one sharp (F#) and the time signature is common time (C).
 - **System 1 (Measures 1-4):** Violin 1 has a melodic line starting with a quarter rest, followed by eighth and quarter notes. Violin 2 plays a steady eighth-note accompaniment. Viola has a whole rest in the first measure, then enters with a half note in the second measure. Cello provides a bass line with quarter and eighth notes.
 - **System 2 (Measures 5-8):** Violin 1 continues its melodic line with some sixteenth-note passages. Violin 2 maintains its accompaniment. Viola has a whole rest in the fifth measure, then enters with a half note in the sixth measure. Cello continues its bass line.
 - **System 3 (Measures 9-10):** Violin 1 features a more complex melodic line with sixteenth-note runs. Violin 2 continues its accompaniment. Viola has a whole rest in the ninth measure, then enters with a half note in the tenth measure. Cello concludes the passage with a few notes and a fermata.

Musical score for measures 14-17, featuring Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). The score is in G major (one sharp) and 4/4 time. Measure 14 is marked with a rehearsal number '14'. The Vcl. part includes dynamic markings *fz* (forzando) in measures 15 and 16. The Vln. 1 part features a complex melodic line with many sixteenth notes and slurs. The Vln. 2 part has a more rhythmic line with slurs. The Vla. part has a sparse accompaniment with slurs. The Vcl. part has a steady bass line with slurs.

Musical score for measures 18-21, featuring Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). The score is in G major (one sharp) and 4/4 time. Measure 18 is marked with a rehearsal number '18'. The Vcl. part includes dynamic markings *fz* (forzando) in measures 19 and 20. The Vln. 1 part continues with a complex melodic line. The Vln. 2 part has a rhythmic line with slurs. The Vla. part has a sparse accompaniment with slurs. The Vcl. part has a steady bass line with slurs.

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

Artistic Perception

1. **Correct Response: C.** (SMR Code: 1.1) The examinee would listen to a recorded performance of the musical score printed in the test booklet. In this performance, the clarinetist plays measures 9–10 entirely with legato articulation, rather than with staccato articulation in measure 9 and legato articulation in measure 10 with an accent on the downbeat.
2. **Correct Response: B.** (SMR Code: 1.1) The examinee would listen to a recorded excerpt played by a flute. The rhythm of the melody in this excerpt is the one shown in response B.
3. **Correct Response: A.** (SMR Code: 1.1) The examinee would listen to a 30-second excerpt of a bebop jazz piece from the 1960s. Bebop is distinguished by fast, complicated improvisations that incorporate chromatic elements and irregular rhythms.
4. **Correct Response: B.** (SMR Code: 1.1) The examinee would listen to a 20-second excerpt of a Romantic symphony. The excerpt would present a theme from the symphony. The excerpt is longer and more complete than a motive or a simple phrase.
5. **Correct Response: B.** (SMR Code: 1.1) The examinee would listen to a 20-second recording of a mariachi band. Mariachi music is representative of traditional music from Mexico and is distinguished by the use of 2 against 3 in the accompaniment as well as the use of violins, trumpets, guitars, viuela, and guitarron.
6. **Correct Response: B.** (SMR Code: 1.1) The examinee would listen to a 20-second recording of a violin sonata from the twentieth century. This excerpt lacks a tonal center; therefore, the pitch collection would be considered atonal.
7. **Correct Response: D.** (SMR Code: 1.2) The correct chord tones for a G^9 chord would contain the root, third, fifth, seventh, and ninth: G, B, D, F, and A. The suspended fourth means that the third of the chord (B) is replaced by the fourth above the root (C). Therefore, the correct chord tones for a G^9_{Sus4} are G, C, D, F, and A.
8. **Correct Response: D.** (SMR Code: 1.2) The clef used in this example is the tenor clef; therefore, the fourth line from the bottom of the staff is the note C. The note shown in the example is one octave above the C line; therefore, it is also the note C.
9. **Correct Response: D.** (SMR Code: 1.2) This example is in the key of g minor. The figured bass symbol $\overset{6}{5}$ under the second note of the example indicates that the chord is a seventh chord in first inversion. Since the second note of the example is C, the root of the chord would be A, which is the second scale degree in the key of G minor. In a minor key, the symbol for a chord built on the second scale degree is *ii*. Since there are no accidentals indicated for this chord, it must be a diatonic seventh chord. In a minor key, the quality of the diatonic seventh chord built on the second scale degree is half-diminished (\circ). Therefore, the Roman numeral analysis for the second chord would be $ii^{\circ 6}_5$.

