

# Florida Performing Fine Arts Assessment Item Specifications

## 1302350\_Band 6\_Honors\_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: 1302350 Band 6 Honors

### Course Title: Band 6 Honors

**Course Number:** 1302350  
**Abbreviated Title:** BAND 6 Honors  
**Course Length:** Year  
**Course Level:** 2  
**Credit:** 1.0  
**Graduation Requirements:** Will meet Performing/Fine Arts (PF) requirement

**Course Description:** This year-long, highly advanced course, designed for students with substantial experience in solo performance and larger performing ensembles, promotes significant engagement with and appreciation for music through performance of sophisticated wind and percussion literature. Study focuses on mastery of highly advanced music skills, techniques, and processes, as well as creativity through composition and/or arranging and use of current technology to enhance creativity and performance effectiveness. This course also provides significant opportunities for student leadership through peer mentoring, solo work, and participation as a performer or coach in a small or large ensemble.

**General Note:** All instruction related to Music benchmarks should be framed by the Big Ideas and Enduring Understandings. Non-Music benchmarks listed in this course are also required and should be fully integrated in support of arts instruction.

**Special Note:** This course requires students to participate in extra rehearsals and performances beyond the school day. Additional experiences with small ensembles, solo performance, and leadership opportunities may be available. Students who enjoy the challenges and successes of this course may wish to take an accelerated music class in the future.

### RESPONDING Benchmarks

R	<a href="#"><u>MU.912.C.1.2:</u></a>	Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.
R	<a href="#"><u>MU.912.C.1.3:</u></a>	Analyze instruments of the world and classify them by common traits.
R	<a href="#"><u>MU.912.C.2.2:</u></a>	Evaluate performance quality in recorded and/or live performances.
R	<a href="#"><u>MU.912.C.3.1:</u></a>	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
R	<a href="#"><u>MU.912.F.3.2:</u></a>	Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.

R	<a href="#"><u>MU.912.H.1.2:</u></a>	Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.
R	<a href="#"><u>MU.912.H.1.3:</u></a>	Compare two or more works of a composer across performance media.
R	<a href="#"><u>MU.912.H.1.4:</u></a>	Analyze how Western music has been influenced by historical and current world cultures.
R	<a href="#"><u>MU.912.H.1.5:</u></a>	Analyze music within cultures to gain understanding of authentic performance practices.
R	<a href="#"><u>MU.912.H.3.1</u></a>	Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance.
R	<a href="#"><u>MU.912.O.1.1:</u></a>	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
R	<a href="#"><u>MU.912.O.3.1:</u></a>	Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer.
R	<a href="#"><u>MU.912.S.3.3:</u></a>	Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.
R	<a href="#"><u>MU.912.S.3.4:</u></a>	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

<b>BENCHMARK #:</b>	<b>MU.912.C.1.2</b>
<b>BIG IDEA:</b>	Critical Thinking and Reflection
<b>ENDURING UNDERSTANDING:</b>	Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
<b>BENCHMARK:</b>	Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.
<b>CLARIFICATION:</b>	Compare two different performances of the same excerpt and use the evidence provided (i.e., written music and background of the piece) to evaluate the aural/video performance as it relates to the written content.
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course.
<b>DEPTH OF KNOWLEDGE:</b>	Level Three: Strategic Thinking
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Provide two high quality recordings. Include as appropriate: written music, composer/program notes, instrumentation, and expressive markings. Musical excerpts should not exceed 32 measures in length and should not exceed 45 seconds in listening time for both examples. Follow guidelines for grade level appropriateness for this score reading and listening exercise.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Response should focus on musical characteristics that may include but are not limited to the interpretation of: melody, harmony, timbre, texture, form and expression; that assist in creating a meaning for this composition.

