

Florida Performing Fine Arts Assessment Item Specifications

1305500_Music_Techniques_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: 1305500 Music Techniques 1

Course Title: Music Techniques 1

Course Number: 1305500

Abbreviated Title: MUSIC TECNQS 1

Number of Credits: 1

Course Length: Year

Course Level: 2

Graduation Requirements: PF

Course Description: Students in this entry-level class focus on the development of musical and technical skills on a specific instrument or voice through etudes, scales, and selected music literature. Through problem-solving, critical thinking, and reflection, students develop the physical and cognitive skills to be more disciplined performers. 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. This course, if used for an instrumental class, may also require students to obtain a musical instrument (e.g., borrow, rent, purchase) from an outside source.

RESPONDING Benchmarks

R	MU.912.C.2.2	Evaluate performance quality in recorded and/or live performances.
R	MU.912.C.3.1	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
R	MU.912.S.3.4	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

BENCHMARK #:	MU.912.C.2.2
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	Cognition and reflection are required to appreciate, interpret, and create with artistic intent
BENCHMARK:	Evaluate performance quality in recorded and/or live performances
CLARIFICATION:	Listen to and evaluate a solo or concert band performance of a musical excerpt.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Elements to evaluate may include: tone quality, intonation, articulation, attacks/releases, technique, posture, note and rhythmic accuracy, dynamics, tempo, style, balance, blend, band 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 QUESTION:

Sample Question (Selected Response)	Which musical example contains errors in both intonation and balance? <Insert picture of score excerpt> A. <Audio example 1> B. <Audio example 2>* C. <Audio example 3> D. <Audio example 4>
Media	<DW: Create four audio performance examples and one picture of a score of a four measure piece for flute trio of with each example played with different interpretation.> 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.

Correct Answer	A. <Audio example 2 - Contains poor intonation and balance (long notes played louder than the melody).>
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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:	Spreadsheet wording is a little different: “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 QUESTION:

Sample Question (Short Answer)	<p>Listen to the first audio example of a professional musician performing a solo excerpt.</p> <p>Example 1 <insert audio example 1></p> <p>Now listen to the second audio example of a student musician performing the same solo excerpt.</p> <p>Example 2 <insert audio example 2></p> <p>What is one musical feature of the professional performance that makes it effective?</p> <p>How would the student’s performance be improved if the same musical feature was applied to it?</p>
Media	<p><DW: Create Two audio examples of an excerpt from a flute solo.</p> <p>A. The first example is performed at a professional level and has distinctive articulation, style, is played at a strict tempo and uses dynamic contrast to enhance the emotion of the music.</p> <p>B. The second example is by a student/amateur and lacks the musicality and attention to detail of the first example. It is accurate with notes and rhythms, but lacks clarity of articulation, the tempo is unsteady and there is no use of dynamics.></p>

Points	Scoring Rubric
2 points	<p>Response includes one musical feature from the professional performance and one explanation of how the student's performance would be changed if the feature was applied to it. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"> • Dynamic contrast/adds interest and emotion • Articulation/creates style and mood • Tempo/provides stability and allow rhythms accuracy to compliment the style and mood of the music.
1 point	Student identifies one musical feature..
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.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:	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.
CLARIFICATION:	Identify and/or describe how rehearsal strategies have led to the refinement of skills and techniques by comparing two rehearsals or performances of the same piece over time.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Focus on improvements in tone, correct pitch and rhythms, balance, blend, articulation/diction, or 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: 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.
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question	Listen to the musical example. <Insert audio example.> What are two techniques or exercises that could be done in a rehearsal to improve the performance in the recording?
Media (Short Answer)	<DW: Create a 30 – 45 second audio example of a student playing a scale or scale exercise on a brass instrument common to the concert band with poor tone and poor articulation.>
POINTS	SCORING RUBRIC
2 points	The response includes two techniques or exercises. Examples may include but are not limited to: <ul style="list-style-type: none"> • articulation exercises • long tones • breathing exercises • lip slurs
1 point	The response includes one correct technique or exercise.
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	I would recommend that he/she work on long tones throughout the range of the instrument to improve embouchure strength and breathe control. Lip slurs should be done slow and evenly starting with close, descending intervals which would be helpful to develop control with the embouchure and focusing pitch throughout the practical range of the instrument.

