



# California Subject Examinations for Teachers®

## Video Performance Procedures Manual

### MUSIC SUBTEST I

**IMPORTANT NOTE:** Subtest I requires that video-recorded material be uploaded to a secure website by the submission deadline for the testing window in which an examinee has a scheduled test appointment. Refer to [www.ctcexams.nesinc.com](http://www.ctcexams.nesinc.com) for important dates and deadlines for submitting video-recorded materials.

### IMPORTANT NOTE

Read this entire manual very carefully! It contains information critical for the preparation and submission of your CSET: Music Subtest I video performance materials.

Failure to follow all requirements described in this manual could result in your video performances receiving ratings of "Unscorable."

### APPROVED VIDEO FILE SUBMISSION FORMATS

Video recordings for Music Subtest I may be submitted using any one of the following video file formats:

- ▶ AVI (.avi)
- ▶ Quick Time (.qt, .mov)
- ▶ MPEG-4 (.mp4)
- ▶ WMV (.wmv)

**Note: For video file submissions, the video must be recorded as one of the approved file types, not just saved with one of the approved filename extensions.**

See requirements on page 9 for more information about video format requirements.

## FOR FURTHER INFORMATION

If you have questions after reading this **CSET: Music Subtest I Video Performance Procedures Manual**, or if you have questions regarding the **requirements for preparing materials**, contact:

#### **CSET Program**

Evaluation Systems group of Pearson  
400 Capitol Mall, Suite 900  
Sacramento, CA 95814

Telephone: (800) 205-3334  
9:00 a.m.–5:00 p.m. Pacific time  
Monday through Friday, excluding holidays

(Automated Information System available  
24 hours daily)

Website: [www.ctcexams.nesinc.com](http://www.ctcexams.nesinc.com)

If you have questions regarding **credentialing requirements**, contact:

#### **State of California**

May Lee State Office Complex  
Commission on Teacher Credentialing  
651 Bannon Street, Suite 600  
Sacramento, CA 95811

CTC email address:

- Examination policy: [exams@ctc.ca.gov](mailto:exams@ctc.ca.gov)
- Credential requirements: [credentials@ctc.ca.gov](mailto:credentials@ctc.ca.gov)

CTC website: [www.ctc.ca.gov](http://www.ctc.ca.gov)

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## BACKGROUND INFORMATION

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### California Credentialing Requirements

Teacher candidates in California are required to demonstrate competence in the subject matter they will be authorized to teach. The Commission on Teacher Credentialing (CTC) provides Single Subject Teaching Credential candidates with several options for [satisfying this requirement](#).

The [California Educator Credentialing Assessments website](#) provides detailed information about California requirements for certification. The website also includes important information about the procedures and policies, including the Rules of Test Participation, which you agree to abide by upon registration for an examination of the CSET.

### Subject Matter Requirements for CSET: Music

The subject matter requirements for CSET: Music are contained in four domains. The four domains comprise the subject matter knowledge and skills expected of an entry-level California public school music educator and are incorporated into the two subtests of CSET: Music. The four Music domains delineate the teacher competencies that are important for the provision of effective entry-level music instruction to students in grades preK–12. The subject matter requirements are provided in [Appendix A](#) of this manual.

CSET: Music Subtest I includes a video performance component that requires you to **demonstrate your performance skills** as described in the Creating and Performing domains of the CSET: Music subject matter requirements. Information about both CSET: Music subtests is available in the CSET: Music test guide provided on the [California Educator Credentialing Assessments website](#).

### Testing Requirements for CSET: Music Subtest I

CSET: Music Subtest I consists of two sections: (1) a multiple-choice question section, presented on screen at your computer-based test administration, and (2) three constructed-response questions, two of which include the submission of a video performance component, described in this manual. The video-recorded material for the performance component must be uploaded to your MyAccount on the [California Educator Credentialing Assessments website](#) for the testing window during which your test appointment is scheduled.

## Video Submission Policy

The Commission on Teacher Credentialing (CTC) requires that you submit two video recordings in order for CSET: Music Subtest I to be scored. You are required to submit two video recordings of yourself performing the assigned selections designated for your test date. You must upload these video recordings no later than the submission deadline for the testing window in which your test appointment is scheduled.

If *one or both* of your submitted video recordings do not meet the requirements specified on [page 9](#) of the CSET: Music Subtest I 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 I and may need to retake the subtest.

Furthermore, if you do not upload two video recordings (i.e., one for the functional keyboard proficiency exercise and one for the vocal/instrumental proficiency exercise) by the submission deadline, or if *one or both* of your submitted video recordings do not contain video and audio within the first three minutes, you will not have satisfied the CSET: Music Subtest I testing requirements; you will not pass CSET: Music Subtest I; and you will need to retake the entire subtest.

## Maintaining Privacy and Control of Video-Recorded Assessment Materials

It is your responsibility to protect the privacy of all individuals, including yourself, who appear in the video recording made as part of the CSET: Music Subtest I.

You may not:

- Make more than one backup copy of the video
- Share the video with your family or friends, or any other person or organization
- Share or post the video online to any site (e.g., YouTube)
- Keep possession of the backup copy of the video after test results have been reported

Violation of any of these privacy requirements with respect to the video can have serious consequences that could affect your career as a teacher.

## YOUR MUSIC SUBTEST I REGISTRATION INFORMATION

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### **Your CSET: Music Subtest I Registration**

Your registration for CSET: Music Subtest I is valid only for one test date. If you do not upload all required materials no later than the submission deadline for the testing window in which your test appointment is scheduled, your video performances will receive ratings of "Unscorable." If you are absent from the administration, you will not receive a refund or credit for any test registration fees and must submit a new registration along with the appropriate fee if you wish to take the subtest on a future test date.

See the [California Educator Credentialing Assessments website](#) for detailed information about:

- withdrawing your registration;
- changing your registration to a future test date;
- correcting or updating personal information on your registration materials;
- test center rules;
- the day of the test;
- retaking a CSET subtest.

## MUSIC VIDEO PERFORMANCE MATERIALS

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The following materials necessary for completing the CSET: Music Subtest I video performance are available on the [California Educator Credentialing Assessments website](#):

- this CSET: Music Subtest I Video Performance Procedures Manual, which includes the exercises assigned to the specific testing window during which you are scheduled to take your test.

