

Florida Performing Fine Arts Assessment Item Specifications

1300300_Music_Theory_1_Responding

FRONT MATTER - SECONDARY	
Stimulus Attributes	Written questions should be at grade level readability. Written and aural musical excerpts should provide enough information for the student to answer the question keeping in mind the student might not be familiar with the work. Unless noted in a benchmark specification, aural musical excerpts should be a minimum of 30 to 45 seconds. Short answer or extended responses should specify limitations (e.g., length of the desired answer), clearly define the task, and include a clear and concise rubric for grading. Research and identify copyright information for each visual and aural example. Writers are encouraged to review public domain sources and/or compose/arrange musical examples based on the benchmarks.
Response Attributes	Selected response choices should be at grade level readability and approximately the same length. Selected response items must contain only one correct answer. All distractors must be plausible. If aural distractors are used, they should be 5-10 seconds in length.

NOTE: The contents of these item specifications documents were 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.



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 1302300 Band 1

Course Title: Music Theory 1

Course Number: 1300300

Course Section: Grades PreK to 12 Education Courses

Abbreviated Title: MUS THEORY 1

Number of Credits: 1

Course Length: Year

Course Level: 2

Graduation Requirements: PF

Course Description: Students learn how music is constructed and developed, and acquire a basic understanding of the structural, technical, and historical elements of music. Student theorists develop basic ear-training, keyboard, and functional singing skills, and engage in the creative process through individual and collaborative projects. Public performances may serve as a resource for specific instructional goals. Students may be required to attend one or more performances outside the school day to support, extend, and assess learning in the classroom.

Special Note:

Instructional Practices

Teaching from a well-written, grade-level textbook enhances students' content area knowledge and also strengthens their ability to comprehend longer, complex reading passages on any topic for any reason. Using the following instructional practices also helps student learning:

1. Reading assignments from longer text passages as well as shorter ones when text is extremely complex.
2. Making close reading and rereading of texts central to lessons.
3. Asking high-level, text-specific questions and requiring high-level, complex tasks and assignments.
4. Requiring students to support answers with evidence from the text.
5. Providing extensive text-based research and writing opportunities (claims and evidence).

RESPONDING Benchmarks

R	<u>MU.912.C.1.2</u>	Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.
R	<u>MU.912.C.2.2</u>	Evaluate performance quality in recorded and/or live performances.
R	<u>MU.912.C.3.1</u>	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
R	<u>MU.912.F.1.1</u>	Analyze and evaluate the effect of "traditional" and contemporary technologies on the development of music.
R	<u>MU.912.F.3.2</u>	Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.
R	<u>MU.912.H.1.2</u>	Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.
R	<u>MU.912.H.3.1</u>	Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance.
R	<u>MU.912.O.1.1</u>	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
R	<u>MU.912.O.3.1</u>	Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer.
R	<u>MU.912.S.3.3</u>	Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.

BENCHMARK #:	MU.912.C.1.2
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	Cognition and reflection are required to appreciate, interpret, and create with artistic intent
BENCHMARK:	Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent
CLARIFICATION:	Compare two different performances of the same excerpt and use the evidence provided (i.e., written music and background of the piece) to evaluate the aural/video performance as it relates to the written content
ITEM TYPES:	SA (Short Answer) / ER (Extended Response)
CONTENT LIMITS:	Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Provide two high quality recordings. Include as appropriate: written music, composer/program notes, instrumentation, and expressive markings. Musical excerpts should not exceed 32 measures in length and should not exceed 45 seconds in listening time for both examples. Follow guidelines for grade level appropriateness for this score reading and listening exercise
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Response should focus on musical characteristics that may include but are not limited to the interpretation of: melody, harmony, timbre, texture, form and expression; that assist in creating a meaning for this composition

SAMPLE ITEM:

