



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 1303320 Chorus 3

Course Title: Chorus 3

Course Number: 1303320

Abbreviated Title: CHORUS 3

Course Length: Year

Course Level: 2

Credit: 1.0

Graduation Requirements: Performing/Fine Arts (PF) requirement

PERFORMING Benchmarks

Task A/B/C/D	Item Type	Course Description: This year-long, formative class, designed for students with previous participation in a school chorus who have basic knowledge of note-reading and vocal technique, concentrates on providing students opportunities to strengthen existing skills in critical listening, vocal techniques, and ensemble performance using high-quality three- and four-part choral literature. Rehearsals focus on gaining independence in music literacy and aesthetic engagement through critical listening and thinking skills..	
A	P1	MU.912.O.3.2	Interpret and perform expressive elements indicated by the musical score and/or conductor.
		MU.912.S.2.1	Apply the ability to memorize and internalize musical structure, accurate and expressive details, and processing skills to the creation or performance of music literature.
		MU.912.S.3.1	Synthesize a broad range of musical skills by performing a varied repertoire with expression, appropriate stylistic interpretation, technical accuracy, and kinesthetic energy.
B	O1	M U.912.S.1.4	Perform and notate, independently and accurately, melodies by ear.
C	O2	MU.912.S.3.2	Sight-read music accurately and expressively to show synthesis of skills.
D	CO1	MU.912.S.1.1	Improvise rhythmic and melodic phrases over harmonic progressions.

NOTE: This document was developed under a grant from the U. S. Department of Education. However, those contents do not necessarily represent the policy of the U. S. Department of Education, and you should not assume endorsement by the Federal Government.

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Prepared Performance I – Task A

COURSE	Chorus 3
BENCHMARK #(S)	MU.912.O.3.2, MU.912.S.2.1, MU.912.S.3.1
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	MU.912.O.3.2 - Interpret and perform expressive elements indicated by the musical score and/or conductor. MU.912.S.2.1- Apply the ability to memorize and internalize musical structure, accurate and expressive details, and processing skills to the creation or performance of music literature. MU.912.S.3.1 - Synthesize a broad range of musical skills by performing a varied repertoire with expression, appropriate stylistic interpretation, technical accuracy, and kinesthetic energy.
BENCHMARK CLARIFICATION	Perform and video record one vocal solo self-selected from a limited pool of options. Songs will be performed by memory with pre-recorded accompaniment. In order to be judged correct, notes and rhythms must be performed exactly as printed, in the indicated octave. Performances must be free from any non-indicated embellishments or ornaments (i.e., pop scooping or R&B improvisation). Scores and accompaniment practice tracks must be provided to students and teachers in advance. Students should have approximately one week to prepare, but no more than three. Students <i>may</i> enlist the assistance of their teacher or other classroom support faculty (such as an accompanist). Recordings may not be re-attempted, except in the case of mechanical malfunction or disruption of the testing environment. For acappella selections, a tonic chord, scale, and tonic chord again must be provided for each student, followed by a voiced count-off (“one-two-three-four” OR “one-two-ready-sing”) of no fewer than 2 pulses. Students must find their starting pitch from the final chord. Tempo, once established, should be steadily maintained throughout unless otherwise indicated.
ITEM TYPES	Prepared vocal performance
CONTENT LIMITS	<ul style="list-style-type: none"> • Songs should be of a difficulty level that is equivalent to choral literature typically found in a Chorus 3 class, giving age-appropriate consideration to range, intervallic leaps, registration shifts, and average agility. • Songs should be in the public domain or newly composed. Text should be limited to liturgical Latin, English or Spanish. Latin texts should only be those commonly found in choral music. (e.g., “Gloria in Excelsis Deo”). • Songs should be predominantly tonal. Limit tonalities to: major, harmonic minor, natural minor, Dorian, or Mixolydian modes. • Between 2-6 accidentals are required. For harmonic minor, the lowered 6th degree should be indicated by the key signature, and the raised 7th should be indicated with an accidental. For Dorian and Mixolydian, the key signature should reflect that of the modal tonic, not the major tonic. (e.g., D dorian should be in the key of C

