

Florida Performing Fine Arts Assessment Item Specifications

1301370_Keyboard_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: 1301370 Keyboard 2

Course Title: Keyboard 2

Course Number: 1301370

Abbreviated Title: KEYBD 2

Number of Credits: 1

Course Length: Year

Course Level: 2

Graduation Requirements: PF

Course Description: Students build on previous piano techniques and skills through reading music, acquiring and applying knowledge of music theory, and exploring the role of keyboard music in history and culture. Students learn repertoire from various styles and time periods, exploring the historical influence keyboards have had on music performance and composition. Students explore the basic tools of music technology (i.e., MIDI keyboards). 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.912.C.1.2	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	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.F.3.2	Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.
R	MU.912.H.1.2	Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.
R	MU.912.H.1.3	Compare two or more works of a composer across performance media.
R	MU.912.H.1.5	Analyze music within cultures to gain understanding of authentic performance practices
R	MU.912.H.3.1	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.S.3.4</u>	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

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:	SR (Selected Response) / SA (Short Answer)
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)	<p>Study the written score.</p> <p style="text-align: center;"><Insert Image of Score Notation></p> <p>Now listen and compare the musical examples.</p> <p style="padding-left: 40px;">Example 1 <Insert Audio 1></p> <p style="padding-left: 40px;">Example 2 <Insert Audio 2></p> <p>What are two examples of how the first example is performed most like the score?</p>
Media	<DW: Create Two audio examples and one printed score of an eight measure piece for solo piano. The first example should be performed as per the score. The second example would contain incorrect articulations (ignoring slurs, inaccurate note lengths, etc...), a change in tempo at the end of the excerpt, and dynamic markings that are not observed.>
Points	Scoring Rubric

2 points	<p>The response identifies two musical examples of how the first example is performed most like the score. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"> • Articulations are performed as marked • Tempo remains steady throughout • Dynamics are performed as marked
1 point	The response identifies 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."
Sample Answer	The first example is performed with the correct articulation and all dynamics are observed.

BENCHMARK #:	MU.912.C.2.2
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.
BENCHMARK:	Evaluate performance quality in recorded and/or live performances.
CLARIFICATION:	Listen to and evaluate a solo, and/or 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 QUESTION:

Sample Question (Selected Response)	Which musical example contains errors in both rhythm and articulation? <Insert graphic> A. <Audio 1> B. <Audio 2>* C. <Audio 3> D. <Audio 4>
Media	<DW: Create four audio performance examples and one picture of a score of a four measure piece for solo piano with each example played with different interpretation.> Audio example 1 - Performed as per the score Audio example 2 - Contains poor rhythm and articulation. Audio example 3 - Contains poor rhythm only. Audio example 4 – Contains poor articulation only.

Correct Answer	B. Audio example 2 – Contains poor rhythm and articulation.

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 QUESTION:

Sample Question (Selected Response)	<p>Compare the two musical examples to the written score.</p> <p><Insert graphic ></p> <p><Insert audio 1 ></p> <p><Insert audio 2 ></p> <p>Which musical element shows the most improvement in the second example?</p> <p style="text-align: center;"> A. Articulation * B. Dynamics C. Rhythm D. Tempo </p>
Media	<DW: Create one graphic of the musical notation for a 16 measure solo guitar etude. Rhythms should include eighth, quarter and half notes and equivalent rest values. Articulations should include pairs of staccato eighth notes and full value quarter notes. Tempo should be 100 bpm.

	Dynamics should be applied appropriately and include p, mf, and f markings > <DW: Create two audio examples. Example one should be played with all notes played long (full value) with all other musical elements played accurately. Example two should be played correctly as indicated in the score.>
Correct Answer	A. Articulation

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:	Focus on copyright as it applies to legal and responsible use of intellectual property and technology.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
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 QUESTION:

Sample Question (Selected Response)	Which of the following actions is a violation of copyright law? A. Purchasing sheet music online. B. Copying piano music from a friend.* C. Purchasing a published book of piano solos. D. Getting permission to extract a sample from a recording.	
Media	N/A	
Correct Answer	KEY: B	

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 worlds 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:	SR (Selected Response) / SA (Short Answer)
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, 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. In addition:

SAMPLE QUESTION:

Sample Question	<p>Listen to the musical examples.</p> <p>Example 1: <Insert audio 1></p> <p>Example 2: <Insert audio 2></p> <p>What are two similarities between these two pieces?</p>
Media	MEDIA: Two audio recordings
(Short Answer)	<p>DESCRIPTION: <DW: Create the first audio example from the beginning 20 seconds of Impromptu op. 142 No. 3 by Franz Schubert></p> <p><DW: Create the second audio example from the beginning 20 seconds of Nocturne in B-flat Major by Frederic Chopin.></p>
POINTS	SCORING RUBRIC
2 points	<p>The response includes the identification of two similar elements. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"> • They are in the same key (B-flat)

	<ul style="list-style-type: none"> • Both pieces are performed at a moderate tempo • Both pieces use rubato which is a characteristic of music from the Romantic period. • Both pieces have a moving eighth note subdivision
1 point	The response includes the identification of one musical element.
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	These two pieces are performed at a moderate tempo and use rubato to vary the pace of the music and add expressiveness.

BENCHMARK #:	MU.912.H.1.3
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	Through study in the arts, we learn about and honor others and the worlds in which they live(d).
BENCHMARK:	Compare two or more works of a composer across performance media.
CLARIFICATION:	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.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Written and aural musical examples must include works that evidence the primary characteristics of an 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.
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 QUESTION:

Sample Question (Short Answer)	<p>Listen to the musical examples.</p> <p style="text-align: center;"><Insert audio 1></p> <p style="text-align: center;"><Insert audio 2></p> <p>What are two musical characteristics that are similar?</p>
Media	<p>MEDIA: Audio Sample 1; Audio Sample 2</p> <p>DESCRIPTION: <DW: Create TWO Audio Samples of the first 20 – 30 seconds of the following pieces. 1: Mozart’s “Ronda alla Turca, K331” movement 3 by a solo piano> 2: Mozart’s “Eine Kleine Nachtmusik” movement 1 by a chamber orchestra></p>
POINTS	SCORING RUBRIC
2 points	<p>The response includes two examples of similarities. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"> Both pieces are played at a fast tempo

	<ul style="list-style-type: none"> • Both pieces use small note values such as eighth notes and sixteenth • Both pieces are played in an energetic, spirited style • Both pieces are in duple meter and use four-measure phrases
1 point	The response includes one correct 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."
Sample Answer	Both pieces are played at a similar tempo and are scored in duple meter.

BENCHMARK #:	MU.912.H.1.5
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	Through study in the arts, we learn about and honor others and the worlds in which they live(d).
BENCHMARK:	Analyze music within cultures to gain understanding of authentic performance practices.
CLARIFICATION:	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.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Cultures may include but are not limited to: North American, Asian, Latin, European, South American, and African.
DEPTH OF KNOWLEDGE:	Level One: Recall
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 (Selected Response)	What are the three main European schools of style for piano performance? A. English, Italian, and Russian B. French, German, and Italian C. French, Italian, and Spanish D. French, German, and Russian *
Media	n/a
Correct Answer	D. French, German, and Russian


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, and frequencies.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question (Selected Response)	What physical characteristic of a piano string determines its pitch? A. Length B. Material C. Tension * D. Thickness
Media	n/a
Correct Answer	C. Tension

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:	Analyze the organizational structure of a musical work and evaluate how musical elements/attributes contribute to that structure.
ITEM TYPES:	SR (Selected Response) / ER (Extended Response)
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>Look at the written notation.</p> <p>What kind of melodic contour is shown?</p>  <p>A. Arch B. Linear C. Scale D. Sequence *</p>
Media	Graphic (as shown)
Correct Answer	D. Sequence

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	<p>Listen to the musical examples. The first was recorded without rehearsal time. The second was recorded after two weeks of practice.</p> <p><Insert audio 1></p> <p><Insert audio 2></p> <p>What are two elements that have shown improvement?</p>
Media	MEDIA: audio recordings
(Short Answer)	DESCRIPTION: <DW: Create two recording of a short piano excerpt. The first one should be performed as if a student was sight-reading, the second should be performed as if the performer has had ample time to prepare the music.>
POINTS	SCORING RUBRIC
2 points	<p>The response includes the identification of two elements that have improved. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"> • Pitch • Rhythm • Intonation

	<ul style="list-style-type: none"> • Dynamics • Phrasing
1 point	The response includes the identification of one element that has improved.
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 musician plays notes correctly in the second example. The dynamics are performed more accurately in the second example.