Sample Question (Short Answer)	Listen to the musical examples and compare them to the written score. What are two reasons Example 1 matches the score more closely than Example 2?
Media	<DW: Create Two audio examples and one printed score of an eight measure piece for clarinet quartet (three soprano and one bass). The first example should be performed as per the score. The second example would contain incorrect articulations (ignoring slurs) and instrumentation (for example a flute might play one of the more melodic parts), dynamic markings are not observe.>
Points	Scoring Rubric
2 points	The response gives two reasons why Example 1 matches the score more closely than Example 2. Examples may include, but are not limited to: <ul style="list-style-type: none"> • Articulations are performed as marked • Instrumentation is accurate to scoring • Dynamics are performed as marked
1 point	The response gives one example.
0 points	The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic of written "I don't know."
Sample Answer	The first example is performed with the correct articulation while the second example is not.

BENCHMARK #:	MU.912.C.2.2
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	Assessing our own and others' artistic work, through critical thinking, problem-solving, and decision-making, is central to artistic growth
BENCHMARK:	Evaluate performance quality in recorded and/or live performances
CLARIFICATION:	Listen to and evaluate a solo, chamber (small) or large ensemble performance of a musical excerpt
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Elements to evaluate may include: tone quality (vocal or instrumental), intonation, articulation, attacks/releases, technique, posture, note and rhythmic accuracy, dynamics, tempo, style, balance, blend, sonority, precision, phrasing, shaping of line, expression. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Aural/video examples should be high quality representative recordings and should be no longer than 32 measures or 45 seconds in length
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question (Selected Response)	<p>Look at the written score.</p> <p>Which musical example contains errors in both intonation and balance compared to the score?</p> <p><Insert picture of score excerpt></p> <p>A. <Audio example 1> B. <Audio example 2>* C. <Audio example 3> D. <Audio example 4></p>
Media	<p><DW: Create four audio performance examples and one picture of a score of a four measure piece for flute trio with each example played with different interpretation.></p> <p> </p> <p>Audio example 1 - Performed as per the score Audio example 2 - Contains poor intonation and balance. Audio example 3 - Contains poor intonation only. Audio example 4 – Contains poor balance only.</p>

Correct Answer	A. <Audio example 2 - Contains poor intonation and balance (long notes played louder than the melody).>

BENCHMARK #:	MU.912.C.3.1
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	The processes of critiquing works of art lead to development of critical- thinking skills transferable to other contexts
BENCHMARK:	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music
CLARIFICATION:	Compare an exemplary model to another performance of the same musical excerpt and identify methods in the exemplary model that could be applied to improve the second performance
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Elements to evaluate may include: tone quality (vocal or instrumental), intonation, articulation, attacks/releases, technique, posture, note and rhythmic accuracy, dynamics, tempo, style, balance, blend, sonority, precision, phrasing, shaping of line, expression. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Provide two high quality recordings. The first example must be at a consummate professional level. Musical excerpts should not exceed 32 measures in length and should not exceed 45 seconds in listening time for both examples. Follow guidelines for grade level appropriateness for this score reading and listening exercise
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question (Selected Response)	<p>Look at the written score.</p> <p>Which musical example contains errors in both intonation and balance compared to the score?</p> <p><Insert picture of score excerpt></p> <p>A. <Audio example 1> B. <Audio example 2>* C. <Audio example 3> D. <Audio example 4></p>
Media	<p><DW: Create four audio performance examples and one picture of a score of a four measure piece for flute trio with each example played with different interpretation.></p> <p> </p> <p>Audio example 1 - Performed as per the score Audio example 2 - Contains poor intonation and balance. Audio example 3 - Contains poor intonation only. Audio example 4 – Contains poor balance only.</p>

Correct Answer	B. <Audio example 2 - Contains poor intonation and balance (long notes played louder than the melody).>

