

# Florida Performing Fine Arts Assessment Item Specifications

## 1300340\_Music\_of\_the\_World\_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: 1300340 Music of the World

### Course Title: Music of the World

**Course Number:** 1300340

**Course Section:** Grades PreK to 12 Education Courses

**Abbreviated Title:** MUSIC WORLD

**Number of Credits:** 1.0

**Course Length:** Year

**Course Level:** 2

**Graduation Requirements:** PF

**Course Description:** Students explore the musical traditions of 20th and 21<sup>st</sup> century American and global communities around the world through study of current trends, focusing on the function of music within various cultures (e.g., jazz, world drumming, mariachi, soul, gamelan, Bollywood, digital). Students examine and report on human activities involving music, technology, and culture-related influences on music, and the sounds and structures of music composition. 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.

### RESPONDING Benchmarks

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| R | <a href="#">MU.912.C.1.2</a> | 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 | <a href="#">MU.912.C.1.3</a> | Analyze instruments of the world and classify them by common traits.  |
| R | <a href="#">MU.912.C.2.2</a> | Evaluate performance quality in recorded and/or live performances.  |
| R | <a href="#">MU.912.F.1.1</a> | Analyze and evaluate the effect of "traditional" and contemporary technologies on the development of music.   |
| R | <a href="#">MU.912.F.2.2</a> | Analyze the effect of the arts and entertainment industry on the economic and social health of communities and regions.                                       |
| R | <a href="#">MU.912.F.3.2</a> | Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.       |
| R | <a href="#">MU.912.H.1.2</a> | Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.   |
| R | <a href="#">MU.912.H.1.3</a> | Compare two or more works of a composer across performance media.   |
| R | <a href="#">MU.912.H.1.4</a> | Analyze how Western music has been influenced by historical and current world cultures.   |

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| R | <a href="#">MU.912.H.1.5</a> | Analyze music within cultures to gain understanding of authentic performance practices.  |
| R | <a href="#">MU.912.H.2.4</a> | Examine the effects of developing technology on composition, performance, and acquisition of music.  |
| R | <a href="#">MU.912.H.3.1</a> | Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance.                       |
| R | <a href="#">MU.912.O.1.1</a> | Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.   |
| R | <a href="#">MU.912.O.3.1</a> | 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. |

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| <b>BENCHMARK #:</b>            | <b>MU.912.C.1.2</b>   |
| <b>BIG IDEA:</b>               | Critical Thinking and Reflection  |
| <b>ENDURING UNDERSTANDING:</b> | Cognition and reflection are required to appreciate, interpret, and create with artistic intent   |
| <b>BENCHMARK:</b>              | 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  |
| <b>CLARIFICATION:</b>          | 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   |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)  |
| <b>CONTENT LIMITS:</b>         | Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course.  |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept  |
| <b>STIMULUS ATTRIBUTES:</b>    | 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 |
| <b>RESPONSE ATTRIBUTES:</b>    | 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:**

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| Sample Question<br>(Short Answer) | Listen to the musical examples and compare them to the written score.<br><br>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.> |
| <b>Points</b>                     | <b>Scoring Rubric</b>  |
| 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"> <li>• Articulations are performed as marked</li> <li>• Instrumentation is accurate to scoring</li> <li>• Dynamics are performed as marked</li> </ul>  |
| 1 point                           | The response gives one example.  |

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| 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 first example is performed with the correct articulation while the second example is not.  |

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| <b>BENCHMARK #:</b>            | <b>MU.912.C.1.3</b>   |
| <b>BIG IDEA:</b>               | Critical Thinking and Reflection  |
| <b>ENDURING UNDERSTANDING:</b> | Cognition and reflection are required to appreciate, interpret, and create with artistic intent   |
| <b>BENCHMARK:</b>              | Analyze instruments of the world and classify them by common traits   |
| <b>CLARIFICATION:</b>          | Classify instruments of the world into a family of instruments based on the traits of the instrument (what it is made of, how it is played, etc.), by sight and/or by listening to an excerpt of a solo or group of similar instruments in the context of a large ensemble and/or accompaniment |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)  |
| <b>CONTENT LIMITS:</b>         | Classify instruments into woodwinds, brass, string, percussion, keyboard, electronic. Examples should include instruments from around the world within the context of a larger ensemble and/or with accompaniment   |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level One: Recall   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: Aural example should be a high quality representative recording of these instruments. Visual example should show a musician playing the instrument and is clear enough to distinguish the physical characteristics of the instrument                             |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter  |