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	<p>major; F Mixolydian should be in the key of Bb major.) For modal pieces, cautionary accidentals in parentheses may be used for clarity.</p> <ul style="list-style-type: none"> • Intervals should be limited to the following: (U, m2, M2, m3, M3, P4, TT, P5, m6, M6, m7, M7, 8v, 8v+M2, 8v+m3, 8v+M3). <ul style="list-style-type: none"> ○ Melodies should avoid making leaps across difficult registers (i.e., <i>passagio</i>). ○ Melodies should avoid remaining in the extreme limits of acceptable ranges. ○ Melodies should follow all accidentals with strong tonal notes. ○ Melodies should not have two or more accidentals appear consecutively. • Meter should be limited to the following: (2/4, 3/4, 4/4, 6/8, 9/8, 12/8) • Rhythmic values should be limited to the following: (whole, half, quarter, eighth, sixteenth; dotted eighth, dotted half, dotted quarter). • A complete performance of one piece should be between 1-2 minutes in duration.
CONTEXTS (Student's Role)	Performer
DEPTH OF KNOWLEDGE	2
STIMULUS ATTRIBUTES	<p><u>Printed scores:</u> At least 4 different transpositions MUST be provided for each solo option, labeled as Part A, Part B, Part C, and Part D. (Do not use traditional Soprano, Alto, Tenor, Bass to avoid confusion with unchanged male voices.) If performing with accompaniment, the piano part (including introduction) must also be shown.</p> <p>Ranges should be age-appropriate for a typical Chorus 3 student. At no time should any note exceed ranges outlined by content experts in changing voice.</p> <p>Scores must display both a tempo and metronome mark indicating the most relevant metrical pulse. All non-rest breathing points should be clearly indicated using <i>lift/pause</i> or dotted slurs. (Solid slurs should be reserved to indicate legato.) Scores should contain at least three (3) and no more than twelve (12) expressive elements that are specific and authentic to the style of the musical selection.</p> <p>A complete performance should be between 1-2 minutes in duration.</p> <p><u>Accompaniment Track:</u> Each accompaniment track must provide a brief introduction that clearly establishes the tonality and meter. This accompaniment must appear on the printed score, along with the melody. The accompaniment should provide strong harmonic and rhythmic support. The accompaniment MAY allude to the stimulus melody, but it may not highlight it verbatim.</p>

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RESPONSE ATTRIBUTES	Video recording of student performance
TIME ALLOTMENT	4-6 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	<p>Studio with digital recording of accompaniment. Need a facilitator to manage the digital recording. Video recording device needs a facilitator. The student's entire person needs to be seen in the video. The audio balance on the video recording needs to favor the performer, rather than the accompaniment. Accompaniment tracks need to be transposable.</p> <p><u>Testing Procedures</u></p> <p>All available recorded accompaniment practice tracks and printed scores must be made available at least 3 weeks before the test date to allow ample time for selection and preparation. All practice instructions should be provided on prerecorded or downloadable media files. Students should be able to select and prepare a piece from a pool of selections, and should be able to determine the transposition (A, B, C, or D) that best suits them: teachers should not determine the transposition, although they can assist in the selection.</p>

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SAMPLE QUESTION: Prepared Performance I - Task A

Student Instructions: When prompted perform, from memory, your prepared piece using appropriate stylistic interpretation, technical accuracy, and expression.

When Johnny Comes Marching Home Patrick Sarsfield Gilmore

♩. = 100

Voice *mp* *f* *mp*

When John-ny comes march-ing home a - gain Hurr - ah! Hurr - ah! We'll

6 *f*

give him a hear - ty wel - come then Hurr - ah! Hurr - ah! The

10

men will cheer and the boys will shout The lad - ies they - will all turn out And we'll

14

all feel gay When John - ny comes march - ing home.