BENCHMARK #:	MU.912.F.1.1
BIG IDEA:	Innovation, Technology, and the Future
ENDURING UNDERSTANDING:	Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking
BENCHMARK:	Analyze and evaluate the effect of "traditional" and contemporary technologies on the development of music
CLARIFICATION:	Identify and describe significant technological advances in the history of music
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Technological advancements in music, may include but are not limited to: invention of the piano from the harpsichord, the invention of the saxophone, or the effect of electronics (such as amplification, microphones, digital mixing) and digital media on music
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question (Short Answer)	Advances in music technology have resulted in electric versions of many acoustic instruments. Violins, guitars and mandolins were originally acoustic instruments that now have electric counterparts. Give one reason that performing with an electric instrument is an advantage. Then, give one reason performing with an electric element is a disadvantage.
Media	N/A
Points	Scoring Rubric
2 points	The response identifies one benefit of electric instruments and one disadvantage. Examples may include, but are not limited to: Benefit: <ul style="list-style-type: none"> • Play directly into computer through cable • Possibilities of sound modification (programs, pedals, etc.) • Mixers can be used to balance/blend sound Disadvantage: <ul style="list-style-type: none"> • Need batteries that have to be replaced • Wires are on stage during performances as a safety hazard

	<ul style="list-style-type: none">rain/lightning much greater issue
1 point	The response identifies 1 benefit or 1 detriment
0 points	The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know."

BENCHMARK #:	MU.912.F.3.2
BIG IDEA:	Innovation, Technology, and the Future
ENDURING UNDERSTANDING:	The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts
BENCHMARK:	Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology
CLARIFICATION:	According to federal copyright laws, identify and/or summarize method(s) for responsible use of a creative work(s) with a patent, copyright, or trademark (printed, recorded, and online music)
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Copyright as it applies to legal and responsible use of intellectual property and technology
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Stimulus should include the most recent legislation concerning copyright law in the United States, See http://www.copyright.gov/
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question (Selected Response)	Which action illustrates clear adherence to current copyright laws? <ul style="list-style-type: none"> A. Purchase and download a new song from iTunes* B. Borrow a CD from a friend and rip it to your computer C. Burn a copy of a CD you purchased and give it to your friend D. Use a digital camcorder to film a new movie in the theatre for home use
Media	N/A
Correct Answer	C. Purchase and download a new song from iTunes*

BENCHMARK #:	MU.912.H.1.2
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	Through study in the arts, we learn about and honor others and the world in which they live(d)
BENCHMARK:	Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.
CLARIFICATION:	Compare the compositions, historical background, and/or compositional characteristics of two or more composers
ITEM TYPES:	SA (Short Answer) / ER (Extended Response)
CONTENT LIMITS:	Written and aural musical examples must include works that evidence the primary characteristics of an exemplary composer. Music may be selected from but is not limited to: Baroque, Classical, Romantic, Renaissance, contemporary, jazz, pop, chant, spiritual, folk, opera, or world music. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Two aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in combined length for both recordings. Include written music as appropriate
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question (Short Answer)	Listen to the musical examples. Example 1: <Insert audio1> Example 2: <Insert audio 2> What are two similarities between the two musical examples?
Media	<DW: Create two audio examples from Mozart's "Twelve Variations on "Ah vous dirai-je, Maman", K. 265/300e . The first should be of the Theme and the second should be from a variation in which the theme is clearly heard.>
Points	Scoring Rubric
2 points	The response includes two similarities. Examples may include, but are not limited to: <ul style="list-style-type: none"> • Thematic material • Tempo • Dynamics • Phrasing • Articulations

	<ul style="list-style-type: none">• Scoring• Texture• Instrumentation
1 point	The response included one similarity.
0 points	The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know."
Sample Answer	Both excerpts are based on the same thematic material and are use the same instrumentation.

BENCHMARK #:	MU.912.H.3.1
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields
BENCHMARK:	Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance
CLARIFICATION:	Identify aspects of science, math, and music that demonstrate the relationship between sound production and musical performance
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	May include but is not limited to: acoustics, venue characteristics, symmetry, sound waves, patterns, structure, velocity, vibrations, frequencies
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question	A 40-member high school choir is scheduled to perform outdoors.
(Short Answer)	What are two ways the acoustics in the outdoor performance will be affected compared to an indoor performance?
Media	N/A
Points	Scoring Rubric
2 points	The response identifies two ways that the acoustics will differ. Examples may include, but are not limited to: <ul style="list-style-type: none"> • Weather / wind / humidity / temperature / lightning, affect movement of sound waves through the air • Amplification is needed outdoors for voice parts to be heard properly. • An electric keyboard will be needed / no grand piano will be
1 point	The response identifies one way that the acoustics will differ
0 points	The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know”.
Sample Answer	The sound will die quicker with no walls to bounce off of. Singers must use more air to be heard.