**SAMPLE ITEM:**

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| Sample Question<br><br>(Selected Response) | Listen to the musical example.<br><br><Insert Audio example of a brass quintet><br><br>Which instrument classification is represented in the excerpt?<br><br>A. Brass<br>B. Percussion<br>C. String<br>D. Woodwind |
| Media                                      | <DW: Create audio example of a brass quintet (2 trumpets, French horn, Trombone and Tuba) playing an eight measure phrase. All five instruments should be playing.>  |
| Correct Answer                             | A. Brass   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.C.2.2</b>  |
| <b>BIG IDEA:</b>               | Critical Thinking and Reflection   |
| <b>ENDURING UNDERSTANDING:</b> | Assessing our own and others' artistic work, through critical thinking, problem-solving, and decision-making, is central to artistic growth  |
| <b>BENCHMARK:</b>              | Evaluate performance quality in recorded and/or live performances  |
| <b>CLARIFICATION:</b>          | Listen to and evaluate a solo, and/or ensemble performance of a musical excerpt  |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)   |
| <b>CONTENT LIMITS:</b>         | 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 |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | 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  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE ITEM:**

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| Sample Question<br><br>(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>&lt;Insert picture of score excerpt&gt;</p> <p>A. &lt;Audio example 1&gt;<br/> B. &lt;Audio example 2&gt;*<br/> C. &lt;Audio example 3&gt;<br/> D. &lt;Audio example 4&gt;</p> |
| Media                                      | <p>&lt;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.&gt;</p> <p> </p> <p>Audio example 1 - Performed as per the score</p>   |

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|                | Audio example 2 - Contains poor intonation and balance.<br>Audio example 3 - Contains poor intonation only.<br>Audio example 4 – Contains poor balance only. |
| Correct Answer | B. <Audio example 2 - Contains poor intonation and balance (long notes played louder than the melody).>  |



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| <b>BENCHMARK #:</b>            | <b>MU.912.F.1.1</b>  |
| <b>BIG IDEA:</b>               | Innovation, Technology, and the Future   |
| <b>ENDURING UNDERSTANDING:</b> | Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking   |
| <b>BENCHMARK:</b>              | Analyze and evaluate the effect of "traditional" and contemporary technologies on the development of music   |
| <b>CLARIFICATION:</b>          | Identify and describe significant technological advances in the history of music   |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)   |
| <b>CONTENT LIMITS:</b>         | 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 |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level One: Recall  |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter   |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE ITEM:**

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| Sample Question<br>(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.<br><br>Give one reason that performing with an electric instrument is an advantage.<br><br>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:<br><br><b>Benefit:</b> <ul style="list-style-type: none"> <li>• Play directly into computer through cable</li> <li>• Possibilities of sound modification (programs, pedals, etc.)</li> <li>• Mixers can be used to balance/blend sound</li> </ul> |

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|               | <p><b>Disadvantage:</b></p> <ul style="list-style-type: none"> <li>• Need batteries that have to be replaced</li> <li>• Wires are on stage during performances as a safety hazard</li> <li>• rain/lightning much greater issue</li> </ul> |
| 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."  |
| Sample Answer | Electric instruments can be turned up louder so more people can hear in the audience, but if there is no electricity, the instrument cannot be turned up.   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.F.2.2</b>   |
| <b>BIG IDEA:</b>               | Innovation, Technology, and the Future  |
| <b>ENDURING UNDERSTANDING:</b> | Careers in and related to the arts significantly and positively impact local and global economies   |
| <b>BENCHMARK:</b>              | Analyze the effect of the arts and entertainment industry on the economic and social health of communities and regions                                  |
| <b>CLARIFICATION:</b>          | Identify and provide evidence to support the relationship between the arts and entertainment industry and the economic and social health of communities |
| <b>ITEM TYPES:</b>             | SA (Short Answer) / ER (Extended Response)  |
| <b>CONTENT LIMITS:</b>         | May include, but not limited to: Community revitalization, industry choosing new locations, cultural and social enrichment                              |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level One: Recall   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter  |

**SAMPLE ITEM:**

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| Sample Question | The local fine arts concert hall is closing down due to lack of patronage.  |
| (Short Answer)  | What are two ways this closing will impact businesses and communities associated with the concert hall?   |
| Media           |   |
| <b>Points</b>   | <b>Scoring Rubric</b>   |
| 2 points        | The response gives two ways that businesses and communities will be impacted. Examples may include, but are not limited to: <ul style="list-style-type: none"> <li>• Financial / economic / jobs will be lost / increasing unemployment</li> <li>• Social engagement / lack of social interaction</li> <li>• Loss of cultural exposure</li> </ul> |
| 1 point         | The response gives one way.   |
| 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 employees of the concert hall will now be out of work increasing unemployment in the area. The community will likely lose the cultural  |

exposure provided by concert that would have been held in the hall.