**Note:** For **Video 1: Functional Keyboard Proficiency**, the musical score is included with the assigned exercise. For **Video 2: Vocal/Instrumental Proficiency**, it is your responsibility to locate the musical score appropriate for your selected instrument or vocal range. When locating the score for the assigned selection, you must exactly match each element identifying the selection (title of the work or aria collection, composer or arranger, edition, and specific excerpt). If you do not use the score that exactly matches each element of the assigned selection, your performance may be rated unscorable.

Some online providers of musical scores include [Groth Music](#), [the International Music Score Library Project](#), and [JW Pepper](#).

## OVERVIEW: VIDEO PERFORMANCES

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### Video 1: Functional Keyboard Proficiency

The functional keyboard proficiency exercise must be performed **on an acoustic piano**. Performances on an electronic keyboard, synthesizer, or MIDI-equipped acoustic keyboard (e.g., a discklavier) are not allowed. You may perform the exercise with the score or from memory.

The functional keyboard proficiency exercise consists of four parts. Be sure to complete all parts of the exercise.

The section of this manual entitled "[Steps for Recording Your Performances](#)" outlines steps and requirements for preparing the video recording of your performance of the functional keyboard proficiency exercise.

### Video 2: Vocal/Instrumental Proficiency

**Note:** For **Video 2: Vocal/Instrumental Proficiency**, it is your responsibility to locate the assigned musical score that is appropriate for your selected instrument or vocal range. When locating the score for the assigned selection, you must exactly match each element identifying the selection (title of the work or aria collection, composer or arranger, edition, and specific excerpt). If you do not use the score that exactly matches the assigned selection, your performance may be rated unscorable.

Some online providers of musical scores include [Groth Music](#), [the International Music Score Library Project](#), and [JW Pepper](#).

You must submit a video performance illustrating either your vocal proficiency or your instrumental proficiency; do not submit both a vocal and an instrumental performance for Video 2: Vocal/Instrumental Proficiency.

### Vocal Proficiency

- The vocal proficiency exercise must be performed in Italian.
- Vocalists may choose to perform either the accompanied or a cappella selection listed for their vocal range. If the accompanied selection is chosen, accompaniment may be on piano, recorded piano, or nonacoustic piano (synthesizer). If the a cappella selection is chosen, no accompaniment is permitted.
- Vocalists may perform with the score or from memory.
- The vocal performance should be up to five minutes long, depending on the length of the music assigned.



## Instrumental Proficiency

- The instrumental proficiency exercise must be performed on one of the instruments listed below. (Note that you may choose to play piano for both Video 1: Functional Keyboard Proficiency and Video 2: Vocal/Instrumental Proficiency.)

### ALLOWABLE INSTRUMENTS

• Piano (acoustic)	• Cello	• B-flat Clarinet	• Tuba
• Harp	• String Bass	• Bassoon	• Baritone
• Guitar (acoustic)	• Percussion (snare and vibes)	• French Horn	• Alto Saxophone
• Violin	• Flute	• Trumpet	• Tenor Saxophone
• Viola	• Electronic Valve Instrument	• Trombone	• Oboe

- Instrumentalists must perform **unaccompanied** by another instrument or vocalist.
- Instrumentalists may perform with the score or from memory.
- The instrumental performance should be **up to five minutes** long, depending on the length of the music assigned.

The section of this manual entitled "[Steps for Recording Your Performances](#)" outlines steps and requirements for preparing the video recording of your performance of the vocal/instrumental proficiency exercise.

## STEPS FOR RECORDING YOUR PERFORMANCES

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### **Practice**

You are encouraged to practice the exercises prior to recording your final performances. You are also encouraged to make practice video recordings of your performances before creating your final video recordings for submission. Making practice video recordings may help you and the camera operator become more comfortable with the video-recording equipment and process.

### **Arrange for Equipment**

It is your responsibility to obtain the equipment needed to prepare your video recordings.

For the best video and audio recording, it is recommended that you use the following:

- a tripod or other camera stabilization device, including electronic stabilization in the camera
- an AC power source to operate the video camera. Battery packs may also be used as a power source, but if the battery charge is low, the quality of the recording may be adversely affected.

Check that all video equipment is in proper working order.

### **Decide on Self-Recording or Camera-Operator Recording**

You have the option of preparing your video recordings either by self-recording or by having another person serve as the camera operator. Using a camera operator may allow you to concentrate on your performance, rather than on the technical aspects of recording. The camera operator must understand that once the recording of your performance has begun, the camera must not be turned off until the complete performance has been recorded. You should caution the camera operator that the camera must remain in a fixed position throughout the performance and that any stops during the recording, even accidental ones, will cause your video performance to receive a rating of "Unscorable." In addition, you should advise the camera operator not to interact with you during the recording or to otherwise influence your performance.

For self-recorded video performances, you will set up the video camera in a fixed position. Once you start recording, you must not turn the camera off at any time during the performance.

### **Video Submission Policy**

The Commission on Teacher Credentialing (CTC) requires that you submit two video recordings in order for CSET: Music Subtest I to be scored. You are required to submit two video recordings of yourself performing the assigned selections designated for your test date. You must upload these video recordings no later than the submission deadline for the testing window in which your test appointment is scheduled.

If *one or both* of your submitted video recordings do not meet the requirements specified on page 9 of this 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 I and may need to retake the subtest.

Furthermore, if you do not upload two video recordings (i.e., one for the functional keyboard proficiency exercise and one for the vocal/instrumental proficiency exercise) by the submission deadline, or if *one or both* of your submitted video recordings do not contain video and audio within the first three minutes, you will not have satisfied the CSET: Music Subtest I testing requirements; you will not pass CSET: Music Subtest I; and you will need to retake the entire subtest.

## Video Performance and Recording Requirements

Your submitted video performances and video recordings must meet the requirements listed below. Video performances and video recordings that do not meet these requirements will be assigned the rating of "Unscorable."

- **Submit video recordings containing performances conforming to the directions in the exercise.** Your performance of the functional keyboard proficiency exercise must be on an acoustic piano. For the vocal/instrumental proficiency exercise, vocalists must perform in Italian (accompanied or a cappella, as specified by the chosen selection) and instrumentalists must perform unaccompanied on an approved instrument.
- **Submit video recordings containing recent performances.** Prior to beginning each video performance, you must face the camera and state your 8-digit CSET identification number (listed within your registration confirmation email) and the date on which you are recording your video performance (month, day, and year). Your submissions must contain recent video performances recorded no earlier than five weeks prior to the test date. A video file that was submitted for a previous test date may not be resubmitted.
- **Each video recording must be submitted using an approved video file type.** Both video recordings must be submitted using **the same** approved video file type. The approved video file types are:
  - AVI (.avi)
  - Quick Time (.qt, .mov)
  - MPEG-4 (.mp4)
  - WMV (.wmv)

**Note: The video must be recorded as one of the approved file types, not just saved with one of the approved filename extensions.**

An "Unscorable" rating may be assigned to a video performance submitted in any format other than the approved video file formats specified above or that cannot be played.

