

Florida Performing Fine Arts Assessment Item Specifications

1303010_MJ_Chorus_2_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: 1303010 M/J Chorus 2

Course Title: M/J Chorus 2

Course Number: 1303010

Abbreviated Title: M/J CHORUS 2

Course Length: Year

Course Level: 2

Course Description: Students build on previous choral experience to expand vocal, technical, musical, and ensemble skills through rehearsal, performance, and study of high-quality choral literature. Singers focus on increasing knowledge of music theory, music literacy, and aesthetic response. Public performances may serve as a culmination of specific instructional goals. Students may be required to attend and/or participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom.

RESPONDING Benchmarks

R	MU.68.C.1.2	Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.
R	MU.68.C.1.4	Identify, aurally, a variety of vocal styles and ensembles.
R	MU.68.C.2.1	Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.
R	MU.68.C.2.2	Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.
R	MU.68.F.2.1	Describe several routes a composition or performance could travel from creator to consumer.
R	MU.68.F.2.2	Describe how concert attendance can financially impact a community.
R	MU.68.F.3.2	Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media.
R	MU.68.H.1.1	Describe the functions of music from various cultures and time periods.
R	MU.68.H.1.5	Using representative musical works by selected composers, classify compositional characteristics common to a specific time period and/or genre.
R	MU.68.H.2.1	Describe the influence of historical events and periods on music composition and performance.
R	MU.68.H.2.3	Classify the literature being studied by genre, style, and/or time period.

R	<u>MU.68.H.3.1</u>	Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.
R	<u>MU.68.O.1.1</u>	Compare performances of a musical work to identify artistic choices made by performers.
R	<u>MU.68.O.3.1</u>	Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.
R	<u>MU.68.S.3.4</u>	Compare written notation to aural examples and analyze for accuracy of rhythm and pitch.
R	<u>MU.68.S.3.5</u>	Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else.

BENCHMARK #:	MU.68.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 a performance to one's own hypothesis of the composer's intent
CLARIFICATION:	Compare a listening example to a score. Based on knowledge of vocabulary, identify and/or describe how the excerpt does or does not reflect the marking in the score (this is the composer's intent)
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Provide quality recordings <u>with</u> score. Music selected should be commonly studied in this course. If it is helpful for a student to know the background about a composer or piece, this information must be made available in the context of the question
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Musical example and score should include the following: clear indications of form, texture, melody, rhythm, tempo, articulation, etc. be less than 24 measures in length, and be grade level appropriate
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Responses should include elements such as form, texture, melody, rhythm, tempo, articulation, etc.

SAMPLE QUESTION:

Compare the listening example to the score.

Which statement describes how the listening example is different from the score?

MEDIA: <DW: provide a graphic of a score of a 8-16 measure strophic folk song that includes dynamic markings, tempo marking of Andante, accents or slurs. >
 MEDIA: <DW: provide a 15-45 second audio of a small group of MS voices singing the song in unison or two part following all of the score indications except singing the piece Presto instead of Andante.

- A. Incorrect tempo*
- B. Incorrect form
- C. Incorrect dynamics
- D. Incorrect diction or articulation

KEY: A

BENCHMARK #:	MU.68.C.1.4
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	Cognition and reflection are required to appreciate, interpret, and create with artistic intent
BENCHMARK:	Identify, aurally, a variety of vocal styles and ensembles.
CLARIFICATION:	Identify vocal styles and/or type of ensembles in an excerpt
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Include, but not limited to, small ensembles groups (solo, duet, trio, etc.) large ensemble groups (men's chorus, women's chorus, mixed chorus, children's chorus) and/or accompaniment styles (a cappella, instrumentation) with chant, spiritual, folk, opera, world music, jazz pop/rock, country, Baroque, Classical, Romantic, 20th century
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Listen to the musical example.

What type of ensemble is this?

MEDIA: Audio

DESCRIPTION: <DW: Please provide a 15-45 second recording of a men's barbershop chorus (needs to be more than just 4 voices) singing My Wild Irish Rose.>

- A. Solo
- B. Duet
- C. Men's Chorus*
- D. Women's Chorus

KEY: C

BENCHMARK #:	MU.68.C.2.1
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:	Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers
CLARIFICATION:	Compare listening examples to a score and identify elements represented in the score that are not heard in the performance
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Provide listening examples that focus on intonation, phrasing, melody, or rhythm and the corresponding score. Audio should be a middle school vocal quality. Audio is solo singer
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Media: Audio, Graphic. Aural example should be a high quality representative recording or a middle school student's performance
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Response should include terminology consistent with solo and ensemble adjudication forms and music performance assessments

SAMPLE QUESTION:

Compare the listening example to the score on your page.

Which statement shows where the error in the listening example is found?

