

**Directions for Administering the
Washington Classroom-Based Performance Assessment (WCBPA)
Arts Performance Assessment
Grade 10 Music
Sounds of Music**

Introduction

This document contains information essential to the administration of the Washington Classroom-Based Performance Assessment (WCBPA) Arts Performance Assessment of Music, **Grade 10, Sounds of Music**. Prior to administration, all students should have received instruction in the skills and concepts being assessed. Please read this information carefully before administering the performance assessment.

Test Administration Expectations

- This assessment item is to be incorporated into classroom instruction.
- This assessment item is to be administered in a safe, appropriately supervised environment following district policy and procedures.
- Accommodations based upon student IEP or 504 plan determine the administration of this assessment.

Description of the Performance Assessment

Students taking this performance assessment will respond to a performance task.

- Performance tasks ask the students to individually create and perform a solo performance based on the criteria outlined in the task. All performances must be recorded by videotape to facilitate scoring and to document each student's performance.

Materials and Resources

Teachers will need the following materials and resources to complete this performance assessment:

- classroom set of reproduced student tasks, including the glossary of terms,
- classroom set of reproduced sight-reading exercises,
- a selection of pitched and unpitched instruments,
- video recording device and tape, and
- private performance space for videotaping, if possible.

Teacher Preparation Guidelines

- This assessment is a solo/individual performance.
- Reproduce a classroom set of student task directions, sight-reading exercises, and glossary of terms from this booklet.

- Assign the students one of the sight-reading exercises when they are ready to begin and collect it at the end of each performance.
- Students may use their voice or any other instrument of their choice. Because this task is not assessing pitch, percussionists may play on pitched or unpitched instruments.
- If possible, videotape each student's performance privately.
- Students should have two opportunities to perform for the teacher while being videotaped.
- Video setup needs to be in a defined space so the performer can be seen and heard at all times.
- Students need to be coached by the teacher to face the video recorder while performing.
- Students should be prompted to **clearly** say their name/number, their current grade level, their chosen tempo, and which exercise they are performing into the recording device before they begin their performance.

Recommendation for Time Management

Teachers may administer the task in the way that is most practical for their classroom and the allotted time periods. **The following two-day model is an example of how to administer the task.** This task should be administered in 2 to 3 days. This sample time frame is based on a 45–60 minute class session for specialist and classroom teachers. **Each individual instructor should tailor the administration of the task to his/her available class time and schedule.**

Day One Estimated Time:

- **15 minutes:** The teacher provides the class with the task and reads it aloud. The students may ask questions. The teacher answers any questions asked.
- **30 minutes:** The student has 1 minute to view the sight-reading exercise. Each student will have two opportunities to perform the exercise while being videotaped.

Day Two Estimated Time:

- **45 minutes:** Remaining students have 1 minute to view the sight-reading exercise. Each student will have two opportunities to perform the exercise while being videotaped.

Test Administration

Students may have as much time as they need to complete the task. All students who remain productively engaged in the task should be allowed to finish their work. In some cases, a few students may require considerably more time to complete the task than most students; therefore, you may wish to move these students to a new location to finish. In other cases, the teacher’s knowledge of some students’ work habits or special needs may suggest that students who work very slowly should be tested separately or grouped with similar students for the test.

Prior to administering the task, assign each student one of the three exercises from the sight-reading exercise sheet. All students should not be assigned the same exercise. The student should be allowed the freedom to choose a method for performing the task (neutral syllable, rhythm speak, humming or whistling, instrument). Students are encouraged to use kinesthetic approaches such as fingerings without instruments. The teacher may also encourage the student to establish a steady beat. Each student will have two opportunities to perform the exercise while being recorded.

Provide the class with the reproduced student tasks prior to beginning the task. The students will receive the task that follows. Instruct the students to look at the task. Have the students read the directions to themselves as you read them aloud. Answer any questions the students may have before you instruct them to begin.

Say: Today you will take the Grade 10 Washington Classroom-Based Performance Assessment (WCBPA) Arts Performance Assessment of Music entitled “Sounds of Music.”

Sounds of Music

Your school district is starting a summer music camp. The camp will teach elementary students about the musical elements of rhythm and dynamics. The camp director is looking for high school students to help teach at the camp. You want to be selected as a teacher for this program. The camp director has developed an audition task for all high school students who want to become teachers. Your results from this audition task will determine whether you will be able to help teach at the camp.

The camp director asks you to sight-read the rhythmic patterns and dynamics in eight measures of music with two time signatures. **Sight-reading** is the ability to read a piece of music you have never seen before. You will be given eight measures of music. The task may be performed using your voice or any other instrument of your choice. You will also need to select a comfortable tempo. Your audition must be performed without stopping while also demonstrating appropriate performance skills. You will have time to view and prepare your audition before performing. You will have two chances to perform the audition task for your teacher while being videotaped.

You will be given one exercise to sight-read. The camp director explains that you should sing or play the eight **measures** of music in one of the following ways:

- using an instrument of your choice (orchestral, band, rhythm, body, etc.) and playing one note.
- OR
- using your singing voice:
 - one neutral syllable (loo, too, doo, or a different syllable of your choice),
 - rhythm speak (ta, ti ti, triple ti, terry terry, etc.), or
 - humming or whistling.

Choose a method that you are comfortable performing.