- **Submit video files with no breaks, edits, or interruptions in the recordings.** Each file must be recorded using only a single camera, without stopping, restarting, or otherwise interrupting the recording or later editing it.
- **Submit video files with clear visual and audio recordings.** Your video recordings must be of sufficient quality that scorers may clearly see and hear your performance. During recording, the video camera must be positioned appropriately as shown on pages 10–12.
- **Submit only video recordings of your own live performances.** Both video recordings must consist of live performances by the registered examinee. With the exception of vocal accompaniment, synthesized music is not allowed.
- **Submit two video files each one containing your performance of one assigned exercise.** One video file should contain your performance of the assigned functional keyboard proficiency exercise; the other video file should contain your performance of the assigned vocal/instrumental proficiency exercise. Do not submit both performances in a single video file.
- **Submit video recordings of your performances on the assigned selections.** For Video 1: Functional Keyboard Proficiency, the musical score is included with the assigned exercise. For Video 2: Vocal/Instrumental Proficiency, it is your responsibility to locate the musical score appropriate for your instrument or vocal range. When locating the score for the assigned selection, you must exactly match each element identifying the selection (title of the work or aria collection, composer or arranger, edition, and specific excerpt).
- **Upload each video recording to MyAccount.** Follow the [Upload Music Subtest I Submission](#) instructions included in this manual.

## Video Camera Placements

The following photographs illustrate what should be visible on the video recording when the video camera is positioned correctly for the functional keyboard proficiency and vocal/instrumental proficiency exercises. These camera positions are the same for self-recording and camera-operator recording.

It is essential that your performances are recorded strictly in accordance with the following instructions describing video camera placement and angles for each instrument or vocal performance.

### Piano, Keyboard, Harp

The video camera should be positioned to show your hands, feet, and face (**side view**).

**Figure 1. Video Camera Placement: Piano, Keyboard, Harp**



**Note:** The **functional keyboard proficiency** exercise must be performed on an **acoustic piano**.

## Other Instrumental Performances

The video camera should be positioned to show your hands and face (**front or front/side view**).

**Figure 2. Video Camera Placement: Other Instruments**



### Instrumental Performance Using a Music Stand

If you read from the assigned score rather than memorize the music, ensure that the music stand does not obscure any of the required views shown on these pages.

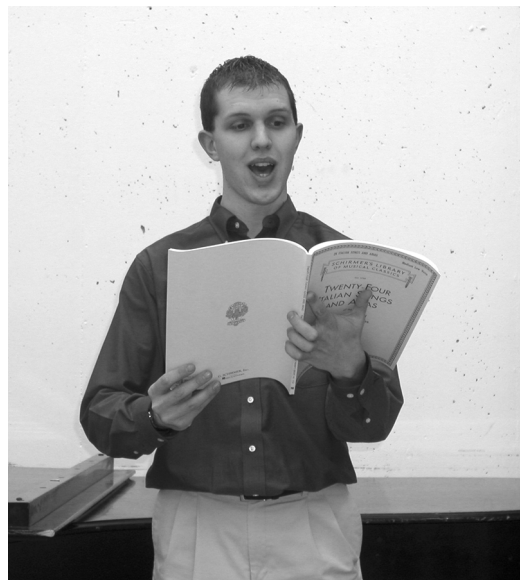
**Figure 3. Video Camera Placement: Music Stand**



### Vocal Performance

The video camera should be positioned to show your face and upper torso (**front view**).

**Figure 4. Video Camera Placement: Voice**



## Record Your Performances

**IMPORTANT:** Prior to beginning each video performance, face the camera and state your 8-digit CSET identification number (listed within your registration confirmation email) and the date on which you are recording your video performance (month, day, and year). Do not stop or interrupt the recording after stating this identification information. To maintain candidate anonymity during scoring, however, do not state your name while recording your performance.

**Record each performance according to the requirements listed on [page 9](#).** Your video performances will be assigned a rating of "Unscorable" if your performances or video recordings do not meet these requirements.

Some recording suggestions are as follows:

- Record the performances in as quiet a location as possible so that your performance can be heard without distraction.
- Use a tripod or other stabilization device to maintain a steady image.
- Place the video camera at the appropriate angle and distance to show the most important elements of your performances. See pages 10–12 for correct video camera placement for each type of instrumental or vocal performance.
- Avoid positioning the video camera so that windows or other bright lights are behind you as you perform.
- Disable the date/time stamp function of the video camera so that the date and the time are not displayed when viewing the video recording.
- Keep the size of video files to 150 MB or less by setting the proper resolution on the video camera prior to recording. Commonly used lower resolutions like “320 × 240” and “640 × 480” yield the best results for the purpose of this test.

## Check Recordings

After recording, review each video recording. Make sure that each video recording meets all requirements on [page 9](#), including the following:

- There are no audio or visual disturbances, breaks, interruptions, stops/starts, or edits in the recording.
- Viewers can clearly see and hear you playing or singing during your entire performance.
- You have stated your CSET identification number and date of recording prior to your performance.
- Your performance is recorded at the beginning of the video file immediately after you state your identification number and the date of the recording.
- A single recorded performance appears in its entirety in each video file, with no other recorded material before or after.

## Review Your Performances

Evaluate whether your video performances are complete and clearly demonstrate your functional keyboard proficiency and vocal/instrumental proficiency.



## PREPARING MATERIALS FOR SUBMISSION

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### Upload Music Subtest I Submissions

The following submissions will be required for upload:

1. Video 1: Functional Keyboard Proficiency
2. Video 2: Vocal/Instrumental Proficiency

Video recordings for Music Subtest I may be submitted using any one of the following video file formats:

- AVI (.avi)
- Quick Time (.qt, .mov)
- MPEG-4 (.mp4)
- WMV (.wmv)

**Note: Video file submissions must be recorded as one of the approved file types, not just saved with one of the approved filename extensions. Video file size should be kept to 150 MB or less.**

After you have registered and scheduled for CSET: Music Subtest I and are ready to upload your Video 1: Functional Keyboard Proficiency video file and Video 2: Vocal/Instrumental Proficiency video file, follow the procedures below. Please note the uploading times may vary depending on your Internet connection and file size.