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

**SAMPLE ITEM:**

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

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.1.2</b>  |
| <b>BIG IDEA:</b>               | Historical and Global Connections  |
| <b>ENDURING UNDERSTANDING:</b> | Through study in the arts, we learn about and honor others and the world in which they live(d)   |
| <b>BENCHMARK:</b>              | Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class   |
| <b>CLARIFICATION:</b>          | Compare the compositions, historical background, and/or compositional characteristics of two or more composers   |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)   |
| <b>CONTENT LIMITS:</b>         | 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 |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | 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  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE ITEM:**

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| Sample Question<br><br>(Short Answer) | Listen to the musical examples.<br><br>Example 1: <Insert audio1><br><br>Example 2: <Insert audio 2><br><br>What are two similarities between the two musical examples?   |
| Media                                 | <DW: Create two audio examples from Mozart's " <i>Ah vous dirai-je, Maman</i> ", <a href="#">K. 265/300e</a> . 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"> <li>• Thematic material</li> <li>• Tempo</li> </ul>  |

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|               | <ul style="list-style-type: none"> <li>• Dynamics</li> <li>• Phrasing</li> <li>• Articulations</li> <li>• Scoring</li> <li>• Texture</li> <li>• Instrumentation</li> </ul>   |
| 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.  |

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.1.3</b>  |
| <b>BIG IDEA:</b>               | Historical and Global Connections  |
| <b>ENDURING UNDERSTANDING:</b> | Through study in the arts, we learn about and honor others and the world in which they live(d)   |
| <b>BENCHMARK:</b>              | Compare two or more works of a composer across performance media   |
| <b>CLARIFICATION:</b>          | Compare musical excerpts from two different media (e.g., a work for orchestra and another for choir) written by the same composer. Use musical concepts to explain the similarities and differences between the compositions and/or identify common characteristics of the composer's compositional techniques   |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)   |
| <b>CONTENT LIMITS:</b>         | Written and aural musical examples must include works that evidence the primary characteristics of a exemplary composer and/or style/genre. Examples should be of two contrasting media such as but not limited to: orchestra and choral, guitar and string quartet, piano solo and piano concerto. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course. Elements to evaluate may include but are not limited to: rhythm, melody, harmony, timbre, texture, dynamics, lyric to music relationships, form |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | 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  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE ITEM:**

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| Sample Question<br><br>(Short Answer) | <p>Listen to the musical examples.</p> <p>Example 1: &lt;Insert audio 1&gt;</p> <p>Example 2: &lt;Insert audio 2&gt;</p> <p>What is one similarity between the two examples?</p> <p>What is one difference?</p> |
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| Media         | <DW: Create two audio examples of two different arrangements of the same piece of music (For example: The Star-Spangled Banner). One is performed by an acapella choir and the other by a chorus accompanied by a band or orchestra.>  |
| Points        | Scoring Rubric   |
| 2 points      | <p>The response contains one similarity and one difference. Examples may include, but are not limited to:</p> <p>Similarities:</p> <ul style="list-style-type: none"> <li>• Same melody lines</li> <li>• Similar tempo</li> <li>• Similar phrasing</li> </ul> <p>Differences:</p> <ul style="list-style-type: none"> <li>• One is unaccompanied and the other is accompanied by an instrumental ensemble.</li> <li>• The instrumental ensemble version has several layers of orchestration while the chorus is in 4 part harmony.</li> </ul> |
| 1 point       | <p>The response contains one similarity.<br/>OR<br/>The response contains one difference.</p>  |
| 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 | They both have the same basic melody lines. However, the first is sung by an acapella choir and the second choir is accompanied by an orchestra.   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.1.4</b>   |
| <b>BIG IDEA:</b>               | Historical and Global Connections   |
| <b>ENDURING UNDERSTANDING:</b> | Through study in the arts, we learn about and honor others and the world in which they live(d)  |
| <b>BENCHMARK:</b>              | Analyze how Western music has been influenced by historical and current world cultures  |
| <b>CLARIFICATION:</b>          | Recognize the musical characteristics in Western music that was inspired by present and past world cultures   |
| <b>ITEM TYPES:</b>             | SA (Short Answer) / ER (Extended Response)  |
| <b>CONTENT LIMITS:</b>         | Styles may include Baroque, Classical, Romantic, 20 <sup>th</sup> Century, Renaissance, contemporary, jazz, pop, chant, spiritual, folk, opera, or world music. Cultures may include Asian, Latin, European, South American, or African   |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level One: Recall   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: If applicable, aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in length. Include written music as appropriate |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter. In addition: Must include an event or cultural influence on Western Music   |

