

# Florida Performing Fine Arts Assessment Item Specifications

## 1302500\_Jazz\_Ensemble\_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: 1302500 Jazz Ensemble 1

### Course Title: Jazz Ensemble 1

**Course Number:** 1302500

**Abbreviated Title:** JAZZ ENS 1

**Number of Credits:** 1

**Course Length:** Year

**Course Level:** 2

**Graduation Requirements:** PF

**Course Description:** Students with experience on an instrument suited for jazz ensemble explore the fundamentals of performance practices, improvisation, and music theory through a diverse repertoire of high-quality jazz literature. Students learn the basics of foundational jazz styles, use chord symbols, develop knowledge of musical structure, and study the history of jazz and its iconic musicians. 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. Students in this class may need to obtain (e.g., borrow, rent, purchase) an instrument from an outside source.

### RESPONDING Benchmarks

R	<a href="#">MU.912.C.2.2</a>	Evaluate performance quality in recorded and/or live performances.
R	<a href="#">MU.912.C.3.1</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="#">MU.912.F.3.2</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="#">MU.912.H.1.2</a>	Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.
R	<a href="#">MU.912.H.1.3</a>	Compare two or more works of a composer across performance media.
R	<a href="#">MU.912.O.1.1</a>	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
R	<a href="#">MU.912.S.3.4</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.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>	Evaluate performance quality in recorded and/or live performances
<b>CLARIFICATION:</b>	Listen to and evaluate a solo, and/or ensemble performance of a musical excerpt
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Focus on musical elements such as tone, intonation, diction, articulation, balance, blend, or expression.
<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 ITEM:**

Sample Question (Selected Response)	<p>Look at the written notation.</p> <p>Which musical example contains errors in both intonation and balance compared to the written notation?</p> <p>&lt;Insert picture of score excerpt&gt;</p> <p>A. &lt;Audio example 1&gt;  B. &lt;Audio example 2&gt;*  C. &lt;Audio example 3&gt;  D. &lt;Audio example 4&gt;</p>
Media	<p>&lt;DW: Create four audio performance examples and one picture of a score of a four measure piece for a jazz trombone solo with each example played with different interpretation.&gt;</p> <p>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.</p>
Correct Answer	A. <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>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<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 ITEM:**

Sample Question (Short Answer)	<p>Listen to the musical examples.</p> <p>Example 1 is a solo performance by a professional musician.</p> <p>Example 2 is the same solo example performed by a student musician.</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> <p>Example 1: &lt;insert audio 1&gt;</p> <p>Example 2: &lt;insert audio 2&gt;</p>
Media	<p>&lt;DW: Create Two audio examples of an excerpt from an alto saxophone jazz 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	<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 are not limited to:</p> <p>Feature: How it would improve the performance</p> <ul style="list-style-type: none"> <li>• Dynamic contrast: Add interest and emotion</li> <li>• Articulation: Create style and mood</li> <li>• Tempo: Provide stability /allows rhythm's accuracy to complement 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."
Sample Answer	The professional musician uses a wide variety of dynamic contrast in their performance. If applied to the student performance it would create a more exciting feel.

<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>	Copyright as it applies to legal and responsible use of intellectual property and technology
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<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 ITEM:**

Sample Question  (Selected Response)	Which of the following is an example of media in the public domain?  <ul style="list-style-type: none"> <li>A. An original composition from 1900*</li> <li>B. A 1995 arrangement of Swing era music</li> <li>C. A 2005 recording of an original composition from 1950.</li> <li>D. A recording of a public school band performing a 1980 composition</li> </ul>
Media	N/A
Correct Answer	A. An original composition from 1900*

<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>	SR (Selected Response) / SA (Short Answer)
<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, 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: 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 ITEM:**

Sample Question (Selected Response)	Which style of music are Duke Ellington and Count Basie <b>best known</b> for composing?  A. Blues B. Bebop C. Ragtime D. Big Band *
Media	N/A
Correct Answer	B. Big Band*

<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 world 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>	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 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 ITEM:**

Sample Question (Extended Response)	<p>Listen to the musical examples. Example 1 is of a solo piano, and Example 2 is a jazz band arrangement of the same piece.</p> <p>What are two musical elements from Example 1 that are transferred to Example 2?</p> <p>What are two ways Example 2 is improved after the musical elements are transferred?</p> <p>Example 1 &lt;insert audio example 1&gt;</p> <p>Example 2 &lt;insert audio example 2&gt;</p>
Media	<DW: Create two audio musical excerpts. The first one is a solo jazz piano version of a jazz standard (for example: "Don't Get Around Much Anymore). The second audio excerpt is from an arrangement for a jazz band. >



Points	Scoring Rubric
4 points	<p>The response includes two musical elements that are transferred from Example 1 to Example 2 and gives two examples of how Example 2 is improved. Responses may include, but are not limited to:</p> <p>Musical Elements:</p> <ul style="list-style-type: none"> <li>• Tempo – remains steady and at the appropriate pace</li> <li>• Dynamics – are comparable even with full ensemble instrumentation.</li> <li>• Phrasing – is similar to the original version of the song.</li> <li>• Articulations are comparable to the piano performance</li> </ul> <p>How it is improved:</p> <ul style="list-style-type: none"> <li>• Tempo – The correct tempo improves the style and feel of the piece.</li> <li>• Dynamics – Appropriate dynamics enhance the expressive qualities of the music.</li> <li>• Phrasing – Proper phrasing creates a more lyrical performance.</li> <li>• Articulations – Stylistic articulations create interest and contrast in melodic lines and accompaniments.</li> </ul>
3 points	<p>The response includes two musical elements and one example of how Example 1 is improved. OR The response includes one musical element and two examples of how Example 2 is improved.</p>
2 points	<p>The response includes two musical elements. OR The response includes two examples of how Example 2 is improved. OR The response includes one musical element and one example of how Example 2 is improved.</p>
1 point	<p>The response includes one musical element. OR The response includes one example of how Example 2 is improved.</p>
0 points	<p>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.”</p>
Sample Answer	<p>The jazz band arrangement is a note for note transcription of the melodic and harmonic content of the original score. The jazz band arrangement assigns the main melody to the alto saxophone and trumpet and the left-hand harmonies are assigned to the baritone saxophone and the 3<sup>rd</sup> and 4<sup>th</sup> trombones. The style of articulation is also common to both versions.</p>

<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>	Use musical elements to critique the organizational principles and conventions of excerpts from Jazz repertoire
<b>ITEM TYPES:</b>	SR (Selected Response) / 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 ITEM:**

Sample Question (Selected Response)	Which of the following is a common blues form?  A. 4 bar B. 12 bar* C. 24 bar D. 32 bar
Media	N/A
Correct Answer	B. 12 bar

<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>	SR (Selected Response) / SA (Short Answer)
<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 ITEM:**

Sample Question	Listen to the musical example.  What are two exercises that could be done in a rehearsal to improve the performance in the following recording?  <Insert audio example.>
Media  (Short Answer)	<DW: Create a 30 – 45 second audio example of a student playing a blues scale or scale exercise on a brass instrument common to the jazz ensemble 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	The student should practice articulation exercises and long tones.