- Go to the Video Submission Upload link located in your MyAccount under “Current Registrations” on the [California Educator Credentialing Assessments website](#).
- Upload Video 1: Functional Keyboard Proficiency. Wait for the upload to finish. You will receive notification when the upload is complete.
- Upload Video 2: Vocal/Instrumental Proficiency. Wait for the upload to finish. You will receive notification when the upload is complete.

If you need to re-upload your video files, you may do so at any time before the submission deadline. Only your most recent uploaded Video 1 and Video 2 files will be scored.

Once the submission deadline has passed, you will no longer have access to the Video Submission Upload link in your MyAccount.

## SCORING OF YOUR VIDEO PERFORMANCES

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Your performances for Video 1: Functional Keyboard Proficiency and Video 2: Vocal/Instrumental Proficiency will be evaluated based on the performance characteristics and scoring scales contained in [Appendix B](#) of this manual. Each submitted video performance will be viewed and holistically scored by at least two qualified California educators who are experienced and trained in a method known as focused holistic scoring.

Your video performances and video recordings must meet the requirements listed on [page 9](#). A video performance will be assigned a rating of "Unscorable" if the video performance or video recording does not meet these requirements. If your video performance(s) receive ratings of "Unscorable" and you do not pass the subtest, you will receive no refund of your test fee or credit for the test fee at a future test date.

Furthermore, if you do not upload two video recordings by the submission deadline (i.e., one for the functional keyboard proficiency exercise and one for the vocal/instrumental proficiency exercise), or if *one or both* of your submitted video recordings do not contain video and audio within the first three minutes, you will not have satisfied the CSET: Music Subtest I testing requirements; you will not pass CSET: Music Subtest I; and you will need to retake the entire subtest.

## **APPENDIX A**

### **CSET: Music Subject Matter Requirements**

# CSET: Music Subject Matter Requirements

## Content Domains for Subject Matter Understanding and Skill in Music

### Domain 1—Creating

Candidates have both broad and in-depth conceptual knowledge of the processes and roles involved in creating music. They understand how to envision/conceptualize and generate works of music and how to organize, develop, refine, and complete musical works. Candidates understand that the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. They understand the techniques, skills, and tools used in the creative process.

#### 1.1 Generate and Conceptualize Artistic Ideas and Work

- a. Demonstrate knowledge of a variety of music (e.g., characteristics of styles and genres of music from diverse cultures). [PK.MU:Cr1a]
- b. Demonstrate knowledge of how to improvise rhythmic, melodic, and harmonic ideas, and explain their connection to a specific purpose and context (e.g., social, cultural, historical). [2.MU:Cr1a–5.MU:Cr1a]
- c. Demonstrate knowledge of how to generate musical ideas (e.g., rhythms, melodies, accompaniment patterns) within specific related tonalities (e.g., major and minor keys, scale types, modes, non-Western systems), meters (e.g., simple, compound), simple chord changes (e.g., common harmonic progressions, twelve-bar blues), and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. [1.MU:Cr1b8.MU:Cr1]
- d. Demonstrate knowledge of how to generate melodic, rhythmic, and harmonic ideas (e.g., counterpoint, ostinato, melody and countermelody, tone row) for a collection of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonization for given melodies. [Nov.MU:H.Cr1–Adv.MU:H.Cr1]
- e. Demonstrate knowledge of how to compose and improvise ideas for arrangements, sections, and short compositions for specific purposes (e.g., scoring techniques, transpositions, ranges, instrumentation, rhythmic idioms) that reflect characteristics of music from a variety of cultures (e.g., popular, folk, mariachi, jazz, classical, other genres and styles representative of Californians and music from diverse cultures). [Nov.MU:E.Cr1–Adv.MU:E.Cr1]
- f. Demonstrate knowledge of ways in which sounds and musical ideas (e.g., leitmotif, instrumentation, found sound, contour, allusion, onomatopoeia) can be used to represent personal experiences,

moods, visual images, storylines, sonic events, memories, concepts, texts, extended sonic experiences, and abstract ideas. [Prof.MU:C.Cr1–Adv.MU:C.Cr1]

- g. Demonstrate knowledge of how to generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, digital resources, and digital systems (e.g., looper pedals, electric drum pads, microphones, digital audio workstations, electronic samples). [Prof.MU:T.Cr1–Adv.MU:T.Cr1]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]:  
CREATING—Anchor Standard 1)

## 1.2 Organize and Develop Artistic Ideas and Work

- a. Demonstrate knowledge of how to select and develop musical ideas (e.g., movements, vocalizations, instrumental accompaniments) for improvisations, arrangements, or compositions to express intent, and explain their connection to purpose and context. [PK.MU:Cr2a–5.MU:Cr2a]
- b. Demonstrate knowledge of standard notation (e.g., use of notation in various clefs; key and time signatures; scales, melodic, and harmonic elements; intervals, triads, and chords; figured bass; lead sheet; rhythm, meter, and tempo; dynamic and expressive symbols; music terminology), iconic notation (e.g., tablature, stick notation), and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonizations for given melodies. [Nov.MU:H.Cr2b–Adv.MU:H.Cr2b]
- c. Demonstrate knowledge of how to select and develop melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristics of music or texts from a variety of historical periods (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Twentieth Century) and cultural periods and movements (e.g., impressionism, minimalism, modernism, postmodernism, folk-revival, Harlem Renaissance, Civil Rights Movement). [Nov.MU:E.Cr2a–Adv.MU:E.Cr2a]
- d. Demonstrate knowledge of preserving drafts of compositions and improvisations through standard notation (e.g., transcription, Roman numerals, Arabic numerals with carets) and audio or video recording (e.g., digital audio workstations, recording studio, recording devices). [Nov.MU:E.Cr2b–Adv.MU:E.Cr2b]
- e. Demonstrate knowledge of ways to assemble and organize sounds and musical ideas (e.g., aleatory, phrase, period, call and response, verse, refrain, solo, characteristic rhythms) to create initial expressive statements of experiences, moods, visual images, storylines, memories, concepts, texts, sonic (aural) experiences, and abstract ideas. [Prof.MU:C.Cr2a–Adv.MU:C.Cr2a]