MEDIA: Graphic:
DESCRIPTION: <DW: provide a printed excerpt (score) that matches the audio recording. 8 measures for a solo singer. >
MEDIA: Audio

DESCRIPTION: <DW: Audio recording 10-30 seconds of a solo containing an error in the "dotted quarter note/eighth note" rhythm which appears twice in the exercise.>

- A. In the notes.
- B. In the rhythms*
- C. In the phrasing.
- D. In the articulations

KEY: B

BENCHMARK #:	MU.68.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:	Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal
CLARIFICATION:	Identify effects of rehearsal or practice on performance by listening to two different samples of the same musical selection recorded over time
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Provide two examples of the same musical selection. One should be after practice or rehearsal in which focus on a specific area has occurred. The examples should be of Middle School students. The focus of the rehearsal might include but is not limited to: blend, balance, ensemble singing, correct notes and rhythms, technique, tone quality, diction, and expression
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Video or aural examples should be high quality recordings of middle school students' performances with apparent differences between recordings. The item should explain the focus of the rehearsal
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Responses should include terminology consistent with solo and ensemble adjudication forms and music performance assessment

SAMPLE QUESTION:

Compare the two recordings. Which aspect in the second performance contains the greatest improvement?

MEDIA: Audio Sample 1; Audio Sample 2

DESCRIPTION: <DW: example 1: record a 15-45 second small group (trio or quartet) of young voices singing a folk song in unison where the beat is not steady and the singers are not together. Example 2: record the same group singing the same piece and the beat is perfectly aligned. It is important that both examples contain the same intonation, phrasing and tone.

- A. The steady beat*
- B. The intonation
- C. The phrasing
- D. The tone

KEY: A

BENCHMARK #:	MU.68.F.2.1
BIG IDEA:	Innovation, Technology, and the Future
ENDURING UNDERSTANDING:	Careers in and related to the arts significantly and positively impact local and global economies
BENCHMARK:	Describe several routes a composition or performance could travel from creator to consumer
CLARIFICATION:	Describe various ways in which a consumer can acquire a composition or performance
ITEM TYPES:	SA (Short Answer)
CONTENT LIMITS:	Items should focus on how compositions or performances currently move from creator to consumer including but not limited to: sharing on the Internet, home studios, professional recording studios, sales, concerts, etc.
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Short answer items should provide clear and concise examples of the process from composition to publication and/or recording generally employed by the American Music Industry

SAMPLE QUESTION:

What are two steps for publishing a song?

Item Specific Scorer’s Rubric:

2-point sample answer: To publish a song, you can record it, or you can post it on YouTube to gain interest.

POINTS	SCORING RUBRIC
2 points	<p>Response includes two steps for publishing a song. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"> • Write the song • Copyright the song • Record the song • Post the song on YouTube / social media • Play it at a concert

	<ul style="list-style-type: none"> • Send it to other musicians / get others to play it • Send it to a publisher • Send it to radio stations,
1 point	The response includes one step in the process.
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.68.F.2.2
BIG IDEA:	Innovation, Technology, and the Future
ENDURING UNDERSTANDING:	Careers in and related to the arts significantly and positively impact local and global economies
BENCHMARK:	Describe how concert attendance can financially impact a community
CLARIFICATION:	Describe how live concerts can financially benefit a community and stimulate the economy
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Focus on localized businesses and individuals that are impacted financially by live concerts such as restaurants, hotels, travel agencies, venue maintenance, parking attendants, stage managers, ticket agents, program printing, etc.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: The stimulus should provide information on type of live concert(e.g., rock concert, folk music festival, or a summer classics concert) and the performance venue
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

What are two ways the arts can financially benefit a community?

2-point sample answer: Concert attendance can create jobs. The arts can also increase the cash flow by bringing in people from outside of the community who will spend their money.

RUBRIC:

POINTS	SCORING RUBRIC
2 points	<p>The response includes two correct examples of ways the arts can financially benefit a community. Examples may include but will not be limited to:</p> <ul style="list-style-type: none">• Creating jobs having to do with the arts and related business (hotels, restaurants, shopping)• Increased cultural spending (based on a renewed cultural awareness)• Expansion of the community (new building, bringing in new residents and/or visitors)
1 point	The response includes 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 or written “I don’t know.”

BENCHMARK #:	MU.68.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:	Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media
CLARIFICATION:	Describe the features of fair use as specified in the current copyright law focusing primarily on the legal acquisition of musical media
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	May include, but are not limited to such concepts as: intellectual property, copyright law, public domain, fair use doctrine, safe, legal and responsible acquisition and use of musical media
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Stimulus should include most recent legislation concerning copyright law in the United States. See http://www.copyright.gov/ or NAfME.org
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Where is the copyright located in this example?