**SAMPLE QUESTION:**

Sample Question (Short Answer)	<p>Listen to both musical examples while comparing what you hear to the written score.</p> <p>&lt;Insert Image of Score Notation&gt;</p> <p>Example 1 &lt;Insert Audio Example 1&gt;</p> <p>Example 2 &lt;Insert Audio Example 2&gt;</p> <p>How is the second performance different from the first? Give two examples using music vocabulary.</p>
Media	<DW: Create Two audio examples and one printed score of an eight measure piece for clarinet quartet (three soprano and one bass). The second example should be performed as per the score. The first example would contain incorrect articulations (ignoring slurs) and instrumentation (for example a flute might play one of the more melodic parts).>
Points	Scoring Rubric
2 points	<p>The response identifies two differences between the two performances which may include but is not limited to</p> <ul style="list-style-type: none"> <li>• Articulations in the first example are performed as written, but not in the second.</li> <li>• Instrumentation is correct in the first example, but example two uses a flute on one part.</li> </ul>

	Dynamics are performed correctly in the first example, but are ignored in the second.
1 point	The response only provides 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 while the second example is not.

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

**SAMPLE QUESTION:**

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

<b>BENCHMARK #:</b>	<b>MU.912.C.2.2</b>
<b>BIG IDEA:</b>	Critical Thinking and Reflection
<b>ENDURING UNDERSTANDING:</b>	Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.
<b>BENCHMARK:</b>	Evaluate performance quality in recorded and/or live performances.
<b>CLARIFICATION:</b>	Listen to and evaluate a solo or concert band performance of a musical excerpt.
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	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.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Aural/video examples should be high quality representative recordings and should be no longer than 32 measures or 45 seconds in length.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE 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	B. <Audio example 2 - Contains poor intonation and balance (long notes played louder than the melody).>



<b>BENCHMARK #:</b>	<b>MU.912.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>	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
<b>CLARIFICATION:</b>	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.
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	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.
<b>DEPTH OF KNOWLEDGE:</b>	Level three (Strategic Thinking)
<b>STIMULUS ATTRIBUTES:</b>	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.
<b>RESPONSE ATTRIBUTES:</b>	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 &lt;insert audio example 1&gt;</p> <p>Now listen to the second audio example of a student musician performing the same solo excerpt.</p> <p>Example 2 &lt;insert audio example 2&gt;</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>&lt;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>

	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.>
<b>Points</b>	<b>Scoring Rubric</b>
2 points	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: <ul style="list-style-type: none"> <li>• Dynamic contrast/adds interest and emotion</li> <li>• Articulation/creates style and mood</li> <li>• Tempo/provides stability and allow rhythms accuracy to compliment the style and mood of the music.</li> </ul>
1 point	Student identifies one musical feature but provides no explanation.
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.912.F.3.2</b>
<b>BIG IDEA:</b>	Innovation, Technology, and the Future
<b>ENDURING UNDERSTANDING:</b>	The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts
<b>BENCHMARK:</b>	Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology
<b>CLARIFICATION:</b>	According to federal copyright laws, identify and/or summarize method(s) for responsible use of a creative work(s) with a patent, copyright, or trademark (printed, recorded, and online music)
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Focus on copyright as it applies to legal and responsible use of intellectual property and technology.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Stimulus should include the most recent legislation concerning copyright law in the United States, See <a href="http://www.copyright.gov/">http://www.copyright.gov/</a>
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Sample Question  (Selected Response)	Which of the following is an example of media in the public domain?  A. An original composition from 1750* B. A 1995 arrangement of Baroque era music C. A 2005 recording of an original composition from 1750. D. A recording of a public school band performing a 1980 composition
Media	N/A
Correct Answer	A. An original composition from 1750*

<b>BENCHMARK #:</b>	<b>MU.912.H.1.2</b>
<b>BIG IDEA:</b>	Historical and Global Connections
<b>ENDURING UNDERSTANDING:</b>	Through study in the arts, we learn about and honor others and the world in which they live(d)
<b>BENCHMARK:</b>	Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class
<b>CLARIFICATION:</b>	Compare the compositions, historical background, and/or compositional characteristics of two or more composers
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	Written and aural musical examples must include works that evidence the primary characteristics of an exemplary composer. Music may be selected from but is not limited to: Baroque, Classical, Romantic, contemporary, jazz, pop, chant, spiritual, folk, opera, or world music. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Two aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in combined length for both recordings. Include written music as appropriate
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Sample Question (Short Answer)	<p>Listen to the musical examples.</p> <p>Example 1: &lt;Insert audio example #1&gt;</p> <p>Example 2: &lt;Insert audio example #2&gt;</p> <p>What are two similarities between the two musical selections?</p>
Media	<DW: Create two audio examples; Example one will be the first 20 – 25 seconds from the 3 <sup>rd</sup> movement of English Folk Song Suite by Ralph Vaughan Williams entitled “March – Folk Song from Somerset”. Example two will be the first 20 – 25 seconds from the 3 <sup>rd</sup> movement of Suite No. 1 for Military Band by Gustav Holst entitled “March”.
<b>POINTS</b>	<b>SCORING RUBRIC</b>