- f. Demonstrate knowledge of how to describe and explain the development of sounds and musical ideas (e.g., embellishment, repetition, imitation, sequence, inversion, transposition, modulation, prolongation) in drafts of music within a variety of forms (e.g., binary, rondo, sonata-allegro, call and response, pop song, through-composed). [Prof.MU:C.Cr2b–Adv.MU:C.Cr2b]
- g. Demonstrate knowledge of how to select, develop, and organize (e.g., sampling, looping, remixing, embellishing, arranging, orchestrating) multiple melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems. [Prof.MU:T.Cr2–Adv.MU:T.Cr2]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]:  
CREATING—Anchor Standard 2)

### 1.3 Refine and Complete Artistic Work

- a. Demonstrate knowledge of how to evaluate, refine, and document revisions to personal music (e.g., retaining all drafts, compiling all drafts, using different colors for each subsequent round of revisions, keeping a journal), applying criteria and feedback, including appropriate application of compositional techniques (e.g., motivic unity and variety), style, form, and use of sound sources. [PK.MU:Cr3.1–5.MU:Cr3.1, 6.MU:Cr3.1a–8.MU:Cr3.1a, 6.MU:Cr3.1b–8.MU:Cr3.1b]
- b. Demonstrate knowledge of how to develop and apply criteria to critique, improve, and refine drafts of compositions representing a variety of forms and styles, improvisations in a variety of styles (e.g., Baroque, Classical, swing, bebop, hip-hop, rock, electronic music), and stylistically appropriate harmonizations for given melodies (e.g., counterpoint, folk song in parallel tenths, jazz chord progressions, rock chord progressions). [Nov.MU:H.Cr3.1–Adv.MU:H.Cr3.1]
- c. Demonstrate knowledge of how to evaluate and refine varied drafts of musical works based on appropriate criteria, including the extent to which they address identified purposes (e.g., pedagogical, commemorative, patriotic, entertainment, vocational, cultural, festive) and contexts (e.g., expression, recreation, ceremony, worship, education, protest). [Nov.MU:E.Cr3.1–Adv.MU:E.Cr3.1]
- d. Demonstrate knowledge of sharing music through the use of notation (e.g., tablature, lead sheets, iconic notation, standard notation, Roman numerals, solmization, music notation software), solo or group performance, or music production software, and demonstrate and explain how the elements of music (e.g., melody, harmony, rhythm, dynamics, tempo, timbre, texture, form), compositional techniques (e.g., unity and variety, motivic manipulation, voice leading), and processes (e.g., improvisation, counterpoint, serialism) have been employed to realize expressive intent. [Prof.MU:C.Cr3.2a–Adv.MU:C.Cr3.2a]

- e. Describe a variety of possible contexts and performance mediums (e.g., virtual, concert hall, classroom, public space, social gathering, ceremony, lecture-recital) for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation. [Prof.MU:C.Cr3.2b–Adv.MU:C.Cr3.2b]
- f. Demonstrate knowledge of sharing a portfolio of musical creations (e.g., album, score, recordings) representing varied styles and genres that demonstrates musical craftsmanship, using personally selected digital and analog tools, resources, and systems in developing and organizing musical ideas. [Prof.MU:T.Cr3.2–Adv.MU:T.Cr3.2]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]:  
CREATING—Anchor Standard 3)

## Domain 2—Performing

Candidates have both broad and in-depth conceptual knowledge of vocal and instrumental music for soloists, ensembles, and music classes. They are familiar with a broad range of repertoire. Candidates understand how the structure and context of musical works inform performance. They understand how to interpret musical works.

### 2.1 Select, Analyze, and Interpret Artistic Work for Performance

- a. Demonstrate understanding of the structure and the elements of music (e.g., tonality, meter, melody, rhythm, pitch, form, harmony) in music from a variety of cultures selected for performance. [PK.MU:Pr4.2a–5.MU:Pr4.2a]
- b. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music (e.g., melody, harmony, rhythm, dynamics, tempo, timbre, texture, form) are used in each work. [6.MU:Pr4.2a–8.MU:Pr4.2a]
- c. Apply knowledge of how to sight-read in treble, alto, or bass clef simple rhythmic, melodic, and/or harmonic notation (e.g., fixed-do, movable-do, 1 e & a, intervals, tonal function). [6.MU:Pr4.2b–8.MU:Pr4.2b]
- d. Apply knowledge of how musical intent is conveyed by interpretations of the elements of music and expressive qualities (e.g., articulation/style, phrasing). [6.MU:Pr4.3–8.MU:Pr4.3]
- e. Demonstrate knowledge of how to develop and apply criteria (e.g., thematic, stylistic, length, level of difficulty, range, tessitura) for selecting a varied repertoire for a program of music that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. [Nov.MU:H.Pr4.1–Adv.MU:H.Pr4.1]

- f. Identify and describe important theoretical and structural characteristics (e.g., stepwise melodic lines, thick textures, exposed solid lines) and context (e.g., social, cultural, historical) in a varied repertoire of music selected for performance programs that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. [Nov.MU:H.Pr4.2–Adv.MU:H.Pr4.2]
- g. Examine, evaluate, and critique how context, theoretical and structural aspects of the music (e.g., long notes allowing for arpeggiation, repeated notes allowing for syncopation, major seconds allowing for chromaticism), and digital media/tools inform and influence prepared and improvised performances. [Prof.MU:T.Pr4.2–Adv.MU:T.Pr4.2]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]: PERFORMING—Anchor Standard 4)

## 2.2 Develop and Refine Artistic Techniques and Work for Presentation

- a. Demonstrate and apply error detection skills to refine technical accuracy (e.g., intonation, rhythm, articulation, diction) and expressive qualities (e.g., phrasing, dynamics, interpretation) to address challenges and show improvement over time. [PK.MU:Pr5b–8.MU:Pr5b]
- b. Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire, and utilize rehearsal strategies (e.g., warm-ups, exercises, sectionals, seating) to address performance challenges (e.g., technique, stage fright, blend, balance, breath support) and refine the performances. [Nov.MU:H.Pr5–Adv.MU:H.Pr5, Nov.MU:E.Pr5–Adv.MU:E.Pr5]
- c. Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies (e.g., conducting patterns, self-recording, slowing tempo, repeating a passage three times accurately) to improve and refine the technical and expressive aspects of prepared and improvised performances in varied programs of music. [Prof.MU:T.Pr5–Adv.MU:T.Pr5]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]: PERFORMING—Anchor Standard 5)

## 2.3 Convey Meaning Through the Presentation of Artistic Work

- a. Demonstrate knowledge of performing music, alone or with others, with technical accuracy, stylistic expression (e.g., form, genres, expressive devices, unique features, media, social functions), and culturally authentic practices (e.g., clapping on the backbeat) in music to convey the creator's intent. [PK.MU:Pr6a–8.MU:Pr6a]