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Item Specific Scorer's Rubric: Prepared Performance I – Task A

4-point sample answer:

POINTS	Vocal Technique (S.3.1)		Technical Preparation (S.2.1)		Musical Affect (O.3.2)	
	Tone Quality	Enunciation	Pitch Accuracy	Rhythmic Accuracy	Expressive Elements	Artistic Interpretation
4 points	Characteristic tone is consistently observed	Stylistically appropriate use of vowels and consonants is consistently observed.	Accuracy in pitch is consistently observed.	Accuracy in rhythm is consistently observed.	Appropriate expressiveness is consistently observed.	Appropriate interpretation is consistently observed.
3 points	Minor inaccuracies observed in characteristic tone but does not distract from performance quality	Minor inaccuracies observed in appropriate use of vowels and consonants but does not distract from performance quality.	Minor inaccuracies observed in pitch accuracy but does not distract from performance quality.	Minor inaccuracies observed in rhythmic accuracy but does not distract from performance quality.	Minor inaccuracies observed in appropriate expressiveness but does not distract from performance quality.	Minor inaccuracies observed in appropriate interpretation but does not distract from performance quality.
2 points	Flaws observed in tone quality that distract from performance quality	Flaws observed in the appropriate use of vowels and consonants that distract from performance quality	Flaws observed in pitch accuracy that distract from performance quality	Flaws observed in rhythmic accuracy that distract from performance quality	Flaws observed in appropriate expressiveness that distract from performance quality	Flaws observed in appropriate interpretation that distract from performance quality
1 point	Tone quality is poor	Appropriate use of vowels and consonants is poor.	Pitch accuracy is poor.	Rhythmic accuracy is poor.	Expressiveness is poor.	Interpretation is poor.

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On-Demand Performance I - Task B

COURSE	Chorus 3
BENCHMARK #(S)	MU.912.S.1.4
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	MU.912.S.1.4 - Perform and notate, independently and accurately, melodies by ear.
BENCHMARK CLARIFICATION	Sing a simple melody heard by ear.
ITEM TYPES	On demand performance
CONTENT LIMITS	<ul style="list-style-type: none"> • Melodies should be between 4-8 measures. • Meter and time signatures should be restricted to 4/4 and 3/4. Note values should be limited to quarter and half notes only. • Only quarter rests should be used. No more than 3 rests may be used per example. Quarter rests may not occur consecutively. • Intervals should be limited to: unisons, diatonic steps, M3 and m3 intervals. Any M3 or m3 interval should be immediately followed by a diatonic step or unison. Examples may not contain more than a total of 3 M3 or m3 intervals. • Melodic range should not exceed one octave. • The key should be limited to C, F, or G major. • Tempo should be limited to <i>moderato</i> or <i>andante</i>.
CONTEXTS (Student's Role)	Repeat a simple melody heard by ear (no notating)
DEPTH OF KNOWLEDGE	2

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STIMULUS ATTRIBUTES	<p>Student should be presented with the following aural cues (in the following order):</p> <ul style="list-style-type: none"> • A tonic chord played using a piano sound, clearly establishing the tonality of the example. • An ascending and descending one octave scale, moderato, clearly establishing the tonality of the example. • A repeat of the tonic chord. • A human voice providing instructions, the number of the repetition, and an introductory count of at least one measure. The final statement should be “ready-begin, not a number.” The meter should be clear. Ex: (“One-two-ready-begin” or “One-two-three rea-dy be-gin”) • The stem media should play. Pause for approximately 10 seconds. • A human voice should say “Second time,” followed by an identical introductory count. • The stem media should play a second time. Pause for approximately 10 seconds. • A human voice should say “Final time,” followed by an identical introductory count. • The stem media should play a third time. Pause for approximately 6-8 seconds.
RESPONSE ATTRIBUTES	Aural recording.
TIME ALLOTMENT	3-4 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	Standard practice room with window. Reasonable degree of soundproofing. Equipment: Computer, microphone, music stand, chair

SAMPLE QUESTION: On Demand Performance I – Task B

Student Instructions: You will hear a musical example performed three times. There will be 10 seconds of silence after each of the first two performances so that you may practice. At the end of the third time you will sing the melody you heard using correct notes and rhythms.

♩ = 60

The musical notation shows a melody in 4/4 time with a tempo of 60 beats per minute. The first line contains measures 1-4, and the second line contains measures 5-8. The melody consists of quarter notes and rests.