2 points	<p>Response will include two similarities. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"><li>• Both pieces are composed for wind band</li><li>• Both pieces are composed by British composer</li><li>• Melodies are based on English Folk Songs</li><li>• Both pieces are written in March style</li><li>• Both pieces are written in duple meter or cut time.</li></ul>
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<b>BENCHMARK #:</b>	<b>MU.912.H.1.3</b>
<b>BIG IDEA:</b>	Historical and Global Connections
<b>ENDURING UNDERSTANDING:</b>	Through study in the arts, we learn about and honor others and the worlds in which they live(d).
<b>BENCHMARK:</b>	Compare two or more works of a composer across performance media.
<b>CLARIFICATION:</b>	Compare musical excerpts from two different media (e.g., a work for orchestra and another for choir) written by the same composer. Use musical concepts to explain the similarities and differences between the compositions and/or identify common characteristics of the composer’s compositional techniques.
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	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
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Two aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in combined length for both recordings. Include written music as appropriate.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Sample Question (Extended Response)	<p>Listen to the musical excerpts. The first example is of a chorus, and the second example is a band arrangement of the same piece.</p> <p>Example 1 &lt;insert audio example 1&gt;</p> <p>Example 2 &lt;insert audio example 2&gt;</p> <p>What are two musical elements from the original chorale version that are transferred to the instrumental arrangement of this piece?</p> <p>Explain how each one is used effectively.</p>
Media	<DW: Create two audio musical excerpts. The first one is from the first movement of Brahms Requiem measures 15 – 27. The second audio excerpt is from the concert band arrangement “Blessed Are They” from A German Requiem by Brahms/arranged by Buelhman also measures 15 – 27. >
<b>POINTS</b>	<b>SCORING RUBRIC</b>
4 points	<p>The response includes two musical elements and explains how each is used effectively. Responses may include but are not limited to:</p> <p>Elements:</p>

	<ul style="list-style-type: none"> <li>• Tempo</li> <li>• Dynamics</li> <li>• Phrasing</li> <li>• Articulations</li> <li>• Scoring</li> <li>• Texture</li> <li>• Instrumentation</li> </ul> <p>Explanation:</p> <ul style="list-style-type: none"> <li>• They establish a lyrical / expressive quality.</li> <li>• They illustrate the complimentary effect of woodwind and brass instruments to the timbre of the human voice.</li> </ul>
3 point	The response includes two musical elements and one explanation.
2 points	The response includes one musical element and one explanation. OR The response includes two musical elements
1 point	The response includes 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 of written "I don't know."
Sample Answer	The band arrangement assigns the SATB vocal <b>scoring</b> throughout the woodwind and brass choirs using comparable instrumental ranges and timbres. The <b>instrumentation</b> of the string parts is transferred throughout the entire ensemble but most-importantly utilizes the low brass and low woodwind sonorities to enhance the solemn nature of this monumental work.

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

**SAMPLE QUESTION:**

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



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

**SAMPLE QUESTION:**

Sample Question (Selected Response)	Which musical genre features improvisation as a common performance practice?  A. Chant B. Jazz* C. Opera D. Spiritual
Media	N/A
Correct Answer	B. Jazz*

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

**SAMPLE QUESTION:**

Sample Question  (Selected Response)	Which of the following tonal characteristics is NOT in agreement when two instruments are playing “out of tune” with each other?  A. Amplitude B. Frequency * C. Harmonics D. Pitch
Media	N/A
Correct Answer	A. Frequency *