<insert graphic>

MEDIA: Graphic

DESCRIPTION: DW: < provide a picture of the front page of an octavo that is now in the public domain where the copyright information is listed at the bottom.>

- A. middle right
- B. top center
- C. bottom*
- D. top left

KEY: C

BENCHMARK #:	MU.68.H.1.1
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:	Describe the functions of music from various cultures and time periods
CLARIFICATION:	Identify the ways music is used in and enhances different cultures and time periods
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Styles may include but are not limited to Baroque, Classical, Romantic, 20 th century, contemporary, jazz, pop/rock, chant, spiritual, folk, opera, or world music. Cultures may include but are not limited to Asian, Latin, European, South American, or African. Functions may include but are not limited to celebrations, religion, work, advertisement, pleasure, etc.
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Aural examples should be a high quality recording that evidences the primary characteristics of the music from a particular culture or tradition
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Listen to the musical example.

How would this song be used in the Hispanic culture?

MEDIA: Audio
DESCRIPTION: <DW: Record a small instrumental ensemble performing a 20-45 sec. song of the Hispanic culture that would be used in a celebration such a Cielito Lindo>

- A. While working
- B. For a celebration*
- C. For Social Networking
- D. In a religious ceremony

KEY: B

BENCHMARK #:	MU.68.H.1.5
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:	Using representative musical works by selected composers, classify compositional characteristics common to a specific time period and/or genre
CLARIFICATION:	Identify compositional traits characteristic of a specified time period or genre
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Written and aural musical examples must include works that evidence the primary characteristics of a specific composer and/or style/genre. Styles may include Baroque, Classical, Romantic, 20 th century, contemporary, jazz, pop/rock, chant, spiritual, folk, opera, or world music. Composers chosen should be widely considered as exemplars
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Which characteristic is often found in music of the Baroque period?

- A. Scat singing
- B. Sonata-Allegro form
- C. Brass accompaniment
- D. Extensive ornamentation*

KEY: D

BENCHMARK #:	MU.68.H.2.1
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged
BENCHMARK:	Describe the influence of historical events and periods on music composition and performance
CLARIFICATION:	Describe ways in which historical events or time periods have affected musical composition
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Includes, but not limited to historical events or time periods which have inspired musical compositions, such as the advent of spirituals/work songs during the time of slavery, sea chanteys during the exploration of the “New World”, folk songs with the westward expansion, patriotic and protest songs with war/conflict, commercial jingles with the advent of TV, etc.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Listen to the musical example. What event in America’s history does this song protest?

<DW: create a 20-45 second recording of a song such as “We shall overcome” as an example of the protest of segregation in the United States.>

- A. Westward expansion during the Gold Rush
- B. American participation in the Vietnam War
- C. American participation in the Iraq War.
- D. Segregation in the United States*

KEY: D

BENCHMARK #:	MU.68.H.2.3
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged
BENCHMARK:	Classify the literature being studied by genre, style, and/or time period
CLARIFICATION:	Classify the genre, style or time period of a musical excerpt
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Written and aural musical examples that evidence the primary characteristics of a specific time period, style/genre. Examples may include but are not limited to: Baroque, Classical, Romantic, 20 th Century, contemporary, musical theatre, jazz, pop/rock, chant, spiritual, folk, opera, or world music. The examples must be the consistent with music that is studied in class
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Listen to the musical example. What style does this music represent?

MEDIA: Audio

DESCRIPTION: <DW: Provide a 15-45 second recording Audio of a solo singer scat singing. >

- A. Chant
- B. Jazz*
- C. Pop
- D. Spiritual

KEY: B

BENCHMARK #:	MU.68.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:	Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration
CLARIFICATION:	Identify the relationships between music and other academic disciplines
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Focus on connections between music other classes which may include but is not limited to: other music classes, social studies, dance, physical education, science, health, math, world languages, language arts
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Listen to the musical example. During which event in American history was this song first made popular?

MEDIA: Audio

DESCRIPTION: <DW: create a 30-45 sec. audio version of “When Johnny Comes Marching Home” sung by a soloist alone or accompanied by a guitar.>

- A. American Revolution
- B. Civil War*
- C. War of 1812
- D. World War I

KEY: B

BENCHMARK #:	MU.68.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:	Compare performances of a musical work to identify artistic choices made by performers
CLARIFICATION:	Compare two or more interpretations of the same musical work
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Provide aural/video recordings and, if appropriate, written examples. Elements to compare may include are but not limited to: tempo, expression elements, articulations, phrasing, harmonic structure, timbre, rhythm, orchestration/instrumentation, or lyrics
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Compare two performances of the same musical selections that are between 20-30 seconds each so the total time of both excerpts does not exceed 45 seconds
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Compare the musical examples. What musical element has been changed?