BENCHMARK #:	MU.912.O.1.1
BIG IDEA:	Organizational Structure
ENDURING UNDERSTANDING:	Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process
BENCHMARK:	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure
CLARIFICATION:	Use musical elements to critique the organizational principles and conventions of excerpts from instrumental/vocal repertoire
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Musical elements/attributes include, but are not limited to: melody, rhythm, timbre, form, tonality, harmony, and texture. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question (Selected Response)	<p>What is the best description of the key modulations of the trio in a typical Karl King march?</p> <ul style="list-style-type: none"> A. One flat is added or one sharp is removed* B. One sharp is added or one flat is removed C. Two flats are added or two sharps are removed D. Two sharps are added or two flats are removed.
Media	N/A
Correct Answer	A. One flat is added or one sharp is removed

BENCHMARK #:	MU.912.O.3.1
BIG IDEA:	Organizational Structure
ENDURING UNDERSTANDING:	Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world
BENCHMARK:	Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer
CLARIFICATION:	Explain expressive elements employed by the composer and/or performer using context cues to understand the composer's intended meaning of the work
ITEM TYPES:	SA (Short Answer) / ER (Extended Response)
CONTENT LIMITS:	May include but not limited to: tempo markings, expression markings, articulation markings, phrasing, scales, modes, harmonic structure, timbre, rhythm, orchestration, or lyrics
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question (Selected Response)	Which of the following best describes the key modulations of the trio in a typical Karl King march? A. One flat is added or one sharp is removed* B. One sharp is added or one flat is removed C. Two flats are added or two sharps are removed D. Two sharps are added or two flats are removed.
Media	N/A
Correct Answer	A. One flat is added or one sharp is removed

BENCHMARK #:	MU.912.S.3.3
BIG IDEA:	Skills, Techniques, and Processes
ENDURING UNDERSTANDING:	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques
BENCHMARK:	Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills
CLARIFICATION:	Transcribe an aural example into written melodic and/or rhythmic notation on a five-line staff
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Examples may include melody alone, rhythm alone or melody with rhythm. Phrases should utilize basic notation and may include whole, half, quarter, eighth notes and the corresponding rests. Melodies should be within an octave range. Melodic patterns should include steps, and repeated notes
DEPTH OF KNOWLEDGE:	Level Three: Strategic Thinking
STIMULUS ATTRIBUTES:	See Front Matter. In addition: The example should not exceed 2 measures in length, in 3/4 or 4/4 meter and in the clef with which the students are most familiar. The aural example should be preceded by a one measure count-off. If transcribing a melody, the first note (pitch, or pitch and rhythm) of this exercise should be provided on the score. Keys should be concert Bb or F
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE ITEM:

Sample Question	<p>Listen to the musical example.</p> <p><Insert musical example.></p> <p>Which written notation matches the musical example?</p> <p>A. <Insert graphic 1> B. <Insert graphic 2> C. <Insert graphic 3>* D. <Insert graphic 4></p>
Media	<p><DW: Create audio of a solo wind instrument (common to the concert band) performing a four measure rhythm in 4/4 time on a single pitch. Quarter, eighth and dotted eighth/sixteenth notes would be used. There should be at least one quarter rest.</p> <p><DW: Create Four images of scored examples that meet the specifications above. Three of the four written examples would each contain one commonly performed rhythmic error. (Similar, yet discretely different rhythms. i.e. rest in different place, note held longer or shorter than played, etc...)</p>
Correct Answer	C. <DW: Insert image of scored example. CORRECT>*