

**Atlanta Public Schools**

**Office of Fine and Performing Arts**

**Grade 8 Music**

**Composition Pre Assessment Student Packet**

**“Music Composition”**

Dr. Adriana van Rensburg, Assistant Director, ArtsAPS Grant Project

Mr. Raymond Veon, Interim Director, Fine and Performing Arts

Project Director, ArtsAPS Grant Project

 Mrs. Cynthia Terry, Director (Retired), Fine and Performing Arts

Student Packet

Your Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your School: \_­­­­­­­­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your Music Teacher’s Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your Homeroom Teacher’s Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your Instrument: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I had music in: ❐ 6th Grade ❐ 7th Grade

List the types of music classes you’ve taken:

 ❐ General Music ❐ Chorus ❐ Orchestra ❐ Band

How long is your music class? ❐ 60 minutes or less ❐ More than 60 minutes

When do you have music? ❐ Every day ❐ Every other day ❐ Other (explain):

**SECTION A: COMPOSITION**

**Scenario:** You will compose an original work communicating a feeling or passion unique to you. The title of your piece should capture what you are expressing musically.

**Your composition must include:**

* Notated ideas on the staff paper included in this packet
* A title at the top of the staff paper
* A clef at the beginning of every staff
* A key signature to the right of every clef (D, G, or C Majors)
* A time signature (4/4, 3/4 or 6/8 time) to right of the first key signature
* 8 complete measures
* A melody that has shape and direction
* Rhythmic variety including rests (accurate to meter)
* Appropriate markings for expression, articulation, and dynamics
* At least two contrasting dynamics (e.g. Forte & Piano)
* A beginning and end using the first note of the key (tonic)
* The composition should end with a double bar
* A Performance evaluated by a trusted peer

Your Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your School: \_­­­­­­­­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**SECTION B: MUSIC EDITING**

Once you have finished notating your piece, review your composition and select the musically appropriate markings that reflect what you are expressing. Here are a few examples but you may use additional symbols and terms learned in your study.

|  |  |  |
| --- | --- | --- |
| DYNAMIC SIGNS | ARTICULATION SIGNS | TEMPO MARKINGS |
| ff, f, mf, mp, p, pp,Crescendo or Decrescendo | Staccato, LegatoAccents, Bow MarkingsSlurs, Ties | Presto, AllegroModerato, AndanteAdagio, Largo |

**COMPOSITION CHECKLIST**

|  |  |  |
| --- | --- | --- |
| The composition and performance captures the character of the title | YES | NO |
| There is a clef at the start of every staff | YES | NO |
| There is a key signature to the right of the clef on every staff | YES | NO |
| There is a time signature only on the first staff | YES | NO |
| The composition is 8 measures long | YES | NO |
| The composition begins and ends with the first note of the key (tonic) | YES | NO |
| There are a variety of accurate rhythms and rests | YES | NO |
| My composition has at least two dynamic markings | YES | NO |
| My composition has at least one articulation marking  | YES | NO |
| My composition has at least one tempo marking | YES | NO |
| There are correctly placed bar-lines and a double bar line at the end  | YES | NO |

**SECTION B: PERFORMANCE & PEER EVALUATION**

Your Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your School: \_­­­­­­­­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Name of Peer Evaulator: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Step 1: Performance Checklist:** While you perform, your partner will listen to you and use this rubric to indicate the quality of your performance. This checklist indicates the frequency that you demonstrate consistency in each area.

**Peer Assessment Rubric**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **1 point**Never or Rarely 0- 25% of the time | **2 points**Sometimes25-50% of the time | **3 Points**Usually50-75% of the time | **4 points**Mostly75- 100% of the time | **Points Earned** |
| Posture  |  |  |  |  |  |
| Intonation |  |  |  |  |  |
| Bow Control |  |  |  |  |  |
| Articulation |  |  |  |  |  |
| Rhythmic Accuracy |  |  |  |  |  |
| Note Accuracy |  |  |  |  |  |
| Tone Quality |  |  |  |  |  |
| Dynamics |  |  |  |  |  |
| Tempo |  |  |  |  |  |
| Musicality |  |  |  |  |  |
| ***Peer Assessment Total*** |  |

**Step 2: Verbal Feedback:** At the end of your performance, you will listen while your partner respectfully shares their feedback with you.

**Step 3: Discussion and Negotiation:** Your partner will ask you for your opinion of his/her feedback (e.g., “What do you think of this feedback?”, “Do you need any more explanation?”, “Do you think this feedback is useful?”).

**SECTION C: REFLECTION**

Your name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your School: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

QUESTION 1

Please explain, using complete sentences, the connection between your title and the music of your composition. Please consider the choices you made in editing and performing your composition and justify the significance of any musical markings you used.

………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………

………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………

………………………………………………………………………………………………………………………………………………………………………………………………

QUESTION 2

Please explain, using complete sentences and giving at least two examples, how the development of your composition was influenced by composers, musicians, musical styles, beliefs, or personal interests.

………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………