10. **Correct Response: C.** (SMR Code: 1.2) The figured bass symbol underneath the last note of the example indicates that the chord is in root position with a raised third. This chord consists of the notes D, F#, A. In the key of g minor, this is the dominant (V) chord. A cadence that ends on the dominant is considered to be a half cadence.

Historical and Cultural Foundations

11. **Correct Response: C.** (SMR Code: 3.1) The musical score is most likely written for string quartet, a genre that was introduced during the Classical era. The top part (first violin) plays the melody throughout. In measures 1–2 and 5–6, the other parts play a chordal accompaniment underneath the melody. This texture was typical during the Classical era. In addition, the excerpt begins with a symmetrical four-measure phrase followed by a second phrase that is based on the first and extended one measure. Four-measure phrases are very common in music from the Classical era.
12. **Correct Response: A.** (SMR Code: 3.1) At the beginning of a movement in sonata-allegro form (the beginning of the exposition), the primary key would be established and the first theme would be introduced. In this case, the key of the movement is D minor, which is clearly established in measures 1–4. This excerpt also introduces a primary theme. In sonata-allegro form, the themes would provide motives that would be developed throughout the piece. In measures 7–8 of this excerpt, the motive presented by the first violin in measure 3 is already undergoing development.
13. **Correct Response: A.** (SMR Code: 3.1) Traditional music from the Middle East is essentially melodic. In ensemble performances, the melodies are performed in unison or in octaves with each performer ornamenting the melody to create a heterophonic texture.
14. **Correct Response: B.** (SMR Code: 3.1) Roman Catholic priests from Spain and Mexico established the Spanish missions of California. They celebrated the mass in Latin and also performed sacred polyphonic works in Spanish. The Roman Catholic missionaries also taught American Indians to sing these sacred works in Latin and Spanish.
15. **Correct Response: C.** (SMR Code: 3.1) Sarah Vaughn and Ella Fitzgerald were jazz vocalists who performed both live and on recordings. Both were noted for their scat singing (vocal improvisations using vocables).

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

Artistic Perception

Question #16 (Score Point 3 Response)

The image shows a musical score in 4/4 time, consisting of ten measures. The notation is as follows:

- Measure 1: Treble clef, G4, B4, D5; Bass clef, G2, B1, D2.
- Measure 2: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.
- Measure 3: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.
- Measure 4: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.
- Measure 5: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.
- Measure 6: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.
- Measure 7: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.
- Measure 8: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.
- Measure 9: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.
- Measure 10: Treble clef, G4, B4, D5, F5; Bass clef, G2, B1, D2, F2.

Below the notation, the chords are labeled with Roman numerals: V, I, iii, vi, IV, I⁶, I⁶, IV, ii₅⁶, V.

In this example, the examinee's notation of the chords presented represents a strong response. The notation of all ten chords is accurate. Even though the inner voices (i.e., the alto and tenor) of the sixth chord (I⁶) are inverted, the naming of the chord does not change.

Note that the examinee is not required to name each notated chord.

Historical and Cultural Foundations

Question #17 (Score Point 3 Response)

With the use of harpsichord and basso continuo, this piece of music most certainly comes from the Baroque Era, 1600-1750. The Baroque Era began in Italy when a member of the Medici family (the wealthy Italian banking family of Venice) married Prince Charles V of France. For the occasion, the Medicis commissioned an opera written in a simple texture called monody to celebrate the wonders of Italian culture. As time evolved, music was written for St. Mark's Cathedral in Venice, Italy, and its dual choir lofts allowed for antiphonal and imitative music to develop. Out of this conversing style came the concerto (from the Italian concertare meaning "to reach agreement").

