

DRAFT

INDIVIDUAL ARTS ASSESSMENT PORTFOLIO

Student Workbook

| TRADITIONAL & EMERGING ENSEMBLES | | | |
|---|---------------------------|---------------------------|-----------------------------|
| Mandatory Portfolio Elements | | | |
| | Unit One Artifacts | Unit Two Artifacts | Unit Three Artifacts |

CR 1, 2, 3: Create

Create two contrasting

musical phrases

Notate the phrases using

standard notation (hand-

written or software

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**Creative
Products**

| COMPOSITION & THEORY | | | |
|---|---|--|--|
| Mandatory Portfolio Elements | | | |
| | Unit One Artifacts | Unit Two Artifacts | Unit Three Artifacts |
| Creative Products | <p><i>CR 1, 2, 3: Create</i> Create a monophonic binary or theme and variation form. Notate the composition using standard notation (hand-written or software program).</p> <p><i>PR 4, 5, 6: Performance</i> Participate in a performance of the portfolio composition.</p> | <p><i>CR 1, 2, 3: Create</i> Create a homophonic composition in binary, ternary, or rondo form. Notate the composition using standard notation (hand-written or software program).</p> <p><i>PR 4, 5, 6: Performance</i> Participate in a performance of the portfolio composition.</p> | <p><i>CR 1, 2, 3: Create</i> Create a composition in a style of choice. The composition should be three- to five-minutes in length. Notate the composition using accepted notation practices (hand-written or software program).</p> <p><i>PR 4, 5, 6: Performance</i> Participate in a performance of the portfolio composition.</p> |
| Reflection on the Creative Process | <p><i>PR 4, 5, 6: Performance</i> Describe the process used to assess and refine the technical and expressive aspects of evolving drafts leading to the final version of the composition.</p> | <p><i>RE 7, 8, 9: Reflection</i> Compare and contrast professional interpretations of a composition, referencing the composer’s intent and citing the use of musical elements, compositional techniques, context, and the style/genre of the work.</p> | <p><i>CN 10, 11: Connection</i> Design and complete a capstone music service project that requires musical leadership and creativity. Reflect on the experience.</p> <p style="text-align: center;"><i>or</i></p> <p>Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact.</p> |

HARMONIZING INSTRUMENTS
Mandatory Portfolio Elements

| | Unit One Artifacts | Unit Two Artifacts | Unit Three Artifacts |
|--------------------------|--|--|--|
| Creative Products | <p><i>CR 1, 2, 3: Create</i> Harmonize a melody using harmonic progressions of three or more chords. Notate the composition using standard notation (hand-written or software program).</p> | <p><i>CR 1, 2, 3: Create</i> Generate a harmonization for a student-composed melody. Notate the composition using standard notation (hand-written or software program).</p> | <p><i>CR 1, 2, 3: Create</i> Generate a stylistically appropriate harmonization for a student-composed melody. Notate the composition using standard notation (hand-written or software program).</p> |
| | <p><i>PR 4, 5, 6: Performance</i> Perform a solo work.</p> | <p><i>PR 4, 5, 6: Performance</i> Perform a solo work.</p> | <p><i>PR 4, 5, 6: Performance</i> Perform a solo work.</p> |

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| MUSIC TECHNOLOGY | | | |
|---|--|--|--|
| Mandatory Portfolio Elements | | | |
| | Unit One Artifacts | Unit Two Artifacts | Unit Three Artifacts |
| Creative Products | <p><i>CR 1, 2, 3: Create</i> Using digital tools, generate melodic, rhythmic, and harmonic ideas for compositions. Using digital and analog tools, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work.</p> <p><i>PR 4, 5, 6: Performance</i> Participate in a performance of your composition.</p> | <p><i>CR 1, 2, 3: Create</i> Using digital tools and resources, generate melodic, rhythmic, and harmonic ideas for compositions. Using digital and analog tools and resources, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work.</p> <p><i>PR 4, 5, 6: Performance</i> Participate in a performance of your composition.</p> | <p><i>CR 1, 2, 3: Create</i> Using digital tools, resources, and systems, generate melodic, rhythmic, and harmonic ideas for compositions. Using digital tools, resources, and systems, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work that exhibits unity and variety, complexity, and coherence.</p> <p><i>PR 4, 5, 6: Performance</i> Participate in a performance of your composition.</p> |
| Reflection on the Creative Process | <p><i>RE 7, 8, 9: Reflection</i> Compare & contrast two performances of digitally enhanced performances by professional musicians, explaining how the elements of music, technological aspects, context, and purpose inform a response.</p> | <p><i>RE 7, 8, 9: Reflection</i> Analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts informs the composer’s work, the performer’s interpretive decisions, and the audience’s response.</p> | <p><i>CN 10, 11: Connection</i> Design and complete a capstone music service project that requires musical leadership and creativity. Reflect on the experience.</p> <p style="text-align: center;"><i>or</i></p> <p>Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact.</p> |