- b. Demonstrate knowledge of performance decorum and audience etiquette appropriate for performance locations (e.g., home, opera house, jazz club, coffeehouse, place of worship, traditional ceremonies), purpose (e.g., supporting the home sports team, attending a patriotic performance, participating in a protest rally), context (e.g., singing in a stadium vs. a religious ceremony), and style (e.g., cheering and dancing at a rock concert vs. holding applause until the end of a symphony). [PK.MU:Pr6b–8.MU:Pr6b]
- c. Demonstrate and apply knowledge of performing, with expression and technical accuracy, a varied repertoire for programs of music that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical). [Nov.MU:H.Pr6–Adv.MU:H.Pr6, Nov.MU:E.Pr6a,b–Adv.MU:E.Pr6a,b.]
- d. Demonstrate knowledge of how to integrate digital and analog tools and resources with attention to technical accuracy (e.g., ensuring that all notes have been accurately engraved, comparing the source and newly created score) and expressive qualities of the music (e.g., dynamics, articulation, musical terms) in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres, and historical periods. [Prof.MU:T.Pr6a–Adv.MU:T.Pr6a]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]: PERFORMING—Anchor Standard 6)

## Domain 3—Responding

Candidates have both broad and in-depth conceptual knowledge of aural analysis and aesthetic valuing. They have acquired advanced knowledge of written music theory and analysis. Candidates are able to respond to, analyze, and critique performances and works of music. They can judge the quality of musical works and performances.

### 3.1 Perceive and Analyze Artistic Work

- a. Demonstrate knowledge of how responses to music are informed by the structure, the use of the elements of music, and context (e.g., personal, social, cultural, historical). [PK.MU:Re7.2–5.MU:Re7.2]
- b. Demonstrate knowledge of how the structural characteristics function within a variety of musical works (e.g., minor mode to express sadness, leitmotif to represent characters or themes in opera, films, or musicals), and distinguish how context and creative decisions inform the response. [Nov.MU:H.Re7.2–Adv.MU:H.Re7.2]

- c. Demonstrate knowledge of using research (e.g., cultural, critical, developmental) to justify choices made when selecting music, including citing individual and ensemble purpose and context. [Nov.MU:E.Re7.1–Adv.MU:E.Re7.1]
- d. Analyze aurally or by reading the scores of musical works the elements of music (e.g., doublings, melody and accompaniment, transpositions, orchestration), compositional techniques, and procedures, relating them to aesthetic effectiveness (e.g., high tessitura to express joy), style, mood (e.g., cello to convey melancholy), and context. [Prof.MU:C.Re7.2–Adv.MU:C.Re7.2]
- e. Demonstrate knowledge of how an analysis of the structural characteristics, context, and technological and creative decisions informs interest in and response to music (e.g., illustrating how an initial motive is prolonged throughout the entire composition, uncovering musical symbolism). [Prof.MU:T.Re7.2–Adv.MU:T.Re7.2]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]: RESPONDING—Anchor Standard 7)

### 3.2 Interpret Intent and Meaning in Artistic Work

- a. Demonstrate knowledge of possible interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including references to examples from other art forms (e.g., visual arts, media arts, dance, theatre). [Nov.MU:H.Re8–Adv.MU:H.Re8, Nov.MU:E.Re8–Adv.MU:E.Re8]
- b. Demonstrate understanding of a composer's intent by citing the use of elements of music (e.g., horn fifths to signify departure, tremolo to suggest the supernatural), compositional techniques (e.g., descending chromatic tetrachord ground bass to express grief, canon to represent law), and the style/genre (e.g., use of polyrhythms in West African drumming, pentatonic scales in traditional Chinese music, clave rhythms in Latin music) and context (e.g., historical, extramusical, cultural, autobiographical) of a work. [Prof.MU:C.Re8–Adv.MU:C.Re8]
- c. Examine multiple sources (e.g., comparing score editions or recorded performances, determining cultural authenticity and sensitivity) to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works and performances. [Prof.MU:T.Re8–Adv.MU:T.Re8]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]: RESPONDING—Anchor Standard 8)

### 3.3 Apply Criteria to Evaluate Artistic Work

- a. Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts (e.g., tonality, harmony, chordal progressions, linguistics, aesthetics) and complex compositional techniques (e.g., cadences, twelve-tone rows, sampling, slant rhyme or word painting, rhythmic devices, voice leading) and procedures. [Prof.MU:C.Re9a–Adv.MU:C.Re9a]
- b. Evaluate a variety of music based on established criteria; digital, electronic, and analog features (e.g., computer hardware/software, web-based resources, synthesizers, MIDI); and understanding of purpose and context. [Prof.MU:T.Re9–Adv.MU:T.Re9]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]: RESPONDING—Anchor Standard 9)

## Domain 4—Connecting

Candidates have both broad and in-depth conceptual knowledge of music from diverse cultures. They have both broad and in-depth conceptual knowledge of the connections and relationships between music and the other arts; between music and other academic disciplines; and between music and societal, cultural, and historical contexts.

### 4.1 Synthesize and Relate Knowledge and Personal Experiences to Make Art, and Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

- a. Demonstrate knowledge of how contexts; audience expectations; and performers' or listeners' personal interests and experiences, knowledge (e.g., music from diverse cultures, other art disciplines), and ideas relate to choices and intent when creating, performing, and responding to music. [PK.MU:Cn10–8.MU:Cn10, Nov.MU:H.Cn10–Adv.MU:H.Cn10, Nov.MU:E.Cn10–Adv.MU:E.Cn10, Prof.MU:C.Cn10–Adv.MU:C.Cn10, Prof.MU:T.Cn10–Adv.MU:T.Cn10]
- b. Demonstrate knowledge of connections between music and other disciplines, and the professional, societal, cultural, and historical contexts, when creating, performing, and responding to music. [PK.MU:Cn11–8.MU:Cn11, Nov.MU:H.Cn11–Adv.MU:H.Cn11, Nov.MU:E.Cn11–Adv.MU:E.Cn11, Prof.MU:C.Cn11–Adv.MU:C.Cn11, Prof.MU:T.Cn11–Adv.MU:T.Cn11]

(*California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music* [2018]: CONNECTING—Anchor Standards 10, 11)