<b>BENCHMARK #:</b>	<b>MU.912.O.1.1</b>
<b>BIG IDEA:</b>	Organizational Structure
<b>ENDURING UNDERSTANDING:</b>	Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
<b>BENCHMARK:</b>	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
<b>CLARIFICATION:</b>	Analyze the organizational structure of a musical work and evaluate how musical elements/attributes contribute to that structure.
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	Musical elements/attributes include, but are not limited to: melody, rhythm, timbre, form, tonality, harmony, and texture. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

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

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

**SAMPLE QUESTION:**

Sample Question (Short Answer)	<p>Listen to the musical example.</p> <p>&lt;Insert audio example.&gt;</p> <p>What is one expressive element that demonstrates the meaning of the music?</p> <p>How does the element demonstrate the meaning of the music?</p>
Media	<DW: Create audio clip of “Fanfare and Allegro” by Clifton Williams. Beginning :25 seconds then fade to silence> Recording available on “British and American Band Classics” by the Eastman Wind Ensemble. Mercury, 1990.
<b>POINTS</b>	<b>SCORING RUBRIC</b>
2 points	<p>The response identifies one expressive element and explains how that element was used to support the implied meaning of the work. Musical elements may include but are not limited to:</p> <p>Elements:</p>

	<ul style="list-style-type: none"> <li>• Tempo</li> <li>• Articulations</li> <li>• Scoring</li> <li>• Articulation</li> <li>• Phrasing</li> <li>• Harmonic structures</li> <li>• Timbre</li> <li>• Rhythm</li> <li>• Texture</li> <li>• Instrumentation.</li> </ul> <p>Explanations:</p> <ul style="list-style-type: none"> <li>• They establish a bold / powerful / stately / festive mood (that might accompany an occasion of great importance).</li> </ul>
1 point	The response identifies one expressive 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	The use of the powerful brass and percussion section creates a bold fanfare that seems to set the tone for an important occasion.

<b>BENCHMARK #:</b>	<b>MU.912.S.3.3</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>	Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.
<b>CLARIFICATION:</b>	Transcribe an aural example into written melodic and/or rhythmic notation on a five-line staff.
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Examples may include melody alone, rhythm alone or melody with rhythm. Phrases should utilize basic notation and may include whole, half, quarter, eighth, dotted, and sixteenth notes and the corresponding rests. Melodies should be within an octave range and may include a 4th below tonic and a second above high do (octave and a 5th). Melodic patterns should include steps, skips and repeated notes.
<b>DEPTH OF KNOWLEDGE:</b>	Level Three: Strategic Thinking
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: The example should not exceed 4 measures in length, in simple or compound meter and in the clef with which the students are most familiar. The aural example should be preceded by a one measure count-off. If transcribing a melody, the first note (pitch, or pitch and rhythm) of this exercise should be provided on the score. The major key should contain up to 4 sharps or 4 flats.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Sample Question	<p>Listen to the musical example.</p> <p>&lt;Insert musical example.&gt;</p> <p>Which musical notation matches the musical example?</p> <p>A. &lt;Insert graphic 1&gt;  B. &lt;Insert graphic 2&gt;  C. &lt;Insert graphic 3&gt;*  D. &lt;Insert graphic 4&gt;</p>
Media	<p>&lt;DW: Create audio of a solo wind instrument (common to the concert band) performing a four measure rhythm in 4/4 time on a single pitch. Quarter, eighth and dotted eighth/sixteenth notes would be used. There should be at least one quarter rest.</p> <p>&lt;DW: Create Four images of scored examples that meet the specifications above. Three of the four written examples would each contain one commonly performed rhythmic error. (Similar, yet discretely different rhythms. i.e. rest in different place, note held longer or shorter than played, etc...)</p>
Correct Answer	C. <DW: Insert image of scored example. CORRECT>*

<b>BENCHMARK #:</b>	<b>MU.912.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>	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.
<b>CLARIFICATION:</b>	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
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	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
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: If applicable, aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in length. Include written music as appropriate
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE 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.>
<b>POINTS</b>	<b>SCORING RUBRIC</b>
2 points	The response includes two techniques or exercises. Examples may include but are not limited to: <ul style="list-style-type: none"> <li>• articulation exercises</li> <li>• long tones</li> <li>• breathing exercises</li> <li>• lip slurs</li> </ul>
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.
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