

# Florida Performing Fine Arts Assessment Item Specifications

## 1302020\_MJ Band\_3\_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: 1302020 M/J Band 3

### Course Title: M/J Band 3

Course Number: 1302020

Abbreviated Title: M/J BAND 3

Course Length: Year

Course Level: 2

**Course Description:** Students with previous band experience expand on their instrumental technique, music literacy, and aesthetic response through rehearsal, performance, and study of a variety of intermediate-level, high-quality band literature. Instrumentalists extend their knowledge of music notation and theory, sound production, and personal and group rehearsal strategies. 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 may also require students to obtain a musical instrument (e.g., borrow, rent, purchase) from an outside source.

### RESPONDING Benchmarks

R	<a href="#">MU.68.C.1.2</a>	Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.
R	<a href="#">MU.68.C.1.3</a>	Identify, aurally, instrumental styles and a variety of instrumental ensembles.
R	<a href="#">MU.68.C.2.1</a>	Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.
R	<a href="#">MU.68.C.2.2</a>	Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.
R	<a href="#">MU.68.C.3.1</a>	Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre.
R	<a href="#">MU.68.F.2.2</a>	Describe how concert attendance can financially impact a community.
R	<a href="#">MU.68.F.3.2</a>	Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media.
R	<a href="#">MU.68.H.1.1</a>	Describe the functions of music from various cultures and time periods.
R	<a href="#">MU.68.H.1.2</a>	Identify the works of representative composers within a specific style or time period.
R	<a href="#">MU.68.H.1.4</a>	Classify authentic stylistic features in music originating from various cultures.

R	<a href="#">MU.68.H.2.3</a>	Classify the literature being studied by genre, style, and/or time period.
R	<a href="#">MU.68.H.3.1</a>	Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.
R	<a href="#">MU.68.O.1.1</a>	Compare performances of a musical work to identify artistic choices made by performers.
R	<a href="#">MU.68.O.3.1</a>	Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.
R	<a href="#">MU.68.S.3.4</a>	Compare written notation to aural examples and analyze for accuracy of rhythm and pitch.
R	<a href="#">MU.68.S.3.5</a>	Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else.

<b>BENCHMARK #:</b>	<b>MU.68.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 a performance to one's own hypothesis of the composer's intent
<b>CLARIFICATION:</b>	Compare a listening example to a score. Based on knowledge of vocabulary and markings found in a score, identify and/or describe how the excerpt does or does not reflect the marking in the score (this is the composer's intent)
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	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
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Responses should include elements such as form, texture, melody, rhythm, tempo, articulation, etc.

**SAMPLE QUESTION:**

Compare the musical score to the musical example.

What is heard in the recording that is different from the information in the score?

MEDIA: Audio and graphics  
 DESCRIPTION: DW: Audio recording 10-30 seconds of a brass quintet playing a mezzo forte with a crescendo when the score is marked p .> <Provide the written score that matches the audio.>

- A. The articulation
- B. The dynamics\*
- C. The phrasing
- D. The tempo

**KEY: B**

<b>BENCHMARK #:</b>	<b>MU.68.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>	Identify, aurally, instrumental styles and a variety of instrumental ensembles
<b>CLARIFICATION:</b>	Identify instrumental styles and/or type of ensembles in an excerpt
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	May include Baroque, Classical, Romantic, 20 <sup>th</sup> century, contemporary, jazz, pop/rock, country, solo, duet, trio, quartets, or small ensembles
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Listen to the musical example. Which ensemble is heard in this performance?

MEDIA: Audio  
 DESCRIPTION: <DW: Provide a 20-45 second recording of a Brass Quintet.>

- A. Brass\*
- B. Percussion
- C. String
- D. Woodwind

KEY: A

<b>BENCHMARK #:</b>	<b>MU.68.C.2.1</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>	Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers
<b>CLARIFICATION:</b>	Compare and contrast recorded examples of a solo excerpt(s) performed by the student(s). Examinee will listen to an excerpt(s) and follow the written score to identify errors in the performance
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Provide listening examples that focus on intonation, phrasing, or rhythm and the corresponding score
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Aural example should be a high quality representative recording of a middle school student's performance in this course
<b>RESPONSE ATTRIBUTES:</b>	Response should include terminology consistent with solo and ensemble adjudication forms and music performance assessments

**SAMPLE QUESTION:**

Look at the musical score and listen to the musical example. Which phrase describes where the error in the musical example is found?

MEDIA: Graphic:

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

MEDIA: Audio

DESCRIPTION: <DW: Audio recording 10-30 seconds of a solo trumpet 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**



<b>BENCHMARK #:</b>	<b>MU.68.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>	Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal
<b>CLARIFICATION:</b>	Identify effects of rehearsal or practice on performance by listening to two different samples of the same musical selection recorded over time
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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: articulation, blend, balance, correct notes and rhythms, technique, tone quality, and expression
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	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
<b>RESPONSE ATTRIBUTES:</b>	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 Example 2 contains the greatest improvement?