**SAMPLE ITEM:**

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| Sample Question<br><br>(Selected Response) | <p>Listen to the musical example.</p> <p>With which historical event is this melody most closely associated?</p> <p>&lt;Insert audio example &gt;</p> <p>A. American Revolution*</p> <p>B. War of 1812</p> <p>C. Civil War</p> <p>D. Great Depression</p> |
| Media                                      | <DW: Record a simple version of the melody from “Yankee Doodle” on a flute>   |
| Correct Answer                             | A. American Revolution*   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.1.5</b>   |
| <b>BIG IDEA:</b>               | Historical and Global Connections   |
| <b>ENDURING UNDERSTANDING:</b> | Through study in the arts, we learn about and honor others and the world in which they live(d)  |
| <b>BENCHMARK:</b>              | Analyze music within cultures to gain understanding of authentic performance practices  |
| <b>CLARIFICATION:</b>          | Identify specific performance practices that should be applied to a piece of music in order for the performance to be a genuine representation of the culture   |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)  |
| <b>CONTENT LIMITS:</b>         | Cultures may include but are not limited to: North American, Asian, Latin, European, South American, African  |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level One: Recall   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: If applicable, aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in length. Include written music as appropriate |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter  |

**SAMPLE ITEM:**

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| Sample Question<br><br>(Selected Response) | In order for an African drumming piece to be authentic, how should the parts be learned?<br><br>A. By listening to a CD<br>B. By reading music notation<br>C. By watching a YouTube video<br>D. By watching the other drummers* |
| Media                                      | N/A   |
| Correct Answer                             | D - by watching the other drummers*   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.2.4</b>   |
| <b>BIG IDEA:</b>               | Historical and Global Connections   |
| <b>ENDURING UNDERSTANDING:</b> | The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged                   |
| <b>BENCHMARK:</b>              | Examine the effects of developing technology on composition, performance, and acquisition of music.   |
| <b>CLARIFICATION:</b>          | Identify the changes that current technology has had on composition, performance, and acquisition of music  |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)  |
| <b>CONTENT LIMITS:</b>         | May include but is not limited to: music software, download/upload of music, digital sampling, new instruments, personal mobile devices, cyberspace |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level One: Recall   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter  |

**SAMPLE ITEM:**

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| Sample Question | New advances in technology change the way people do things.  |
| (Short Answer)  | What are two ways technology has changed the way composers work?   |
| Media           | N/A  |
| <b>Points</b>   | <b>Scoring Rubric</b>  |
| 2 points        | The response identifies two ways that technology has changed the way composers work. Examples may include, but are not limited to: <ul style="list-style-type: none"> <li>• Using Skype to collaborate with other musicians online</li> <li>• Software and computer programs for notation / looping / mixing / editing</li> <li>• Better synthesized instrument sounds</li> <li>• Internet provides for more networking / allows composers access to a diverse range of instruments and performances.</li> </ul> |
| 1 point         | The response identifies 1 way that technology has changed the way composers work.  |
| 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   | Computers allow composers to type music into notation software instead of writing by hand. Synthesizers allow composers to instantly hear what they have written, instead of waiting for an orchestra to play all the parts together.  |

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

**SAMPLE ITEM:**

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| 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  |
| <b>Points</b>   | <b>Scoring Rubric</b>  |
| 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"> <li>• Weather / wind / humidity / temperature / lightning, affect movement of sound waves through the air</li> <li>• Amplification is needed outdoors for voice parts to be heard properly.</li> <li>• An electric keyboard will be needed / no grand piano will be</li> </ul> |
| 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  |

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|               | 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. |

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| <b>BENCHMARK #:</b>            | <b>MU.912.O.1.1</b>  |
| <b>BIG IDEA:</b>               | Organizational Structure   |
| <b>ENDURING UNDERSTANDING:</b> | Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process  |
| <b>BENCHMARK:</b>              | Evaluate the organizational principles and conventions in musical works and discuss their effect on structure  |
| <b>CLARIFICATION:</b>          | Use musical elements to critique the organizational principles and conventions of excerpts from vocal and/or instrumental repertoire   |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / ER (Extended Response)  |
| <b>CONTENT LIMITS:</b>         | 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 |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter   |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE ITEM:**

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

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

**SAMPLE ITEM:**

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