## **APPENDIX B**

### **Performance Characteristics and Scoring Scales**

- **Functional Keyboard Proficiency**
- **Vocal/Instrumental Proficiency**

## Functional Keyboard Proficiency—Performance Characteristics and Scoring Scale

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

### PERFORMANCE CHARACTERISTICS

<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—KEYBOARD PROFICIENCY

SCORE POINT	SCORE POINT DESCRIPTION
<b>3</b>	<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>
<b>2</b>	<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>
<b>1</b>	<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>
<b>U</b>	<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 I Video Performance Procedures Manual.</b>
<b>B</b>	<b>The "B" (Blank) is assigned when there is no video and no audio recorded on the first three minutes of the video file.</b>

## Vocal/Instrumental Proficiency—Performance Characteristics and Scoring Scale

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

### PERFORMANCE CHARACTERISTICS

<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—VOCAL/INSTRUMENTAL PROFICIENCY

<b>SCORE POINT</b>	<b>SCORE POINT DESCRIPTION</b>
<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>	<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 I Video Performance Procedures Manual.</b>
<b>B</b>	<b>The "B" (Blank) is assigned when there is no video and no audio recorded on the first three minutes of the video file.</b>

## APPENDIX C

**Video Performance Directions are  
valid only for the July 28–August 24, 2025, testing period.**

**Do not use these directions for other test dates.**

### CSET Music Video Performance Exercise Directions

The procedures and requirements for preparing your video performances are outlined below. Be sure to follow the procedures carefully and to meet all requirements for:

- Exercise 1: the exercise for Video Recording 1: Functional Keyboard Proficiency
- Exercise 2: the exercise for Video Recording 2: Vocal/Instrumental Proficiency

Prior to beginning each video performance:

- Face the camera and state your 8-digit CSET identification number (listed within your registration confirmation email) and the date on which you are recording your video performance (month, day, and year).
- Do not stop or interrupt the recording after stating this identification information.
- To maintain candidate anonymity during scoring, do not state your name while recording.

## Exercise 1

### Video 1: Functional Keyboard Proficiency

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

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.

Video-record your functional keyboard proficiency exercise strictly following the instructions provided in this manual.

Moderato ♩=88-96

The exercise consists of four staves of music in 4/4 time. The tempo is marked 'Moderato' with a quarter note equal to 88-96 beats per minute. The melody is written in treble clef. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16, ending with a double bar line. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). Measure 2: D4 (half). Measure 3: C4 (half). Measure 4: B3 (half). Measure 5: A3 (half). Measure 6: G3 (half). Measure 7: F#3 (half). Measure 8: E3 (half). Measure 9: D3 (half). Measure 10: C3 (half). Measure 11: B2 (half). Measure 12: A2 (half). Measure 13: G2 (half). Measure 14: F#2 (half). Measure 15: E2 (half). Measure 16: D2 (half).



## Exercise 2

### Video 2: Vocal/Instrumental Proficiency

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

Prepare a performance of the selection listed below for your instrument or vocal range. All elements identifying the selection (title of the 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.

Video-record your performance strictly following the instructions provided in this manual.

Instrument	<b>Selection</b> — <i>Title of Work</i> ; composer or arranger; edition • specific excerpt
Piano	— <i>Polonaise in A-flat Major, op. 53</i> ; Chopin; Henle edition • Measures 1–48
Harp	— <i>Impromptu—harp solo, op. 86</i> ; Fauré; Durand edition • Measures 1–49
Guitar	— <i>Collected Guitar Works, Volume I</i> ; Tárrega; Chanterelle edition • Capricho Árabe, all
Violin	— <i>Andante Cantabile from String Quartet no. 1, op. 11</i> ; Tchaikovsky; Carl Fischer Classic String Orchestra edition • Violin I, all
Viola	— <i>Andante Cantabile from String Quartet no. 1, op. 11</i> ; Tchaikovsky; Carl Fischer Classic String Orchestra edition • Viola, all
Cello	— <i>Andante Cantabile from String Quartet no. 1, op. 11</i> ; Tchaikovsky; Carl Fischer Classic String Orchestra edition • Cello, all
String Bass	— <i>Sonata no. 2, op. 58, in D Major for String Bass</i> ; Mendelssohn; International edition • Movement 1: Allegro assai vivace, measures 369–451
Percussion	— <i>More Audition Etudes</i> ; Whaley; Meredith Music edition • Multiple Percussion: Seven (page 39), snare drum and xylophone parts only
Flute	— <i>Concertino</i> ; Chaminade; Southern edition • Beginning to one measure before letter E
Oboe	— <i>Concerto in C Major, K. 314 Oboe/Piano</i> ; Mozart; Henle edition • Movement 1: Allegro aperto, measures 32–97
B-flat Clarinet	— <i>Clarinet Sonata no. 2 in E-flat</i> ; Brahms; Boosey and Hawkes edition • Movement 1: Allegro amabile, beginning to beat 1 of measure 65
Bassoon	— <i>Partita</i> ; Gordon Jacob; Oxford edition • Movement 3, beginning to the first note of measure 41 <i>and</i> • Movement 4, all

Instrument	<b>Selection</b> — <i>Title of Work</i> ; composer or arranger; edition • specific excerpt
French Horn	— <i>Concertpiece—F horn solo, op. 94</i> ; Saint-Saëns; International Music edition • Movement 1, beginning to measure 45 <i>and</i> • Movement 1, measures 57–83
Trumpet	— <i>Concerto in E-flat</i> ; Neruda; Breitkopf & Härtel edition • Movement 1: Allegro, measures 48–76 <i>and</i> • Movement 1: Allegro, measures 113–144
Trombone	— <i>Sonata in F Major—trombone solo</i> ; Marcello; International Music edition • First Largo, all, no repeats <i>and</i> • Presto: all, no repeats, play second endings
Tuba	— <i>Second Sonatina—tuba solo</i> ; William Presser; Tenuto edition • Movement 1: Allegretto, beginning to measure 55 <i>and</i> • Movement 3: Allegro, measure 79 to end of movement
Baritone	— <i>Sonatina</i> ; Hutchison; Fischer edition • Movement 1, all <i>and</i> • Movement 3, all, no repeat
Alto Saxophone	— <i>Prelude et Saltarelle—alto sax solo</i> ; Paniel; Alphonse Leduc edition • Beginning to measure 36 (fermata) <i>and</i> • Mouvt de Saltarelle to two measures before Même Mouvt
Tenor Saxophone	— <i>Sonata—tenor sax solo</i> ; Anderson; Southern edition • Movement 1, beginning to measure 77
Vocal Part	<b>Selection</b> — <i>Title of Aria Collection</i> ; "Aria Title"; composer; edition • specific excerpt
Soprano or Tenor (accompanied)	— <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice</i> ; "Se tu m'ami, se sospiri"; Pergolesi; Schirmer edition • Pages 68–71
Soprano or Tenor (a cappella)	— <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice</i> ; "Nina"; Pergolesi; Schirmer edition • Pages 72–73, with repeats
Alto or Bass (accompanied)	— <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice</i> ; "Se tu m'ami, se sospiri"; Pergolesi; Schirmer edition • Pages 68–71
Alto or Bass (a cappella)	— <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice</i> ; "Nina"; Pergolesi; Schirmer edition • Pages 72–73, with repeats

