

**Directions for Administering the
Washington Classroom-Based Performance Assessment (WCBPA)
Arts Performance Assessment
Grade 10 Music
World Class All-Stars**

Introduction

This document contains information essential to the administration of the Washington Classroom-Based Performance Assessment (WCBPA) Arts Performance Assessment of Music, **Grade 10, World Class All-Stars**. 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-singing exercises,
- private performance space, and
- video recording device and VHS tape.

Teacher Preparation Guidelines

- This assessment is a solo/individual performance.
- Reproduce a classroom set of student task directions, glossary of terms, and sight-singing exercises from this booklet.
- Provide the sight-singing exercise when the student is ready to begin and collect it at the end of each performance.

- Students should not have access to pitched instruments during the rehearsal or performance time.
- Students must prepare and perform individually without being heard by other students.
- Videotape each student's performance privately.
- 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 recorder while performing.
- Students should be prompted to **clearly** say their name/number, their current grade level, and the exercise number 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 prepare the sight-singing exercise. Each student will have two opportunities to perform the exercise while being recorded.

Day Two Estimated Time:

- **45 minutes:** Remaining students have 1 minute to prepare the sight-singing exercise. Each student will have two opportunities to perform the exercise while being recorded.

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-singing 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 (solfège, neutral syllable, humming, or whistling). Students may choose to write symbols on the music during the one-minute period as an aid to performance (e.g., note names, scale numbers, solfège).

The teacher should encourage each student to establish his or her own tonality by having the student sing an ascending and descending scale from his or her starting pitch and a 1, 3, 5, 3, 1 arpeggio. Students are encouraged to use kinesthetic approaches such as solfège, numbers, and/or 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 “World Class All-Stars.”

World Class All-Stars

The producer of an international music company is holding auditions for singers for an ensemble called “World Class All-Stars.” You want to be selected for the ensemble. Your results from this audition will determine what your role will be in “World Class All-Stars.”

The producer asks you to sight-sing eight measures of music. **Sight-singing** is the ability to sing a piece of music that you have never seen before. You will be given eight measures of music and will choose a starting pitch that is comfortable for your voice range. You will have time to practice. You will sight-sing the eight measures of music without stopping in your final performance. You will have two chances to perform the selection while being videotaped.

The producer explains that you should sing the eight measures of music in one of the following ways:

- using **scale** numbers (1, 2, 3, etc.),
- using **solfège** (do, re, mi, etc.),
- using **note** names (C, D, E, F, G, etc.),
- using a neutral syllable (loo, too, doo, or a different syllable of your choice), or
- humming or whistling.

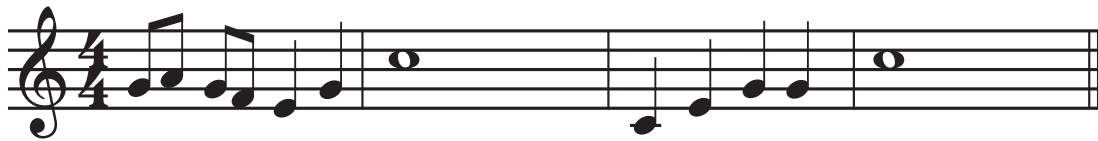
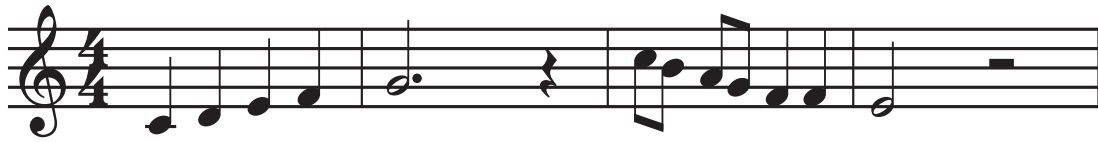
Choose a method that you are comfortable singing.

The producer explains that you must meet the following task requirements during your audition. You will be given one exercise to sight-sing.

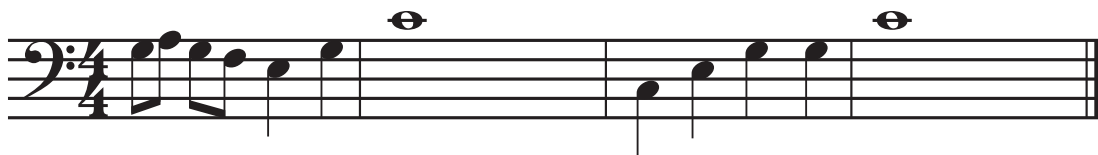
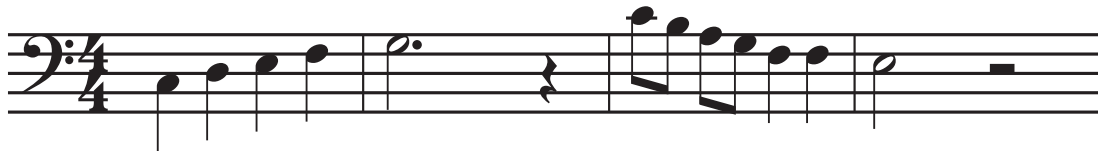
- Choose a starting **pitch** that is comfortable for your voice range.
- Select the **clef** you will use to sight-sing the exercise.
- Sing each **note** with its correct rhythmic value.
- Sing with a steady **beat**.
- Sing each **pitch** accurately, based on your original starting pitch.
- Perform **interval** changes correctly.