What is the purpose of the change?

MEDIA: Two Audio samples.

DESCRIPTION: < DW: provide a 15-20 second recording of a soloist singing an American Folk song performed slowly (quarter note= 60), and soft dynamic (unsupported) and a fair amount of vibrato. Sample 2 provide a 15-20 second recording of the same person singing the same song at a faster tempo (quarter note= 96), a louder more varied dynamic and more of a straight tone (no vibrato).

Item Specific Scorer's Rubric:

2-point sample answer: The second example is a faster tempo than the first. It is faster because the performer wanted the song to be more lively.

POINTS	SCORING RUBRIC
2 points	<p>The response includes the element in music that was changed AND why it was changed. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none">• Faster tempo: Keeps song from dragging / keeps pitch from sagging / makes song more interesting / helps singer get through the phrases• Louder Dynamic: Allows singer to support better / get through the phrases / allows for more expression / adds interest• Straighter Tone: Helps with more accurate pitches.
1 point	The response includes one correct answer only and no reason.
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.68.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:	Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image
CLARIFICATION:	Describe how combining instrumental techniques with the use of expressive elements in a piece of music can communicate a thought, idea, mood, and/or image
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Focus on examples that clearly convey thought, idea, mood, and/or image through the use of instrumentation/voicing, tempo markings, expression markings, articulation markings, phrasing, scales, timbre, rhythm, orchestration, or lyrics
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Listen to the musical example. What do the sounds of the bass drum and cymbals **best represent**?

MEDIA: Audio

DESCRIPTION: <DW: Recreate a 15-30 second recording of the section of Tchaikovsky's 1812 Overture where the drum and cymbals depict cannon shots.>

- A. Battle cries
- B. Cannon shots*
- C. Marching soldiers
- D. Surprise attack

KEY: B

BENCHMARK #:	MU.68.S.3.4
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:	Compare written notation to aural examples and analyze for accuracy of rhythm and pitch
CLARIFICATION:	Identify which printed answer matches the aural example provided or identify which measure in the aural example is incorrect compared to the printed score
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Examples should focus on accuracy of pitch and rhythm
DEPTH OF KNOWLEDGE:	Level Three: Strategic Thinking
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Musical score should not exceed 16 beats in length. The aural example should be preceded by one measure count off “1, 2, ready, start” as a tempo reference. Media: Audio. 4/4, Key signature in C Major, F Major, or G Major only
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Responses should include Media: Graphic

SAMPLE QUESTION:

Listen to the musical example. Which melody is being played?

MEDIA: Audio and graphics

DESCRIPTION: <DW: provide a 5-10 second recording of a Piano playing the example. Proceed the example with “One, two, ready, start”. Recreate the graphics in each distractor. See attachments.>



- A.
- B.
- C.
- D.

KEY: B

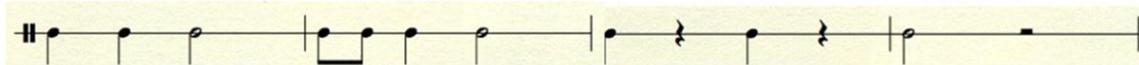
BENCHMARK #:	MU.68.S.3.5
BIG IDEA:	Skills, Techniques, and Processes
ENDURING UNDERSTANDING:	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques
BENCHMARK:	Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else
CLARIFICATION:	The student will be able to take rhythmic and/or melodic and rhythmic dictation
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Phrases should utilize basic notation including half notes, quarter notes, eighth notes, dotted half notes, whole notes, quarter rests, and half rest. Melodies should be within an octave range, but may include the 5 th below or the second above. Melodic patterns should be mainly stepwise. Skips should outline a chord (such as do-mi-sol). Examples should not exceed two measures
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Media: Audio and Graphic of staff. One line- rhythmic, five-line- melodic. Musical score should not exceed 16 beats in length. The aural examples should be preceded by one measure of clicks as a tempo reference. If the student is required to transcribe the aural stimulus into written musical notation, the first note of the exercise should be provided for the student. Staff should be divided into 4 measures
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Graphic of answer- four point Rubric. 4 points= four measure correct, 3 points= three measure correct, etc.

SAMPLE QUESTION:

Listen to the musical example. What is the rhythm? Write the rhythm on the staff provided.

MEDIA: audio

DESCRIPTION: <DW> provide a recording of singer singing 4 measures rhythm on “doo” on a second space treble clef A- with no vibrato. Include “one, two, ready, start” at the beginning. Provide a clear graphic that matches the audio example.



MEDIA: graphic

DESCRIPTION: student writes answer on one-line staff divided into 4 measures