## APPENDIX D

**Video Performance Directions are valid only for the November 17–December 14, 2025, testing period.**

**Do not use these directions for other test dates.**

### CSET Music Video Performance Exercise Directions

The procedures and requirements for preparing your video performances are outlined below. Be sure to follow the procedures carefully and to meet all requirements for:

- Exercise 1: the exercise for Video Recording 1: Functional Keyboard Proficiency
- Exercise 2: the exercise for Video Recording 2: Vocal/Instrumental Proficiency

Prior to beginning each video performance:

- Face the camera and state your 8-digit CSET identification number (listed within your registration confirmation email) and the date on which you are recording your video performance (month, day, and year).
- Do not stop or interrupt the recording after stating this identification information.
- To maintain candidate anonymity during scoring, do not state your name while recording.

## Exercise 1

### Video 1: Functional Keyboard Proficiency

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

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.

Video-record your functional keyboard proficiency exercise strictly following the instructions provided in this manual.



## Exercise 2

### Video 2: Vocal/Instrumental Proficiency

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

Prepare a performance of the selection listed below for your instrument or vocal range. All elements identifying the selection (title of the 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.

Video-record your performance strictly following the instructions provided in this manual.

Instrument	<b>Selection</b> — <i>Title of Work</i> ; composer or arranger; edition • specific excerpt
Piano	— <i>Sonata op. 27 no. 2</i> ; Beethoven; Henle edition • Adagio sostenuto
Harp	— <i>Capriccio Italien—harp solo</i> ; Tchaikovsky; Breitkopf & Härtel edition • Measures 198–240 <i>and</i> • Measures 456–499
Guitar	— <i>25 Etudes, op. 60</i> ; Mateo Carcassi; Heinrichshofen edition • Etudes 1 and 2
Violin	— <i>Adagio and Fugue K. 546</i> ; Mozart; Broude Brothers edition • Fugue, Violin I
Viola	— <i>Adagio and Fugue K. 546</i> ; Mozart; Broude Brothers edition • Fugue
Cello	— <i>Adagio and Fugue K. 546</i> ; Mozart; Broude Brothers edition • Fugue
String Bass	— <i>Adagio and Fugue K. 546</i> ; Mozart; Broude Brothers edition • Fugue
Percussion	— <i>More Audition Etudes</i> ; Whaley; Meredith Music edition • Multiple Percussion: Five (page 37), snare drum and xylophone parts only
Flute	— <i>Poem</i> ; Charles Griffes, arr. Barrère; Schirmer edition • Letter D to 10 measures after letter F <i>and</i> • Letter M to 10 measures before letter O
Oboe	— <i>Oboe Quartet</i> ; Mozart; Peters edition • Movement 1: Allegro, measures 1–63, no repeat <i>and</i> • Movement 3: Allegro, letter E to seven measures after letter F
B-flat Clarinet	— <i>Concertino op. 26</i> ; von Weber; Rubank edition • Measures 10–36 <i>and</i> • Measures 124 to the end

Instrument	<p style="text-align: center;"><b>Selection</b></p> <p style="text-align: center;">— <i>Title of Work</i>; composer or arranger; edition</p> <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul>
Bassoon	<p>— <i>Concerto in B-flat, K. 191</i>; Mozart; International Music edition</p> <ul style="list-style-type: none"> <li>• Movement 1: Allegro, measures 35–71</li> <li>• Movement 3: Rondo, measures 21–50</li> </ul>
French Horn	<p>— <i>Concerto no. 1 in E-flat—F horn solo, op. 11</i>; Strauss; International edition</p> <ul style="list-style-type: none"> <li>• Allegro, measures 76–131</li> </ul>
Trumpet	<p>— <i>Concerto in E-flat Major for Trumpet</i>; Haydn/Voisin; International Music edition</p> <ul style="list-style-type: none"> <li>• Movement 1: Allegro, measures 37–83 <i>and</i></li> <li>• Movement 2: Andante, all</li> </ul>
Trombone	<p>— <i>Concerto for Trombone</i>; G. Jacob; ECS edition</p> <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>
Tuba	<p>— <i>Concerto in One Movement—tuba</i>; Lebedev; Edition Musicus edition</p> <ul style="list-style-type: none"> <li>• Measures 1–53</li> </ul>
Baritone	<p>— <i>Lyric Suite</i>; White; Schirmer edition</p> <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>
Alto Saxophone	<p>— <i>48 Famous Studies</i>; Ferling; Southern edition</p> <ul style="list-style-type: none"> <li>• Page 4, #7 and #8</li> </ul>
Tenor Saxophone	<p>— <i>48 Famous Studies</i>; Ferling; Southern edition</p> <ul style="list-style-type: none"> <li>• Page 4, #7 and #8</li> </ul>
Vocal Part	<p style="text-align: center;"><b>Selection</b></p> <p style="text-align: center;">— <i>Title of Aria Collection</i>; "Aria Title"; composer; edition</p> <ul style="list-style-type: none"> <li>• specific excerpt</li> </ul>
Soprano or Tenor (accompanied)	<p>— <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice</i>; "Danza, danza, fanciulla gentile"; Durante; Schirmer edition</p> <ul style="list-style-type: none"> <li>• Pages 28–31</li> </ul>
Soprano or Tenor (a cappella)	<p>— <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium High Voice</i>; "Caro mio ben"; Giordani; Schirmer edition</p> <ul style="list-style-type: none"> <li>• Pages 35–37</li> </ul>
Alto or Bass (accompanied)	<p>— <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice</i>; "Danza, danza, fanciulla gentile"; Durante; Schirmer edition</p> <ul style="list-style-type: none"> <li>• Pages 28–31</li> </ul>
Alto or Bass (a cappella)	<p>— <i>Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries for Medium Low Voice</i>; "Caro mio ben"; Giordani; Schirmer edition</p> <ul style="list-style-type: none"> <li>• Pages 35–37</li> </ul>