The camp director explains that you should meet the following task requirements during your audition:

- Choose and state the **tempo** you will use during your performance.
- Perform the exercise according to the tempo chosen,
- Perform the dynamic markings as written in the music, demonstrating distinct differences in volume levels.
- Perform each note and rest with its correct **rhythmic value**.
- Perform with a steady **beat**.
- Demonstrate appropriate performance skills:
 - Keep eye contact with the audience and/or focus on your music.
 - Perform the entire exercise without noticeable interruption.
 - Demonstrate appropriate skills with the voice or instrument.
 - Use proper posture.
 - Maintain focus during the performance.
 - Bow or nod to the audience at the end of the performance.

The camp director has given you 2 minutes to prepare the audition task before performing for your teacher.

Exercise 1 (♩ = 1 beat)

Exercise 1 is presented in two time signatures: 2/4 and 3/4. The 2/4 version consists of two measures. The first measure contains a half note (mf) and a quarter note (mf). The second measure contains a quarter note (mf), a quarter rest, and a quarter note (p). The 3/4 version also consists of two measures. The first measure contains a half note (f) and a quarter note (f). The second measure contains a quarter note (f), a quarter note (f), and a quarter note (p). A triplet of eighth notes is indicated in the second measure of both versions.

or

(♩ = 1 beat)

Exercise 1 is presented in two time signatures: 2/4 and 3/4. The 2/4 version consists of two measures. The first measure contains a half note (mf) and a quarter note (mf). The second measure contains a quarter note (mf), a quarter rest, and a quarter note (p). The 3/4 version also consists of two measures. The first measure contains a half note (f) and a quarter note (f). The second measure contains a quarter note (f), a quarter note (f), and a quarter note (p). A triplet of eighth notes is indicated in the second measure of both versions.

Exercise 2 (♩ = 1 beat)

Exercise 2 consists of two staves. The first staff is in 3/4 time and contains two measures. The first measure has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic marking *mf* is placed below the first measure, and *f* is placed below the second measure. The second staff is in 2/4 time and contains two measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic marking *p* is placed below the first measure, and *f* is placed below the second measure. A triplet bracket is placed over the last three notes of the second measure.

or

(♩ = 1 beat)

Exercise 2 consists of two staves. The first staff is in 3/4 time and contains two measures. The first measure has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic marking *mf* is placed below the first measure, and *f* is placed below the second measure. The second staff is in 2/4 time and contains two measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic marking *p* is placed below the first measure, and *f* is placed below the second measure. A triplet bracket is placed over the last three notes of the second measure. Vertical lines with 'x' marks are placed below each note in both staves, indicating articulation points.

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Music Glossary

beat—the steady pulse in music

dynamics—the loudness and quietness of sound

pianissimo (*pp*)—very quiet

piano (*p*)—quiet

mezzo-piano (*mp*)—medium quiet

mezzo-forte (*mf*)—medium loud

forte (*f*)—loud

fortissimo (*ff*)—very loud

expression—the use of the elements of music (such as tempo, dynamics, etc.) that create a mood or feeling

measure—the space between the bar lines

notation—a writing system of symbols to indicate pitch, duration, and expression

note—a symbol used for a musical tone

note value—a symbol used to show how long a tone should be held: expressed as a whole and its parts, including half note, quarter note, eighth note, etc.

rest—a symbol used to mark a period of silence for a specific amount of time

rhythm—the pattern of musical movement through time

rhythmic value—note value and rest value

tempo—the pace at which a piece of music is performed

largo—very slow

andante—medium slow

allegro—fast

presto—very fast

time signature—figures written on the staff at the beginning of the composition showing the number of beats used in a measure and what type of note equals one beat

Grade 10 Sounds of Music Rubrics

Performing Rubric (1.1.1)

4	<p>A 4-point response: The student demonstrates a thorough understanding of rhythm and steady beat by meeting all of the four task requirements listed below:</p> <ul style="list-style-type: none"> • performs each note according to the tempo chosen, • performs dynamic markings as written in the music, • performs each note value and rest with its correct rhythmic value on the 3/4 section with a steady beat, and • performs each note value and rest with its correct rhythmic value on the 2/4 section with a steady beat.
3	A 3-point response: The student demonstrates an adequate understanding of rhythm and steady beat by meeting three of the four task requirements listed above.
2	A 2-point response: The student demonstrates a partial understanding of rhythm and steady beat by meeting two of the four task requirements listed above.
1	A 1-point response: The student demonstrates a minimal understanding of rhythm and steady beat by meeting one of the four task requirements listed above.
0	A 0-point response: The student demonstrates no understanding of rhythm and steady beat by meeting none of the four task requirements listed above.

Performing Skills Rubric (2.2)(1.4)

4	<p>A 4-point response: The student demonstrates a thorough understanding of performance skills by meeting all of the four task requirements listed below:</p> <ul style="list-style-type: none"> • uses appropriate audience conventions throughout the performance, • performs the entire exercise without noticeable interruption, • demonstrates appropriate performance skills with the voice or instrument of choice, and • maintains focus on the performance.
3	A 3-point response: The student demonstrates an adequate understanding of performance skills by meeting three of the four task requirements listed above.
2	A 2-point response: The student demonstrates a partial understanding of performance skills by meeting two of the four task requirements listed above.
1	A 1-point response: The student demonstrates a minimal understanding of performance skills by meeting one of the four task requirements listed above.
0	A 0-point response: The student demonstrates no understanding of performance skills by meeting none of the four task requirements listed above.