Step Three: Create a Portfolio Management System

The following table is a suggested organizer for tracking your IAAP portfolio progress. Students are strongly encouraged to maintain a **digital** portfolio of their work since the mandatory portfolio elements include both printed and video entries. Use digital folders to organize your work, labeling the folders according to unit and type (i.e., create, record, reflect and connect). Be CERTAIN to create at least one back-up copy of each portfolio entry.

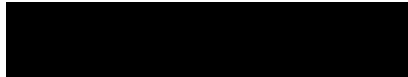
ALL mandatory portfolio elements listed below MUST be present for your portfolio to be submitted for grading. The organizer is one strategy for helping to ensure that the appropriate elements are created and preserved during each of the required three units of study.



| COMPOSITION & THEORY | | |
|---|--|--|
| Musician's Name: | | |
| Unit One Course Title: | | |
| Unit One Course Instructor: | | |
| | | |
| Create Create a monophonic binary or theme and variation form Notate the composition using standard notation (handwritten or software program) | | |
| Record Video record a performance of the composition | | |
| Reflect and Connect In 500 or fewer words or in a video recording of three or fewer minutes, describe the process used to assess and refine the technical and expressive aspects of evolving drafts leading to the final version of the composition | | |
| | | |
| Unit Two Course Title: | | |
| Unit Two Course Instructor: | | |
| | | |
| Create Create a homophonic composition in binary, ternary, or rondo form. Notate the composition using standard notation (handwritten or software program) | | |
| Record Participate in a performance of the portfolio composition Submit a videorecording of the performance | | |
| Reflection and Connection In 500 or fewer words or in a video recording of three or fewer minutes, compare and contrast professional interpretations of a composition referencing the composer's intentions and citing the | | |



| HARMONIZING INSTRUMENTS | |
|------------------------------------|--|
| Musician's Name: | |
| Unit One Course Title: | |
| Unit One Course Instructor: | |



| | | |
|--------------------------------------|--|--|
| Unit Three Course Title: | | |
| Unit Three Course Instructor: | | |
| | | |

Create

Generate a stylistically appropriate harmonization for a student-composed melody
Notate the composition using standard notation (handwritten or software program)

| MUSIC TECHNOLOGY | | |
|--|--|--|
| Musician's Name: | | |
| Unit One Course Title: | | |
| Unit One Course Instructor: | | |
| | | |
| <p>Create Using digital tools, generate melodic, rhythmic, and harmonic ideas for compositions Using digital and analog tools, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work.</p> | | |
| <p>Record Participate in a performance of the portfolio composition Submit a videorecording of the performance</p> | | |
| <p>Reflect and Connect In 500 or fewer words or in a video recording of three or fewer minutes, compare and contrast two performances of digitally enhanced performances by professional musicians, explaining how the elements of music, technological aspects, context, and purpose inform a response.</p> | | |
| | | |
| Unit Two Course Title: | | |
| Unit Two Course Instructor: | | |
| | | |
| <p>Create Using digital tools and resources, generate melodic, rhythmic, and harmonic ideas for compositions Using digital and analog tools and resources, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work.</p> | | |
| <p>Record Participate in a performance of the portfolio composition Submit a videorecording of the performance</p> | | |

| | | |
|--|--|--|
| <p>Reflection and Connection In 500 or fewer words or in a video recording of three or fewer minutes, analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts informs the composer’s work, the performer’s interpretive decisions, and the audience’s response.</p> | | |
| | | |
| <p>Unit Three Course Title:</p> | | |
| <p>Unit Three Course Instructor:</p> | | |
| | | |
| <p>Create Using digital tools, resources, and systems, generate melodic, rhythmic, and harmonic ideas for compositions Using digital and analog tools, resources, and systems, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work that exhibits unity and variety, complexity, and coherence.</p> | | |