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Item Specific Scorer's Rubric: On Demand Performance I – Task B

POINTS	Pitch Accuracy	Rhythmic Accuracy
4 points	-Accuracy in pitch is consistently observed.	-Accuracy in rhythm is consistently observed.
3 points	-Minor inaccuracies observed in pitch accuracy but does not distract from performance quality.	-Minor inaccuracies observed in rhythmic accuracy but does not distract from performance quality.
2 points	-Flaws observed in pitch accuracy that distract from performance quality	-Flaws observed in rhythmic accuracy that distract from performance quality
1 point	-Pitch accuracy is poor.	-Rhythmic accuracy is poor.

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On-Demand Performance II - Task C

COURSE	Chorus 3
BENCHMARK #(S)	MU.912.S.3.2
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	Sight-read music accurately and expressively to show synthesis of skills.
BENCHMARK CLARIFICATION	Perform an unfamiliar melody presented using traditional notation.
ITEM TYPES	On demand performance
CONTENT LIMITS	<p>Melodic sight-reading exercises of no longer than 8 measures in length.</p> <p>Recording or facilitator plays tonic chord and an ascending and descending one octave scale and then a repeat of the tonic chord, and prompts 30 seconds of study time, then repeat tonic chord and count off, “1, 2, ready, begin.”</p> <p>Time signature 4/4, 3/4</p> <p>Major Key: C, G, D,A, F, Bb, Eb</p> <p>Exercise begins and ends on the tonic (do).</p> <p>Melodic movement is step-wise, tonic arpeggiated skips (adjacent skips), stepwise chromaticism using only a raised fourth (fi).</p> <p>Rhythm includes whole notes, dotted half note, half notes/rests, quarter notes/rests, eighth notes, and dotted quarter-eighth note figure (no syncopated rhythms).</p>
CONTEXTS (Student’s Role)	Sing correctly the sight reading exercises within 30 seconds of receipt using any preferred system (i.e. solfege, numbers, neutral syllable.) Curwen hand signals may be used.
DEPTH OF KNOWLEDGE	2
STIMULUS ATTRIBUTES	<p>Student should be presented with the following aural cues (in the following order):</p> <ul style="list-style-type: none"> • Verbal instructions • A tonic chord played using a piano sound, clearly establishing the tonality of the example. • An ascending and descending one octave scale, moderato, clearly establishing the tonality of the example. • A repeat of the tonic chord. • A human voice providing an introductory count of at least one measure. The final statement should be “ready-sing,” not a number. Ex: (“One-two-ready-sing” or “One-two-three rea-dy start”).

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RESPONSE ATTRIBUTES	<p>Student will perform the melody.</p> <ul style="list-style-type: none"> Students may elect to re-attempt to perform the melody once in the event of error; however, students must specifically make the request to re-attempt. Re-attempts must start from the beginning of the exercise. Tonality may be reestablished once using the prerecorded media. Students may perform using any preferred system, (e.g., fixed-DO, moveable-DO, numbers, neutral syllables “DAH”). They may switch systems freely without penalty while performing.
TIME ALLOTMENT	10 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	<p>Digital recording of warm-up and prompts for the exercises. Playback device for recording.</p> <p>An audio device to record the student responses, with a microphone, if necessary.</p> <p>Music stand with the warm up monologue and exercise on the cover page, and the three exercises on the next page. Facilitator to manage the separate playback and recording devices.</p>

SAMPLE QUESTION: On-Demand Performance II - Task C

Student Instructions: You will hear the tonic chord and an ascending and descending one octave scale and then a repeat of the tonic chord. You will then have 30 seconds to study and practice the piece. You will then hear the tonic chord again and a count off to begin singing.

♩ = 60

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Item Specific Scorer's Rubric: On-Demand Performance II - Task C

POINTS	Pitch Accuracy	Rhythmic Accuracy
4 points	-Accuracy in pitch is consistently observed.	-Accuracy in rhythm is consistently observed.
3 points	-Minor inaccuracies observed in pitch accuracy but does not distract from performance quality.	-Minor inaccuracies observed in rhythmic accuracy but does not distract from performance quality.
2 points	-Flaws observed in pitch accuracy that distract from performance quality	-Flaws observed in rhythmic accuracy that distract from performance quality
1 point	-Pitch accuracy is poor.	-Rhythmic accuracy is poor.

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