The producer has given you 1 minute to prepare the audition before performing for your teacher.

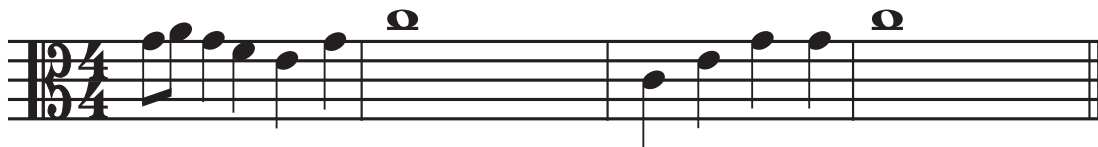
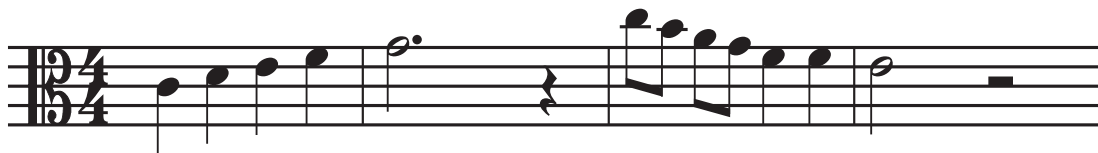
Exercise 3



or



or



Washington Classroom-Based Performance Assessment (WCBPA)
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Grade 10
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Music Glossary

alto clef (viola clef)—a clef that puts middle C on the third line of a staff

bass clef (F clef)—used to notate the lowest sounding notes; the two dots surrounding the fourth line indicate a note written on that line is F

beat—the steady pulse in music

measure—the space between the bar lines

music elements—the basic components that make up a musical work: beat/rhythm, expression (dynamics, style, tempo, phrasing), form, harmony, melody, notation, pitch, texture, timbre/tone color

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.

pitch—the highness or lowness of a note

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

scale—a series of tones belonging to any key

solfège—the use of do, re, mi, fa, so, la, ti, do for singing pitches

timbre—the unique sound of an instrument or voice

tone color—the shading (e.g., bright or dark) of the sound of an instrument or voice

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

treble clef (G clef)—used to notate the highest sounding notes; the curl of the clef surrounding the second line indicates a note written on that line is G

**Grade 10
World Class All-Stars
Rubrics**

Performing—Rhythm and Steady Beat Rubric (1.1.1)

4	<p>A 4-point response: The student demonstrates a thorough understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> • singing all eight measures of the exercise with no measures containing rhythmic errors, and • singing the exercise with a steady beat.
3	<p>A 3-point response: The student demonstrates an adequate understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> • singing all eight measures, with one or two measures containing rhythmic errors, and • singing the exercise with a steady beat.
2	<p>A 2-point response: The student demonstrates a partial understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> • singing all eight measures with three or four measures containing rhythmic errors, and • singing the exercise with a steady beat <p>OR</p> <ul style="list-style-type: none"> • singing all eight measures with one or two measures containing rhythmic errors, and • singing the exercise with an irregular beat.
1	<p>A 1-point response: The student demonstrates a minimal understanding of rhythm and steady beat by:</p> <ul style="list-style-type: none"> • singing all eight measures with four or five measures containing rhythmic errors, and • singing the exercise with an irregular beat.
0	<p>A 0-point response: The student demonstrates little or no understanding of rhythm/steady beat.</p>

Performing—Interval and Key Rubric (1.1.1)

4	<p>A 4-point response: The student demonstrates a thorough understanding of intervals and key by:</p> <ul style="list-style-type: none">performing the exercise within the selected key by maintaining a tonal center based on the chosen starting pitch, andperforming the interval changes accurately, making no errors.
3	<p>A 3-point response: The student demonstrates an adequate understanding of intervals and key by:</p> <ul style="list-style-type: none">performing the exercise within the selected key by maintaining a tonal center based on the chosen starting pitch, andperforming the interval changes with inaccuracies, making one to two errors.
2	<p>A 2-point response: The student demonstrates a partial understanding of intervals and key by:</p> <ul style="list-style-type: none">performing the exercise within the selected key by maintaining a tonal center based on the chosen starting pitch, andperforming the interval changes with inaccuracies, making three to four errors. <p>OR</p> <ul style="list-style-type: none">performing the exercise outside the selected key without maintaining a tonal center based on the chosen starting pitch, andperforming the interval changes with inaccuracies, making one to two errors.
1	<p>A 1-point response: The student demonstrates a minimal understanding of intervals and key by:</p> <ul style="list-style-type: none">performing the exercise outside the selected key without maintaining a tonal center based on the chosen starting pitch, andperforming the interval changes with inaccuracies, making three or four errors.
0	<p>A 0-point response: The student demonstrates no understanding of intervals and key by:</p> <ul style="list-style-type: none">performing the exercise outside the selected key without maintaining a tonal center based on the chosen starting pitch, andperforming the interval changes with inaccuracies, making five or more errors.