**MEDIA:** Two audio examples

**DESCRIPTION:** Audio Sample 1 <DW: 15-30-second flute solo lacking quality tone consistent with poor breath support and incorrect embouchure.> Audio Sample 2- <DW: 15-30-second flute solo of the same melody demonstrating characteristic tone. Phrasing, steady beat and intonation should be as close to the same as possible.>

- A. Steady Beat
- B. Intonation
- C. Phrasing
- D. Tone\*

**KEY: D**



<b>BENCHMARK #:</b>	<b>MU.68.C.3.1</b>
<b>BIG IDEA:</b>	Critical Thinking and Reflection
<b>ENDURING UNDERSTANDING:</b>	The processes of critiquing works of art lead to development of critical- thinking skills transferable to other contexts
<b>BENCHMARK:</b>	Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre
<b>CLARIFICATION:</b>	Identify specific musical characteristics in a listening example that makes the example a model representative of a style or genre
<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 specific composer and/or style/genre. Styles may include but are not limited to: Baroque, Classical, Romantic, 20 <sup>th</sup> century, contemporary, jazz, pop/rock, chant, spiritual, folk, opera, or world music. Composers and musical works chosen should be widely considered as exemplars in the genre
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Written or aural example should be high quality and include the primary characteristics of a specific style or genre
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Responses should include the primary characteristics of each musical style/genre

**SAMPLE QUESTION:**

Listen to the musical example.

What are two musical elements that qualify it as a model of music from the Baroque era?

MEDIA: Audio

DESCRIPTION:<DW: Provide a 30-45 second example of a small instrumental group performing a piece from the Baroque period.>

**Item Specific Scorer's Rubric:**

2-point sample answer: The melody is repeated several times during the example. More than one melody is going on at the same time.

POINTS	SCORING RUBRIC
2 points	<p>The response includes two or more elements that qualify the musical example as from the Baroque era. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"><li>• Rhythmic patterns are repeated</li><li>• melodic lines are repeated many times</li><li>• dynamics are terraced (loud or soft, no crescendo or decrescendo) /</li><li>• polyphonic texture (more than one melody at a time)</li><li>• figured bass or basso continuo</li></ul>
1 point	The response includes one 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."

<b>BENCHMARK #:</b>	<b>MU.68.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>	Describe how concert attendance can financially impact a community
<b>CLARIFICATION:</b>	Describe how live concerts can financially benefit a community and stimulate the economy
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Focus on localized businesses and individuals that are positively impacted financially by live concerts such as restaurants, hotels, travel agencies, venue maintenance, parking attendants, stage managers, ticket agents, program printing, etc.
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	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
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

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

**Item Specific Scorer’s Rubric:**

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.

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



<b>BENCHMARK #:</b>	<b>MU.68.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>	Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media
<b>CLARIFICATION:</b>	Describe the features of fair use as specified in the current copyright law focusing primarily on the legal acquisition of musical media
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Stimulus should include most recent legislation concerning copyright law in the United States. See <a href="http://www.copyright.gov/">http://www.copyright.gov/</a> or <a href="http://NAfME.org">NAfME.org</a>
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Your band director played a copyrighted recording for the class.

Which action would be a legal way to obtain a copy of the recording?

- A. Buy the CD or purchase online\*
- B. Ask the band director to make a copy
- C. Download (no cost) from a file sharing site
- D. Borrow the CD and import it to your computer

**KEY: A**

<b>BENCHMARK #:</b>	<b>MU.68.H.1.1</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>	Describe the functions of music from various cultures and time periods
<b>CLARIFICATION:</b>	Identify the ways music is used in and enhances different cultures and time periods
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Styles may include but are not limited to Baroque, Classical, Romantic, 20 <sup>th</sup> 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.
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	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
<b>RESPONSE ATTRIBUTES:</b>	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.>

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

**KEY: B**

<b>BENCHMARK #:</b>	<b>MU.68.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>	Identify the works of representative composers within a specific style or time period
<b>CLARIFICATION:</b>	Identify examples of music from prominent composers within a given style or time period
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Written and aural musical examples must include well known works 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: If an aural example is used, it should be a high quality representative recording that clearly demonstrates the primary characteristics of the composer's style
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Listen to the musical example. Many of this composer's pieces focused on themes that are repeated in many different forms throughout the work. Who is the composer?

MEDIA: Audio

DESCRIPTION: <DW: Recreate an organ recording of the first 30-45 seconds of "Tocatta and Fugue in d minor" by J.S. Bach. The organ sound can be digital.>

- A. J.S. Bach\*
- B. Wolfgang Mozart
- C. Orlande De Lassus
- D. Ludwig Van Beethoven

**KEY: A**

<b>BENCHMARK #:</b>	<b>MU.68.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>	Classify authentic stylistic features in music originating from various cultures
<b>CLARIFICATION:</b>	Identify distinct, authentic musical characteristics that originated in various world cultures
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Characteristics found in music that is commonly studied in middle school band and may include but is not limited to: rhythm, layered texture, key patterns, tonality, melodic lines, quarter- or semi-tones, national folk melodies, improvisation, instrumentation, aural/oral traditions, drumming patterns. Various cultures may include but is not limited to: Asian, Latin, European, South American, or African
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Listen to the musical example of a scale that is characteristic of Eastern music.