This musical selection is an example of concerto grosso form. In a concerto grosso, a small group of solo instruments (concertino) alternates playing with a large ensemble (concerto grosso). This selection begins with a short introduction followed by an imitative section in which one voice is imitated by a second and third voice.

In the melody, various motives are repeated and developed through imitation, and there is an ascending sequence toward the end of the excerpt. This selection is in a major key and concludes with a half cadence. The orchestration consists of a string orchestra with a basso continuo. Solo strings alternate with tutti strings.

Aesthetic Valuing

Question #18 (Score Point 3 Response)

One problem in the effectiveness of this recording is the tempo. The Haydn quartet given in this example should be performed in a clear, rhythmically accurate manner as would be typical of music performed in the Classical Era. The group performing made an error in incorporating too much tempo rubato, which is more typical of 19th-century Romantic compositions. Because of the blurred rubato playing, the melodic counterpoint is obscured in the second half of the excerpt.

One positive characteristic of the recording is the duet between the cello and the second violin in the first six measures. The cello plays the melody throughout this excerpt, and the melody is clearly heard throughout this duet. In addition, this duet is articulated and phrased together. Attention to the melody and to phrasing is very important in a performance of a Classical work.

Scoring Information for CSET: Music Subtest I

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 three constructed-response questions in Subtest I 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 six minutes for the Artistic Perception question and ten minutes for the Historical and Cultural Foundations and Aesthetic Valuing questions. Responses to the Artistic Perception constructed-response question are scored by qualified California educators. Responses to the Historical and Cultural Foundations and Aesthetic Valuing 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 and page 18). Each response will be assigned a score based on an approved scoring scale (see pages 18 and 19).

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

Performance Characteristics and Scoring Scales for CSET: Music Subtest I

A. ARTISTIC PERCEPTION

Performance Characteristics. The following performance characteristic will guide the scoring of responses to the Artistic Perception constructed-response question on CSET: Music Subtest I.

SUBJECT MATTER KNOWLEDGE	The application of accurate subject matter knowledge as described in the relevant CSET subject matter requirements.
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The scoring of each response to the Artistic Perception constructed-response question on CSET: Music Subtest I is based upon the number of correctly notated chords that appear on the staff lines provided in the answer document.

A "Correct" chord:

- is notated in the correct order in the progression;
- is built upon the same scale degree as the chord heard in the progression (e.g., tonic, subdominant, dominant);
- is the same quality as the chord heard in the progression (e.g., major, minor, diminished); and
- has the same bass and soprano notes as the chord heard in the progression.

An "Incorrect" chord:

- is NOT notated in the correct order in the progression;
- is NOT built upon the same scale degree as the chord heard in the progression (e.g., tonic, subdominant, dominant);
- is NOT the same quality as the chord heard in the progression (e.g., major, minor, diminished); or
- does NOT have the same bass and soprano notes as the chord heard in the progression.

Music Subtest I

Scoring Scale. Scores will be assigned to each response to the Artistic Perception constructed-response question on CSET: Music Subtest I according to the following scale.

SCORE POINT	SCORE POINT DESCRIPTION
3	8–10 chords correctly notated
2	5–7 chords correctly notated
1	0–4 chords correctly notated

B. HISTORICAL AND CULTURAL FOUNDATIONS AND AESTHETIC VALUING

Performance Characteristics. The following performance characteristics will guide the scoring of responses to the Historical and Cultural Foundations and Aesthetic Valuing constructed-response questions on CSET: Music Subtest I.

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. Scores will be assigned to each response to the Historical and Cultural Foundations and Aesthetic Valuing constructed-response questions on CSET: Music Subtest I according to the following scoring scale.

SCORE POINT	SCORE POINT DESCRIPTION
3	<p>The "3" response reflects a command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Music.</p> <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	<p>The "2" response reflects a general command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Music.</p> <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	<p>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.</p> <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	<p>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.</p>
B	<p>The "B" (Blank) is assigned to a response that is blank.</p>