What is this type of scale called?

MEDIA: Audio

DESCRIPTION: <DW recreate 20-45 second recording of a solo instrument playing a Korean folk melody such as Arirang found in “Korean Folk Song Melody” by Ployhar (1<sup>st</sup> section)>

- A. Harmonic minor scale
- B. Natural minor scale
- C. Pentatonic scale\*
- D. Major scale

**KEY: C**



<b>BENCHMARK #:</b>	<b>MU.68.H.2.3</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>	Classify the literature being studied by genre, style, and/or time period
<b>CLARIFICATION:</b>	Classify the genre, style or time period of a musical excerpt
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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 <sup>th</sup> Century, contemporary, jazz, pop/rock, folk, or world music. The examples must be consistent with music that is studied in class
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

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

MEDIA: Audio

DESCRIPTION: < DW: Record 30-45 seconds of a standard march such as Semper Fidelis.>

- A. Chorale
- B. March\*
- C. Rock
- D. Swing

**KEY: B**

<b>BENCHMARK #:</b>	<b>MU.68.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>	Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration
<b>CLARIFICATION:</b>	Identify the relationships between music and other academic disciplines
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Listen to the music 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” played by a small instrumental ensemble in the fife and drum tradition.>

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

**KEY: C**

<b>BENCHMARK #:</b>	<b>MU.68.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>	Compare performances of a musical work to identify artistic choices made by performers
<b>CLARIFICATION:</b>	Compare two or more interpretations of the same musical work
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	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
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Compare the musical examples. Which expressive element is most obviously different?

MEDIA: Audio (2)

DESCRIPTION: Sample <DW: Create a 20-25 second excerpt of a french horn solo where the tempo is quarter note = 60. Record a second example of the same French horn solo where the tempo is quarter note= 96.>

- A. Dynamics
- B. Phrasing
- C. Rubato
- D. Tempo\*

**KEY: D**

<b>BENCHMARK #:</b>	<b>MU.68.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>	Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image
<b>CLARIFICATION:</b>	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
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Listen to the musical example.

What do the sounds of the bass drum and cymbals 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. Surprise attack
- D. Marching soldiers

**KEY: B**

<b>BENCHMARK #:</b>	<b>MU.68.S.3.4</b>
<b>BIG IDEA:</b>	Skills, Techniques, and Processes
<b>ENDURING UNDERSTANDING:</b>	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques
<b>BENCHMARK:</b>	Compare written notation to aural examples and analyze for accuracy of rhythm and pitch
<b>CLARIFICATION:</b>	Identify which printed answer matches the aural example provided or identify which measure in the aural example is incorrect compared to the printed score
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Examples should focus on accuracy of pitch and rhythm
<b>DEPTH OF KNOWLEDGE:</b>	Level Three: Strategic Thinking
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Musical score should not exceed 16 beats in length. Musical score should use 4/4, 3/4 time signature. The tempo should be established at the metronome marking (quarter note=72) by counting “1,2,ready,start” or “1, ready, start” before the example is played. The recorded example should be high aural quality with an authentic instrument rather than a synthesized sound
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Compare this four-measure phrase to the musical example. Which measure contains an error in pitch?

MEDIA: Graphic

DESCRIPTION: <DW: Create a graphic of the 4-measure score that the audio is based on.>

MEDIA: Audio

DESCRIPTION: <DW: Create a 4 measure audio recording (16 beats maximum) played by a trumpet containing an error in pitch (a wrong note) in measure 2. Include “one, two, ready, start” at the beginning of the audio.>

- A. 1
- B. 2\*
- C. 3
- D. 4

**KEY: B**



<b>BENCHMARK #:</b>	<b>MU.68.S.3.5</b>
<b>BIG IDEA:</b>	Skills, Techniques, and Processes
<b>ENDURING UNDERSTANDING:</b>	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques
<b>BENCHMARK:</b>	Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else
<b>CLARIFICATION:</b>	Notate rhythmic and/or melodic phrases in simple meter from a recorded example
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Phrases should utilize basic notation including half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, 16 <sup>th</sup> notes, whole notes, quarter rests, and half rests. Melodies should be within an octave range, but may include the 5 <sup>th</sup> 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 four measures. May be in 4/4 or 3/4 time
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Keep and add Front matter. Musical score should not exceed 16 beats. Provide high quality recording of an solo performance on a wind instrument. 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
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Listen to the music example.

What is the correct rhythm? Write the correct rhythm in the space provided.

MEDIA: Audio

DESCRIPTION: <DW: Create the audio of a 4 measure, 16-count, rhythmic excerpt performed by a trumpet on one pitch. Precede the recording with “one, two, ready, start.”>



POINTS	SCORING RUBRIC
2 points	Three to Four measures are notated accurately.
1 point	One to two measures are notated accurately.
0 points	Zero measures are notated accurately.